

## **An analytical view of the aesthetic values in the museum presentation using graphic media**

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### **Introduction**

"The creative process of formation may be produced without awareness of the curriculum or the foundations governing this formation. Rather, the attempts made for the approach of the creative process do not represent the actual approach in the behavior of the creator during his creativity and extract these foundations by crystallizing and placing them within a framework of foundations and rules for the benefit of others in preparing them for the creative process." ()

While others argue that "the plastic process has foundations and rules that the designer adopts many of them during his creativity, and applies them to the elements and vocabulary available to him, which would make modifications in what is known as the formation process. These plastic methods include: addition, deletion, accumulation." , Grouping, transformation "()

The formal elements or vocabulary play an aesthetic role, in addition to their function in the plastic construction. By it, we mean the values of rhythm, balance, unity and proportionality that result from organizing the relationships between the formal vocabulary on the surface of the design, and they appear interdependent and united as they represent the main aesthetic goal that the artist tries to achieve in a way that reflects the aesthetic and functional purposes of the designed image, loaded with the artist's subjectivity and expressive individuality and multiple images and methods that achieve these design principles. So that each of them has special qualities that require the designer to take into account the image that conveys the intellectual, aesthetic or cultural messages that the image or work performs during tasting by the recipient. In order to realize the aesthetic and plastic values in the artwork, we have to get acquainted with some graphic media and standards that are considered the main space for the formation of pieces within the museum display, and thus the dramatic rhythm enters the museum according to the nature of each space in the display.

The designer must take into account the ease with which the eye moves between the image and the writing in order to form a harmonious visual rhythm for the design in general. "The visual image is defined as the most tangible use of the term, and this use refers in particular to the reflection of a subject on its mirror or other visual tools."

#### **\* Research problem:**

what extent is an artistic visual vision of the museum display panorama achieved through graphic media?

Do the techniques used in the graphics affect the dramatic rhythm of the museum display?

Does the dramatic rhythm of works of art affect the philosophy of museum display?

**\* Research importance :**

The importance of the research lies in ...

The role of the graphic designer in creating a creative and plastic vision and employing modern technology to create a different form of museum display.

The effect of the dramatic rhythm on the aesthetic and visual value of the museum display, and the enrichment of the role represented in giving other dimensions to the artwork to form a visual rhythm harmoniously for the design in general.

**\* Research aims**

- It aims to use lighting to enrich the dramatic dimension of the event, deepen the aesthetic and dramatic impact on artistic work, both from a technical and intellectual point of view, and to create a reciprocal relationship between the dramatic rhythm and graphic arts through linear and silhouette rhythms and to achieve balance and harmony in design through different graphic performance methods.

**\* Research hypotheses**

The researcher assumes that there is an interactive relationship between the dramatic rhythm and the artistic exhibits, and that the design, with its artistic values, has an important role in documenting and narrating the cultural life of the artistic product.

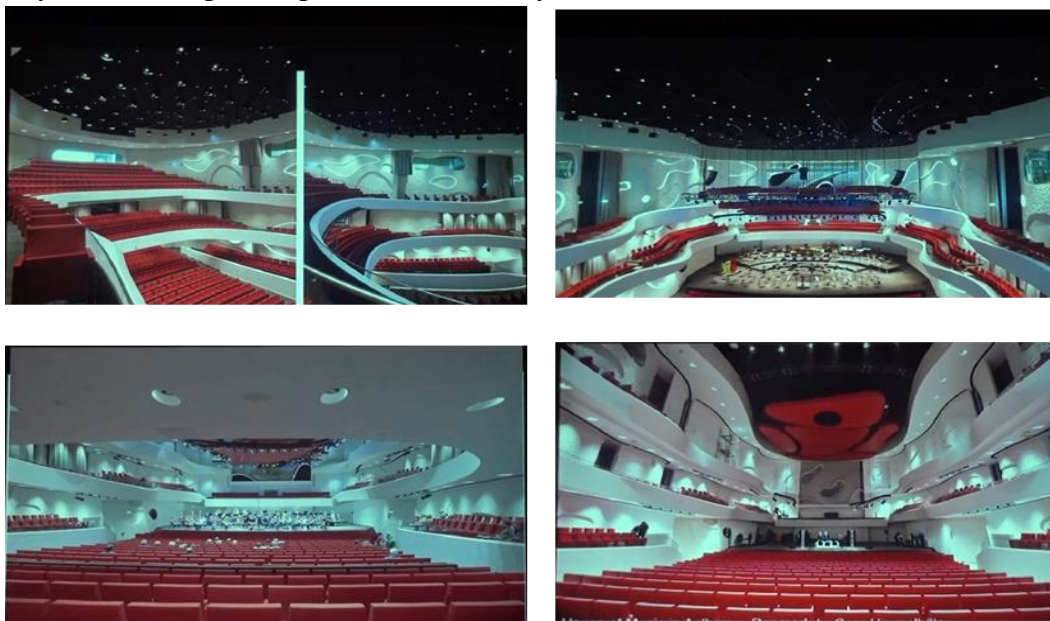
**\*Research limits :**

• Time limits: the twenty-first century.

Spatial boundaries: Egypt - some international art museums

**\* Research Methodology :**

The study followed a philosophical critical study.



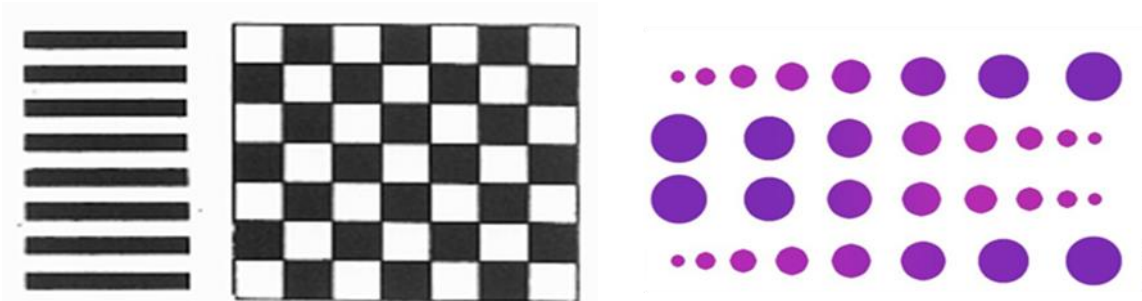
(Figure 1) Interior view of the Opera Music Hall in Denmark - House of Music in Aalborg - Denmark by Coop Himmelborg



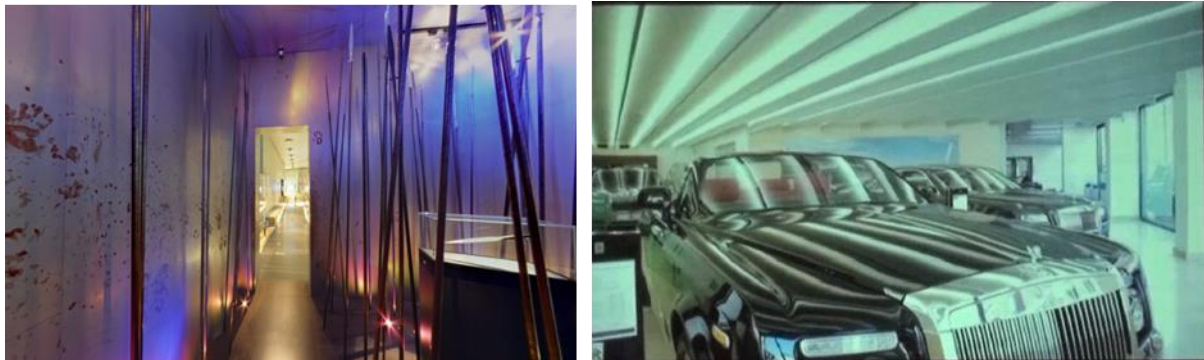
(Figure 2) illustrates the repetition of the elements by duplicating the squares in the internal facade of the Air Force Museum.



(Figure 3) shows the repetition of elements by repeating the columns inside the Archeology Museum in Herna, Germany



(Figure 4) shows a detailed form of the units and periods in black, white and color



(Fig. 5- 1) continuously illustrates the lines of light (Fig. 5-2) demonstrates the harmony of the Museum of Antiquity at the Paris McLaren - Rolls Royce - Paris Herne Museum of Archeology.

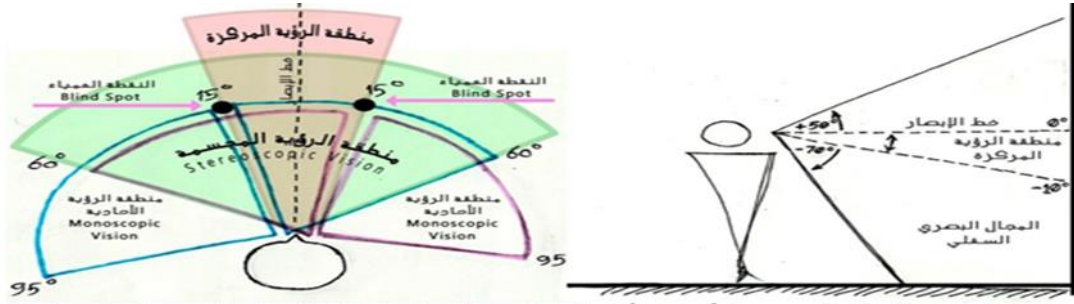




(5-3) The rhythm through the continuity of the lines on the ceiling and their continuity on the walls helps in making it easy to follow the eye of the spectator and direct it towards specific parts



(Figure 6) illustrates the meeting of the two decorative elements in a single work that produces a joyful rhythm and double melody of Guangzau Airport China.



(Figure 7) illustrates the vertical and horizontal visual field of the human being and shows the seizure of the lower visual field over the greater proportion of the vertical visual field of the human being, which is the automatic and natural viewpoint of the eye, which is what some museum show designers have relied on to arouse the attention of visitors by placing visual stimuli within the field of vision for visitors, and within the boundaries of the horizontal visual focus area, ensuring that the eye can see it while walking inside the exhibition halls.



(Figure No. 8) The use of gray in the background of the red and black framed exhibits clearly shows the elements of the presentation and makes them very attractive and the focus of the visual focus of the viewer within the space, as well as the use of the symbol in the frame colors of the paintings derived from the colors of the Egyptian flag to generate a sense of belonging that suits the atmosphere of the presentation and its subject is about "The Martyr" by the artist Ahmed Nawar - Hall of "Mahmoud Khalil" Museum in Cairo - November 2014



(Figure No. 9) Examples of the researcher's work illustrating an abstraction of the element aspenosaur

## The Summary of the Research

This research deals with the aesthetic values of graphic media by introducing the concept of formation and its elements, and the most important plastic elements in the museum display space, then the researcher reviews some examples of museums in the exhibition space using the elements of composition and its material vocabulary (rhythm, balance, proportion and other dramatic rhythm) to find a sound formal relationship that is consistent and non-dissonant, and the occurrence of rhythm is often accompanied by the process of repetition, as it can happen through the diversity of shapes, or through the continuation of movement and stability, as it is the basis on which any museum display is based, and its meaning (light, color, shadows), and highlighting the graphic medium and paying attention to it, whether readable, audiovisual or visual, which confirms the upholding of the aesthetic values of the dramatic rhythm of artistic culture and the emphasis on the locations of exhibits by focusing lighting on them using different lighting methods that help to highlight the presentation element in more details and according to its importance and arrangement in the presentation scenario, and the definition of sub-values of rhythm through (rhythm through repetition - rhythm through gradation - rhythm through variation - rhythm through continuation - dramatic rhythm).

The important role emphasizes the importance of its role as a channel of communication that ensures a successful communication process between the visitor (the receiver) and the museum (the sender) to convey the museum message with its cultural content that depends primarily on the quality of the communication process and raise awareness of the need for lighting.

Then the researcher touches on introducing the types of lighting, and developing its methods in terms of diversity, design, innovation and aesthetics.

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