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## **Aesthetics Of Design Elements In The Drawings Of Futuristic Movement Artists**

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### **Abstract**

The current research is concerned with studying (the aesthetics of the design elements in the future motion graphics), which is located in four chapters. The first chapter is devoted to clarifying the research problem, its importance and the need for it, its goal and limits, and defining the most important terms contained therein. The research problem dealt with the theme of the aesthetics of the design elements in the drawings of the artists of the future movement, by justifying the feature of the design appearance in the painting, based on the state of awareness of the need to give the objective unity of the painting an aesthetic attention that crystallizes the effectiveness of the structural patterns and their conformity with the design act. Most of the drawings of the artists of the future movement, aesthetic frameworks are drawn. The design is within the components of the plastic painting, and the importance of the research was manifested in being an attempt to shed light on the aesthetic values based on structural elements that combine drawing and design, as well as how to show the value of the design structures in escalating the aesthetic form of the painting by reading the pictorial surface on structural foundations. The current research is a contribution to supplementing the plastic cultural reality with a new addition, and the research has one goal: to know the aesthetics of the design elements in the drawings of the artists of the future movement, with regard to the limits of the research, the current research has been identified with the drawings executed in oil on Canvas for the period of time between (1909-1914) and the terms (aesthetic - design, futurism) were reviewed within the course of the first chapter. As for the second chapter (theoretical framework) it included three researches, the first research was concerned with studying (conceptually aesthetic between form and content), while the second topic included (the employment of design elements and foundations in artistic formation), while the third topic was concerned with studying (design approaches in the drawings of artists), Future movement). As for the third chapter, it was concerned with the research procedures, which included defining the research community and selecting the research sample amounting to (5) models, then the research tool, which adopted the indicators of the theoretical framework in the analysis of the research sample. In the fourth chapter, the researcher reached the results of the research and conclusions, and then recommendations and suggestions. Among the findings of the current research are: Futurism tried to express the movement in line with its rejection of all forms of imitation and its demand to glorify all forms of innovation and try to destroy all familiar ways of painting as moving things multiply, change and follow like vibrations. Futurist artists deliberately disassembled things and then assembled them by revealing the lines of force inherent in their movement and multiplication of form, then treating space with templates of lines, spaces and colors to take forms that counter the previous approaches. The phonotypical design characteristics of the pictorial surface played a role in formulating aesthetic design visions of a new and unfamiliar type in terms of direction and implementation, in order to achieve the visual attraction of the visual achievement, according to the diversity of design elements and foundations used by the future artist.

**Keywords:** aesthetics, elements, design, graphics, motion artist

## Interdiction

Research problem: Because of the many changes that occurred in art, which had a great impact in transforming the path of artistic vision, with the philosophy and influence caused by modernity, and thus had a great impact on the structure of awareness, knowledge and values, all of this was reflected on art as a form of images. Knowledge, and this in some aspects led to the philosophy of art formats, which resulted in a reaction in which the previous systemic standards were swept away, and undermined the structure of the classical art form by shifting the structural patterns fixed on the diagnostic reality by subjecting the form to a set of systemic transformations, by the absence of its mass and delusional perspective depth, and extracting it into structural patterns that interact with each other in parallel with the pictorial plane. Modern art, including the futuristic movement, showed new formulas in the methods of drawing and distanced from simulated formulas and their localization, and material life was gradually rejected, and there became several transformations in the patterns of modern art through being affected by many intellectual factors philosophical, industrial and technological. Also, the assimilation of the subject of the philosophical vision of the aesthetic impact associated with my art (drawing and design) is an intellectual referral that receives referrals of knowledge and storage of knowledge, The psychological motives of the artist, and their manifestation in the extrapolation of the aesthetic, semantic and utilitarian function of the design context (as an intellectual structure) within the space of the plastic painting. The appearance of the design constitutes a mental and perceptual use, and admiration for it is an aesthetic benefit, especially since the design output must achieve a communicative goal and thus achieve harmony with the senses of the individual and his daily activities. Therefore, the visual language of design of all kinds finds a wide echo in the holistic variables that upended the state of society. And art, and drawing became in a state of intertwining with the concept of design, and hence the cognitive and aesthetic foundations of the design were intertwined with the artistic construction of the painting, and within one painting the technical, functional and aesthetic characteristics interact together, through the crystallization of the directive and executive formulation of the artwork in a design style, and based on the foregoing, The researcher can look forward to identifying the problem of the current research, which needs to be studied, by answering the following question: Can design elements be identified in the works of future movement artists? How did these elements appear in the artistic achievement? This is what the researcher will try to answer in the course of the current research.

research importance : The current research is a contribution to supplementing the plastic cultural reality with a new addition through the study of the design aspects of the plastic achievement of the artists of the future movement, which are derived from the manifestations and ideas of design with its plastic structure, by revealing those foundations and elements and determining their aesthetics, and a statement of the working mechanism of its artists and its role in bringing about transformations Constructivism and stylistics in the modern pictorial achievement, and searching for data and aesthetic structures for the works of the artists of the future movement, which were formed within an artistic intertextuality between drawing and design, which makes the current research a comprehensive door to intellectual and artistic cases through the statement of design elements in the drawings of the artists of the future movement, and gives an addition Knowledge at the level of theoretical study for students of specialized technical institutes and colleges.

Research objective: The current research aims to identify the aesthetics of the design elements in the drawings of future movement artists.

Research limits: The current research is determined by studying the aesthetics of the design elements in the drawings of the artists of the future movement, shedding light on the phenomenon of design in the experiences of its plastic artists, and analyzing samples of the paintings of the most important artists, within the period between 1909-1914.

## Definition of terms

- **Aesthetic**

Linguistically: (Al-Jamal) Al-Hassan, and the man (sentences) with the inclusion (beautiful) is (beautiful), and the woman is (beautiful) and (beautiful) also with conquest and extension. (Al-Razi, Muhammad bin Abi Bakr Abdul Qadir, Mukhtar Al-Sahah, p. 111)

And the meaning of beauty in the basic Arabic lexicon is (an adjective that is noticed in things and gives the soul joy or a sense of order and harmony) (a group of senior linguists, p. 264).

As it stated in (San Arabs) "joinder and emphasize" the most beautiful of the beautiful, and any decorative Joomla, and beautification: beautiful cost (Abe credited with Jamal al- Din, the son of perspective, the tongue of the Arabs, c 1, p . 126) .

Aesthetic as a term: The term (aesthetic): In its traditional meaning, it refers to the study of beauty in nature and art. As for modern use, it involves much more, such as the nature of the aesthetic experience, patterns of artistic expression, the psychology of art (meaning the process of creativity or taste or both) and the like. Topics [(Mahd, Hunter, Philosophy: Its Kinds and Problems, 7th edition, pg. 423)] .

Aesthetics focuses its interests in revealing the facts about the arts and working to generalize them (Benton, William, Aesthetics, pp. 5-9) . And it received the word aesthetic in (a glossary of literary terms contemporary) as: a tendency ideal, looking at the backgrounds of plastic, and boil down all work items in Gamalyate. Aesthetic tendency aims to pay attention to aesthetic standards, regardless of the ethical aspects. Every era produces an aesthetic, as there is no (absolute aesthetic) but (relative aesthetic) in which generations, civilizations, literary and artistic creations contribute (Alloush, Saeed, Dictionary of Contemporary Literary Terms, p. 62) .

It was mentioned in the (Al-Mausar Arabic Dictionary) that it is: what is related to the aesthetic aspects, which is an aesthetic study concerned with the values and elements that give the work an artistic beauty (Badawi, Ahmed Zaki and others, Al-Faisal Arabic Dictionary, i 1, p. 289) .

He mentioned in the Philosophical Dictionary of (Saliba) that it is attributed to beauty, we say aesthetic feeling and aesthetic activity, and according to some of them it is a divine play without purpose based on seeking beauty for itself, not for itself or its good [(Saliba, Jamil, The Philosophical Dictionary, Volume 2, pg. 409)] . He sees (mentioned) that it is: "One of the three values that constitute the source of the highest values." According to idealists, it is "an attribute that exists in the nature of things." Hence, it is fixed and does not change, and a thing becomes beautiful in itself or ugly in it, regardless of the circumstances of the person issuing it. Judgment, on the contrary, naturalists see that beauty is a term created by a group of people affected by their circumstances, and then the judgment is based on the beauty or ugliness of a thing, and it varies according to who issues the judgment (Madkour, Ibrahim, The Philosophical Dictionary, p. 62) .

Beauty was also defined as: "the unity of formal relations between the things perceived by our senses" (Reed, Herbert, The Meaning of Art, 2 , 37) .

Al-Aasam defines aesthetics as: "Organizing the visual elements within the scope of their relationship to the College of Artwork" (Al-A'sam, Asim Abdul-Amir, Aesthetics of Form in Modern Iraqi Painting, p. 11) .

The researcher has adopted the definition of (Al-Aasam) in order to fit it with the meaning of the current research .

- **Design**

Linguistically: When searching for the term design in Arabic dictionaries, we do not find evidence of the meaning that we understand from it in the modern era, as this term has connotations and meanings that are somewhat far from the current idiomatic concept.

The meaning of the design according to (Al-Zubaidi) is to go through the bone and cut it (Al-Zubaidi, Muhyi Al-Din Muhammad Mortada Al-Wasiti, the crown of the bride from the jewels of the dictionary, p. 369), but according to (Ibn Manzur) it is deaf, Samsam, Samsam, and Samsam means: the hard and solid, and Samsam: the strict who does not It bends, and core: the purest of a thing or its severity, like the core of winter: the most severe, and deafness: the deafness (Ibn Manzur, Abi Al-Fadl Jamal Al-Din Muhammad bin Makram, Lisan Al-Arab 347-348).

As for modern European dictionaries, including English, for example, it means: design, artistic design, the art of designing designs, planning, artistic effect (Baalbaki, Munir: Al-Mawred, English-Arabic Dictionary, 19th edition, p. 264). As for the definition of design as a term: (Ismail Shawqi) defined it as: the complete process of planning the shape of something and creating it in a way that is not only satisfactory from a functional or utilitarian point of view, but also brings pleasure to the soul, and this fulfills the human need both utilitarian and aesthetically at the same time (Ismail, Shawqi, Art and Design, p. 43). It is the process of distributing lines and colors in a specific way within a form that includes a degree of regularity and delicate balance, in order to express ideas aesthetically and functionally (Al-Husseini, Iyad Hussein Abdullah, artistic composition of Arabic calligraphy according to the foundations of design in the Islamic era, pg. 7). As for (Babylonian), he defined it as: a tight system with internal construction rules, and it shows the result of the effective relationships in it, which is determined by the (measurement) element in the two-dimensional design work, and the (size) element in the three-dimensional design work within the visual field space, as it is (design) The applied aspect of the technical process (Al-Babli, Saadi Abbas Kazem, Public Relations in Building the Formal Design, p. 25). As for the procedural definition of design: it is the investment of the formal data of the design in favor of the aesthetics of the modernist painting, and the organization of the design elements and foundations within the structure of the plastic painting in the drawings of the artists of the future movement in order to express the ideas aesthetically.

- **Futuristic**

Linguistically: the future (noun) is an object of the future (which comes from time) and the science of the future: it examines the world of tomorrow, in light of the data of the present reality, which is what confronted you. What you receive from days is your future because you face it, and everything that comes from time is called the (future. [www.almaany.com](http://www.almaany.com))

The future definition of a term: is the tendency towards the new and unknown future, the basis of which out of the ordinary and desire of adventure, and it will in the science of beauty, and extended its impact to the field of politics and ethics. And the future: trend in the affected art industrial renaissance, aims to portray the dynamic motion by two dimensions, by highlighting the thing in successive stages of the movement (Madkour, Ibrahim, pg.982).

As for the procedural definition of futurism : it means heading towards the future in embodying and forming artistic elements within the painting, starting a new culture, breaking away from the past, moving away from everything that is old and quiet, and coming up with a new art that is unlike any other art that preceded it.

## **Literature review**

### **1. Conceptually aesthetic between form and content**

The sense of beauty is one of the general characteristics that characterizes human beings. It is the gift of God (Almighty and Glorious is He) to man. He is the only being that has the ability to feel and taste beauty. Beauty is the supreme absolute value, and it is the one that arises in our souls at every moment, through Our vision of many things in the reality of life, such as contemplation of nature,

and the sense and taste of beauty is not limited to the limits of the material world, but goes beyond it to the world of thought and art, and from here beauty and the process of tasting it and judging it are subject to multiple points of view. Aesthetics differed in giving a concept of beauty, some of them found it in the world of art, others in nature, and some of them found it embodied in the world of ideals. It connects all tastes... The second matter: the difference in the mental faculties and imagination of individuals, the connoisseur may fully comprehend the momentum of the artistic work, without which another connoisseur falls short of one subject" (Berjawi, Abdul Raouf, Fosoul fi Aesthetics, p. 50) . In the past, the topic of aesthetics of form and content attracted the interest of the Greek philosophers, as Plato (427-347 BC) believed that beauty was associated with an irrational tendency that ended in a theory of metaphysical knowledge, resorting to intuition or direct vision, as it was limited to mental contemplation that has nothing to do with its manifestations of things perceived, because the concrete imaginary part fleeting, but plausible is the fact the full potential behind this physical world, it has grown the philosophy of Plato and flourished in the era of the decline of Athenian civilization, his philosophy was echoed by this decay and confirmed away from reality imperceptible and Zhdit it is deficient , as He believed in the superiority of inspiration and obsession, because they lead the soul to the realm of ideals and eternal essences (Matar, Amira Helmy, Philosophy of Beauty from Plato to Sartre, 35) . Plato describes beauty in the Phaedrus dialogue: He perceives it, the essence that exists in reality, and it is only visible to the eye of the soul, and it is the subject of true knowledge, and it occupies the place that transcends the sky" (Matar, Amira Helmy, The Philosophy of Beauty from Plato to Sartre, 44) . Plato rejected the nature of art, imitation, and expressed it as "mirror", meaning that the artist was turning a mirror to reflect the fantasies of tangible things (Talima, Abdel Moneim, Introduction to Literary Theory, 2, p. 174) . Plato also confirmed the existence of beauty in order and geometric proportionality, that is, in everything that is subject to number and measurement, as there are shapes such as triangles, circles, squares, and others. As for the aesthetic pleasure that results from tasting the arts, it arises from our sense of the beauty of colors, shapes and sounds, as he says in this sense: What I mean by the beauty of shapes does not mean what the general public understand of beauty in depicting living things, but I mean straight lines, circles, planes, and volumes formed from them by means of rulers and angles, and I assure you that such shapes are not relatively beautiful like other shapes, but they are absolutely beautiful" (Matar, Amira Helmy, The Philosophy of Beauty: Its Origin and Development , p. 56) . Plato supposes the existence of three forms, the first: the abstract form and its likeness is the idea of the bed in the world of the parable, the second: the real form and its likeness the bed made in reality by the carpenter, and the third: the grammatical figure and its likeness the bed that the painter draws , (Al-Asam, Abdul-Amir, The Concept of Form in Theatrical Discourse, p. 36) .The artist, according to Plato, is not concerned with the phenomena of things, but with the idea behind the appearances of forms, that is, it is necessary for the artist to take care of the essence without the apparent form, so that artworks express the contents of the forms and not their superficial appearances, and thus the content became the representative of the artwork, and it is one of the most prominent features Art in the Modern Era (Hassan, Hassan Muhammad, Aesthetic Fundamentals of Modern Art , p. 221) . As for beauty according to Aristotle (384-322 BC), it is objective beauty, as he is concerned with the beauty of appearance (sensible) and material reality. Its parts are not arranged in a system, and take on dimensions that are not arbitrary, because beauty is nothing but coordination and greatness" (Abbas, Rawiya Abdel Moneim, Al-Qayyim Al-Jamaliah, p. 57) . Beauty according to Aristotle does not go beyond the scope of the human being, as it is an internal model in the human mind that cannot be searched outside the soul, just as the ideal itself exists in the human being . (Abbas, Rawya Abdel Moneim, aesthetic values , previous source , pg. 60). Likewise, art according to Aristotle, is imitation and imitation, and this imitation is expressed in colors, shapes, melody and consistency, that is, Aristotle accepted the

principle (imitation) in the nature of art, provided that this imitation is not a transfer (mirror) of the phenomenon of nature, and art in this case does not transmit What is a literal object, but rather conveys what it could be, that is, it completes what is lacking in nature (Talima, Abdel Moneim , a previous source, p. 177) .Art, according to Aristotle, has a dual function: "It imitates nature first and then transcends it." Imitation does not mean that the artist conveys the sensual appearance of things by photographic transmission, but rather a depiction of their inner reality . (Abu Rayan, Muhammad Ali, The Philosophy of Beauty and the Rise of Fine Arts, pp. 13-14) . Aristotle adopted the method of examination, induction, and descriptive (in-kind) consideration, which ended with accepting the real world, as it is the real existence, unlike his teacher Plato, who considered it unreal, just as Aristotle rejected the illusory and imagined perceptions of the natural and human world, because nature is not a faint image of an illusory world. (Talima, Abdel Moneim, previous source, p. 178) . And beauty according to Plotinus (205-270 A.D.), is subject to mystical contemplation, for it is a transcendent reality that has a luminous nature united with the essence of God. Something, and it is beautiful because it is good. "Goodness is the first principle from which beauty emerges. If beauty has this nature, the means to its realization is the soul. As for the senses, they perceive only reflections, which are shadows of beauty, and only revelations of the truth." (Ismail, Izz al-Din Aesthetic foundations in Arab criticism, pp. 39-40), The degrees of beauty also decrease according to the Plotinian theory of emanation or breasts, the more we move away from divine beauty, and by the extent of this distance, as beauty in the cause is greater than in the effect, as Plotinus sees that when forms are formed according to a reasonable idea, they become more beautiful. In unity, pure form, and arrangement, the beauty in existing things is in their symmetry and orderliness" (Abbas, Narrated by Abdel Moneim, previous source, p. 62) . Thus, Plotinus emphasized the beauty of artistic forms that are formed according to a reasonable idea, and their source is usually the ideal image and the only divine world, which made Plotinus adhere to the spiritual content, and the importance of the interior over the external form, and sees that the content affects the soul more than it affects the stylized form, and that It is ignorance to judge the beauty or ugliness of a thing by seeing only the outward appearance. There is the beauty of the soul, which is the inner beauty. Plotinus says: "The true good is the one who is in the inside of a thing, not in its appearance." (Badawi, Abd al-Rahman, Plotinus among the Arabs, 3 , p. 61) . Turning to the concept of beauty among Muslim philosophers , we find that of the Farabi (259-339 e), is at the forefront of Muslim philosophers who relied interpretation, an attempt to reconcile the views of Plato and Aristotle, the second teacher , "Aristotle Talisaa has been in the logic and naturalist, Avlatonaa in ethics and politics. "His mystical theory adopted mental study and contemplation, not by staying away from the body's desires and temptations, and depriving it of worldly pleasures only, but through the mind and intellectual works first, and in particular metaphysical knowledge, which is the highest human goals that the mind seeks, and which only pure souls can reach. Which has the quality of vision and the strength of determination, which can reach the world of truth (Al-Taweel, Tawfiq, in Our Arab Islamic Heritage, p. 173) and by inferring the existents or the particulars, our knowledge of the One World, which is the Supreme Perfection, is completed? God has from time immemorial the images of things and their likes. Al-Farabi stresses on the use of the senses in acquiring knowledge in order to reach universal images. Sensory knowledge is a transition of the mind from power to action, on the Although the transition is not done by the human being himself, but is contingent on the action of the active mind, which is higher than the human mind (Kamel, Fuad, and others, The Concise Philosophical Encyclopedia, p. 289) "The sense is aware of the state of the existing community as a whole, and of the state of the existing. The scattered is divided, and from the state of the ugly being ugly, and from the state of the beautiful being beautiful, and so are the rest of it." (Al-Farabi, Abu Nasr, The Book of Combining the Opinion of the Two Wise Men, p. 99) . Realizing the divine beauty is not easy except by analogy with what

we perceive of the beauties of the world, and that is in three stages (by sensation, imagination, or rational knowledge), just as our pleasure in beauty is the pleasure and pleasure of God at the same time, as if “the process of embracing beauty, and living in it.” And being in his sea is a joint process between man and God, but the ratio between our feeling of beauty and God’s awareness of it is the ratio of the easy to the great, and the limited to the infinite or limited by limits, which in his view is the beauty of beauty, it is all and from it flows” (Shalak, Ali , the mind in the aesthetic heritage of the Arabs , S73-74). Al-Farabi emphasized imagination, as it is the divine gift, which preserves sensory effects, and images of the external world transmitted to the mind through the senses, and moreover, it has the ability to invent or (creative imagination), as modern psychology calls it, which results in dreams and visions, and at the same time It has the ability to imitate and imitate, and a great willingness to get emotional and affected, as it simulates the sensory power, so Al-Farabi says: “It is the power by which a person preserves what he has drawn in himself from the senses after their absence from the perception of the senses, and it is the power by serving the inner power” (Zayed, Saeed, Al-Farabi). Nawazi' of Arab Thought (31), 2nd Edition, 58-59. According to Abu Hayyan al-Tawhidi (414-311 AH), the appreciation of beauty is done by the human (the recipient), as he does not depend on a specific criterion for measuring beauty, and al-Tawhidi asks about the reason why a person’s appreciation of beauty begins with the worst of ugliness, and not from the best of beauty. Miskawayh answers this question with the following: “The taste for beauty is subject to two basic factors. The first factor is the moderation of the taster's temperament, so he does not turn to the extreme stranger and the perverted perverted. The second factor is the proportionality of the members of a thing to each other in shape, color and other forms. These two factors are They do not meet in all their parts, for the body, the forms, the image and the mood do not meet at the same time, so you cannot see the beauty in its entirety.. Illusion cannot combine these conditions that nature is unable to combine, and for this reason, the complete realization of the aesthetic is one of the difficult matters, Illusion is subordinate to sense, sense is subordinate to mood, and mood is subordinate to one of the effects of nature. In order for the cytoplasm to give a beautiful image, there must be a moderately proportional composition between the moods and the members of the body, shape and color.... “(Bahnasi, chaste, aesthetics when Abu Hayyan monotheistic and in matters of art, p . 35), And beauty according to al-Tawhidi runs in a group of channels, including religion. Morals lead him to belief in the Creator, and since natural beauty leads us to the creative Creator, al-Tawhidi assumes that the beauty of artistic work leads us to the same result, so he decides that there is no good in work or industry that does not lead to Unification of the Creator, “Al-Tawhidi divides the creative stages into the stage of divine photography, which is the stage in which the limits of divine manifestation become clear to the artist, and the stage of educational photography in which intuitive perceptions are embodied and the limits of ingenuity and acumen in the ability of photography become clear” (Bahnasy, Afif, Aesthetics of Arab Art, p. 79), And if nature requires the soul, then the artist must require nature, because only in this case can he achieve the desire of the soul, and achieve joy, which is the goal of the artistic work (Bahnasy, Afif, Aesthetics according to Abu Hayyan Al-Tawhidi and issues in art, p. 37).Beauty is achieved according to Al-Ghazali (450-505 AH), after knowledge and awareness, and it is the characteristic of the living and perceptive, as it is limited to the human being. What is in its perception of pleasure and comfort, it is loved by the perceiver, and what is in its perception of pain is hated by the perceiver” (Ismail, Izz al-Din, Aesthetic Foundations in Arabic Criticism , p. 135), As Al-Ghazali takes the mystical intuition, which is based on the divine light as a basis for the realization of beauty, for the heart is more aware of this beauty than the senses, so it takes the view of the mystics . (Al-Jabri, Muhammad Ayed, We and Heritage, i 1, p. 83),He says, “...whoever has inner insight predominates over the outward senses, then his love for the inner meanings is more than his love for the outward meanings. There is a difference between the one who loves an inscription depicted on the wall for

the beauty of his outward form, and the one who loves a prophet from among the prophets for the beauty of his inner form" (Ismail, Ezz). Religion, Aesthetic Foundations in Arab Criticism , p. 137, It is clear from this that Al-Ghazali's position on beauty, as he linked all kinds of beauty to divine beauty, as if partial beauties, whether mental or sensory, only participate in the divine beauty, and are related to it because it is one of its effects, and this brings us back to Plato when he links partial beauties with the ideal of beauty in particular., Al-Ghazali says, "There is no good, no beauty, or no love in the world except that it is a good deed from God's bounties, an effect from the effects of His generosity, and a room from the sea of His goodness, whether this beauty is perceived by the minds or the senses" (Abu Rayan, Muhammad Ali, previous source, p. 20) , Al-Ghazali also seeks integration in the forms that are described as beauty, so if all their possible perfections are present, they are extremely beautiful, for the good horse is the one who collected everything that befits the horse in terms of shape, shape, color and beauty, so he perfected everything in the perfection that befits him (Ismail, Izz al-Din, Aesthetic Foundations in Arab Criticism , p. 137),The integration of the structural characteristics of the artwork makes it very beautiful, and any deficiency in its parts weakens a measure of the totality of beauty in it, just as the artist who has the inner insight overcomes the outward senses was more aware of beauty, and of the inner meanings, and without them, his perception of beauty is formal and apparent, touched by the senses, The beauty concept in modern philosophical thought, is Bumajartn (1714 - 1762) is the real founder of the philosophy of beauty modern, the first thinker was aware of the beauty of the word Alasttiqa, in 1735, which tried the separation between aesthetics and other areas of human knowledge, which It means "sensual perception". Hence, aesthetics is associated with feeling, which reaches its highest goal through reaching perfection, which is represented by the supreme values of truth, goodness, and beauty, As for Kant (1724-1804) , he emphasized sensual beauty as a perfection, but he added to it the principle of finality (without an end), as the artwork becomes not an analogue of what exists in nature, but rather makes art its independent field and enjoys its own beauty, and the judgment on The beauty of a thing presupposes harmony, compatibility, and finality. The principle of finality is subjective. It operates within us when we perceive a beautiful thing. It means, "This beautiful thing appears to be coordinated, not directed to any purpose other than facilitating the process of composition and compatibility between imagination and understanding, a process that results in a feeling of pleasure or satisfaction." (Matar, Amira Helmy, previous source, p. 130), Kant wanted to arrive at a logic of taste, as he decides that judging a thing as beautiful is a judgment of taste, as it satisfies the aesthetic awareness that that thing is a source of aesthetic pleasure, and the end of beauty is not merely an indication of the sensory or physical perfection of the beautiful thing, but rather it is a symbol of what Above the sense of facts, without which beauty is not universal . (Hilal, Muhammad Ghunaimi, Modern Literary Criticism, p. 288),Thus, logical rulings were dropped on it (Kant), from the categories of quality, quantity, direction and relationship, which are the four moments of aesthetic judgment, and they are as follows:

Quality: It means evaluating the artwork in terms of image and consistency, not in terms of enjoyment and benefit.

Quantity: It is the number of admirers of it based on the consistency of the image or the consistency of quality. It is called admirable quantity, and a beautiful artwork is the strength of its spread within it, and it is widely admired by people.

Correlation: that is, the artistic work is an end in itself, i.e. the connection of the means to the end and its applicability, thus negating the expediency.And the state in which the artist or connoisseur is : in the sense that the aesthetic judgment relates to a reality that occurred in the experience, and the basis of the judgment is a subjective necessity that is expressed objectively, assuming the existence of a common sense, so everything that is beautiful is necessarily subject to approval . (Abu Rayan, Muhammad Ali, previous source, p. 110), and beauty according to Kant is of two types:



"Restricted beauty, and free beauty. Restricted beauty presupposes what it should be and conform to it. As for free beauty, it does not presuppose what beautiful should be like" (Matar, Amira Helmy, previous source, p. 137). And beauty according to Hegel (1770-1831), is a manifestation of the manifestation of the idea in the sensible, "Looking at the idea in itself becomes truth, but looking at its sensual appearance becomes beauty." As for art, it raises natural and sensual beings to an ideal level; art restores the real to idealism. It raises it to spirituality. (Matar, Amira Helmy, The Philosophy of Beauty, Its Origin and Development, p. 155), Based on this, Hegelian beauty is relative beauty, and as for art, the idea triumphs over matter, because it uses it for its purposes. Thus, Hegel does not require imitation in art, and says, "Art that imitates nature does not produce valuable artistic effects, but rather produces workmanship and skill..." (Matar, Amira Helmy, The Philosophy of Beauty: Its Origin and Development, p. 153, This is because art is an attempt to reveal the inner spiritual content, and it follows that the more artistic works express the inner spiritual, the more they rise in the ladder of perfection and mature in form, and as long as the soul is higher than nature, this transcendence is transferred to artistic productions, and he says: Artistic beauty is superior to natural beauty, because it is the product of the soul" (Hegel, previous source, p. 250), He also emphasized the issue of vitality, and he considered it the decisive factor in the problem of beauty and ugliness, and this can be applied to existing things, for beauty in inanimate matter is comparatively less than in plants, and this in turn is less beautiful than animals in terms of their vitality, while man, because of his enjoyment of the greatest amount of life, is more beautiful creatures. (Ismail, Izz al-Din, previous source, p. 57), Thus, the Absolute Spirit is the centerpiece of Hegel's doctrine. All beings, whether they are natural or material, or human or intellectual systems, are in the end a manifestation of the formations of the soul, and its law is controversy, as Hegel calls it, and the basis of controversy is a movement or a continuous process, Matar, Amira Helmy, the previous source, p. 151, When Schopenhauer (1788 - 1860 AD), the beauty varies depending on the percentage of achievement, will objectively, and here in "beauty humanitarian" highest levels of beauty, because the highest degree of investigation objective will be IBSAR, it is "the image" rights in general, expressed in a sighted body" (Badawi, Abd al-Rahman, Schopenhauer, p. 150), Based on this, beauty according to Schopenhauer is subject to relativity, and sets two conditions for aesthetic pleasure: "the availability of the human being (the knowing self), and (the existence of the subject as an object of beauty), when the knowing or (contemplating) subject looks at the subject of her contemplation, she does not see it as a thing. Partially or materially represented in front of her, rather she sees it as a Platonic example. Aesthetic contemplation of (Schopenhauer) depends on the self-freed from the captivity of its will, that is, the self that is pure from its inclination to its will." (Abbas, Rawiya Abdel Moneim, previous source, p. 158) Art at Schopenhauer It is affected by the self or the connoisseur, for whenever art is liberated from the captivity of the will, it is pure and complete, but if it becomes imperfect, it is because it has not been completely freed from the bondage of the will.

And all living beings according to (Schopenhauer) are phenomena of the will, and every phenomenon of them involves a multiplicity in its image. Nature, in its realization of beauty, starts from the simple until it reaches perfection in beauty with a high degree of complexity, which made the human body the highest natural bodies in beauty because it is more complex. The reason here is that the greater the complexity, the greater the need for harmony (Badawi, Abd al-Rahman, the previous source, p. 150), Nevertheless, Schopenhauer sees, that everything has its own beauty: "Beauty is not limited to the order that appears in the unity of an individual being (as in human beauty), but that it may appear in everything disorganized and formless, and even in a tool made ... it can also reveal the ideals inherent in it clearly..." (Tawfiq, Said Muhammad, Schopenhauer's Metaphysics of Art, 1, 159), As for Bergson (1859 - 1941 AD), he was one of the people of the mystical view that emphasized the inability of the mind to perceive beauty, but we must transcend

the mind, and realize beauty through passion or attraction, so that beauty is revealed to the mystical taste as an unreasonable reality beyond the scope of sense, but (Bergson) Replace attraction with intuition , for the realization of beauty can only be achieved through intuition, and intuition in its reality is nothing but “contemporaneous with the subject and penetration into its interior, that is, realizing creative permanence directly. The systematic mind in analyzing beauty results in the disintegration of beauty and its death” (Abu Rayan, Muhammad Ali, previous source, pp. 118-119), This intuitive tendency made (Bergson) consider art as a “metaphysical eye” examining, as if it is a direct perception that allows its owner to access the interior of life, art according to (Bergson) is the possibility of extending the faculties of sensory perception to the farthest extent . (Ibrahim, Zakaria, Philosophy of Art in Contemporary Thought, 16).

He says, “The artwork is the product of pure contemplation, and intuitive passivity based on a direct perception of nature, and standing in the position of worship in front of the scene of life without a true positive participation from the artist. Rather, he is satisfied with emotional participation only, so the artwork comes without a purpose, God, except for pleasure and ecstasy.” And so on, Becomes a kind of art of introspection or mystical experience occurring form of separation from reality. (Abu Rayan, Mohammed Ali, the source ibid . , p 179-180) and is subject to beauty when Santayana (1863-1952) relativity in provisions, and because of undergoing self and substantive shifts For him, beauty “is a positive value stemming from the nature of a thing that we endow with an objective existence,” or beauty is a pleasure that we consider an attribute of the thing itself” (Santiana, George, The Feeling of Beauty, p. 74).

Santiana puts forward four characteristics that must be present in the aesthetic perception of an object:

- (1) It is a “value” and is not an awareness of a specific reality, or of a self-existing relationship between several facts, which means that it is a “value” that is a deflection from the self and an emotional inclination towards a specific thing.
- (2) It is a “positive” feeling because it is focused on the good thing that is present in front of the perceiving person
- (3) It is “direct” because it is not intended to be a means for a future benefit
- (4) Then, besides all of this, and above all of this, there is an expulsion of self-ecstasy, integrating it into the elements of a thing, as if it were part of its nature. (Santiana, George, The Sense of Beauty, p. 21).

One of the types of this beauty is the beauty of form. If unity is the feature of forms, “form is a combination of several elements, and these elements must be in it, and the character of form is how these elements come together” (Santiana, George, Sensation of Beauty, p. 120), Santillana emphasized the form, in addition to his emphasis on the material and expression, as (Santiana) believes that the plastic arts begin with decoration and symbols, and the aesthetic pleasure in the beginning is due to the richness of the material, the abundance of decoration, the meaning of the form, and to anything else except the form. The same, and thus we find in the works of art two independent sources of influence, “The first is the useful form that generates the pattern, and in the end there is the beauty of the form when we rise above the pattern and we make it a higher example by emphasizing its features that give rise to pleasure in itself. As for the second source, it is the beauty of decoration that It comes from arousing the senses or the imagination by means of color, or the abundance or subtlety of details” (Santiana, George, The Feeling of Beauty, p, As for Croce (1866-1952), he says, “Art is visible.” ,or intuition What the artist presents to us is nothing but an image or an imaginary form, and thus whoever tastes art turns his eyes towards that direction that the artist points to, and looks out of the window prepared by the artist, in order to reconstruct that image in himself . (Ibrahim, Zakaria, Philosophy Art in Contemporary Thought, previous source, p. 43), And what Crouch is known

for as an idealistic tendency is one of the images that he owes to Hegel. Croce favored thought over physical reality, and said that art is an intuition that derives its significance and strength from the denials on which he built his aesthetic philosophy, which is that art is not a material reality. and, if art is intuitively, and it was intuition reflection, it was not possible to actually be art utilitarian, and also not seen art as a moral act, or knowledge of understandable, so the important picture is worth as an image is perfect pure (Krochh, Benedetto, Al-Majmal fi Philosophy of Art, i 1, p. 25-33), Croce stresses that it is wrong to find beauty in nature, but nature, which consists of a block of carved marble, can emit an aesthetic image in our memory, because art is an activity of the soul, and this means that Croce emphasized artistic beauty. More than natural beauty: "Nature is dumb as long as a person does not utter it" (Kamel Fouad and others, the previous source, p. 343), Croce emphasized the feeling, which the artist expresses as content on the one hand, and the mental image as a form on the other. Art according to Croce is "a first (or prior) aesthetic installation," meaning that it is "composed" of emotion and image in the form of intuition. Or an eye, for the artistic soul does not see the image separately, and does not feel the emotion separately, but rather mixes them in an artistic unit, which is what we call the artistic work, the content took a picture, and the picture was filled with the content (Ibrahim, Zakaria, previous source, p. 50), And beauty according to Susan Langer (1795-1986) is Expressionism, that is, the possibility of artistic work to express. The more expressive the artwork, the more beautiful it is. From here, Susan Langer's art is an expressive image, and thus it enjoys beauty, and therefore it is an expressive form. (Hakim, Radi, The Philosophy of Art at Susan Langer, 1, 94-95), (Langer) was interested in the artistic form, as she sees art as "a creative process of forms capable of sensory perception, at the same time expressing human feeling" and the realization of these forms is only with intuition, and with the help of imagination. (Ibrahim, Zakaria, previous source, p. 313), thus, art creates a form, and this form must be expressive of the human conscience. This means that (Langer) has a formal tendency, as it focuses essential importance on the form, although that form is created through a creative symbol, and this symbol must be associated with meaning and expresses it. Art for (Langer) is not a simulation of reality; it is a world in itself. He also confirmed that art is characterized by "strangeness", as it is a form that did not exist before. (Hakim, Radi, previous source, p. 13), The beauty of the artwork comes from consistency or harmony, as the parts of the artwork all combine in order to highlight this work, so each part becomes an element in the composition of the form, this composition is the unity in diversity or organic unity. (Hakim, Radi, previous source, p. 100) And Jean-Paul Sartre (1905-1980), believes that the aesthetic subject is an "imagined" subject, that is, it can only be through the perceived awareness, as "unreal", and what distinguishes the imaginary function as "creative spontaneity", gives Through it, awareness of himself has his own subject . (Ibrahim, Zakaria, Philosophy of Art in Contemporary Thought, p. 231), Thus, the aesthetic issue does not appear before our eyes, except when we are in the presence of the "artistic work", just as the human being according to (Sartre) proves his existence through action, that is, an attempt to change from one state to another and prove something else, and human action presupposes freedom, which is express it . (Matar, Amira Helmy, previous source, p. 246), As for the work of art, it is something unrealistic, except that Sartre unites at the heart of the work of art between "meaning" and "unrealism", meaning that the work of art is a perceptive subject that puts something in our hands on the one hand, and trumps us as meaning on the other hand, that is, it It makes the meaning implicit in that real thing (Ibrahim, Zakaria, previous source, 235) .

## **2. Employing design elements and foundations in artistic formation**

For the painter, sculptor and architect, the plastic elements are means to help him achieve his goals. His selection of these elements, along with his decisions in their situations, interweaving and

mixing, results in art or may result in chaos, and the way of organizing the plastic vocabulary is at the forefront of the reasons for the existence of the artistic effect. (Nobler, Nathan: Dialogue of Revelation, p. 95) . We cannot take a color or a line in a painting and judge it independently, because each image determines the value of each part in it. (Hamouda, Abdel Aziz: Aesthetics and Modern Criticism, p. 95),The painting is a work of art when these elements are connected to each other in a way that would characterize the work with what is called “significant form, and the significant form is the plastic relationship that evokes in the viewer an aesthetic “emotion” and this emotion is of a “unique type” which is completely opposite to the emotions. Life” and in order to perceive the form and thus feel this emotion “we do not need to bring with us something from life, or to know its thoughts and affairs, nor do we need to get used to its emotions, All we need to bring with us is a sense of shape and color .” (Stollitz, Jerome: Previous source, pg. 204), Design elements take their importance through the nature of the interaction between the design components that form the general construction of the design image, or the design form, according to the working mechanisms that drive the action resulting from the design process, and it is necessary to refer to the structural and intellectual links that permeate these elements in the general design structure, and from Here the elements, with their concepts and connotations, activate from the ranges of expression as (a language vocabulary for form, used by the artist and designer in relation to their flexible capabilities in taking any flexible form and their ability to merge, harmonize and unite with each other to form a form of artwork) (Ismail, Shawqi, Art and Design) , p. 131), In addition to their function in the plastic construction, the formal elements or vocabulary play an aesthetic role, related to placing these elements on the surface of the design and their mutual relations with the neighboring elements (achieve the various artistic values and we mean by them the values of rhythm, balance, unity, proportionality..., and represent the main aesthetic goal which the artist is trying to achieve to reflect the aesthetic and functional work purpose designer bearing the autonomy of the artist, and multiple images and methods that achieve these foundations design, so that each special modalities require the designer observed image that reached the intellectual message or aesthetic performed by the artwork) . (Ismail Shawqi, Art and Design, previous source, p. 224), There are no building elements alone without foundations for construction, (the design elements of formal units, space spaces and structural foundations are the structural rules of the general design, and the shape is the axis of overlap, so the transformation of the form from one case to another linked to the effectiveness of some design foundations, rhythm, for example, appears by the function of value and color The contrast appears by the shape and its space, the sovereignty appears by the size and the intensity of the color, and the harmony appears by the positions of the shapes and their sizes or their measurements, all these cases are overlapping systems that start with the shape and end with the unity, the most important basis for achieving valuable results for the final designs) (Al-Babylonian, Saadi, Public Relations In Building the Formal Design, pp. 36-37),The painting is the integrated outcome that results from the interaction of the elements with what the mind or the soul contributes through the organic system . (Dewey, John: previous source, p. 424), The elements are the phenotypic qualities that are built within specific foundations with associative relationships with each other. The form is the essential element that contains the other elements as its attributes. It is the only sovereign element in which elements (color, line, texture...) are implicitly included (Mohammed, Nassif Jassim: Design is a thought and a thought, p. 2).

The design elements are:

### **First: (LINE)**

It is the most important benefit of the elements (within the technical composition of the work, he has a plurality of e Stamal, where you cannot painter, or a designer or sculptor, the e Stgina him ...., Wei Q serving line in many functions most notably calligraphy as a means of expression, and an

element of the composition, and an element compositional, and the perimeter of the form, and as a means to express transparency, movement, and the strength of E. Rtdadah, and style in Arabic calligraphy) . (Al-Husseini, Iyad Hussein Abdullah, The Artistic Composition of Arabic Calligraphy According to the Foundations of Design in the Islamic Era , pp. 119-126) . Line (idiomatic element, through which creates designer ideas and by which Aa righteousness about, and begins with the line point by the movement moves to a configurable component of a stand - alone , a Lecco n spaces through its presence in the design space auction model does not mean anything if the abstract alone, If devoid of movement and total lines are our spaces and forms of , and the line for so if a dark by his movement) (Falcon, Iyad Mohammed Sabri, building standards in the formal organization of the design layout in Iraq, p . 30) . And the line is the first technical elements of the genesis, man when he began to paint what wanders in his mind forms on the walls of caves used a line or discovered as an important tool for the formulation of his ideas, then so was the beginning of the line drawing and design alike. As is the line with no doubt the most important elements in the graphic design, because of its portability is not finished on diversity, and because of its versatility, it can be a painter or designer to Astgnea him (Myers, Bernard: Fine Arts and how Ntdhugaha, p . 237) . The line has two dimensions, one of which is often overlooked (width) under the illusion that it has one dimension, which is the length. (Noppler, Nathan: Alra dialogue, O, p. 94) . Hence the line doubts for the aesthetic value of the desertification types of multi - M, and operates (in some places a recipe unique built upon the foundations of the organization of formal and aesthetic, and so What we're saying in the (fashion design and fabrics) , which is embodied through a set of lines, indicating the borders Fine aesthetic, which may give up the energies of this element expressive increase focus and E. Ntbah and therefore Lynch a of diagnostic indications have technical qualities) . (Shaawi, Rawa'at Bahnam, Costume Design for Expressive Plays, pp. 37-41)

### **Second: (DIRECTION)**

This element is linked to the basic philosophy of the subject of motion, subject of the E towards (when Tahrh movement, they mainly depend on the power of suggestion or simulated visual transition from one topic to another) (Abdul Redha Bahia, building rules for the semantics secured in the configurations of linear, p. 40) But not limited the E to the lines or shapes, but goes beyond that to other structural elements such as color, texture and value of optical and size, as it represents the E. towards realistically one of characteristics of movement, and E towards the design process can be sensed through the nature of the structural elements that illusion to move towards E. Tjahah what, and we can find two types of the e toward: first e towards Lynch a particular sense of the tulle de element of the movement of only one, and the second: e towards Lynch a is the outcome of the result of the interaction of the movement of all the elements with each generating a sense of type of the e towards the Tg me on the rest . (Al- Rubaie, Abbas Jassim Hammoud, Shape, Movement and Resulting Relationships in Two-Dimensional Design Processes, pp. 70-71).There are four types of trends in the design process , a (horizontal, vertical, oblique to the right, oblique to the left) (Shirzad, u J Rennes Ihsan, the principles of art and architecture, p . 25). For example , in the design of a foreskins magazines (leads the E towards a role in the construction process Walt and good to attract motor, through the qualities of the phenomenon of E. Rtbath with structural elements, and contrast characteristics and level Fa p We wish guidelines and stimulus through the visual field) (Al - Azzawi, sentenced Rasheed Fakhri, Attraction in the Structure of Magazine Cover Designs, pp. 64-65).

### **Third: (FigureSHAPE)**

There is no work of art without form, no matter how different this form or stripped of its reference. And the shape is not an independent entity, but rather it is more like a spider's web, which consists

of different and organized materials. (Stollitz, Jerome: the previous source, p. 59) . For (Scott) the form is (one of the elements of complex composition. And something that includes some organization) . (Scott, Robert Gillam, previous source, p. 24) .

Every work of art has a form that expresses its content, in literature, words and expressions, in drawing lines and colors, in sculpting solid blocks, and in music with melodies, (Abdul Nour, Sabour: Literary Dictionary, 1st Edition, p. 252).The designed form must possess the quality of an organic entity, that is, it has its own system of closed relationships that result from unity. In order for the form to be effective, its elements (line, point and direction) must be organized ,(Scott, Robert Gillam: Ibid., p. 38). And since the shape represents the basic formulation of the body or matter, it is the one who organizes the elements in space by assembling them in its dimensions, color, texture and size, in order to create rhythm and diversification in harmony with its unity . (Shaawy, Rawa'a Bahnam, Costume Design for Expressive Plays, previous source, p. 42).

#### **Fourth: (TEXTURE)**

(Texture), according to our understanding of the design work in particular, and the artistic work in general, is related to the senses of sight and touch, so we can see it sometimes or touch it at other times, or both. There is a soft texture and there is rough, dry and wet texture, and the texture is affected by the light falling on it, and it can be used in the construction of constructive values the aesthetic that one, design Ti\_k Deeds 's according to Bnaiatha through the organization of visual elements and interaction of their relationship, and undergo technical characteristics to the output method and implementation performative outstanding. And through vision and tactile sense we can become wet and dry surfaces and coarse and fine and we can get the texture either by lines and dots or colors in the artwork two-dimensional, (Sherzad, Shirin Ehsan: previous source, p. 143).The texture achieves in painting through its diversity a terrain harmony that carries within it expressive dimensions and aesthetic features that enhance the aesthetics of the artistic form and its solidarity. The artistic experiments varied in investing different materials in their textures in order to find new artistic proposals in dealing with the surface in the artwork, the artist controls the calculation of Its area, location and color in the pictorial space as required by his imagination and artistic vision.

#### **Fifth: (SPACE)**

Interfere with the concept of (space) within the art of design space, some of whom element of the design elements of the task, and some of them are not element of, and others have found the e ocean , which contains the vocabulary of design formed within the general framework of the work of the design.And represents for space (the space that surrounds the form produced by the artist and different from the form in the visual qualities, but E. NH is not equally important it is determined and confirmed by variability with him there can be a mass without space to breathe in it and show through) (Sami Rizk, Principles of Artistic Taste and Aesthetic Coordination, p. 67), We can perceive the space through the space resulting from the framing of a specific space or through the dominant color of that space, or through the dominance of one element over another. Space is positive when it creates a feeling of extroversion, freedom and openness and gives additional connotations such as a sense of depth and movement, and whatever its limits, it works within the framework of the artwork as a main element and can be misunderstood if the painter misuses it without justification (Schulz, Christian Nuremberg: Existence, Space and Architecture, p. 29).The pictorial surface is the artist's space in which he arranges his forms so that they occupy their positions in the space of this space and at the same time secure the aesthetic and expressive tendencies of his plastic concept , (Nobler, Nathan: previous source, p. 93).

### **Sixth: (SIZE)**

Size is characterized by relativism, according to the largest or work within a young age design, when m of comparing things Bohjamna, those look great or small sizes compared Bohjamna, and in the design work ratio is a preview sizes to the space occupied by the design space, Size in the design work (is the difference in the lines, shapes and intervals of a Hyaz measurement, and also includes the E. Chtlav and other structural elements such as color, texture, value and spaces designed, and e n variation in the sizes of elements leads to a discrepancy in the case of proximity and distance for the consideration of the recipient). (Al- Rubaie, Abbas Jassim Hammoud, Shape, Movement and Resulting Relationships in Two-Dimensional Design Processes, p. 71), Size is one of the elements of visual language, and it is always a relative thing, as we compare things with their sizes, things seem to us small or large according to their ratio to us, and sizes in design are compared to each other, as we can find something big in a small picture. (Scott, Robert Gillam: Previous Source, p. 24), The size has nothing to do with the value of the artwork, as the meanings of large and small sizes in artworks differ from them in reality. The pyramid with its enormous size symbolizes a certain idea, and the large size was a means to achieve it. The artwork is not the reality of reality, and the sizes, whether small or large, are only a means. And being a means, this necessarily takes it out of its realistic implications. (Khamis, Hamdi: Artistic Tasting, pp. 36-37).

### **Seventh: (COLOR)**

Perhaps the first thing that fascinates us and draws our attention in the artwork, whether it is a drawing or a design, is the color, because of its attractiveness and a captivating aesthetic. It is not possible to imagine the world and art without colours. Even black and white - which are not colors of the spectrum, are not achieved in the reality of art and life alike. Works that are painted in black color on a white surface that we see by falling light on them have varied to gradual and close colors that give the impression of black and white. Otherwise, we cannot see it, and if we perceive it, then this means that we do not see anything or see nothingness, and the black and white colors have a great influence on the color when they enter it, as they control its value and saturation. (Scott, Robert Gillam: Foundations of Design, pp. 18-19). The color is a result of the interaction of the shape with the light falling on it, so we see according to that shape, and when two opposing color spaces are adjacent, they thus make a line representing their meeting, (Saleh, Ashraf Mahmoud: Designing Media Publications, p. 61). It came the importance of color as (the element most attractive in design work, Wa Attabarh like music embodied in the visual arts, it has an unlimited power Mujath spread across spaces and surfaces, forms and blocks w n Aiah, triple and quadruple dimension, color speaks to us psychologically and emotionally, and can impact and read control its activities through the scientific and technical aspects). (Al-Babli, Saadi Abbas, Public Relations in Building the Formal Design, p. 48). And carries the color the ability to generate attractive power output format, P does not have to be a designer The prior knowledge and experience Balmemkhat supported by the qualities and systems of color, construction year formal, Fallon St. A NH that lends a kind of dynamic alpha p him in the visual field, so that the value of diversity in the color of the case and the gradient variation of u E. FT show the illusion of movement. (Al-Azzawi, Hikmat Rashid Fakhri, The Attraction in the Structure of Magazine Cover Designs, pp. 66-67).

### **Eighth: (VALUE)**

It is the amount of light that any surface can reflect, white is at the upper end of the scale of value, and black is at the end of the scale, and all degrees of gradation are between light and dark in between, (Scott, Robert Gillam, Foundations of Design, p. 18). The value is light as a structure through which, disclosure of the primacy of variation and E. Chtlav at viewing angles actors of the

structure of color and its existence, but the E. Stkhaddamat value of light, as aggregate complement of color, remain tight to color variables and lead aside important of Measuring the phenomenon formed as a result of the accumulation of knowledge for the functioning of structures and the nature of the emergence of plastic relations between them, within the general framework of the design work. And contribute to the optical value to highlight the aesthetics of color and the nature of the pose and E. Stqlalath, and serve as an important means of design output, in the products of designs a foreskins books, magazines, trademarks and posters, working with color value, as a tool to attract, contribute to strengthening E. continuity of aesthetic impact on the structure of The design.

### **Ninth: Direction**

The concept of direction in design is of great importance and derives justifications for its importance in the light of two main variables:

1. The realistic variable of direction: it is related to the issue of movement, which cannot be without direction. And movement is like multiple transitions in time and space, and accordingly, the trend is the result of continuous gradual but connected transformations. It is philosophically an explanatory mental existence, even if it is objectively descriptive through its connection with the moving entity's transitions. We cannot imagine life systems without paths (directions), as random movement or non-direction means suspicious imbalances in all cosmic and terrestrial directions as part of this universe that is driven by very precise and balanced dynamic (directional) systems and laws, and the extreme importance of the direction on which it is based cannot be overlooked. our daily life.

2. The design variable of the trend: The subject of direction in design is subject to the subject of suggestive significance. From a realistic point of view, we cannot assume the existence of a trend independently without linking it to one or more of the design elements and its foundations, and from a functional point of view, the trend has many suggestive energies. (Daoud, Abd al-Ridha Bahia: The design and semantic importance of the subject of direction, p. 7). The concept of direction may not apply to the shape of a ball or a circle within a finite space, but it may be realistically static with a zero characteristic of direction. The direction may represent the most important feature within the design vocabulary of the designer employs other vocabulary in favor of focusing on them. Just as the line is important in achieving the direction, the shape leads the same result as well as the effects of color, volumetric and tactile contrasts to confirm the direction in the design . (Daoud, Abdel Reda Bahia: previous source, p. 7) . After we touched on the elements of design, we now shed light on the foundations of design, as all the foundations work in the design of the shape and its final structural composition, and they are facilities for the systems of relationships and not the relationships themselves, and each basis assumes another, and each one supports the other within a coherent and comprehensive college. (Mohammed, Nassif Jassim: Design is a thought and ideas, previous source, pg. 4). Unity, rhythm, balance, proportionality and sovereignty are the values of life that we seek in the artistic work. Each of these artistic foundations has its synonym in life and acquires its validity and sincerity from this vital source. It is not just a set of laws created by someone to establish works of art . (Rashdan, Ahmed Hafez: the previous source, p. 86) .If the plastic elements of visual arts are the basic vocabulary that the artist uses to build any of his works, then the way he organizes these elements is what distinguishes one artwork from the other. The painter may combine some of the elements (such as line, color, shape and texture) to compose a work of art, and from the same elements he may compose another different picture. them in the photographic space prepared for it . (Nobler, Nathan: previous source, p. 97). And that this method, which permeates all parts of the artistic work and connects them in a unified whole, can only be realized "intuitively", and it would mix with the different elements in a way that material things cannot compete with them, and without it the parts remain external to each other, and therefore



the relationship between them It will only be a mechanical relationship . (Dewey, John: The previous source, pp. 324-325).The precise aesthetic value of any artwork is limited to the general foundations upon which the organization and distribution of artistic elements are determined. The design principles are:

**First: (BALANCE):** The balance is (the level at which equal or equally divided the forces Table of Zabiyat competing in the visual field) . (Scott, Robert Gelam, founded the design, op . Cit . , P . 114), which is also (a situation where the forces opposing equalized), (Abdul-Fattah Riyad, Formation in Fine Arts, 1, p. 111). It includes balance as a concept my design, (relations between the weights kinetic equation of the elements employed in any decorative installation and can be sensed through the organization of design parts and E. Ndmajha within the technical values balanced achieve stability between the positive and negative spaces, being no longer primarily a technical only but it is a some extent the foundations of life) . (Fath al-Bab Abdel Halim , Akher Wen , Design in Fine Art, p. 84) . Equilibrium is the equality or equalization of the opposing forces of gravity in the visible field . (Scott, Robert Gillam: The previous source, p. 45).Balance is not determined by an arithmetic formula as much as it depends on the artist's experience and expertise, which develop his ability to sense the extent to which the elements are in balance with each other, just as the equilibrium is based on a psychological factor - my feeling - of being satisfied or not, (Saleh, Ashraf Mahmoud: the previous source, p. 109).

Visual weights are affected by size, shape, value and color according to the following:

1. Size: The greater the size of an element, the greater the feeling of its weight.
2. Shape: Circular shapes are heavier than rectangular or square shapes, and irregular shapes are heavier than both.
3. Value: darker elements give a sense of heaviness more than light ones.
4. Color: Warm colors appear heavier than cold colors, and the greater the brightness or the darker the color, the greater the feeling of heaviness . (Scott, Robert Gillam: Previous Source, p. 54).

**Second: (CONTRAST)** Contrast is (the collection of contradictions in the design work structure, and there are numerous variation types including: variation in line, shape, size, color, texture, direction, P e Stlam Mahsusat comes from the morphological characteristics of opposites, and he learned the light of its opposite, and the roughness of softness, and can employ contrast chromatography, as a gateway to activate the power of e revenge by E. Stamal gathered data color such as red over the green, and blue about the orange, this technical performance and be present in the designs of the structure of a foreskins magazines, as well as the bodies of formal opposites, fairly highlight the clarity and impact of macroscopic) . (Al - Azzawi, was sentenced Rashid Fakhri, designs attractions in the structure of a foreskins magazines, p . 76). And (Nobler) sees that the variance is the relationship of two extremes, it is an expression of the differences, and this indicates the unity in the variance. That is, there is a connection between the opposite parts. They are linked as extremes of distinctive or similar properties. Black and white are related to each other, as is the case between red and green, the top and the bottom, the short and the long . (Knobler, Nathan: The previous source, p. 105). Hence , the aesthetic contrast monitor the E. bilateral Zahat opposite, in the design work structure, through continuous search for each letter ends with him or where, m a of loyal art scene, as well as upload an image to work actively t x follows overlaying it does not subconsciously , signals And symbols, images and accidents, to activate the image of contrast in shape, color, line, texture, size and other elements that are organized by the operation of the important design foundations, including contrast. The contrast is E. exploration of new realities, adopt the introduction of the activities of Fa G concrete Mechanism, its purpose to put images and shapes design a new reality, falls within the understanding of the argument shift and change and e

spotted and experimentation and this is what makes the work of the contrast mechanisms are attracted to the public framework of the mechanisms of the Stgal modernity.

**Third: (PROPORTION)** If the ratio is (the relationship between two things or two, Valtnasp is increased by, it increases the desire of the recipient of hope and excitement, direct and clear and proportionality weakening may be to form a value within the design, and color enters in giving the case of proportionality between the forms or between shape and space through the use of color intensity and calculate the tonal values) . (Al-Saqr, Iyad Muhammad Sabri, Building Standards in the Formal Organization of Typographic Design in Iraq, pg. 70) . P (the role of aesthetic actor relations derives proportionate basis justified by what is achieved through the contrast concepts, diversity and evaluation, and even correspondence , which is another aspect of the expression of all fit equal) . (Abdul-Ridha Bahia, Building rules for semantics of content in linear formations, previous source, p. 156).

And proportionality can promise is part of an integral part of the activities of the realization of beauty in the overall work of art and design , in particular, because it is a true measure of textured, built on the basis of network relations coffee the priority (total and partial) in the design process.

**Fourth: Rhythm** We mean rhythm in the image (repeating blocks or spaces, forming units may be identical or different, are close or far apart, and is located between each unit and other spaces defined periods, Vllaaha element of n basis O n exchange a alone after the other batches are repeated often or slightly two units , a component of the E. positively and periods of a negative element, the positive element in the musical rhythm is sound, and the negative is dormancy period that followed, and in the dance is the movement element E. Ijaa and stability element negative) . (Abdel-Fattah Riyad, Formation in Fine Arts, previous source, p. 95), The time intervals that the recipient's eye needs in order to move from one form to another, or from one structural unit to another, determine the nature of the rhythm, which is (a clear mental movement in regular periodic repetition that adds aesthetic features in the consistency of design relations), (Musa, An official victory, directed and designed by Iraqi newspapers from 1982 - 1993, p. 69). And get a sense of rhythm through (the E. rise or decrease the level of influence in value, texture, color , or any of the other elements, visually, and follows the rhythm, the E towards the goal of the first dimension of the movement) . (Food - a name, Ahmed Faisal Rhk, the concept pressed t KE in graphic design, p . 45). Rhythm is (a clear movement in regular or periodic repetition. Its main idea is that it is an expected repetition) . (Scott, Robert Gillam) :The previous source, p. 59) and the aesthetic of rhythm is related to the proportion and proportionality in the artistic work in two respects:

1. The ratio includes a comparison between similar factors, while the rhythm is an expected repetition of these factors.
2. The proportions work in a repetitive rhythm for shapes and sizes . (Saleh, Ashraf Mahmoud: the previous source, p. 128).

Rhythm has two basic elements that are exchanged, one after the other, in batches that are repeated more or less often. These two elements are:

1. Units: It is the positive element.
2. Periods: It is the negative component.

Without them, we cannot imagine a rhythm, whether in space or temporal arts (Riyad, Abdel-Fattah: the previous source, p. 95). There are two types of rhythm. Instead of repeating the same unit and the interval, an orderly sequence can be made in one or both of them by increasing the length and width of the units by any suitable amount, by slowing down and speeding up the movement. As for the second type, which is related to the exchange between two units, as we can

repeat two or more forms From the contrasting bodies with colors and factors, and as a result, it is a complex rhythm, (Scott, Robert Gillam: previous source, p. 62).The rhythm is achieved in the design by controlling the elements of the artwork such as shape, size, color and direction. This is done by slowing down and accelerating the mental movement and that the distance between them is organized, it gives vitality and contributes to directing the eye movement within the artwork, (Saleh, Ashraf Mahmoud: the previous source, p. 131).

**Fifth: (UNITY)** Unity in the concept of artistic design is (the overall relationship that makes configuration elements integrated functionally to show a subject, refers to the case of direct expression and indirect a greeted, accompanied by showing the aesthetic value of that link to the case of tasting the receiver and approaching stimuli sensory and self-interactions) . (Al-Babli, Saadi Abbas, Public Relations in Building Formal Design, p. 75). The unit on the E Attabaran two important (relationship with the part and the relationship part of the whole) (Abdel Fattah Riad, training in Fine Arts, a former source, p . 170-185) , the first relationship At Â wrapped in which each part of the design with the other part, to find a relationship associative contribute to the creation of the unit, while the second relationship it means the dismantling and installation of parts of relationships within the Faculty of design work, this approach involves the characteristics of structural in understanding the nature of formed relationships as a result entitled to the s goal of unity, and E. complete the proportionality requirements of the parts, and to demonstrate the value of overlapping relationships as a description syntactical and cognitive impact of the legality of the product, and thus become the theme of unity, revealing an aesthetic coincide in which transitional significance (in the structure) with Ziv j of embedding (growth and assembling the structure of total). And unity includes multiple elements, including unity of form, unity of style, unity of thought, unity of purpose, and all of these evoke in the viewer the unity of the artwork, (Riyadh, Abdel-Fattah: the previous source, p. 170).

The unity of form in the design is achieved through:

1. Part-to-part relationship: This is achieved through:

A. The occurrence of the eye in its movement through or around the design on integrated relationships between shapes, sizes and colors.

b. The recipient's intense attention to changes in values, colors, fonts, shapes, and sizes.

C. Repetition of shapes, lines or colors, because their repetition gives a sense of the unity of the whole and the repetition in it is a kind of similarity that achieves attraction and attention.

2. The relationship of the part to the whole: This is achieved by:

A. Exclude any part of the overall design unless it is consistent with it.

B. Each part is proportional to the space it occupies in the visual field and is linked to the basic design.

These two things are governed by the principle of functionality, that is, that the shape in the design has a function in its form and the way it is used , (Saleh, Ashraf Mahmoud: the previous source, pp. 85-86).

Unity alone is not the only important factor in the design process, as there must be diversity that can be achieved through contrast, as the form does not appear on the background except through the contrast between them or the diversity arising from the presence of spatial tension relationships and similarity in form or complete diversity, which is the thing that varies In complete contrast to the general system of relations , (Scott, Robert Gillam: previous source, p. 39).

**Sixth: (DOMINANCE)** When it is sovereignty is (a case where the design element is not striking to look and beating on the other design elements in the artwork, so that the rest of the complementary

elements to show it in the general shape of the composition) . (Scott, Robert Gelam, founded the design, a former source, pg. 76), It becomes possible to know the actual trend Ttwa t t where e Stdaaouat structures immanence, penetrates the general form barriers to accumulate over Manifesting semantic mechanisms, Mhk a sovereign and clear, (visually and aesthetically), so P e n manifestation of what element of the work structure design, reinforces the argument stability Banai, opens an indication of communication by Zmkanah uniqueness and distinction to the structure of the element, and organogenesis receive images in the mainstream of the structures according to the revealed manifestations of composition , structural composition, and the permanence of the act of aesthetic cognitive and technical , as well as the organization of the means of performance and technical sovereign (including e use form as a sovereign or employ texture, or motion, or variation in color, or proximity, or dimension, or the unification of E. towards consideration), In every place and time, there must be sovereignty, and without it, the rest cannot have, if one of them does not provide them with balance and order, and the artwork falls within this postulate when one element overcomes the other elements, provided that the others are complementary parts to express one concept. Whoever mentioned that it is not preferable to have two centers of sovereignty in the artwork, because it divides the feelings of opinion and turns his sight into multiple visual fields, and there is more than one way to attract the viewer's sight to the center of sovereignty and not others, including the lines that have a certain direction that can be a means to confirm the center of sovereignty , as well as the contrast in value and colors, when a dark space prevails in a light space and vice versa, and an area of a color can prevail in the middle of a complementary color, such as red, blue, orange, yellow and violet, and the close forms confirm the principle of sovereignty over the distant forms. Visual sovereignty is achieved by spatial isolation, whereby one element is isolated from the other elements. It is also achieved through texture, when a large smooth area is adjacent to a small rough area, the latter is dominant, and a moving body also prevails among static bodies and vice versa. As well as by unifying the direction of looking towards a particular thing . (Riyad, Abdel-Fattah: the previous source, p. 187).

**Seventh: (HARMONY)** Color harmony is what arises from intermarriage and convergence between colors and their optical unions, i.e. convergence in the longitudinal waves of colors. It is not a process of choosing colors as much as it is their organization. Reorganization of colors can become acceptable or repulsive to taste. Also, the space affects the appearance of the color, as the compatibility of a color group can lose this compatibility if the area spread over the colors increases or decreases, and texture plays an active role in compatibility, so if an inappropriate texture is used in the design, it causes an aversion despite the compatibility of colors used . (Hamouda, Hussein Ali: The Art of Decoration, pp. 92-110)., Therefore not be E , for example , Nsjam chromatography , as E. Guetran indicative of the spirit of meaning, becomes by the frequency of Â lei construction chromatography and data color affinities within the structures of color groups (cold colors range, colors warm, colors contiguous, secondary and complementary) engine for the structure of the design space, and a producer of visual cases of tensile and Altj a Zbat about the existing act and the specificity of the reality of the aesthetic osmosis formation of structural design. Suc for the E Nsjam, compatibility and damaged, in the design work structure, which is e Stzaar insider knowledge of the aesthetic, and the activation of semantic - bearing effect, through the foundations of macroscopic subject Bmtoagliat visual stresses of the structures of the dynamics of structural interaction design, Almtmaheh and Tbdladtha with designer objectivity and vision, in the collection of innovation and dedication to the case suggest that E. Naftahih significance and E. Stqra theme of E. Nsjam self and objective .

**Eighth: (REPETITION)** It is (the congruence in the appearance, size, color and texture of things, and appearance is the most important visible element in the associated shapes) . (Color, and Lucas, the principles of design maquettes , p . 20), and to repeat the significance of the E Strjaih in E. Accreditation elements of structural and altered E. Iqaeitha, from an area to another, from one text to another, as condense agonism simultaneous presence of being part of iterative, and the nature of diversity, according to a aesthetic values spotted, processed achieved, the impact of frequency distribution geographically within the total area of the design, and visionary as an indication of change and address the conceptual shift happening as a result of redundancy.

Among both cases, prevails s understanding of sampling repeatability, visual Osmosis and placebo, which continues through the structural organization and intellectual mechanisms of the parts of the visible and invisible from the design, which is marketed understanding declaratory need to e Ala schemes repeatability, dimension functionally E Snadia , share a partnership with the accumulated activity after the collective and semantic, for E. Stadah sensory and physical images, which Eetmzar through which repetition, and thus bilateral activation Altsaraeih structure (repetition / Allatkar (or monotony)), (attendance / absence), in constructivism the overall design.

The term design as a feature in the drawing is achieved through the presence of the following: .

structure (structure) :Structure is “a system or system of reasonableness. Structure is not only the image of a thing and its structure or its physical unity or the overall design that connects its parts, but it is also the law that explains the composition and rationality of a thing” (Ibrahim, Zakaria, The Problem of Structure, p. 30) . Anything, whatever it is, provided that it is not essentially formless, "necessarily has a structure" (Abraham, Zechariah, same previous source, p. 19) . And in the way in which the relationship between the image and content developed, lies the originality of structuralism (Ibrahim, Zakaria, the same previous source, p. 98) .

Constructivism is “every component of coherent phenomena, each of which depends on everything else,

and it cannot be what it is except by virtue of its relationship to everything else” (Fadl, Salah, p. 176) .

The structure includes three characteristics: comprehensiveness, transformation, and self-control (Fadl, Salah, the same source, p. 188) . It is a system of transformations, as it differs from the properties of its constituent elements, and as the psychologist Jean Piaget says, “The structure is a system of transformations that has its own laws in exchange for the distinctive properties of the elements” (Ibrahim, Zakaria, p. 24) .

And (Edith Kirsweil) considers that the structure is "a system of internal and perceived relationships characterized by internal unity and self-organization" (Kursweil, Edith, The Age of Structures from Levi Strauss to Foucault, p. 291) .There is no way to separate the meaning of “structure” from the meaning of “building” or “architecture”, “in addition to the fact that there is an architectural element in any work of art, whether it is musical, literary, pictorial or architectural (in the qualitative sense of this word) provided that the characteristics are manifested in it. Constructivism or (synthetic) with full force, but “structure” is not aesthetic, unless it appeals to something more than just a physical (physical) or mathematical phenomenon, because in this case it must be used with the help of human values” (Dewey, John: Art is an experience , pp. 390-391) .

**(Technic):** The word “techniques” is the capabilities and processes involved in art, and it includes inventions, aesthetic and utilitarian aspects, and everything that has the ability to invent in works of thought to find new functional or decorative features. It includes the basic technical prowess of each medium and the ability to use it, and it includes art tools . (Monroe, Thomas: Evolution in the Arts, 62). The technical technique (it is a stage near the end in the artistic formation, supports the external form of the formation, taking advantage of the internal stages it has completed, such as

formation in the plastic arts, adding to it technical elements such as the material , (Eid, Kamal: Philosophy of Literature and Art, p. 89). It took place in the twentieth century twenty developments in technology changed the parameters of interest to the individual and became Simcha age to accept more than one direction and more than one model and more than one school, and spread technical schools so that there is no longer one school claims its authority, (Sadiq, Mahmoud: knowledge and practice and its impact on artistic behavior, p . 214). and overlapped Techniques between drawing and design to enhance the aesthetics of the achievement in each of them. The painter did not hesitate to use and invest all design techniques in order to present a work of art bearing more comprehensive and modern specifications.

**(Value):** The value is the amount of light that any surface can reflect. White is at the upper end of the value scale and black is at the lower end of that scale. All degrees of gradation are between light and dark in between . (Scott, Robert Gillam: The previous source, p. 18), And the value is very important in the visual arts because it is the first effect that excites the beholder and leaves an impression on him regardless of its subject, as the reflection of light produces an immediate emotional response and reaction . (Sherzad, Shirin Ehsan: previous source, pg. 148). The value achieves a sense of depth (the third dimension), as the greater the contrast in the lighting, the greater the sense of depth, even though the photographic surface is not considered to be flat in two dimensions . (Riyad, Abdel-Fattah: the previous source, p. 131). Through the variation in value, diversity in form can be found, and that the total value of the design depends on the method of distributing the value of the design elements as much as it depends on the diversity of forms of relationships between the elements , (Sherzad, Shirin Ihsan: previous source, p. 151).

### **3. The approaches to design in motion artists fees for future**

The modern painting in various Onsagah figurative was not in the results but walking in the atmosphere of the fact that the visible and is in preparation appears to transform into aesthetic realities generated by means of expression available , and may enter T. cultural factors different contributed in determining the aesthetic taste in the succession of ages different, as was every artistic movement Modern, characterized by a certain character in its art that differs from the character in which arts and architecture appeared in Europe in ancient times , and upon returning to the historical origins, Europe witnessed an opening and an explosion of the energies of feeling and an objective transformation, which was the beginning of the adventure that led Western art in the twentieth century towards new horizons, The reason for this trend is for the salvation of the prevailing concepts , which paved the t for liberation from the classical rules and methods of rationality , which came by the Greek culture of Latin , and the importance of this transformation not only in overcoming human to these rigorous standards and systems that have been subjected for many centuries. But to restore the spontaneity and intuition gradually moving in the field of artistic expression to the whims and desires and impulses liberal , which t count the engine core technical creation ,

The modern art is almost the whole fruit of improvisation is based on the idea that (a n emotion and psychological conditions and inspiration , most fertile and closer contact with life of artistic reflection cash) , and pre - planning and modern art is built consciously or unconsciously to believe that the greatest work of art valuable elements are The product of fantasy and its flight , Artists narrators have assumed that our time requires a certain amount of art looked kind of crises that has passed through, so came modernity to clog the vacuum of civilization, Art is was going on in the orbit of modernity and return to the sources , whether in the context of aesthetic or artistic highlighting that go to the pen Alwithagori to Evedoa which is known far away (homogeneity of contradictions) (Hauser, Arnold , art and society throughout history , c 2 , p . 282), Just as artistic

beauty is a pure demand, and an innocent psychological need of purpose and benefit, and then the tendency to art was not appealing to people with benefit or experience from people, it is a pure emotional charge, and a sense of beauty and creativity has no goal behind it and no benefit in its path, it is like pure thought equally, exclusive knowledge is to Amorb her and not the goal of them, and in the modern painting there is an exchange between aesthetic concepts and currents of modern art, because art does not understand very well while denying his motives aesthetic as Mphah j m affect b shadows in the subjects stylistic, Technical research did not stop at innovative expression in its various forms, but rather rushed to scientific and philosophical horizons drawing from its sources, and this is what we see in the future, which echoes the ideas of the theory of relativity, (Hassan, Muhammad Hassan, p. 214), Which inspired the Italian poet (Marenti 1876-1944) with this vision, which represents a progressive movement in contemporary arts, based on the kinetic sensitivity that the artist makes in a mold of lines, spaces and colors. Although this movement lasted only a few years and did not go beyond the Italian borders and did not attract only five painters as well, it established an art expressive of time and movement, which began to form a characteristic of our time and human life everywhere, and it also indirectly informed some cubist trends. Surrealism and Dada trends later, the Futurists appeared in the year (1909) because of the statement issued by the artist-poet (Marenti) who declared that our increasing need for truth cannot be satisfied with form and color as they are understood, because everything moves, everything runs, everything changes quickly, that a side face cannot remain in front of us without movement, and that moving things multiply, change, distort and follow like vibrations (Packets, Halim, Transformations of Line and Color, 59-60), Where a new came from the art and in the drafting of plastic painting, P were not (future) potential bulwark of modern, far from the links that strengthened t means of e communication between art and science, as systems of knowledge and intellectual, which happened with the future they felt b a n are the k valuable and da imposed by society on them through the concept of (modern), and found that by Sttaathm attempt for the intellectual and media domination, through research in the novelty of the twentieth century, from modern undiscovered new, and here I tried the future (expression both in its theoretical or in their productions applied in photography and sculpture, all aspects of automated science, and Open late the e modern Kchavat scientific achievements to the issues addressed futurists in their discussions, Malnaa n admire the fruit of modern science, as the car, train, plane ... that Ba T. T. source L. important technical for their work, which lifes t the overall movement of interest and speed as evidence of the dynamism of modern life). (Mahmoud A Mahez, Contemporary Plastic Art - Photography 1870-1970, 112-113), The futuristic movement derives its limits from the theory of relativity, which revealed the temporal dimension in the artwork, causing a revolution in the artistic methods of visual discourses, from which it created texts and discourses that served its semantic strategies on the openness of the reader and the expansion of its cognitive connotations with the help of a new aesthetic sensitivity towards reality and its levels, It brought about a diversity in the genres and forms of artistic works coupled with spaces and times with occupations that take a kinetic character so that the artistic units gain their reasonableness, so the experience becomes the outcome of accumulated artistic and intellectual experiences that strived to displace other meanings and circulation based on imaginary adventures and the representation of the fourth dimension (time) to witness a formal and semantic flow whose manifestations seemed clear on the The works of futurist artists, so the futurism opened a new door to a revolutionary reality, which is time. It was a key factor in eliminating static and its interaction with the temporal factor, which is the fourth dimension that plastic artists have always tried to achieve in their works. (Afif, Bahnasy, Al-Thawra and Al- Fan, Al-Silsilah Al-Fanani (22), p. 107), in their paintings the subject is absent or appears or is an embedded space, without the existence of any independent pictorial space. The Futurists presented the dynamic of pictorial formation as the basis, so they neglected the

demolition of the diagnosis in order to obtain a these dynamic Vahioa subjects at the expense of color , which may shorten them from a number of colors to one color without consistent d their actions do . (Al-Najjar, Salwa, *The Aesthetics of Syntactic Relations in the Artistic Text* , 121). The works of the futurists gained a rejection of the methods of the past, based in their works on the formulation of the movement of bodies in their spaces, so the futurist artist sought to give a physical meaning to the movement of the viewer in the depths of the painting, which made him resort to fabricating discovered visual structures based on the phenomena of vision extracted from kinetic energy . (Bahnasy, Afif , *Art in Europe* , p. 56). Expressing their representation of the movement by creating several scenes of a static movement, where the kinetic sequence is expressed through its repetition and the visible variables that follow with the same movement. (Nobler, Nathan, *Revelation Dialogue* , p. 81), The convexity of the lines, the curvature of the shapes and the intensification of light appeared to make everything in existence move in a continuous process, to reveal those shapes through their movement and illumination of what is behind them in an integrated state. Behind it, the futurists were referring to the movement of the three-dimensional space in the time scale, which is the fourth dimension. (Hassan, Hassan Muhammad, *Doctrines of Contemporary Art*, 261), Therefore , futurism made the machine and the machines with its continuous and roaring movement, the typical form of modern aesthetic. Modern Valjmalah bomb speed, movement and sense of time aging and overcome and rejected all forms of the past , it was the future technology deliberately dismantling the thing objective and then assembled into another picture , as he did Altkaaepien with the difference that the painter 's future was baptized to reveal the underlying lines of force in the movement, and then extend the shape And a lot of it in the direction of these lines, By emphasizing the futurists on movement and change, they aim to provoke the viewer more in the vision of receiving, and this goal is not limited to the sequence of movement only, but rather they reach the synchronicity of emotional states and the recipient wants to live in them and reincarnate in their different psychological states, which makes the future artwork with angles of view. Relative and not fixed . (Amhaz, Mahmoud, *Contemporary Plastic Art*, previous source, p. 115),And has assumed futurists that time and place is not for them there is absolutely no place imaginable without material and time without movement and forms of matter if they have undergone rapid movement shrank even fade and disappear when it reaches the speed of the speed of light, thus expressed the artist for visual vision , using the proceeds of optics And relativistic theories with fertile artistic imagination, The future tried to move the pillar of interest from the visible to the religion of Mieħ represented by life in all visuals when moving and speed to give input a distinctive art photography in the twentieth century, although he did not live long, and longer plate (the dog over a series) of the artist (Jyaokumo Bala) (1871-1958), the dynamics of movement and its repetition across more than one chain, which attracted a vision towards something transient with its poetic form, even if it happens every day, so (Bala) tried to block the code of the visual element and the person observed by integrating the spectator with the experience and rhythm of the image . (Al -Qara Ghoulī, Muhammad Ali Alwan, previous source, pp. 123-124) . In one of the artist's paintings (Bala), which represents a dog running next to his lady who leads him with a chain hanging from her hand, we notice that the dog has repeated legs to represent the movement that results from the succession of the dog's legs, and we also see that the chain vibrates as a result of that movement, and the artist was accurate in achieving this A careful understanding of the mechanism of movement and movement and its embodiment by redrawing the same legs and the same chain in different positions and successive movements carried out with a thoughtful design to give a sense of time dimension, And in the painting (*Dynamics of a Football Player*) , by the artist (Anger Puccini) (1882-1916), we find highly moving figurative structures in which time and its movement become evidence of the agitation of human feelings to alienate the bodies of beings with other bodies, but despite the greatness of this work, it is He remained helpless in the face of a



hormonal force that breached the standards of aesthetic proportions. Futurism declared in its statement that "a horse that runs does not only have four hooves, it has twenty, and their movements are triangular" (Muller, GI, Iliger, p. 97) and by this it means that everything in existence moves, changes, transforms and in a continuous process, replacing the third dimension with the dimension The fourth - temporal - to represent the movement, denying all the legacy of the past on the accusation of static and stillness and its disagreement with the present, which represents the world of speed, movement and instability, The (Pucciona) of personalities to less s of creative and in 1912 fought the analytical phase of the forms , stressing the engineering -vkd- was looking at personal drawings - geometric basis of the element in the spirit of a united inspirational deliberately linking geometric shapes texture of the body and muscles. (Al-Bassiouni, Mahmoud, Art in the Twentieth Century, p. 194) , and was distinguished by his struggle against traditionalism, as he indicated that our desire to express the truth will be a dynamic and eternal feeling, and everything moves and everything runs, and everything grows rapidly and the image is never static, it appears Then it disappears constantly, and thus the horse has twenty legs, not four legs, and its movements give it triangular shapes (Amhaz, Mahmoud, Contemporary Art Currents, p. 175), Kicked off the future of the event Cubism Volhm artists Iqmwa art , the future has become their purpose to destroy the present except for the past , P artists recipients were baptized like Altkaaepen to dismantling things and then assembled in another picture on there is a difference essentially distinguishes between them, has p D Paint the t heel j j To break the bodies to take from their parts a material for building the (form) supporting the corners , as for the future painter, he revealed the (lines of force) inherent in their movement, and then to extend the shape or multiply it towards these lines (Neumeyer, Sarah, The Story of Modern Art, p. 147), From this point of view, the drawings of the future artist became molds of lines, spaces and colors that were poured into the mold of movement again and in situations of people who left the performance of the natural form to take a direction opposite to what is based on the study of personal drawings and human bodies in the classical arts and to prepare the revolution of light and movement It works to destroy matter and wear the dress of abstraction, cubism, and the colors of the modern influence doctrine (Hassan, Hassan Muhammad, Doctrines of Contemporary Art, 249),And the futurism, based on scientific theories, did not neglect the design aspect of the painting in terms of the structure of the tight composition of the nature that leaves a sense of movement at the recipient. We see the focus on the line and the form, underestimating the emotional aspect of the artwork and emphasizing the issue of the fourth dimension (time) and diligently to reach this goal,In other words, future j n did not neglect the design side of the plate but Artkazhoa in the conceptual emphasis that called for it, as we see in paintings that advance planning for the embodiment of movement and time, and they do not hesitate to draw twenty Hafra for one horse while jogging and creates the implicit forms need to study And intensive preliminary planning based on scientific concepts to reach the future result, This view of the scientific, futurists led to show effective mechanisms Odaiah, linked to the characteristics of diversity and E. Chtlav, within a frameworks of intellectual and visionary transformations of art, and through e Nfrad means done technical here, and flee de Bal e innovative instrument , by revealing impulses , however , a sense presumptuously speed mathematical equation, wa n a proposals for future did not suspect for variables Rat constituent within the limits of transformation and E. transition only logical contextual speed, and that what he did movement athlete and rational factors like, fit aesthetically with the level of rhythm sports (engineering) for the general organization The E. accorded to the structure of the painting and rational assumptions, And thus we are in front of a new put forward in the understanding of beauty and growing levels within the framework of logical rationality (sports), and when he did futurists of this understanding, they had authorized e use expressions Almthak Ge of experimental applications in their designs, and as a result in e n the structure of consciousness refers to the need to tap Ni is

adopted by scientific research data, leading to a certain level of intellectual abstraction, mental construction, the structure of the artwork.

- **Indicators of the theoretical framework**

1. The paintings of the artists of the futuristic movement constitute new artistic treatments that were accomplished in the light of the new ideas considering that each part is subject to analysis. So the future painter analyzed the painting into parts and then analyzed each part, for the part has a movement and every movement is time .
2. The futurist artist rejected everything that is old, traditional and calm by using diagonal and upward lines in various directions and that his desire to express the truth does not stop at the traditional shape and color, so he painted the moving face from the side, front and back, so he sees that the shape does not remain in front of us without movement, as moving objects They multiply, change, deform and follow like the vibrations caused by their movement and trying to capture the manifestations of that speed, employing color as a prism rhythm, where the use of a new, independent formative range has been treated as a succession of waves, space and model as different manifestations to look mixed in parts of the overlap that everyone appears at the same time, there is nothing to suggest Stability of things using the outcome of optics and the theory of relativity with his fertile artistic imagination. The futurism waters its limits from the theory of relativity, which revealed the time dimension that expresses energy and movement, and the response appears in the artwork in the convexity of lines and curvature of shapes, and the use of the light element with these components derived from static movement makes everything in existence moves and changes in a continuous necessity The movement is characterized by great sensitivity, and the coupling of movement with light works to break down matter (ie, shapes) to reveal what is behind it and be in a state of fusion. The art of design was strengthened in the drawings of the future artist, because the artist became more daring in dismantling and analyzing reality, and then re-installing it in a serious structure that transcends simulation and objectivity to form a more comprehensive, eloquent and true picture of the features of the present with its negativity and positivity. The future movement was launched by reconsidering the structure of the drawing completely, represented by proposing a new mechanism in the graphic structure of the drawings of interest in development in the light of scientific discoveries and the movement of the revolving wheel of time, where the value of beauty permeates with the appearance of design elements in the plastic painting through the use of the color element As a supporter to show the movement of the shape and its beauty. That there are visual foundations in the field of drafting and directing artistic paintings and at the level of the artists of the future movement in terms of contrasting methods and transformations at the level of color, line, shape, space and texture and at the level of mass and space treatment, and in the field of the system of relationships and foundations of organization in terms of rhythm, contrast, contrast and harmony, in the field of technology and the nature of subjects artistic. The design relations in the structure of the plastic painting in the drawings of the future artist were affected by the categories of disassembly and analysis, through the fragmentation of the painting by the future artist, which represented a stylistic approach in the dismantling and fragmentation of the elements while linking them chromatically in a manner consistent with the overall shape of the painting, resulting in pure aesthetic paintings that make shapes and images In a state of perpetual reproduction and movement. Modern art movements, including the future movement, benefited from technical and technological developments, which was reflected

in the structure of the drawing, which witnessed conceptual and constructive interactions, and thus involved design structures (mental and visual) that contributed to a new formulation of the plastic painting in form and content.

## Methodology

First, the research community: The works of the artists of the futuristic movement between the year (1909-1914), and through the researcher's review of photographers of artworks from Arab and foreign sources, as well as from the Internet, and benefiting from them in line with the goal of the research.

Second: the research sample: The researcher will choose a sample from the research community in order to achieve the goal of the research, with artistic paintings intentionally, as the research sample reached (5) model of paintings by (future movement) artists, as these selected samples give an opportunity for the researcher to take note of the aesthetics of the design elements in the drawings of the artists of the movement future.

Third, the research method: The researcher adopted the descriptive analytical approach, adopting the method of content analysis during the analysis of the research sample, in line with the goal of the research to monitor the aesthetics of the design elements in the drawings of future movement artists.

Fourth: the search tool: In order to achieve the goal of research and reveal the aesthetics of the design elements in the drawings of the artists of the future movement, the researcher adopted the indicators that the theoretical framework ended with.

- **Fifth: Analysis of the research sample**



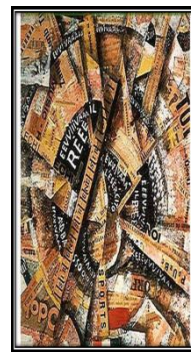
model (1)



model (2)



model (3)



model (4)



model (5)

### Model (1)

Artist Name: Ginosif Y Rene

Work name: Al Bahar = Ballet Dancer

Production year: 1914

Measurement: 105.3×85.9cm

Al-Adiya: Foundation Group sdonon Venice

Material: oil on canvas

Painting analysis:

This painting shows the equality of the sea and shape , according to Svrina is determined environment visually and then the human form is just a part, and that was an integral part of that reality transformed, in this canvas, t compared to the rhythms of the movement Dowa m Yeh dance and bass dance with the sea movement , and the b dotting the large nets aircraft fantastic

intermittent drops of paint caused t in vibration g j p surfaces as if they were light, as is the case in many future paintings other, leaked the image on the frame , and a blow brush divisiveness derived from Giacomopala and in the end of The New Impressionists, especially Georges Seurat H., practiced (Safirini) before futurism Pointillism, and that at the beginning of his practice of art and influenced by Picasso and tried to imitate Braque, and (Safirini) tried in this painting to collect the forms of continuous movement in one image because the depiction of the thing is in a state of stationary is undesirable to have , in this painting t festival cylindrical aircraft theater and flat to mind contemporary cubism of Fernand d Liege , although the color closer to the forms Manchurian of Robert Delaun where Estelle e m (Svrina) this work through His trip to Anzio in Italy , which is a coastal city, has depicted the dancer and the sea as one fluid that cannot be separated from the other , and this is what made the painting appear with flaming lines and colors , through the value of color that excites the beholder and leaves an impression regardless of its subject, as the reflection of light produces His immediate emotional response and reaction, in addition to the disparity in value, led to a diversity in the forms of relationships between the elements.

### **Model No. (2)**

Artist Name: Joseph Stella

Business name: Brooklyn Bridge

Date of work: 1920-1919

Al-Adiya: Museum Solomon R. Guggenheim Foundation - New York

Measurement: 120 cm×120cm

Material: oil on canvas

Painting analysis:

Marked Rs m (Stella) Brooklyn Bridge cables and a wide arches high flow strongly down on the background of skyscrapers in Manhattan , which saves energy directionality according to the group Philly B Q, while suggesting these perceptions of the dynamic of the bridge of excitement and movement in modern life, and became the image of the bridge in the hands of (Stella) is also a powerful symbol of stability and solidarity, which consists of five panels of work (the length of three almost twenty feet and a height of more than eight feet) carved in the form of a religious altar, it was (Stella) depicts the bridges and skyscrapers instead of the saints, and this work reflects the belief prevailing at the time that the industry was replacing religion as a center of modern life , after he moved (Stella) to Brooklyn in 1917, he found the town liberated where he explained inspirational Stella (gave me the Brooklyn sense of freedom) through the wide view of the sky in return view of new York narrow, was source of satisfaction, and at night in isolation, you find green freedom to live, where he decided to (Stella) to be able to show modern life in his art, so is the painting one example the famous future of his art , a Brooklyn bridge, P has made us note in the painting colors The lines of the style of India as the abstract makes glowing with the foundations of visual painting and clear , as we find that the artwork reflecting the structural and structural characteristics of all power, and the techniques involved in the work of art involves aspects of aesthetic, as if it's like ornamentation shows high artistic craftsmanship through Optical osmosis of the visible parts .

### **Model No. (3)**

Artist name: Umberto Boccioni

Work name: Dynamic cyclist

Date of work: 1913

Measurement: 70×95cm

Return: a group Mattioli Gianni Venice

Material: oil on canvas

Painting analysis:

This work is one of a series of paintings (dynamic), which was established in 1913, including the dynamics of the human body, it is a passenger depicting a bicycle race, Anorexia powerful air in the lines shows and highlights the echo in the curves, which reversed their future interest in the philosophy of Henri Bergson, who believed that physical objects exist in a state of constant flow, and thus the painting depicts the dynamic sense of a cyclist moving through time and space, rather than a snapshot of a specific moment in time, and the bike, form and surrounding space seem to merge together into one form, which emerged with brighter colors, thicker and denser paint applied, the bike and the high speeds it could have were still for the Futurists one of the forms of modern transportation they perfected. And the artist has to translate graphics lines of the T. Houderah to curves and Cones were identified using the distinctive technical division, a technique derived primarily from future style as well as new elements, a division method of Cubism, in one form, which represents the painting works recipients as quickly as transportation routes modern the filming sense of dynamic movement, this beautiful painting, blazing lights deployed spiral lathes shapes Almhbhh fins are among the most Umberto studies Pucciona in completing its dynamic movement, despite the invention of the bike for the first time in 1818, but it is not a modern bike set - up, Botarha decorated with diamonds, cylinder chain and pneumatic tires, only in the nineteenth century, the motorcyclist became a distinctive futuristic symbol of dynamic modern life, by which man moves rapidly through time and space by placing his legs reinforced with modern technology, this topic highlights the dynamic fusion of cycle and form ((double air) and space in one form by making countless preparatory drawings for the dynamism. Where a network of arcuate lines dominates the schematic construction of the unified form, the remaining lines are mostly but not always and then resolved in curved planes moved by a brush, the intermittent and still divided brush and which have the superficial vitality of all his mature works, and in this work we find a kind of rhythm Kinetic and chromatic between the parts of the work, it gives vitality and contributes to directing the movement of the eye within the artwork, and this is accompanied by a demonstration of the aesthetic value that reaches the state of taste of the recipient and approaches his sensory perceptions through the relationship of the part to the part and the relationship of the part to the whole.

#### **Model No. (4)**

Artist Name: Carlo Cara

Business Name: aspects of Altd of x not t

Date of work: 1914

Work Measurement: 38.5×30cm

Material: Tempera and collage on cardboard

Ownership: Mattioli Group

Painting analysis:

Inspired by (Kara) of this work of art collages Cubism, combining statement of future with innovative hair by clouds Abollner, to create a wave of words and colors, making (Kara) this painting after the assassination of Archduke Franz Farinand, and was inspired by the idea of working from the cycle of propaganda leaflets that have been dropped of the aircraft over the Piazza Piazza del Demu in the Milan, also shows us a group of scraps of advertisements and future poems and articles and press, as well as flags Italian decrees and inscriptions similar to graffiti, where the spins configuration such as a fan jet, and is pasted into a word (pilot) in his heart Dozens of plastered and painted words spread out from the center as screaming sounds in a crowd. The

painting represents a n Ergonomics receivers speed and the perception of sense of dynamic movement , as we note a network of lines dominate the construction schematic for uniform shape, lines which mostly have been solved in a moving sharp levels by brush, brush intermittent, which is still divided the vital surface of all his works The mature cubist and geometric style that highlights the elements of the line and the uniform color clearly and distinctly , as we notice that the composition moves from the center to the outside in concentric circles with a number of rays or lines of force emerging from this center, which gives the impression of an explosion of loud noise or sound The words also emit from this center and with the presence of many dark black areas the center also gives an effective sense of spatial depth and deep emptiness from which the sound comes and the space gradually flattens towards the edges, this type of visual poem will later develop into what became known as tactile poetry , because there are many One of the wonderful things and vocal representations in this poem , through the chromatic harmony, which is the association of the signifier with the spirit of the signified and due to the combined data of colors, which leads to the osmosis The aesthetic reality of the structural formation of the artwork , in addition to the existence of a state of rhythm within the work by repetition of blocks and spaces , forming units that may be identical, adding a kind of unity and aesthetic harmony to the work as a whole .

### **Model No. (5)**

Artist name: Jira Rudo Dattori

Work name: The miracle of light in flight

Date of work: 1931

Material: oil on canvas

Painting analysis:

The painting (Dattori) appears from the perspective of the passenger of the plane, where the futurists loved to show and advance new technologies in their artworks, and they photographed the scene from the plane with wonderful abstract shapes and bold colors with pictures of beautifully imagined rainbows, and here we can realize the space, and the space here is positive as it was created a sense of Banbsat, freedom and openness, as well as the sense of depth and movement, as it has been such as this painting preoccupation with receivers speed and shooting sense of dynamic movement, this beautiful painting with blazing lights deployed and colors bright is an achievement and a clear depiction of dynamic movement through the human and accelerated the move t of time and space , reinforcing this modern Baltknlogia Where a network of bright colored lines will dominate the schematic structure of the shape, which enhances the presence of clear visual foundations that we observe through the elements of movement, color and spaces , and a sense of rhythm through the rise or fall in the level of influence in the value or color, we find that the color here has given a state of The proportionality between shapes as well as between shape and space, through the use of the intensity of color , color would give a kind of dynamic active in the form For the visible who works to show the illusion of movement , in addition to the contrast in color and directions has been employed in a harmonious manner between the warm colors and the cold colors, which became as an outlet for activating the archaeological force by using that color contrast with each other inside the painting, and created a state of balance between the opposites, which made it It gives an effective aesthetic value to the artistic achievement.

### **Results**

1. Futurism tried to express the movement in line with its rejection of all forms of imitation and its demand to glorify all forms of innovation and try to destroy all familiar ways of painting as moving things multiply, change and follow like vibrations. As in model (3,1)

2. Futurist artists deliberately disassembled things and then assembled them by revealing the lines of force inherent in their movement and multiplying the form, then treating the space with templates of lines, spaces and colors to take forms that contradict the previous approaches. We see it in all models.
3. The phenotypical design characteristics of the pictorial surface played a role in formulating aesthetic design visions of a new and unfamiliar type in terms of direction and implementation, in order to achieve the visual attraction of the visual achievement, according to the diversity of design elements and foundations used by the future artist. As in model (1,4)
4. A kind of geometric beauty was achieved, which appeared with a special and distinctive character within the plastic painting and became a dominant design feature, which reinforced the value of beauty achieved by lines. As in the model (1, 2, 4)
5. The design relationships of the shape varied aesthetically, in the drawings of the future artist in terms of the relationship of shape to space as in model (2, 5) and the relationship of shape to movement as in model (3,1).
6. The color harmony in the paintings of the future artist has contributed to showing the design work in a way that achieves the artist's aesthetic, expressive and semantic goals. As in model (5,4,2,1)
7. The future artist practiced a deliberative act to research the duality (analysis and composition) of the structure and aesthetics of the artistic composition, whether it was a geometric formation as in the model (4.1) or a diffuse formation as in the model (3,1, 4).
8. Departing from the traditional familiar geometric framework recognized in the painting, from a rectangle, square or rhombus, and moving to new formations outside the framework of the customary painting as in models (4,1)

### **Conclusions**

1. The drawings of the artists of the futuristic movement are formal structures linked to a visual vision, each of which expresses a movement that emerged from a time characterized by cascading and fragmentation in image treatments to undermine everything that is traditional according to the travails of scientific discoveries .
2. The drawings of the future artist sought to try to move the traditional patterns of the structure of modern painting, by achieving the largest possible degree of unfamiliarity in dealing with the nature of art.
3. The infinite meaning and activating marginalized centers and re - read made structure design problem to her, with an intellectual effect manifested psychologically and aesthetically through the relationships between the elements and the foundations of design through the realization synchronic h Z and actor sons of Rhea.
4. The juxtaposition of shapes and lines in the drawings of the future artist has achieved an aesthetic dimension in stimulating the two patterns of communication and exchange between the elements and design foundations in the painting.

### **Recommendations**

1. Introducing the Elements and Foundations of Design subject into a curriculum offered to middle and middle school students.
2. Development of design material in the art of painting as a way of studying the shroud applied in the m schools and technical institutes.

### **Suggestions**

A six - perfect for the subject of research suggests the researcher conduct the following studies: -

1. The aesthetics of the design elements between the drawings of the cubist artist and the future artist (a comparative study).
2. The impact of futuristic art on contemporary Iraqi painting.
3. The aesthetics of intertextuality between drawing and design in modern European painting.

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