

Aesthetic design values in perceptual metaphor their role in restoring the mental image and development of visual culture **(Art exhibition entitled "Illuminating Sounds")**

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Abstract:

The concepts of aesthetic values differ from one thought to another and from one philosophy to another according to the accompanying physiological factors, and they depend on the designer's ability to choose ideas and technical topics that include building these organizational aesthetic values. Organizational aesthetic values through the use of design principles such as balance, unity, rhythm, repetition, harmony and proportion. As well as the movement that is at the heart of the process of achieving the aesthetic value in the design production. It helps to complete some complex mental operations such as (distinguishing between shape and ground - visual closure - visual integration - visual discrimination - perceiving the spatial relationships of the parts of the form - visual memory). The human mind thinks figuratively most of the time and without the person knowing that he is doing so, as human minds share among themselves a conventional figurative system that is a system through which a particular field is understood through another field.

In the cerebral cortex and retrieve it in the form of a mental image to be used again in specific situations.

As for visual culture, it plays an important role in the life of all society, small and large. It is an integrated group of an integrated system, symbols and colors that carry experiences and there are different civilizations that we inherit through generations. The way of integrating some of the experiences, and the female inside, the common, and the birds in its environment. This is what the research will deal with in its analysis and experimentation.

Keywords:

(Aesthetic design values- perceptual metaphor- mental image- visual culture)

Introduction:

The human mind thinks figuratively most of the time and without the person knowing that it is doing so, as human minds share among themselves a conventional figurative system that is a system through which a particular field is understood by another field, and the different forms of metaphor are partly used to form everyday concepts in our lives. Metaphor is not random; it is a coherent system that allows a person to imagine his experiences through it. The power of allegorical modes of expression is due to the biological nature of humans; Our minds are designed to think figuratively.

The human brain develops with the cerebral cortex of the higher processes taking data from the areas of perception represented in (shape, color and movement to interpret and deduce from visual images). As a result, kinetic and spatial concepts are the natural basis for abstract thinking.

Accordingly, the “metaphor” can be attributed to a physiological mechanism, and to the ability of our minds to employ perceptual and inferential processes.

Kinetics to create abstract inferential processes, and metaphorical methods are an essential part of human thinking in general, and an integral part of the cognition process. We use metaphors in our daily lives without realizing it, because of its ubiquity and simplicity.

We found the saying that metaphor is a tool for thinking about ideas and visions. Experimental thinking to think through, enabling us to reconcile abstract concepts with physical things. A different view from different sources, it deals with the familiar traditional shapes and forms with specific meanings and connotations to give vitality and distinction and load them with expressive contents and various symbolic and suggestive connotations, depending on the reorganization of the manifestations and meanings of the visible form according to the designer's trends and his/her imaginative and creative ability and perceptual metaphor.

Research problem:

Therefore, the research problem can be identified in the following question:

What is the possibility of benefiting from the aesthetic design values in the perceptual metaphor to restore the mental image and develop and enhance the visual culture of the audience?

Research Objectives:

The current research aims to:

Emphasizing the importance of aesthetic design values and clarifying them in building design artworks.

Emphasizing the importance of using metaphorical methods in formulating creative ideas that enrich design artworks.

A study of the perceptual metaphor and its relationship to the promotion of visual culture.

- Analysis of the subjective experience of the study, which confirms the importance of the perceptual metaphor in the formation of the mental image through the aesthetic values of design.

Research importance:

Theoretical importance: The theoretical importance of the research lies in shedding light on the aesthetic design values and employing them in the metaphorical methods of forming the mental image.

- **Applied importance:** enriching the practical technical experience in the field of graphic design by clarifying the aesthetic design values that raise the visual performance of building the shape in design in contemporary design works that develop visual culture.

Research Timeframe:

- **Objective limits:** in which the researcher reviews the objective points of the research, which are as follows:

Aesthetic design values in perceptual metaphor and their role in restoring the mental image and developing visual culture.

- Presentation and analysis of 6 works from the subjective experience of the researcher's work, consisting of 15 graphic design panels on Adobe photoshop CS 2019 based on the cognitive metaphor to summarize the human face represented by some of the famous reciters of the Holy

Qur'an and radio singers whose voices were associated with the audience's hearing to restore the mental image and develop their visual culture.

- **Spatial boundaries:** display of artworks in Salah Taher Hall, Cairo Opera House.

- **Time limits:** The show period is from November 16 to November 22, 2020 AD, Cairo - Egypt.

Human Limits: The experience is limited to some of the first generation's reciters: Sheikh Muhammad Refaat, adopted on the radio 1934, Sheikh Abdel Fattah Al-Sha'sha'i, 1936, Sheikh Abdel Azim Zaher, 1936, reciter and vocalist Taha Al-Fashni, 1937, the reciter Abu Al-Enein Shu'aysha, 1939, Sheikh Mahmoud Khalil Al-Hosari, 1944, Sheikh Mustafa Ismail, 1944.

Some of the reciters of the second and third generation: Sheikh Kama Yusuf Al-Bahtimi 1946, Sheikh Mahmoud Ali Al-Banna 1948, Sheikh Muhammad Abdul Basit 1951, Muhammad Siddiq Al-Minshawi 1953, Sheikh Ragheb Mustafa Galwash 1962, the vocalist and reciter Sheikh Sayed Al-Naqshabandi 1967, Sheikh Ibrahim Al-Shasha'i 1868, the vocalist and reciter Sheikh Nasr Al-Din Tobar 1979, Sheikh Al-Tablawi 1980.

Research Hypothesis:

The researcher assumes the possibility of benefiting from the design values in the perceptual metaphor and their role in restoring the mental image and developing the visual culture of the audience visiting the exhibition.

Research Methodology:

The current research follows the (descriptive-analytical) approach with the aim of analyzing and highlighting the importance of the role that design values play in the perceptual metaphor to summarize the human face and its role in restoring the mental image and developing visual culture to achieve the objectives of the research.

Search terms:

1- Aesthetic Design Values

Values: Ibn Manzur defines value as "the price of something according to the valuation, you say resist it among themselves."

Design: It is the complete process of planning a shape and creating it in a way that satisfies functional or utilitarian terms, and brings pleasure to the soul as well.

Design is the coordination of the sum of the elements, or the internal parts into a coherent whole of the productive thing - that is, the harmony between the aesthetic and utilitarian aspects at the same time.

Aesthetic: Jerome Stolntz defines beauty as "a dynamic phenomenon that is constantly changing and developing, a consistent, objective reality that exists in a surrounding environment, that is perceived in special psychological conditions, and evokes a feeling of contentment and joy."

procedural definition:

1-Aesthetic Design Values: They are the creation of new ideas and renewable methods for a group of constructive relations in design and interior construction.

Attia defines it as “regulations of generalized mental and emotional judgments towards people, things, or meanings, whether the preference arising from these varying assessments is explicit or implicit.”

2- Perceptual Metaphor: A complex mental process that includes a number of integrated cognitive processes (visual discrimination, visual closure, distinguishing the original form from the ground, visual integration, perceiving the spatial relationships of the parts of the form, visual memory) that are analyzed into meanings with a specific indication that is stored in the visual memory of the cerebral cortex and retrieved in the form of a mental image to be used again in specific situations.

3- Mental image: It is the final product of the subjective impressions formed by individuals and groups towards a particular person, system, people, facility, institution, or any other person that can have an impact on human life. These impressions consist of: Through direct and indirect experiences, these experiences are related to individuals' emotions, attitudes, and beliefs.

4- Visual culture: It is the ability to understand and formulate visual sentences, so that they are more expressive of the world around us, and of the systems and relationships of which we are part. Visual culture also includes personal and cognitive experiences in addition to social and technological experiences and a taste for aesthetics.

Theoretical framework for the research:

First, the research deals with the theoretical framework through the following axes.

The research: Theoretical Framework:

The first axis: Aesthetic design values.

The second axis: the perceptual metaphor.

Third axis: Mental images

Fourth Axis: Visual culture

Second: The practical framework of the research:

- Includes analysis of the work of self-experience.

First, the theoretical framework:

The researcher conducted a self-experiment explaining the relationship between the use of the perceptual visual metaphor and the aesthetic design values.

Personal identity of the reciter or vocalist in the artistic experience:

(Reader's name - year of birth - date of death - date of joining the radio - belonging to any generation).

Description of the work in terms of:

(The name of the work - the workspace - the program used in the design - the material used in the printing - the year of production).

The technical method that the researcher used in the practical experience:

(Deletion - addition - realistic - abstract or simplification - imaginative style - decorative style).

The role of the designer in the development and stability of the mental image:

(Arousal, organization, consolidation).

-General Description:

Visual observation of the general composition (foundations and technical elements) and identification of the structural systems of the form, to achieve the aesthetic design values.

The metaphor used in the design:

(visual metaphor in design - metonymy in design - metaphor sent in design)

The components of visual culture in practical experience (visual perception - visual perception - visual thinking).

Research Findings:

1- The aesthetic design values in the perceptual metaphor for the formation of the mental image depend on:

First, the structure of visual language:

1- **The idea:** is the origin of construction in the visual language, and its specifications must be taken into account (simplicity - clarity - directness in the subtraction).

2- **Content:** includes (graphics - pictures, writings) that must be carefully chosen to serve the visual message and clarify its meaning.

3- **Structure:** It includes all (the elements and foundations of the design) and the way in which the designer formulated it and the extent to which it expresses the content of the message.

4- **Technology:** includes all media and programs used to express the content of the message, taking into account the nature of each medium or program and its function to serve the construction of the visual language and the way to express it.

And a function to serve the construction of visual language and the way to express it.

Second: the recipient, who is the audience visiting the exhibition?

It is the pivotal element in which the message is designed in order to address it visually in order to convey information to it that helps in the development of society and raise the level of its visual culture.

Third: The message: The message is the content in which all the previous influences are combined in the visual language, as it carries all the information and objectives to be communicated to the receiving audience.

Fourth: The designer: It is very important for the designer to determine what he wants from the visiting audience and what materials are used to design the visual language in the perceptual metaphor to form his mental image and to determine the most appropriate media and programs through which information is designed to move the designer to the stage of coordination between the elements and foundations of design and how to employ them more effectively.

2- A good designer must use the perceptual visual metaphor in his designs to be able to formulate his ideas creatively.

3- The merging between aesthetic design values and the perceptual metaphor in the design in an innovative manner that suits the majority of the visiting audience, through interaction with QR Code technology.

Second, recommendations:

1- The importance of emphasizing the Egyptian visual culture with artistic work because of its impact on contemporary values and standards.

- 2- The necessity of paying attention to research and studies aimed at enhancing visual culture in light of contemporary changes.
- 3- Using modern technologies and employing them to develop to give the spirit of modernity in design.
- 4- Expansion of research in the means of production of inventory works, of printings and highlighting their functions and capabilities.

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