

Basic Thoughts and phytmnological philosophy on experimentation in mural artworks

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Introduction:

The contemporary artist makes continuous experimental attempts in search of every new thing, especially when the artistic work expresses a reality full of political and economic conflicts. Wall art has proven throughout the different ages that whenever the spirit of experimentation is dominating artists, they keep on searching for every new thing, using philosophical theories and technological advances that have captured more and more imaginations of contemporary artists; This led to a change in the standards of aesthetic values of artistic work, mural artists who wish to create a progressive movement are inspired by intellectual theories with their various scientific and philosophical principles, and they tend to walk in a line closer to balance with these tremendous scientific and philosophical leaps, by creating different materials, subjects and techniques with the aim of upgrading the aesthetic aspect.

Experimentation is based on the culture stemming from the environment, while learning about other cultures. With the scientific and technological development, experimentation has revolutionized the fields of arts and sciences, and contemporary artists have become inspired by intellectual theories with their various scientific and philosophical principles. This pushed the artistic movements to march in a parallel line with the intellectual and philosophical theories. Art must become associated with those scientific leaps and accompanying the ride of progress, by developing the materials and topics it deals with, and the techniques it uses, in order to raise aesthetic awareness and reach the intended goal, and then such arts are positively reflected on society, especially mural photography.

Phytomenological philosophy is based on connecting the subject with the object, whether it is a fiction or an evocation of a mental image. Also, the openness to the world led to the expansion of awareness and knowledge of the artist, and this urged him to continuous experimentation. Contemporary art is not limited to techniques only, but has also relied on intellectual and philosophical transformations in contemporary mural pictorial works. Actions depend on thought and concept, yet intuition still has an important role in expression and enrichment of essential connotations.

Research problem:

Are the philosophical changes in philosophical phytomenology related to the concept of experimentation in contemporary mural pictorial works?

Research aims:

1. Exposing the phytomenological philosophical transformations in art that are considered an entry point for contemporary artistic expression.
2. Utilizing the concept of experimentation as an entry point for artistic expression in contemporary wall painting works; In order to arrive at a synthesis of artistic formulas to create contemporary wall designs that are characterized by a combination of creative, philosophical and experimental thought.

Research Significance:

1. Contributes to unveiling the effect of philosophical phytomenology on the art of wall photography.
2. Helps to benefit from the design process and scientific theories.
3. Contributes to scientific and cognitive enrichment in relation to the concept of experimentation.
4. Emphasizes the intellectual and philosophical developments that serve to form a clear vision for artistic works.

Research outline:

Studying and monitoring the phytomenological philosophical transformations of the concept of experimentation in some modern mural paintings.

Research Methodology:

The descriptive-analytical method: It describes the influence of "phytomnological" philosophy, and analyzes some of the mural paintings appropriate for this study.

Phytomenological concept:

Phytomnological is a method of research, study and experiments. It is based on perception, awareness and the subject, meaning that the vision, whether it is the creative vision of the artist, or the view of the recipient of the work of art, or an openness to things or their presence, as it is not a pattern of thinking, but a field of feeling. Perception begins with seeing first, then the perceptible surface, and then penetrates into it without abandoning the vision itself.

Edmond Housriel asserted that phytomenology is the specialized psychological description of actions of thought, and through it we can reach logical subjects without seeking to explain those actions. Merlyonty's philosophy states that the conscious-self moves through the perception of lived experiences in the world, meaning that perception is a vital and positive dimension that helps opening up to the lived world. Merlionette was also able to transcend sterile discussions describing creativity as the product of some genius, stressing the interrelationships among the seer, the visible, and the artist's experience.

Concept of experimentation philosophy:

Modern experimental philosophy is characterized by thought and reliance on observation, experimentation, and conclusion. It directly affects all public areas, the most important of

which is the artistic field, which is the benefit of art from the new insights provided by science and technology. The Empiricists do not believe in the occult, nor do they have a "metaphysical philosophy" that examines what our senses perceive, or what we see, hear and feel. Many artists have stated that scientific discoveries have clarified the vision for them, and it dignified their artistic trends, also opened new horizons for them from experimentation, which was confirmed by the German "Hoffman".

Design and its relationship to phytomenological philosophy and scientific theories:

Design is a complex process that is closely related to creativity and innovation that is new and unfamiliar in terms of quality, which is related to utility and beauty, and with modern technology and scientific data. The design process depends on the designer's ability to innovate, exploit his culture and imaginative abilities to analyze, and invest his skills in creating new and innovative work.

There are some definitions of the design and the design process, including:

1. Design is the whole process of planning something, and creating it in a satisfactory way, in which the elements are coordinated so that they become a single expressive unit.
2. Design is the ideal solution for meeting a range of real needs under a given set of circumstances; It is an activity that relates to the human being and to society as a whole. Because it is related to the skills that enable a person to adapt things to suit him; Therefore, design relates to a human being as well as a consumer, a designer and a producer, and it is all done within the context of the environment.
3. It embodies the purposeful, previously developed ideas, which are related to the means of implementation, and the place prepared for it.
4. Design is what represents the perceptual process inside the mind, which is related to the abilities and skills of the person based on it, so that it plans and organizes according to the scientific foundations that show the perceived functional purpose of a work of art.

There are two design visions which are:

A. Intuitive (creative) design vision:

It is a vision that results in a multiplicity of creative formulations related to design, bearing diverse trends based on "Intuitive Thinking", fertile imagination, fluency, originality, flexibility, and insightful leaps; In order to achieve those formulas. This requires a broad base of information regarding the design situation, in addition to personal skills and preparations. Despite the importance of the role of this vision in generating many alternatives and solutions, we find that these solutions are often governed by determinants related to the priorities of what the design demands, formative relations, operational methods, and other things that achieve the design system, which helps the designer find basic abstract ideas, which is called natural abstraction.

B. A logical view of the design:

This vision is based on the design formulas of technical subjects pictured according to the "Rational Processes", and this is through familiarity and awareness of the creative outcomes related to one of the intellectual trends according to standard methods to search for correct

solutions that can be used as alternatives for available solutions, which requires giving precedence to logical judgments, with the ability to produce new ideas, or discover the basic qualities of shapes, and rebuild them in proportion to the used materials that help to develop intellectual, perceptual and imaginative skills through experimentation using different media.

Creative experimental thought among mural artists:

Experimental creative thought is one of the scientific methods that reveal aspects to the artist of which he was not aware before that. This leads to the fact that many mural photographers to experiment and search for the basic laws to build a work of art. So that mural artists use various materials and techniques through which they can realize concepts, ideas, expressive and plastic values and turn them into an important message. Resulting in changing the expressive vision of the work of art, which serves to increase the visual inventory, as the artist is interested in the exciting and the perceptible emotions from the surrounding objects; In order to be represented and perceived, relive the emerged feelings during the creative process; To perceive things based on the concept of the phenomenon that preserves real existence, and the self-realization of them in what is called phytomenology.

The artist David Alfaro Siqueiros

- Artist Sikirius is among the best examples as a wall designer; As his works were characterized by the technical innovations of the modern era of industry, only his philosophy faced many difficulties in most of his works that required an innovative approach, for example the mural of the art city of Quinard to face rain, sun and solid concrete walls; When the artist painted on the walls, he came up with a solution that guarantees painting on a mixture of white cement and sand before it dries, but he noticed upon implementation that the cement dries quickly in the sun, allowing only small areas to be painted, and to solve this problem, he got rid of the brush, and used a spray gun and an air compressor, thus he was able to draw on large areas using these tools. He also used other innovative methods such as camera and animation; To help him transfer the drawings on the wall after drawing on paper, it is a "projector light show" style. This disposition confirms the artist's rejection of old materials and methods, and his tendency to radical innovation.

Artist Antonio Gaudi (1852-1926AD):

- Artist Anthony Gaudí combines the vision of the photographer with the philosophy and skill of an architect. Gaudi is the designer of the most important architectural groups in Barcelona, Spain. We notice in his buildings the beginning of a new vision in the relationship of the wall work with the architecture. His architecture is a model that combines wall photography and architecture, so we did not find in him this tendency to make a specific dimensional mural that could be employed in a specific place, but we find that the mural is the facade of architecture that cannot be separated from it. One of his buildings in Barcelona, "Casa Batllo", Spain, illustrates this interaction with his architecture and dealing with it as a painting, using all pictorial methods in it. This trend that mixes between all the arts is the trend that has been imposing itself in the modern era.

• Imagination is one of the conscious mental forces that can form images of things in an exciting plurality. Imagination passes through the creative process through three stages, the first of which is the stage of visualization, then the stage of maturity, and finally the stage of formation. The artist always seeks to transform his influences into ideas while trying to control them by opening the doors of multiple experiences, and exploiting the glowing mental talents, and psychological and sensory talents as well. This is what we find in the Sagrada Familia in Spain, where the artist shines in the mixture of architecture, sculpture and art. Until finally, it reached an integrated artwork that brings the recipient to the utmost stages of feeling and awareness when visiting the building.

Spanish artist Pablo Picasso

• The Spanish artist Pablo Picasso was influenced by the works of different peoples and civilizations; He conveyed them in some of his works with a unique contemporary vision, and he was also able to move his work from the stage of transfer to the stage of creativity, and we see that in his treatment of his works he used many techniques, so he used to deal with the elements of his work as ready-made things from which he could pick up what suits the new traditional context. Therefore, the raw materials of his artistic works have varied.

• Picasso used a simple method of drawing people, objects, spaces and geometric shapes. He worked on combining the faces he drew between two viewing angles at the same time: the front image and the side view; To represent symbols of frozen movement, which confirms Picasso's revolution and attack on the academic tradition in the art of photography; It began by distorting the usual image of people's faces, and using signs that had nothing to do with each other, making it partial and symbolic.

Phytomenological philosophy is reflected in the artist's ideas, and sensory perceptions which are realized through creative experimentation, hence the phytomenological philosophy is the window through which the world is revealed, and its assumptions are reconsidered, while keeping pace with the changes of the era in which he lives. These artists have dealt with political and social issues through their artworks to bring about these changes. The performance starting points of the phytomenology are what can be perceived or felt, and what is known by observation and experience.

Results:

1. Phytomenology has a great role in what artists have reached, and in what appeared in the forms of modern creative experiences, and their attempts to stand on the personal and creative sides.
2. Modern art is characterized by absolute freedom of expression.
3. Openness to the world led to the expansion of the value of perception and knowledge of the artist, and urged him to continuous experimentation.
4. The artist David Alfaro Siqueiros possessed the concepts that made him predict experimental thought in contemporary art in his works.
5. Phytomenology has occupied an important place in contemporary philosophy as a research method concerned with human consciousness. It is the path to understanding the facts.

6. There is a change in the concept of experimentation in contemporary mural painting, which has led to the availability of several new approaches to artistic expression.

Recommendations

1. Searching for modern materials to reveal their most important features and characteristics, as they increase the strength and impact of the contemporary technological development which leads to changing the methods and means of performance, as it depends on the material in the construction of the artwork.
2. The artist must make full use of the various materials in photography, whether old or new.
3. Curricula for students of technical colleges and academies must be reviewed. With the aim of advancing our artistic and cultural path, that is, encouraging students to go through experiences that help them discover themselves and discover the secrets of art: its concepts, tools and language.
4. It is necessary for art students to grasp both ancient and modern philosophies, and to know the nature of their relationship with art. This knowledge sharpens minds, stimulates the imagination, and allows creativity and innovation in the field of mural photography, and helps the artist to present a specialized contemporary vision that allows him to keep pace with the times.
5. Empirical philosophy should be within the specialized curricula taught from a young age, with the aim of eliminating tradition, intellectual lethargy and ruminating over the old, to replace it with independence, boldness, love of innovation and creativity.
6. Acquisition of the latest technologies and materials used in mural works in specialized technical academies and colleges; It encourages creativity and the production of new artworks in form and content.

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