

The Role of Expressive Abstraction in Creating a Mural Processing for the Map Square in the Dakahlia Governorate

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Modern artistic trends are considered a huge source of renewal and keeping pace with the era in which we live, as the performance methods, content, and materials used in these directions varied to form the artwork, which led the artist and researcher to search behind the material to keep pace with development as well as inspiration from heritage and the environment as sources of visions and modern trends. Technician with multiple sources to create ideas while preserving heritage, in addition to deriving from nature.

The international plastic movement has gone through many periods of change, whether they are related to thought, performance style, techniques and materials, and this change has always been accompanied by a change in the cultural, social, economic and technological components of society. Since art is one of these components, it has always interacted with it and was affected by any change in it to express in its silent language the events of society.

It was natural for the muralist to be affected by these cultural changes from the trends and schools of modern art. As mural painting has played an important role since prehistoric time in expressing the cultural, political and social changes that society is going through topics ranging from religion to gender as well as documenting the borders and geographical dimensions of the place, and throughout the ages murals covered the interior and exterior spaces of many public buildings ; Such as palaces, temples, cemeteries, museums and churches, then it has spread in the streets in recent times, all while preserving its meaning and purpose, which is to paint a picture of society and express its history and its variables.

And since mural painting is based on design, analysis and summarizing the plastic relations in the artwork, the expressive abstract school is of great importance in changing and expanding the concept of design and its components with lots of sensory and psychological dimensions.

First: Abstract Expressionism:

Abstract Expressionist art is considered a doctrine of painting, which originated in the United States of America during the fifties of the twentieth century and later spread in Europe. It is used according to formal concepts or when used to represent things.

At the end of the fifties, the first attempts by artists to translate the spirit of expressive abstraction through assembling raw materials that emphasized the importance of their role through chemical plastics were the product of modern industry. Natural materials such as stones and others to express themes derived from their construction and installation with an expressive energy, which represents the emergence of the organic aspect of expressive abstraction.

It can be said that "Abstract Expressionism" is "from the non-formal, non-objective, or non-diagnostic, as it resembles music that is nothing but flowing tones that express the artist's conscience without any elements, characters or symbols appearing in this music, all is evoked by some abstract work.

Second: The technical characteristics of expressive abstraction:

1. Abstract Expressionism artists rely on large brushstrokes and spontaneous impressions, and search for the emotional impact of art, influenced by surrealism that relies on automatic ideas that come from the subconscious in an improvisation, focusing on the complete processing of color, without regard to any ulterior motive or goal, and has appeared in the work of the artist (Hans Hoffman) .

2. Sensory energy and visual movement are an expression of memories, those characteristics which the space of painting captured in Jackson Pollock; It is the peculiarity that Bullock has gathered to express emotional awareness reduced to the ambiguity of its leakage, its liberation, its expressions flowing into the painting.

3. This artistic trend is based on not paying attention to the objective aspects of the artwork, but rather leaving full freedom for feelings, emotions and sensations to play their role in the expressive process on the work surface. This artistic direction, (Hans Hoffmann, Jackson Pollock) in the United States of America, (Wassily Kandinsky, Paul Klee).

Third: Building the artwork for the expressive abstract artist:

Art for the expressive abstract is a means of revealing what is inside the artist's depths. The magic of art for him is not in what and how he depicts things, but the magic in the feelings that art creates, and for this he tries to make a marriage between the material elements represented in the expressive meaning stemming from awareness, which is behind these material elements, technical ingenuity, and studied formal arrangements are not the ultimate aim of the expressive abstract artist, but rather tools that help him achieve spiritual nourishment for work and give a psychological aspect to its forms.

Artists who belong to this artistic direction have always tried to express the feelings stored in the subconscious in an automatic way, with the lack of specific spaces that represent certain forms, or expressing a specific subject, and with the overlapping of spaces and colors. In spontaneous expression of feelings that exist in the subconscious in a complete freedom.

The expressive abstract artist combines two opposites between consciousness and subconscious, and even creates a kind of harmony between them. He rejects the studied plot of the components of the design that moves away from the expressive goal intended for him. He also rejects the chaos of the subconscious resulting from the strict spontaneity that nullifies the aesthetics of art. Art for him - that is, the abstract expressionist artist - is the search for the moment in which the painting suddenly responds to him, when the painting appears to be a different static looking for air, it waits and rushes for the moment of flickering with life, that moment that announces its completion when the artist puts his final touches to achieve the emotions that would check the connection.

Fourth: Technical work and design:

To understand the meaning of design, we must distinguish between art and design. Art is concerned with creativity in work that raises aesthetic requirements. The main feature of art and design lies in the aesthetic expression in the creation of the artwork, where art is a form of communication, the artist crosses and the viewer receives. Both art and design represent two

specific fields of human activity that are similar in their basic concepts, as work in art depends on a framework and system in design, in order to achieve its aesthetic features, on the other hand, the design has strong aesthetic potential.

Aesthetic design or innovation is a process that arises in the mind and is directed by the individual's will to appear in material forms, and this ability of this type of mental activity is available only to certain individuals. A pottery pot, or the execution of a mural, as well as the intricate layout of a particular building, we speak of the same human needs to search for a visual order and structure.

As well as the basis of design is to collect the different elements in one space to achieve an interaction that will communicate a message through a specific context and the message can be conveyed and even addressed through careful visual manipulation of the elements that are used within the design space.

- Steps to make the research design idea:

First: The process of creating and planning the design:

This process takes place after collecting the elements and vocabulary that express the history of "Dakahlia Governorate" and all related services or products produced by the governorate, whether agricultural or industrial, as well as public figures belonging to it, then the researcher makes manual sketches that show the general direction of the design idea. And then you start building the design through basic lines that control the appearance of the elements and the arrangement of vocabulary in the design space.

Second: The shaping process for the design:

At this stage, various elements of artistic formation are used, such as line, color, decorations, and various vocabulary, all of which determine the general appearance of the design.

The following is a presentation of the idea of the proposed design and (alternative) for the mural of the map, which is located in the square of Dakahlia Governorate, in the city of Mansoura, in front of the governorate building. This is the material that the researcher used to implement detailed parts of the main design, as separate panels, taking into account the expressive abstract aesthetic values.

The general design is based on a rectangular (horizontal) area, depicting an artistic composition that combines the ancient history and originality of the past of Dakahlia Governorate and the modernity and development of the current time. As this plastic study was based on historical monuments in Dakahlia, which was clearly manifested in the middle of the artwork through (Mohammed Bey El-Shennawy Palace), which the researcher painted in shades of white and light oak mixed with shades of pink and light purple, taking into account the abstraction and simplification of its architectural lines in proportion to the design and artistic direction, while preserving its identity and original colors due to the historical value of this palace and the ingenuity of its architectural design.

On the right side of the palace, the researcher drew a portrait of Dr. "Mohamed Ghoneim," one of the prominent figures in Dakahlia Governorate, and one of its most important figures. The general composition and linking it with some elements such as the roads topped with trees and

palms that characterize the Dakahlia Governorate, and underneath them the Islamic decorations painted in red, orange and yellow, which symbolize the “Ayyubid era” and the period of the “French campaign” on the ancient city of Mansoura, and next to it comes the Kidney Disease Center, which Dr. Muhammad Ghoneim founded at the far right, where the researcher was keen to link it with some elements that emphasize the history, heritage and importance of the place. The researcher painted it in light yellow in a simple and expressive geometric analysis, surrounded by trees from the bottom in shades of dark green in order to preserve the design plot.

On the left side of the design - i.e. next to Al-Shennawi Palace on the left, the researcher drew a personal portrait of the writer and journalist “Anis Mansour.” He came wearing clothes in shades of dark blue. These shades overlap with the dark shades at the bottom of El-Shennawy Palace and the shades of red above the cotton plant. The researcher relied on the shade, the light is in portraiture and light stings to emphasize the features, and is adjacent to the Egyptian agriculture, which carries on its head pottery vessels, which expresses the woman in the village and symbolizes development and goodness in the Egyptian countryside. Next to her, the researcher in artistic design drew a modern architectural bridge, symbolizing modern architecture in the city of "New Mansoura", and in drawing the architectural form, the researcher relied on the "parametric" style of architecture; The lines were easy, flexible and smooth, and they could form a soft and different mass, but they could always be folded and altered and a diversity of formation was found so that they could form pieces of furniture or buildings, and the surfaces among themselves constituted blocks that could be assembled and merged into one mass through their fluid lines.

The materials used in the implementation:

The researcher used various graphic materials in the stage of preparing the initial designs and preparatory drawings for the paintings. These materials are gouache colors, acrylics, colored pens, and colored inks in some paintings and parts of the design. In preparation for the implementation of some of the detailed parts in the raw material mosaic, and each of these different colors helped the researcher obtain some distinctive features for each plastic element or individual separately. The nature of these materials contributed to confirming the subject of the illustrated work. Easily obtaining diverse and close tones of colors, by preparing the tones that suit the subject and mixing them with each other, with the use of colored wood pens sometimes to give some shades that the subject needs, as well as the acrylic colors used by the researcher to determine the fine lines in some design parts, as well as pencils, were used in one of the initial preparatory drawings to develop the idea and plan the architectural drawing.

With regard to the implementation phase of these preliminary drawings and the design with mosaic raw materials, the researcher found that the colors (gouache and acrylic) enable her to obtain the maximum degree of color diversity and to put various touches and lines easily by means of the calipers, and also helped to quickly record details in the areas of shadow and light. The researcher should provide a large and varied number of tones in the converging mosaic cubes, in order to facilitate the transition and gradual transition from one color to another according to the previously drawn design.

Setup steps:

The previous paintings were executed directly on a wooden floor with wooden beams on its four sides, after transferring the designs and printing them on this wooden surface after enlarging them according to the required area.

In front of the material used for gluing, it is a white glue solution, after completing the work or to install some parts, such as fine lines and tree leaves, which are difficult to place any other cubes next to them so as not to overlap or deviate from the original lines drawn below, and this is done Gradually until the wooden surface is completely covered with cubes, then peel off the layer of glue with hot water.

Then comes the stage of filling the spaces that permeate the mosaic cubes, by preparing a paste of white cement mixed with water, and this cement paste helps to install the mosaic cubes among themselves on the wooden surface. The white spaces resulting from applying the paste, by coloring the surface in the predominant color inside the painting, then changing each part according to the color space it represents according to the original design, and then cleaning the surface of the painting well to get rid of the remnants of colors and cement stuck to the surface of the mosaic cubes.

The technical methods used in the implementation of the murals:

In implementing the previous paintings, the researcher was keen to achieve some plastic relations and technical relations, which emphasize the expressiveness of shapes and the abstraction and summarization of some elements and lines. These works contained different shapes of cubes that took rectangular, triangular and random shapes, which all appeared in each panel separately.

The researcher relied on the use of thick cement paste to obtain some fine lines that define shapes and replace some subtle details that are difficult to implement with mosaic cubes, so that they are left empty without mosaic pieces, and after filling them with white cement paste and leaving them in their color, or coloring them with luminous tones to preserve on light touches or coloring them in dark colors to define or emphasize the shape that is next to them.