

VIEWS CORNERS AND THEIR ESTHETIC EFFECTS ON THE ARTISTICALLY SHAPE

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Abstract

This study aims at exploring the views corners in Watching mural paints and painted grounds, as these corners are established from the line of the body plus the view line, and how we may observe different shapes.

This study contains in to two searches: the murals paints and ground paints and how we may observe both of them and the impact of this view in the corner views and what result from constructing this shape beside what we may understand from them in ideas and covers. This study describes the mural paints and analyzes them artistically and aesthetic according to view of observing, then clarifying the relationship between observing the mural paint in right angle agreed with their real shapes and their facts, and observing the mural ground in acute angle agreed with their movable constructing rhythmic shapes even if their shapes are real and analyzed them in view and aesthetically. As this study discusses the relationship between the materiality, ideal and symbolic in observing the mural paints and ground paints in different angles. Adding this study clarifies the importance of arithmetic quantum for the aesthetic shapes to clarify that frequencies in the real shapes and geometrical shapes will gain them the same artistic and aesthetic characteristics.

Keywords: Views Corners and Artistically Shapes

Introduction

Esthetic or artistic studies are considered from the most important studies and their importance increases when they connect with the arts, with archeological, historical or civilized dimensions.

Plato said: " human being is the only owner of the ability to create esthetic and he is triangle who can read the truth, willingly pulled the charity and sense pulled the esthetic (Dehawy Saman, 1983, p. 7) ", also Socrates said that the artist inspired in his fine art from objective resource (Abu Rayan, 1979, pp. 4-5).

Shape and what they are characterized by relativity and particularity have an important role in the esthetic senses beside the interior sense of the other person who views.

Esthetic arts that are connected with studied artistically shapes were the core of the more studies for esthetic criticism and thinkers. One of the most important thinkers in aesthetic sciences in French said: " the nature has not any esthetic value only when we view it through any kind of arts " (Helmi, 1998, p. 11) also Oscar Wiled said: " the artist can create the lives of other human beings. " (Khamees, 1968, P. 28) AS if we want to create beauty and sense in it we must return to arts because it is the measure of the sense of human being in beauty. (Helmi, 1990, p. 4).

Shape in artistic works is the object or the scene view in all its seen dimensions. This shape will be effected with psychological, ideological, cultural and aesthetic matters. As John Dewey said that the value will not appear in what we wish but in what the desirable not desired. (Helmi, 1998, p. 12) The esthetic object that composes two divides the material and ideal but when we put material in order to connect it the shape or mass of the things will result in sensed picture related to leisure. The lack of this order will create a sense of discomfort or disengaged or even disagreed (Reed, 1986, p. 20). That is what we need in this study; the order which is related to the surface of the mural paints or painted floors in different Greek Roman, Byzantine, or Islamic building patterns.

The degree of the view makes the artist choose subjects for ornament floors different from wall paints and makes him choose different artistically designs to face the esthetic needs related to the appearance of shapes in some corner views for the viewer. The degree of the view when we watch floor paints is acute angle and degree of view when we observe the wall paints is right angle.

Researcher studied ten models from different constructing patterns for painted floors and painted walls to prove the different esthetic characteristics for the angle of the view.

Problem of the Study

The angle of the view is considered the illegible factor which rules in choosing the subject for the painted floors and walls, without making the common viewer looks for their importance in viewing the esthetic in the shape. So, common human being will respond to beauty but he cannot see any difference between what is considered useful, delicious or

charity (Abu Rayan, 1970, p.2) so common man will not think of the degree of the view and its esthetics importance, then the archeological researcher does not discuss this degree because he concerns in the effect it self-more than the esthetics of the degree which we will consider in it. Beside, in this research we will study the relation of degree of view between the design of the shape and subject of the shape, as esthetic connected on the materialistic is considered from the difficult subjects for the change in the phenomena of esthetic.(Read, 1976, p. 37). This change appears in ages from Plato age who was considered the first one discussing the phenomena of esthetic (Abu Rayan, 1979, p. 4).

Beauty is not found independent from the sense of human being when we say there is beauty we cannot equally conceptualize it because there is sense we cannot feel in it (Helmi, 1998, p. 15) It means that there must be suitably legible materialistic stimulated as the Dutch researcher (Hegel) said: there is union between the idealistic and materialistic, thus the materialistic is the artistic work and the idealistic is the beauty, the absolute idea, or the soul (1978, pp. 8-9). So we can say that the angle of view is the material or the system in the art work to order on it the idealistic. everything is composed of material and soul (Lacoste, 2001, pp. 58-59), but how to arrange this material ordered on it is how we feel and the quantity. Hegel said that the art resembles the real in senses shapes but the aim makes the soul real and conceptualize in comprehensive view. This community between the soul and materialistic shape will shape the beauty and resemble it in arts (1978, p. 21), in the same sense (Miskaweh) that said the moderate of the feel of the virtuoso and the homogeneity in organs of the thing with each other are the most two factors for feel the arts, (Behense, 1987, 68) so the subject or the scene view and its esthetic beauty are fields for research from many researchers like (Wigner) when they used induction to reveal the subjective beauty and analyzed hundreds from shapes and areas (Abu Rayan, 1979, pp. 25-50).

Finally we can say that visual arts must be in a specific order to produce it and this order needs suitable view corner to observe it, after that we get a certain amount of aesthetic sense .

Importance of the Research

The importance of this study for corners of view because of their effects on the viewer esthetically and their effects on the design constructing. As conveyed in the study this difference in the corners of view will suppose different subjects and shapes, as mentioned in this study the corner of view will do with changing the shapes into other shapes that may increase from their beauty or decrease from them, so the natural shapes or the realistic shapes will be effected by the unsuitable corner of view . It may affect negatively when they defect

them, but unrealistic views will effect in a different way as mentioned in geometrical shapes when changing them from the geometrical shape to another geometrical shape.

Negotiation in this research will lead to discuss the ancient paints and ornaments from esthetic side, reversly only this site does not take enough research and discussing from the historians because most of their attention focuses on the archeological side only.

The importance of this study is to make it approve that the beauty in spite of humanity phenomena change along time but there are many legible things explain it, or increase their beauty, or decrease from them esthetically.

As mentioned in this study that arts in spite of their difference in place, time and persons rule in companion esthetic rules for large degrees.

Aims of the Research

- 1- Identify the corners of view.
- 2- Identify the artistic characteristics that distinguish the corners of view.
- 3- Identify the ornaments in the floors inside the model of the study
- 4- Identify wall paints inside research model
- 5- Clarify the differences between the view for the wall paints and the floors visually or esthetically.
- 6- Assure that there is a relation between the legible and illegible to mean the materialistic shape and what they lead from feels.
- 7- Assure about the relation between the degree of view or the idea or the component and not shape only.
- 8- Assured on resembling of realistic shape and geometrical shape esthetically when they become doubled in rhythm.

Methodology of the Research

The researcher will follow the descriptive approach in discussing many wall and floor paints after artistically analyzing them to approve the role of the corner of view, in choosing the shape and subjects and their effects, and in choosing the suitable artistic design.

The researcher will try to approve that there is an esthetic sense different from different corners of views by analyzing artistically for shapes.

The limits of the study

The researcher limits ten models from ornaments floors and painted walls from different building patterns, Islamic and Christian.

Artistically Description and Analyzing for the Wall Paints

Figure (1) is a Byzantine wall paint pictured some reality meaning itself. Here Jesus appears sitting on a chair like a throne moderate among his followers and Puritans and behind him buildings views and other fabulous human being and animal shapes.

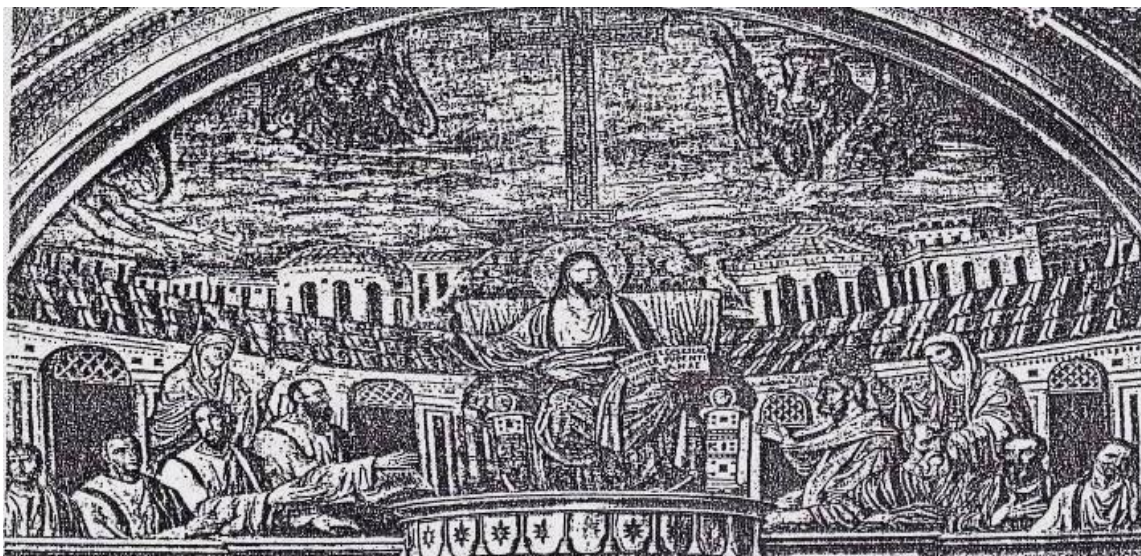
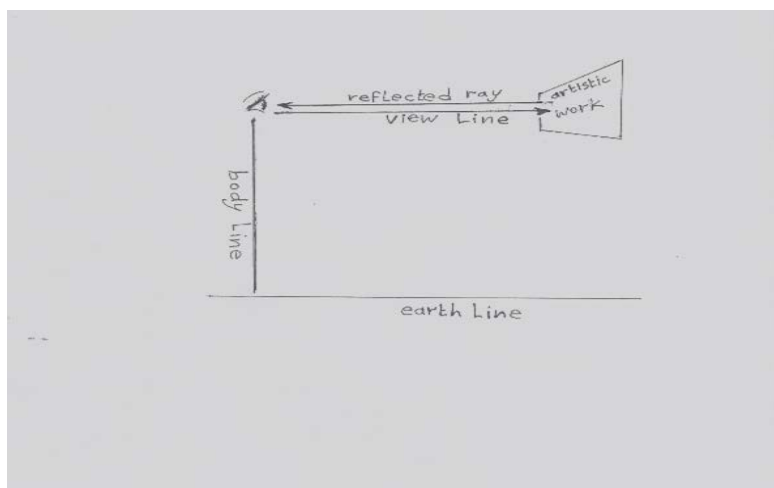


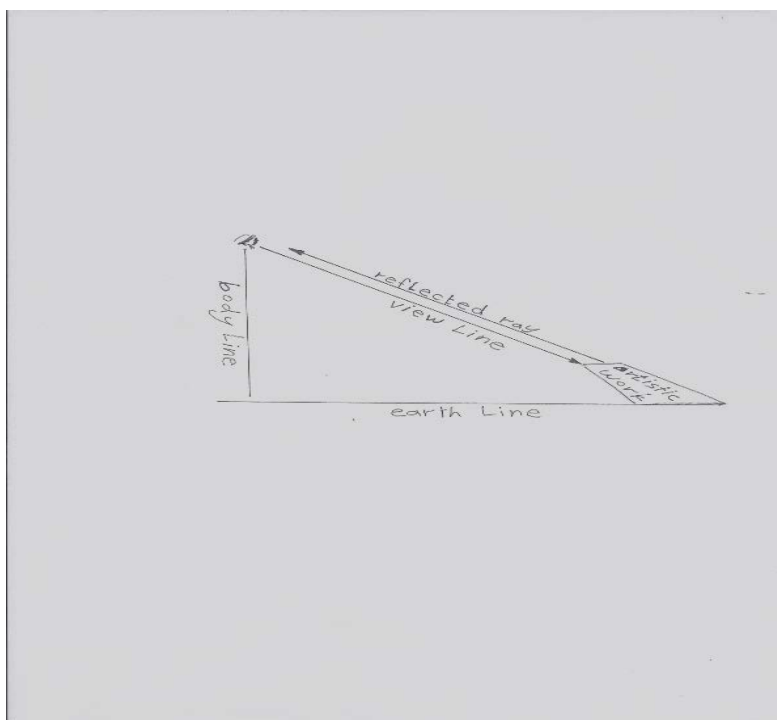
Figure (1) Gardner 1980

We need a suitable corner to observe this real paints and receive the meant esthetic value that connected with the idea which makes the real shape to receive it, as the real shape need a suitable corner to observe its parallel, right and moved to harmonize with the bases of the rhythm of the construction. This suitable corner is right angle making the artistically shape opposite to us directly and on the level of our view to omit dwarfism and a deficit of shapes. If we don't look at it in this corner, it will effect on the horizontal and vertical lines, and the right angle will shape by the line of the vertical body on the earth line with the line of observation which resembles in ray reflection from the visible object and reflects it from the eye of the person as illustrated in schema (1).



Schema (1)

Acute angle will make the horizontal and vertical lines, volumes and distances which reflect some reality to dwarf and deficit the construction, as the shapes values from line, light and view will not make them real function, so the acute angle which we observe in it the floors and shaped from vertical body line on the line of the earth with the line of the ray of observation resembled in the reflect of the ray from the visible object and its reflect to the eye of the person as mentioned in schema (2).



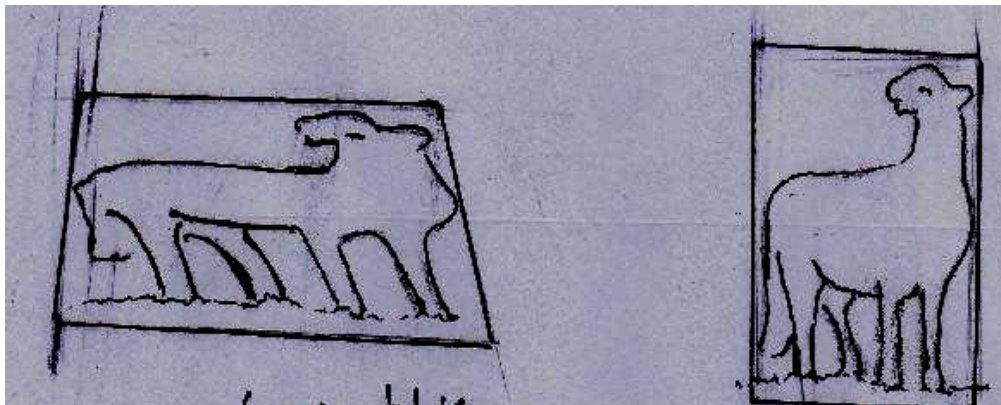
Schema (2)

Wall paint figure (2) is a Byzantine mosaic wall paint in (Ravenna Church). The reality of the paint needs specific corner to view, also needs a specific distance to observe agreed with the dimensions of the paint. This mosaic wall paint resembles surrounded by some sheep, grasping a long stock in one hand. This stock stands vertically beside his head. Jesus touches one of the sheep's head held high by other hand.



Figure (2) Gardner 1980

These shapes and what carry from ideas or components connected their real shape, so it cannot be seen except in right angle moderate to get their fruits esthetically and about in idea. To illustrate the idea refer to schema (4) showing one of the sheep in Jesus paint. We can see it in the right angle and in acute angle in schema (3).



Schema (3)

Schema (4)

Beauty cannot be mentioned except in the shape because the shape is the unit of exterior system which we conceptualize in it the idealism of the subject but between our hands and our feelings (Hegel, 1997, p. 51).

Figure (3) resembled Roman wall paint showings buildings over each other's in a house in Bombay City. If this wall paint is grounded we cannot fill in all the real values mentioned for itself as a subjective real value.

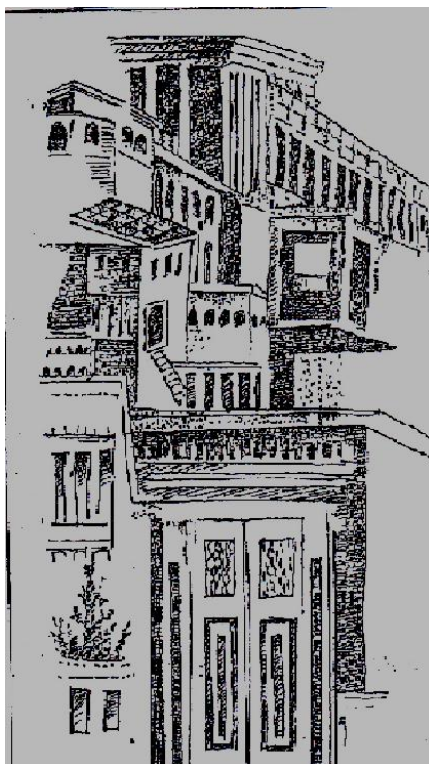


Figure (3) Gardner's 1980

Their beauty completed in real conceptualizing in rhythm of windows and columns, building ornaments and real dimensions, are reflected by view light and shade. When we observe the seen in an acute angle, the light and shades cannot serve the aim from there found here because the areas will shrink for light and shades , Beside, the feelings disappear and what is beauty except feelings. (Hogart) said, connecting among shapes, lines and area in suitable way are one of the reasons of beauty (1955, p. 35), as (Herbert Langfeld) said we connect ourselves and our muscles become tensioned when we face tall statue, power and the strait of the back (Stolnits, 1981, p. 49). As this feeling will not happen in all esthetic trails but when happened, it will be an example of this kind of activities which may be stimulated by esthetic conceptualizing (same previous references, p. 49). So, when we observe this scene in an acute angle, the horizontal lines will be shorter in the distance to each other and its reality ends if these lines express about some points on the earth's line, and the vertical line we must vertically observe it to complete the meaning and make the esthetic side real in the shape.

Wall paint figure (4) resembles a group of castles in the Umayyad Mosque in Damascus. We can find in the paint two resembled shapes surrounded by two castles composed of two floors. The shape is a hexagonal building composed of columns get on its tapered ceiling, but the ceiling of the two resembled shapes nourishes with plant ornaments. The two castles on both sides of the two resembled shapes. Everyone is composed of two floors, every floor start from the bottom of the building . The moderate part of the face is built in arch beside water fluid under it when the river's water reels. Carrying the arch three columns.(Al Basha, 1959, pp. 35-36)

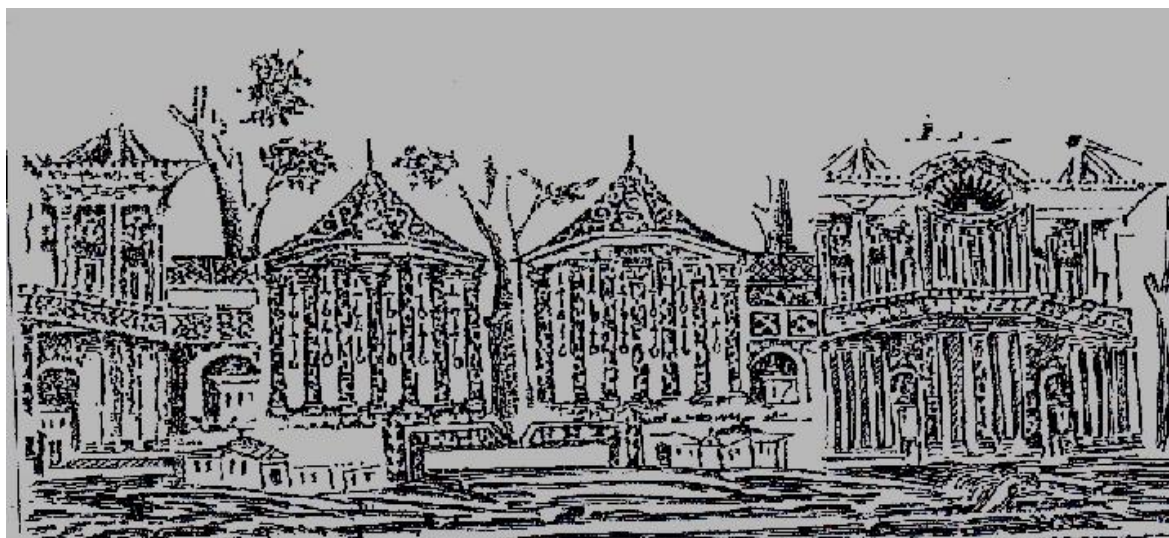


Figure (4) Creswell 1979

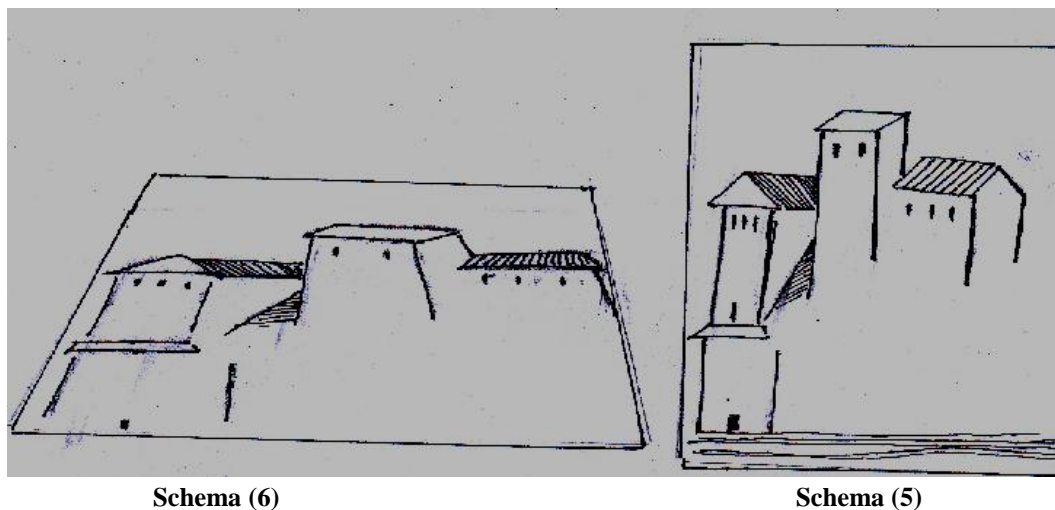
We cannot observe All these real details in the description of the castle except the angle of suitable. The shape in the nature reflects light and highlights the clear against the background contrarian and we can touch them, weigh them and respond to the shapes which were considered from the levels of growth of first conceptualization among human beings (Nobler, 1992, p. 136). As the vertical line is a real esthetic line and has an important role in realistic works to express about everything happening on earth line, and the vertical line is the most among lines that human beings can conceptualize because it resembles him or act upon him .

Wall paint figure (5) is a group of high buildings with flat ceilings and like triangle ceilings of the houses built on the river directly. There are hills above them, and the high buildings are above the hills.



Figure (5) Ceeswell 1979

Look at the river over here and its beautiful helical movement. There is a group of building above the river and the hills are above this group to become above the hills very high buildings. There are very beautiful trees behind the building. All these shapes and diverse rhythms from windows, doors and shades will deficit their observation, decline or disappear if we look at them in acute angle and thus the feelings in beauty will disappear. Look at the scheme (5), it resembled part of the Umayyad wall paint when we look at it in the right angle. Look scheme (6) t we can observe it in acute angle.



Artistically Analyzing and Description of the Painted Floors

Figure (6) is from the painted floor of Madaba Churches that resembles trees, animals and birds symmetrically; here the painter uses the bodies of birds and animals to give homogenous ornaments only, and he paints real birds and animals and does not concern in them for themselves but he uses them in rhythm shape when he repeats them symmetrical and opposite each other, he does not draw them in right angle on the earth's line because he does not need from the viewer to conceptualize them in reality but in ornament rhythm.

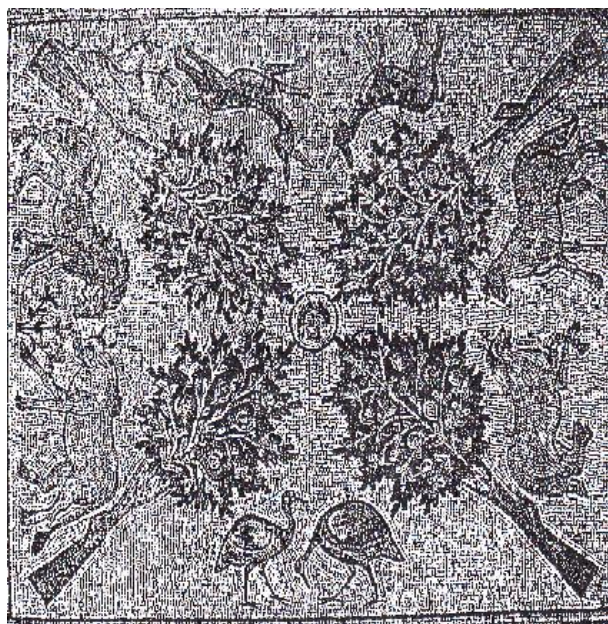


Fig (6) piccirillo 1984

Homogenous shapes are the first degree of complication. We must reverse the design to get the particular balance as we see in the pictures of the opposite animals opposite each other in the eastern arts (Read, 1986, p. 51). Therefore the subjects in the painted floors in the first degree agree with the ornament style even these subjects have more realistic elements.

Observing these shapes on the painted floors in acute angle will not affect its reality because it is not organized in constructing for real conceptualization but it is organized in constructing for ornament rhythm conceptualization.

Painted floor fig (7) is the mosaic floor in Al Khader Church in Madaba. Here the painter draws some branches of grapes tree and shapes from them circles to give the unity for all these diverse in ornament rhythm.

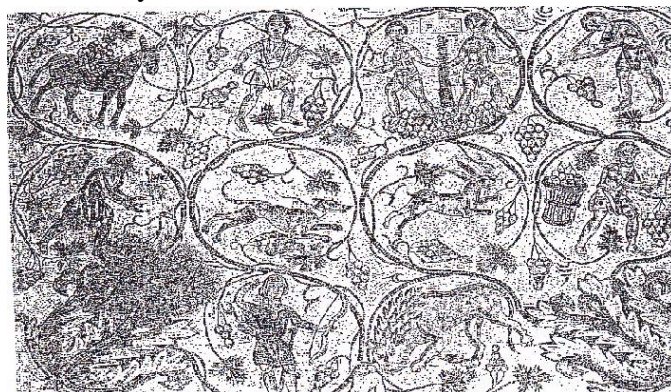


Figure (7) Piccirillo 1984

The realistic shapes that are used for themselves as areas and volumes as we use here geometrical shapes because their existence in this unrealistic quantum calculation order does not give it any conceptualized dimension except the ornamental dimension. Even it registers some realistic events like collecting grapes, hunt on using the arch and hunt in using dogs, but it is fixed to diverse in shapes in the unit of grapes tree branch unit no more, to make the surface rich and break the order of the unit.

Painted floor figure (8) is a mosaic carpet in Hisham Ibn Abed Almalik Castle in Jericho. It has sixteen types of stones (AlAbidi, 1958, p. 85) it is a drawing its is shapes of diamond inside it another diamond smaller and inside it another smaller diamond in multiplication more than the shape of the diamond.

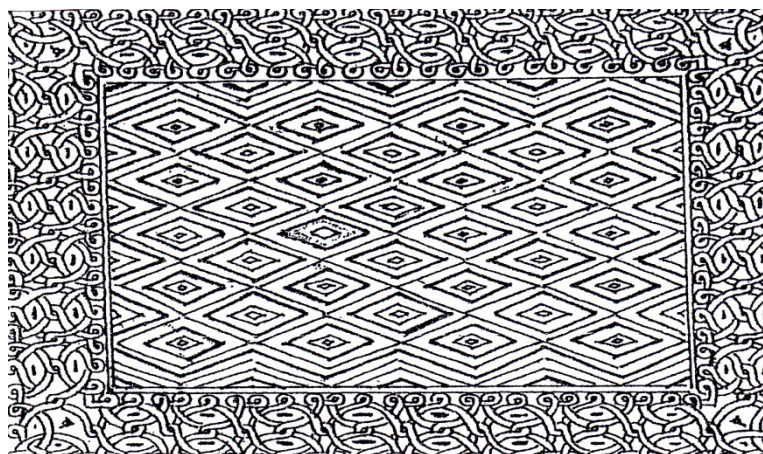


Figure (8) Hamilton 1959

The artist uses in this ornament many colors. They are blue, red, and yellow. They are basic and homogeneous colors beside the white color which resembled line ends near every color.

This ornamental rhythm is considered the esthetic view was created by some frequencies of diamond. This geometrical shape cannot be effected if you look at it from any corner; it is abstract geometrical shape with two dimensions only, we create from frequencies of it esthetical artistically view, thus the geometrical shape changes in some corner views to another geometrical shape, maybe it is more beautiful or more effected, that will not have any effect on it as geometrical shapes.

The geometrical ornamentt on the floor aims at creating esthetic in frequencies resulting fromitst unity, variety andrichnessh to the surface to gain it a degree from the esthetic complexity degrees. This was happened also in the two previous figures that were animals, plants and grape branches with their frequency on the floors. So the real shape changes in frequencies to somewhat like geometrical shapes. Also Herbert Read said that there some degree of beauty complexity degree, and we will get it if we opposite the design on the other side or get rid of identity balance to create common balance in the artistic work through a central point divers around the distances and lines (1986, p. 51). Clearly appeared in floor fig (9), it is a circle paint from HIsham Bin Abed AlMalik Palace in Jericho. This design is composed of triangles becoming smaller when we become near them toward the circle to result in feeling in space depth resulting from frequencies in some balance that were the ray lines which conflict from the center of the circle.

Fig (9) Hamilton 1959

It makes eye go Inside. The movement was organized in many procedures with spot movement, line, shape, mass, view lines or light movement (Abbo, 1982, vol. 2, p. 252). This esthetic artistically paint IS used in it the geometrical shapes. It makes rhythm frequency get beauty when rich the floor without affecting in any side we observe it because the esthetic subject in these shapes will have more effect on the symbolic subject.

Painted floor fig (10) is large squares. There are small squares inside them and their right squares are connected to their four sides. Some angles or squares stand on their sides. From the angles of these squares, we got lines create cross shapes and among each right large four squares in the angles of the cross shape there are blossoms.

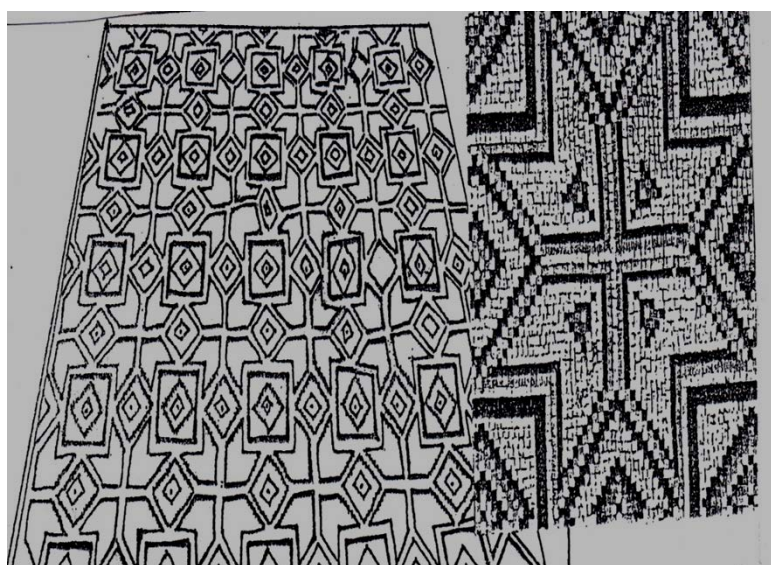


Fig (10) Hamilton 1959

All of this rhythmic arrangements of geometric shapes to create a sense of aesthetic is not affected by any angle is watching, because the movement and repetition and rhythm are rule it. This is mostly a technical nature for all subjects in painted floors, even if realistic shapes used has been arranged and repeated rhythmically kinetic raises eye aesthetically. The land line is the horizontal line great, and everything on earth does it vertical or matched, and our eyes as human beings are at the top of our bodies on a horizontal line in the quarries to watch the various dimensions of things ahead of us, this is the origin of the vision realistic idealism and other positions and angles change realism vision and features. Therefore when the artist paints floors pays much attention to configurable relations and aesthetic color even if they use the realistic elements whether animal, human or plant.

Conclusions

- The artistically shape is visual observed shape and its esthetic connected to the way we look at it. If the shape on the wall we can observe it in the right angle and if it is on the floor we will observe it in acute angle but the artistically shape will suppose from us where we must put it related to its subject and its components. If the shape is realistic and its components are connected to its reality we must observe it in the right angle, and if the shape depends on ornaments rhythm building and if we use reality shapes it is not important if we observe it in acute angle or any other angle because it depends upon the ornament rhythm building.
- Shapes in nature are built on earth's line in all their dimensions so it must be observed in moderate to make it real because we mean it only for itself. If the shapes are built on rhythm way and if they are in reality there is no condition for a right moderate angle to observe them because esthetic feelings depend on it only and on related relations.
- Corner view supposes the esthetic feelings in subject, design and components. In other words, supposed the ideality that is beauty and materialistic that is the design or building and symbolic that is the idea or subject.

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