

## The facades of old houses as an aesthetic stimulus in painting

Dr. Marwa Hassan

Lecturer, Department of General Art, Faculty of Applied Arts, University of October 6

[drmarwa\\_said\\_h@yahoo.com](mailto:drmarwa_said_h@yahoo.com)

### Abstract:

The house in which the photographer lived in his childhood represents great importance in his artistic and psychological conscience, and he always evokes these memories through his dreams, as well as by summoning the architectural styles and their doors, windows and entrances he used to play next to and remain in control of his many consciences. When the artist deals with the shapes of the façades of old houses, he seems to give them a human character, as the house reminds him of joy, familiarity and nostalgia for the past.

The researcher was inspired by the facades of the old houses her artistic experience through the geometric relations of the circle, the triangle and the lines of all kinds, to give her the same aesthetic relations of the relations that are linked in their folds, an emotional aspect and the last external matters, and we are accustomed to our aggression, but we are in some forms of aesthetic relations between one house and another and from a window There, and from an old door with its old designs. It is through these relationships that she was inspired to have an artistic character of her own.

Research problem:

The research problem is summarized as follows:

١- What is the role of art in drawing inspiration from plastic values from the façades of old houses, and what they carry from recalling childhood memories and formulating them in a contemporary artistic way?

٢- What is the importance of the Egyptian architectural heritage for the photographer?

٣- What is the artist's recall of the memories and stages of his youth in expressing himself?

research importance:

١- The importance of the research focuses on the role of the place in photography.

٢- Adding a psychological and aesthetic dimension to formulating the place.

٣- The external environment surrounding the artist and its contemporary expression.

research aims:

١- Making use of the Egyptian heritage to inspire contemporary pictorial works.

٢- Fossil plastic aesthetics in ancient objects and places.

Research Methodology:

The research follows the connected analytical method.

Theoretical framework:

١- The influence of expressing the artist's self through interaction with the surrounding environment.

٢- Analyzing the researcher's works in order to reach the importance of drawing inspiration for the plastic values inherent in the facades of old houses.

### Keywords:

old house, painting, Visual values, Place

### **An Introduction:**

“Architecture has depended since the beginning of history on meeting human needs, and these needs develop with the development of civilized functions, and the concept of creativity has evolved from tradition to innovation and creation, and from innate to modernity, and this development is represented in the forms of architectural heritage throughout history” (1-pg. 201)

Architecture contains many features that make the photographer passionate about it through the ages, as it contains the relationship between mass and emptiness, as well as the formal unity with diversity, and architecture depends on calculating the void in a way that makes it an artistic block along with an important element, which is the element of movement.

"The movement in the elements and decorations of architecture seems vital in its temporal dimension, as in the case of music, which makes these elements more lively and that it is not just inanimate. The movement of expression remains an important and fundamental characteristic of all arts. We call it stillness or emptiness, but rather it is a deliberate pursuit imposed by the music of architecture, which we rarely talk about while we are shackled to the specifications of traditional aesthetics that separates the styles of the arts with harsh barriers. (1-pg. 18)

### **Theoretical study:**

"Research has shown that the environment has a great impact on the formation of creative people, as it helps in the rebirth of creative work. If it challenges the individual or the creator with a degree of disagreement between him and those around him, and what is around him is sufficient to provoke his desire to overcome those differences ... It is one of the tasks assigned to him. It is the responsibility of the Arab artist to confirm his identity through the painting, and this confirmation is his entrance to the world.” (3-pg. 106)

The old house is always the source of memories and it constitutes a large part of the conscience and dreams of many people.” The old house, the childhood home, is the place of familiarity, and the center of imagination conditioning. And the security that the house provided us. Or it - the old house - as described by (Bachlar): The existence is concentrated within boundaries that give protection. We live the moments of the house through drawers, boxes and cupboards, which Başlar calls: the house of things. The nest gives us a sense of home because it makes us place We are at the origin of the source of confidence in the world...the introversion of man within the place, in the nooks and crannies, because the act of introversion belongs to the phenomenology of the verb (to dwell), and based on remembering the childhood home, the characteristics and features of the place take a subjective character (2-pg. 9)

The places of our past moments of solitude, our memories, the places in which we experienced loneliness, which remain in the conscience as well. “Man knows instinctively that the place connected to his unity is a creative place, and this happens even when these places disappear from the present, when we know that the future will not return them to us, and when we know that there is no longer on it nor a roof room, there remains the fact that we once lived in a roof room, We return to it in night dreams... to these places... and when we reach the end of the labyrinths of sleep and reach the areas of deep sleep, we may live the same waking dream. The rooftop may have seemed to us in the past too small, cold in winter and hot in summer. But

when we recapture it through daydreams, it is difficult for us to know by what kind of compromise the rooftop has become large and small, And warm and cold, in winter, at the same time” (2-pg. 42)

The inspiration of the shape of the old house represents the researcher’s quest to search for the originality that many photographers seek in general and in the Arab world in particular, and we note the importance of the magic of authentic forms in the East on the works of even some artists of the West.

The search for more authentic art in the Arab countries bears an impeccable face, which appears through what was inspired by (Paul Klee) during his visit to Tunisia and Egypt, and his extensive acquisition of spontaneous and primitive arts, and to show this in naive art, but it bears an authentic feature that Arab artists could not even after ( Paul Klee) discovered and represented it. But a distinction must be made between naive art and naivety in art, for naive art is an automatic art that is not based on a Western artistic theoretical culture, but is based on a clean sense that links it to the familiar external world in a childish way.” (1-pg. 155)

"The house is, first and foremost, a geometric entity, and thus it tempts us to analyze it mentally. It is concretely concreted and made of solid molds that form a coherent structure. It is dominated by straight lines, while vertical lines give it order and balance. Such a geometric entity is assumed in it. To resist the metaphors that make him a human body and soul, but the humanization of the house occurs immediately when the house is a place of joy and familiarity, a place that attracts, intensifies and defends intimacy. There is a human dimension in life that does not lose all its (objectivity). This requires us to study what the houses of the past look like in the architecture of the dream. Because it is such houses that will allow us to restore the familiarity of the past through our daydreams.” (2-pg. 68)

### **Research Results:**

The research found the following:

- 1- The Egyptian architectural heritage is a source of inspiration for the photographer.
- 2- The importance of the place in the photographer's conscience as he interacts with the surrounding environment and formulates contemporary works from it.
- 3- The facades of old houses, with their geometric relations and various lines, are an aesthetic stimulus for the photographer to express himself and his artistic style.
- 4- The architectural environment in which the researcher grew up affected her artistic experience.

### **Recommendations:**

The research came out with several recommendations, including:

- 1- The importance of researching the aesthetics of architecture and the facades of old houses to formulate a contemporary artwork.
- 2- Emphasizing the importance of recalling memories that represent a stock and a source of inspiration for the photographer.
- 3- Employing the various shapes of old windows, doors and facades to create a contemporary graphic painting.

### References:

1. Afyfy Bahnasy ,madarat al ebdaa,wzaret al thakafa al sorya 2010
1. Gaston blasharmghaleb halsam, Gamalyat almkan , almoassa algamaya llnasher ,byrot 1984
2. Kloud Abeed ,alfan altashkely naked waebdaa al nakd ,dar al feker al lebnany ,byrot,2005