

Interrogation of the " Beauty" From the "Ugly" to Make Innovative and Modern Designs Suitable for Printed Hanging Fabrics

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Abstract:

Who is "beautiful" and who is "ugly"? My concept is one of the most controversial aesthetic concepts throughout history. For thousands of years, the goal of art has been to create a sense of beauty; In order to explore the nature of perception and spiritual pleasure. So, desiring beauty and mobilizing the ugly is a right for every human being, and it is certain that the taste and enjoyment of beauty varies between individuals. Because of the different ideologies, the culture of beauty was not fixed, as was the culture of ugliness. What is beautiful for some people is ugly for others, but the more a person elevates his thought beyond the limits of form and avoids the superficial aspect of vision, and looking at the internal features of things that seem ugly, he found within them a hidden beauty. The concept of ugliness cannot be separated from the concept of beauty, but rather it is an integral part of it. If beautiful always has specific standards and studied standards, while ugly is linked to the penetration of all these standards, "there is no limit to ugly", as soon as you set a standard for beauty, a similar standard to ugliness appears. As if he shows himself automatically enhancing beauty. That is why contemporary arts have paid much attention to this concept, as it is an "aesthetic" concept that can express multiple artistic, social, political and philosophical visions. Hence the idea of research based on entering into the depths of the ugly and treating the vision of "dismissed" things through the heart and the mind and getting out of it with aesthetics that become the criteria of "bad" and carries with it many readings and interpretations that determine what these things are. Among these essences is beauty in the ugly, in an attempt to create designs suitable for printed hanging fabrics with a visual appearance and character that conforms to the general taste to confirm that the artwork is a single whole construction and that each part in it gives a different significance.

Keywords:

Beauty - Ugly - Hanging fabrics.

Introduction:

Thinking about beauty is one of the important topics that we find present in various philosophical meditations, and this presence has remained within philosophy and within one of its major topics, which is always looking for perfection in the ideas it presents. In the beauty of art, philosophers see that man is the one who creates beauty, and that the goal of artistic work is the natural perceptions - ideas - perceptions. What gives meaning to vital things, and alienates ugliness, for beauty is a value that interacts in determining all the values of society, and therefore it is a developing and changing value under the conditions of aesthetic experience. As

for the concept of ugliness and its relationship to art, the problem of contradiction may have arisen - from the belief that ugliness is necessarily opposite to beauty, and that beauty and ugliness in the field of morality are the same as good and evil; This is because the variety of beauty covers all kinds of aesthetic experience in nature. But the question is, if a work of art is not beautiful, is it ugly? Proceeding from this problem, this research has set its place for ugliness, equal to beauty in its appearance in artistic paintings, and even an open space was provided to talk about it as a value that appears through the aesthetics of art, and even appears as pieces of art replete with original plastic values in an attempt to put a challenge to the traditions and culture of society to the concept of beauty in artwork and even employing it in a useful product that conforms to the nature of the times and is suitable for public taste.

1- Background of the problem: Through the previous proposition, we can identify several main points that crystallize the research problem, which lies in:

-Lack of interest in research in descriptive and aesthetic studies to reveal the veil and penetrate into the depths of beauty in the ugly and move from it to the manufacture of beautiful images in different ways to create print designs that are suitable as innovative printed hangings.

2- Research problem

From the previous presentation of the background of the problem, we can define the research problem in the following question:

- 1- What is the concept of aesthetic ugliness? What is its relationship to the provisions of artistic taste and aesthetics?
- 2- Can art present the ugly as an artistic subject, and achieve aesthetic pleasure for the recipient? And to what extent is it possible to create designs for printed pendants based on extracting beauty from the ugly?

3- Research Hypothesis:

- 1- The researcher assumes that there is a positive relationship between the nature of beauty in the artwork and the aesthetic values inherent in all what is called “ugly”.
- 2- It is possible to develop innovative applied designs for printed hanging fabrics based on the aesthetic vision of the ugly and have technical specifications and characteristics that suit the consumer audience.

4-Research objective:

- 1- Studying the artistic and aesthetic values hidden in what is called “ugly”.
- 2- The study presents creative visions for creating new designs that are distinguished by artistic and innovative taste and motivate the development of public taste by extracting beauty from the ugly.

5-The importance of the research:

- 1- Research to reach the extent of the dialectical relationship between (beauty and ugliness) in the artwork and how to tighten its design structure.
- 2- Searching for the aesthetics of the shape (the ugly) and presenting it in a different way for everything that is attractive and familiar.

3- Creating innovative designs for printed hanging fabrics based on the philosophical construction of (ugly) things.

6- Research limits:

1- **Time limits:** now

2- **Objective limits:** a descriptive and analytical study of the artistic and plastic values of some elements of nature, which were characterized by the (ugly) character, and the creation of designs suitable for printed hanging fabrics.

7- Research Methodology:

1- The descriptive approach: a descriptive and analytical study of some elements of nature (land and marine creatures) that were agreed upon as the most strange and ugliest of creatures.

2- Experimental approach: Experimenting with innovative designs based on the philosophy of (the ugly beauty) in artwork suitable for printed hanging fabrics with aesthetic, plastic, and economic values that raise the general taste of the consumer.

Ugly aesthetics in artwork:

Art is one of the fields that included the concept of ugliness in artistic work, and the artistic phenomenon is not limited to the concept of beauty (similar to aesthetics) (aesthetics). Given the breadth of the perspective of the artistic phenomenon and the complexity of its fields, the research deals with the concept of aesthetic values of ugliness through a specific perspective, which is the taste and aesthetic judgment of the thing, whereby things do not appear ugly except because of the lack of the necessary capabilities to estimate their aesthetic value but the manifestations of ugliness and beauty lie together and are alike. When researching and investigating studies concerned with dualism of beautiful and ugly, we find that the concept of ugliness is often put forward in contradiction to beauty, and accordingly we had to move from belief to criticism, i.e. from the objective concept of beauty to a position of relativity. Beauty must evolve by changing its perception of the continuous formation of the artist, the creative vision of the connoisseur. Therefore, we had to take the initiative to reverse the perspective balances of beauty that are recognized by artists, and declare that beauty and ugliness are equal in the eye and memory of the artist, and that ugliness is an existential state that has its own approach. Immanuel Kant (not a depiction of a beautiful thing, but a beautiful depiction of something), because the ugliness we see in the artwork is nothing but an image transferred from an origin of a varying value, and its only measure is the artist's ability to capture the shot and reproduce it.

-The artist's vision (of the ugly) in the artwork:

We must agree that the hidden ideas that come to the artist's imagination and translate them into a life philosophy of shapes, sizes and colors are only plastic reflections of the artist's manifestations and concerns which may lead to the extraction of expressions through which he engages in artistic conflicts open to facts that are characterized by several classifications, and that plastic paintings that are sometimes harmful with their crudeness can generate aesthetic values that exceed the recognized classic paintings, and even ugliness becomes a way to show

beauty in art to have its aesthetic values. And the honest artist is the one who does not search for apparent beauty, but rather innovates in showing and clarifying that beauty among the contradictions of what each of us sees with his insight before his sight. Beauty and ugliness are two philosophical concepts that do not have specific standards, the origin of things is beauty. There is nothing ugly in life except what we make with our hands in search of the reality of beauty that we do not know how to deal with and we do not know how to see it, so we resort to what we think is beautification and evidence of good taste, while it is in fact a distortion and obliteration of the original beauty and the feeling that we are the best in resurrecting this beauty in existence. The belief in the need to reconsider how to deal with ugly as deducing beauty from it is inevitable. Temporary sociological definitions, changing over time, and according to different human societies in the world “Ugly and Beauty” both are derived from the conditional reflection constituted by the experience of human evolution, and at the same time, they constantly remove the interference of external factors and come closer to their essence through practice. Some philosophers see that much of what is called (ugly) in general is in fact due to the weakness of the viewer. Things do not appear to us ugly except because we lack an appreciation of their aesthetic value, and ugliness in its traditional sense (lack of aesthetic value) that is, does not exist, “if it were not Ugly” is an expression of what was an aesthetic category at all, because he knew aesthetics through (expression) of what is ugly, all ugliness can be transformed, because of the exquisite artistic treatment in the artist’s eye, into enjoyable in art, so perception gets it as beautiful, and so emotions that ugliness arouses may often exceed what beauty can arouse within the recipient out of sympathy. Based on all of the above, the research subject of the study deals with deriving aesthetic details in the forms of objects that seem ugly, unpopular or familiar to the viewer, but by examining and scrutinizing them, hidden aesthetics appear in their structure that emphasize their beauty, and therefore we emphasize the necessity of erasing everything called ugly in the absolute because ugly is the case, it carries beauty in its folds, whether in form or substance.