

Aesthetic Employment of the Environment in Student Fees

AwatifShakir Kareem

Ikhlasayas khudair

Shakerawatif@gmail.com

Ekhlassalbdry53@gmail.com

University of Baghdad / College of Fine Arts / Department of Art Education

Abstract

Exposing the extent to which the environment vocabulary is employed in artistic productions, and whether it carries an aesthetic character that rises to the level of aesthetic concepts that philosophers and thinkers in the field of aesthetics have made judgments and other things, and the current research problem is being defined by answering the following two questions, namely: Is there an aesthetic characteristic that appears through Employing the environment vocabulary in the art education department's fees ? And did the uses of the Iraqi environment vocabulary in the drawings of the art education student constitute an artistic pattern that establishes the beauty of the artistic work ? , As the current research aims to reveal the aesthetic vocabulary of the employment environment in the fees students of the Department of Art Education , and the research community consists of drawings students of the Department of Art Education / Faculty of Fine Arts / Baghdad University for the academic year (2017-2018 m) , numbering of a (4 0) work of art in the field of painting executed in various sizes . He consulted the researcher a group of experts in the field of plastic arts / painting to choose the intentional sample of drawings students of the Department of Art Education , which amounted to (4) drawings represent the core objective of this research goal Pal revealed about the aesthetic employment vocabulary environment in the fees of the students , it has the researcher conducted a study according Two axes, namely, conducting a survey of the sources and literature to identify the aesthetic employment used in the construction of the plastic painting (painting space).And a pilot study aimed at detecting the aesthetic employment environment in the graphics students of the Department of Art Education, and for emergence R results researcher has used a range of statistical methods.

Key words:*employment, aesthetic, aesthetic employment, environment.*

Introduction

Art represents one of the forms of social human activity since ancient times, and it is one of the means of knowledge and is parallel in terms of value and importance to science and philosophy, and is a distinct phenomenon throughout the history of human civilizations and among the foundations of its emergence, as its position is determined as

a basic factor in this activity, which crystallizes in the entirety of human culture And his emotional interactions, and as a social being who works to change his civilized and natural reality, and transform them into what suits his needs and aspirations, so art as a system that a person can reach, through his means, to an understanding of his environment and his human existence.. And the consideration of the importance of art Ba different Noall and necessities of social and cultural implications on the evolution of reality social and community structure, has become imperative for scholars and researchers interest in being stems from the sense of the delicate and creativity rich artist who has an intellectual and aesthetic skills of imagination and abilities contemplative in the production of a work of art in The different fields of arts (drawing - sculpture - ceramics - design ... and others)(**Hussein, 2017**) , in addition to his high aesthetic sense that enables him to exploit the environment to produce creative artistic works by investing them and employing them aesthetically in his artistic productions , and adding an aesthetic quality to the place. Who lives in it . And since the environment is an integrated system consisting of a set of natural, social, economic, political, cultural and religious factors and elements ; Therefore, these factors constitute institutional pressures for the artistic work , and affect the creative visions of the artist and determine his orientations , and that his choice of the raw material that he finds in front of him and the structural and technical treatments of the sensory aspects of the material used in the display of the creative artwork is what determines the aesthetics of the form in the artwork , and the environment is not T is merely resources that the human being exploits and turns to, with the various elements and raw materials they contain, from which he derives the components of his life. Rather, it includes the human relationship with his environment, which is regulated by moral values, religions and social institutions. One of the big tasks of the institutions of education Acquistion learners the experience of learning the knowledge and the skill , and bring about desirable changes in their behavior , and in order to achieve this required attention to education and technical and education aesthetic in the stages of education all through the talents and abilities of learners ' artistic development of creative and confirm their subjectivity , And expand their perceptions about the environment in which they live and test the ability of the human self and its preference in transforming materials and creating formal worlds derived from them and carrying their becoming and their lasting meaning through the movement of time and overcoming the physical limits of the place(**Ramadan, 2003**). Based on the above found the researchers that the interest of students in technical education investment environment its elements in addition to the use of tributaries of the technique of arts modernity and after her with an aesthetic character but it depends on what they own means of expression led to the development of methods of new art forms based on the nature of the vocabulary provided by The environment, which contributed to the development of their perceptual and visual perceptions towards the vocabulary of the environment and how to employ it in artistic methods that gave an aesthetic impression that was evidenced by the sensory

aspects of the artistic product that involves expressive singularity that represents a physical medium that the student body according to an artistic vision of a certain style and character . Based on this , established researchers the problem of his research of a through reading and analyzing the products of students of Art Education in the visual field (drawing) after the wage DONC prospective study has been through which revealed the extent of the employment environment vocabulary in artistic productions , and whether carry character aesthetically pleasing rise to the aesthetic concepts of the level of Philosophers and thinkers in the field of aesthetics and others have issued their judgments. Therefore, the following questions were posed: 1- Is there an aesthetic characteristic that appears through the use of environment vocabulary in the art education department students 'fees?2- Did the uses of the Iraqi environment vocabulary in the drawings of the art education student constitute an artistic pattern that establishes the beauty of the artistic work?

Research importance

1 -It targets an important segment - undergraduate students - on which building the future generation depends, as this stage provides educational institutions after graduation with specialized scientific and professional cadres whose mission is to educate the individual aesthetically and direct the student's perceptions about the components of his environment.

2 -Clarify the relationship between the living, physical environment and the natural environment as a source for building the painting by looking at the manifestations of lines, shapes and colors as visual perceptions to achieve aesthetic values that reflect the impact of this environmental presence on the very subject of the art student.

The aim of the research

Examination of the aesthetic employment of environment vocabulary in fees for students of the Art Education Department.

search limits

It is limited to research the current on student fees fourth grade - S cm Art Education for the academic year 2017 AD - 2018 AD Baghdad University - Faculty of Fine Arts.

Defining terms

recruitment

DefinedRhahalh”:The technique of selecting the symbol or the previous experience and projecting its features on the contemporary experience ... without one side dominating the other”(Rahlah,2008).

Procedural definition: The creative skills and capabilities of the student in transmitting the environmental vocabulary borrowed from its realistic references, and a technique he used in the artwork (painting) in a way that contributes to enriching and enriching the artistic and aesthetic side.

Aesthetic

Idiomatically:(Hegel knew it): “A certain pattern for manifesting and representing the truth, and that the beauty is the physical demonstration of an idea.” (Al- Jihad, 2007)

Procedural definition:It is all that provokes our sense of beauty in things and bring us to enjoy and to achieve a judgment upon, and can be shown by the employment environment in the vocabulary of the products of i the core of education art (drawing).

Aesthetic Recruitment:

I knew him (Amili)

It is the implicit appeal of interpretation from within the artistic work itself in a way that raises its artistic value and receives the response from the recipient in thought and pleasure.(Al-Amili,2008)

Procedural definition: The connotations, elements and symbols that the student derives from the surroundings of his environment, in order to achieve a composition governed by constructive patterns that raise the value of the artwork aesthetically, and stimulate the pleasure and attraction of the recipient.

BBC cent:Idiomatically: " The natural environment in which people live”(Mustafa,2004)"Location Which Surrounds To be human Effectson His feelings and morals and his thoughts” (OxfordBasic, 1970).

Procedural definition: Allwhat student art education department of environmental vocabulary material was or not Material and her role Influencer And actor at Building yeh implementation of the artwork (drawing).

literature review

1. Aesthetic recruitment

The artwork is not without an aesthetic feature that it acquires through the artist's employment of shapes and vocabulary on the surface of the visual text, and the environment was one of those media that attracted many artists. As a source of inspiration and a subject for the implementation of artistic works, and that sociologists believe that “the environment and the place play a role in shaping the behavioral patterns of the human being ... and that art is the one who helps us to improve our relationship with our environment surrounding, who hides or delete or change the environment

around us, which form It strengthens the relationship of the artist, and the person also with the place. " (**Malpas, 2007**) The artist has absolute freedom to choose the forms of the vocabulary and employ them according to the requirements of his artistic work to reach the level of creativity, and that any visual text does not acquire this quality of beauty without the interaction of the forms of the vocabulary and the elements among themselves and each of them performs its function and role in creating the aesthetic formation. Most philosophers and researchers assert that the goal of art is beauty, and the artist's job is to impart beauty to his artistic work. In the past, artists used to employ symbols and vocabulary from multiple sources in accordance with the nature of the artistic work. The artist found himself returning to the environment, drawing inspiration from the symbols, values and connotations in it, and employing them in his artwork as it is in its sources. Therefore, his artwork came to simulate reality or closer to its realistic forms, and then he soon simplified and modified these forms to acquire aesthetic value. And because society is in a permanent process, the situation gradually changed, and art became more open and diversified to meet the requirements of the times and its differences , and the effects of the development in European society in the twentieth century had great scientific discoveries such as relativity theory , the theory of light analysis and the means of modern technology, as well as the invention of machines and Â lattes , which led to shifts in the arts in terms of techniques and this sort of secretions of the industrial environment as that "there are components of a manufactured environment (created by man) that he created for his need, such as industries in their forms, multiple means of transportation and other " (**Salman , 1990**) , and T a Soest many new stylistic trends shifting from the previous pattern by the ocean / new environment , and its factors that crystallized these transformations in art . The differing views about what beauty and value, and branched out meanings and a Trouha T, and went through a lot of convictions, and Muslim women appeared and over the history of beauty and knowledge of vectorial n First : includes the study of aesthetic problems isolated from the human, and the second : studied through its relationship with human beings, and witnessed the history of beauty undecided and a conflict between these two directional n in order to reach what is aesthetic and technical . This is what can be included in the current topic of research in how the aesthetic employment of the environment in student fees is a subject that enters into the relationship of beauty with man and his influence on him through the ideas and visions he carries that are manifested in one way or another and are embodied in the form of visual images , and artistic work (drawing) By its nature, a beautiful and exciting mixture of plastic elements (point, line, shape, color, space, texture) whose function is to satisfy an aesthetic taste need and transform the things that have turned us into beautiful things . However, these plastic elements reside in their beauty when they are dispersed, and they may lose their importance and become meaningless unless they are linked to an organic unity within the artistic formation based on the foundations and means of organization that are represented by (unity, sovereignty, balance, rhythm, repetition) , and

the combination of these The elements and their organization on these foundations become more beautiful and effective, and it shows us the final form of the artwork . Displays (Stolentez) of the functions of aesthetic form as follows:

- 1 .The form controls and guides the viewer's perception, directing his attention in a specific direction, so that the work is a clear and unified concept in his eyes.
- 2 .The form arranges the elements of the work in such a way as to highlight and increase their perceptual and expressive value.
- 3 .The organization has a formal aesthetic value in the same cam for its“(Jerome, 2007)And T. grandfather researchers difference in the concept of function of philosophy to another, depending on the different composition and analysis levels of the philosophies of human thought to function despite its importance as the idea of position arose T. in advance of Greek art , in an ideal philosophical thought is seen to function in the art partial idea of the aesthetic composition , that function in the ideal thought correspond between what is aesthetic and what is utilitarian as that often targets the aesthetic goals of T. seventh and governed by the goals of expediency , and T. rang the functional idea of beauty and particularly the desire to link the structures of aesthetic purpose utilitarian .

The employment patterns are divided into three levels:(Rahlah,2008)

- 1 -The level of indicative employment .
- 2 -Pivotal employment level.
- 3 -The structural employment level .

Believes that the researcher's indicative staffing environment in which the symbols are contained in plastic simplified and superficial text of borders, and the artist in this style of employment uses symbols and semantics suggestive is macroscopic, Wei gains this kind of aesthetic artwork employment. As for the pivotal employment, the artist resorts to invoking vocabulary and symbols from the environment that he employs in his plastic painting, and it is the main axis on which the formative text is built, and the artist projects his ideas according to his artistic vision, so the creative artist is able to direct the career path to embody the aesthetic he seeks in his artistic work. In compositional employment combine a range of connotations and environmental codes for t that the structure of the text visual, and in this level, the artist may employ a number of forms in a technical format regular mating in which the style of painting iconographic realistic old and between what was produced arts post - modern styles of artistic forms an expressive palette without shedding the identity of his environment. And founded the drawing board of plastic , which is characterized by aesthetic on according to a system of interdependent mental processes of cognitive analytical work on the interpretation of the format and juridical in the year bestowed on the board of recipe beauty, and images of nature with objective truth removable, which is characterized by the nature of aesthetic system can To achieve human enjoyment, " as nature represents the source of inspiration stirs the feelings of the creative artist with his feelings and motivation that work to trace the

objective system of nature and transform it into a harmonious system with its colors, lines, features, and space treatments ... within an artistic framework from which creative artistic works bearing aesthetic values are produced in order to achieve Aesthetic pleasure .. , because the beauty that emanates from nature does not stop the flow of its limits and has no specific framework ” (**Qasim , 2010**) . A n the question of the subject of beauty and ordinances of the complex and branching dilemmas that have long shed philosophers and thinkers who took this subject, and is a position of aesthetic values and creativity aesthetic an essential dimension of human civilization, feeling of beauty styling feelings and behavior of human and transcends Balmaiqh " Vvelsvp Plato aesthetic refers to the harmony between the behavior Art is in the service of society, and his expulsion of artists and poets from his republic does not mean a lack of respect for art, but rather the opposite, as his position was committed to the moral education of young people ... and art had an ascent from the sensible to the sensible " (**Mustafa, 1999**) , which means the more the sense of beauty transcends The human being is aware of his values that transcend his humanity and straighten out his behavior . The tendency towards beauty is an innate issue that lives in the depths of the human soul, and (Aristotle) drew from the aesthetic philosophy established by his professor (Plato) as he agreed with some of his views and opposed some others, "and he considered the human desire for benefit. It is the source of aesthetic satisfaction, not the realm of ideas, ideals and other spiritual values ... and the spread of aesthetic culture ... in the era of Aristotle led to a change in the ideals of art. Yeh old, which was entrenched in the traditional education " (**Ramadan, 2003**), p art is a distinct phenomenon of cultural historical human social phenomena of human conduct to agitate p of the laws of evolution. Man has practiced his activities within the general cultural and social framework of society, and has set his focus on achieving pleasure for the general taste, through his aesthetic experiences that appear in his productions, as (Khawaldeh and Torture) indicating that “a person tastes beauty in the natural world or the environment in which he lives, interacts with it and reacts with its vocabulary. And he expresses his innate feeling by simulating it to create and innovate new topics”(**Al-Khawalda, 2006**). And by the perceptive observation and creativity and accuracy of the human being in general and demanded a thousand n, in particular, which are usually directed to discover new and distinctive and the ability to pick and choose from among the accumulation of experiences and biolo stand that exposed or passes by; He transforms the things he has transformed into products of aesthetic and utilitarian quality. Weir Z (HerbertReed), " that the artist is simply that man who has the ability and the desire to transform visual perception into physical form, the first aspect of his work is part of perceptually, the second side is the side of the terms, and it is not possible in the fact that the separation between these two processes " (**Jaber, 1987**). this means e n building founding knowledge of art is not only achieved the existence of these two processes, because the work of art Kan realize the subject visually, and by building perceptions of mind by using the system of imagination is formatted and installed in new contexts and

try to give him an indication of different Through intertwined processes in an orderly manner that depend on the founding artistic knowledge , and the artist " does not start from scratch if there are always creative attempts to visual exploration, those attempts that have progressed from simulation to originality , as art is intertwined circles woven through constructive accumulations at all technical, stylistic and visionary levels" (Qasim,2010). And associated aesthetic criterion is closely linked to the aesthetic value of the works of art , and the judgment requires the analysis of works of art and knowledge and appreciation of what it carries values , as is the work of art structures and building a values because its " Public Order of the technical composition and public order of the compressor Al Yeh , which is the sum output of environmental , in the beautiful does not have an identity unless they occupy based systemically consistent, mathematically in the composition of the art "(Joseph, 1999) and values are not clear and clear, it includes deep thoughts and feelings associated with the lives of the people, a proverb that are accepted by members of social groups are clearly and implicitly affect the group 's behavior . As a result , you see the researchers that the functional objectives and Table financial cannot be achieved in the work of art ; only through the coordination and organization of student art shapes, colors and sizes , work is Art does not acquire aesthetic value is not and unity and integration of technical elements , as well as the style and the way the technical execution practiced by art student artwork port, organic compatibility and harmony sensory and arrangement of elements of an arrangement coherent, all these institution systems aesthetic in the dimensions of the drawing board , and as well as when Employing the components of the surrounding environment in the completion of an artistic work such as drawing. It is necessary to take into account the space that constitutes a visible space for those components that operate within it, which gives it an aesthetic quality that stands out within its aesthetic composition, and forms an object that attracts the attention of the recipient, which enables him to feel it through mathematical and symbolic relationships that constitute physical and engineering dimensions imposed by the nature of the environment with which he is in dialogue.

2. Representations of the environment in the ancient Iraqi art

Since the inception of creation, the activities of the environmental worlds have varied and varied as the incubator surrounding man, and the environment refers to all that surrounds man in terms of vocabulary and materials (inanimate objects, plants and animals) which can be classified as one of the priorities that man deals with, and in its general sense it represents the most important references that were It removed from the pressures of human thought, as it dealt with it according to what meets his needs and is commensurate with his perceptions, and that the relationship of man to it is a relationship of influence and influence to establish the building blocks of his activities in the visual field, as a result of simulated or spontaneous performances. Which is often creative and innovative, because the relationship between the environment and man is very old,

perhaps as old as human life itself on earth, and the behavior of the individual is related to the type of environment in which he grew up? And that the environment, including the phenomena and beings it contained, attracted the attention of the ancient man and dominated his interest; Therefore, the human mind has directed towards nature, studying it, and contemplating its phenomena in an attempt to understand it, and (Badawi) classifies the environment into:

Geographic Environment: which includes land B A in its many forms, fertile, desert, and mountainous ... and others.

Social environment: Which include systems and social relations prese his economic, health, education ... and others, all of which are linked(Ahmed, 1978).

Cultural environment: Means the middle who created man for himself, including the of the products of material and non - material from order to control the environment, natural, and the creation of conditions appropriate for its existence.

And through a quick look at the relationship between human and natural its own environment , we find that the first attempts to his friction with nature for the purpose of interacting with them was at the stage of primitive man who began to simulate nature and making its tools simple to meet its functions and needs that are difficult to live without food, clothing and shelter, and then he repeated The process to produce a new tool similar to the first, as indicated by (Ernst Fischer), “ Thus man found that simulation gives him power over things. A piece of stone that had no use becomes valuable when it can be formed in the form of a tool, thus enlisting in the service of man”(Ernst,1998), and thanks to his intelligence and self-creations, man was able to transform his environment and harness it for his benefit and serve his goals. And when research in the social environment and the concomitant intellectual and political transformations we must go back to the beginnings of art influenced by the artist out, as after the transformation of man from the state of the individual to society and the emergence of communities note that the new environment and in accordance with the vulnerable of the re i social led to a shift the values, traditions and customs , and the art of concrete evidence in documenting the social life and the way we can assess the behavior of individuals and communities , and play art an important role in the stability of societies and raise their aesthetically" has identified the developed countries to the function of art in culture and society I took his or her care a bit too much And it began to work on its progress and development in terms of production and consumption. The rise of individuals through art is an increase in their aesthetic level, which is a rise in the level of society as well”(Abd al-Rahman, 2006). The artistic production reflects the artist’s interest in his surroundings and the issues of his society, and through it he documents his history and beliefs. And based on the environment and cultural on the foundations of human culture communities and determine the levels of evolutionary and reveal the intellectual orientations they first

include: - physical products: and include what he makes human and produces concrete things technology or literally manufactured. Second: Products immaterial: and Taatdm n patterns phenomenon and inward behavior acquired, which consists in a society certain of beliefs, laws and customs, traditions and values and that both at the individual level or collective. We find that there is interaction between the artist and the environment that draws them themes and experiences aesthetic through sensory perceptions as a result of its interaction with its surroundings and tries to (John Dewey) search for aesthetic experience in the core of the process of interaction seeds that are between the human existing and environment that Su DONC was a physical or social environment ; for that , " a 's human nature inclined to search, which is consistently on the face of the environment , which is shrouded in mystery where he is struggling to adapt to it and solve the difficulties faced by ... It is based in Al Amaagath Z the a ideas that's a little more to be tools for use by the mind a transition from experience to another within the context of Holistic online " (**Hey, 2012**) , leads to the construction of an individual 's personality and make a qualitative leap in the cultural consciousness , and establishes some sort of correlation between the experiences of self - artistic production , and reflected the culture of the artist and creations artistic result of that interdependence , and has to be noted that the term environment does not stop on the natural environment or social and intellectual only, but there is a political environment , religious and then the industrial environment , which Yahya the artist, has led the social and intellectual conditions to determine the direction of art that in the formulation of the technical his production and asked for a technical Slope . through the history of the arts Artistic effects of the civilization of Mesopotamia, we find that there is a correlation and interaction between the artist correlated Iraq, the old and the environment T. J derives from it the themes and experience the aesthetic and intellectual Which were not only related to his utilitarian performing functions; Rather, it was associated with magical practices and religious rituals. Religion as defined by (James Fraser) is: "The term appeasement or appeasement of powers that are superior to the power of man. He believes that they direct and control the course of nature and human life. Religion consists of two elements: the theoretical element, which is belief in higher powers, and the working element. trying to satisfy those forces " (**Frazier, 2014**), and treated E. Wonsan and Mesopotamia, with the appearance outside of natural things when he was touched, and thus generated he has a sense of insecurity and fear and the fear of them, and to that became the magic one processors man to control nature through cognition metaphysical and metaphysical Religious beliefs played an effective role in directing artistic creative activities. Ancient Iraqi civilization is one of the few civilizations that called historian (Arnold Toynbee) (1889-1975 m) The term " authentic civilization or the original, a civilization that did not arise from civilization preceded it evolved since pre - blogging " (sixty 1988) E. Starting with the role of Hassouna, then the role of Samarra, the role of Halaf, and the slaves. And the civilizational thought in Mesopotamia had an important role in creating arts that were

less than good, as it reflected the philosophy of his life that he was unable to understand and explain at times. Therefore, attempts began the first man in control of nature and the employment environment raw materials in the manufacture of tools that meet the needs of expediency by "simulation", and warns man the country of Iraq to how to adapt (clay) for E product works of art utilitarian more than it is aesthetic, and taking He is engaged in making dishes and clay pots of functional interest and commensurate with what his needs require as a means of life, as he considered it an environment that affects and affects it and thus reflects on his life requirements and artistic output through his treatments using environmental materials that developed his ideas until they reached His attempts to decorate it with drawings he drew from the environmental environment, so that it generated aesthetic values. And after the development of ideas and breadth of the concepts of intellectual and philosophical horizon in human life and the emergence of aesthetic theories that mean Z studying the works of art or production artwork appeared there suit to simulate nature and transport literal about it, and this theory see "that the value of the technical subject depends on the degree of similar form prescribed" (**Jerome, 1974**), ie whenever the transport secretary of the environment artist perfected his craft on technical grounds that the environment "or the nature of man and his native" (**John, 1963**), As seen (John Dewey), but this does not mean that the student art conveys literally (a mirror image) of the environment and what reflects the creativity and the Nfalat e related system of m alive Te, so we see that Dr. J Wei has decided "that art is not It is nature, but it is nature modified by its merging in new relationships that generate a new emotional response", which the art student embodies on his artistic achievement. We find that the evolution Rat process intellectual led E. Lee 's openness of thought and art in social life and became the art expresses his time, in Mesopotamia can be seen the impact of life, social, political and religion in art, and reflected that through the products of the artist Mesopotamian "as it tells us in part the artist about how people 's lives in the past ages and is destined case remains the bulk of the physical and psychological well experiences a Vkaarham and aspirations". (**Bernard, 1966**) that the environment but social in all political subdivisions and religious, was changing the length of time, a relational changes within the human thought in a political society or religious, and these ads T to Z Wa Muffle intellectual of and the Sa of OCP pounds on artist as a result, led to the emergence of mutations indicated many mechanism have emerged over time, in linked to the natural environment, as the religious environment j Ri(Hani Muhyiddin) that he had "led the religious environment a major role in the nature of the technical vocabulary used and inspired originally from the natural environment, which represents here Bakuaha Great like (lion, eagle, and bull) and these animals are themselves T. such powerful animals in nature" (**Hani, 1998**), as well as in the religious environment has been linked to the political and social reality, and all were and continue to perform their function by pressing the methods and outcomes of technical, The semantic transformations were clear, and as a result of these pressures, the environment became

one of the most important engines of human thought . The rationale for the artwork and unite d in the technical of, there can be no work of art without the presence of " Article picture (Figure) Two things are inseparable, but each depends on the other and exercises each influence on the other " (Jan, 1970) This raw material is also determined and imposed by the environment / environment on the artist through the nature of this environment and the availability of materials in that environment. And sees (Leonardo da Vinci) that " the success of the artist in his work depends on global stimuli and potential understanding of nature and the ability to express them ". (Ahmed, 1968) and the realization of art student and consciousness in that ocean and its interaction with him establish some sort of correlation between those sensory experiences and artistic output , and the style of student art and technical experience that my will assess their form of natural forms or through the sensory perceptions of the surrounding environment established forms Artistic that represents that ocean ; Because obtaining experience when a student art depends on its interaction with its environment and convert the speech to the same man for examination and analysis and then establish a position on it through that output and its implications , and about this see the researchers to simulate the B I of whether or not based on the concepts and perceptions of student art that stirred Creative motivation and regular thinking to create new formations, leading to an aesthetic experience.

Theoretical framework indicators

- 1 .The environment is one of the media that a Sthot many of the students of art and artists; As an inspiration and theme for implementing artwork; Therefore, his artwork simulated reality or closer to its realistic forms.
- 2 .founded the drawing board of plastic, which is characterized by the aesthetic according to a system of interdependent mental processes of cognitive analytical work on the interpretation of the format and juridical ingeneral, who bestowed on the status of painting beauty.
- 3.Any visual text does not acquire the characteristic of beauty and has no aesthetic value without the forms of the vocabulary interacting, uniting and integrating the elements among themselves, and each of them performs its function and role in creating the aesthetic formation.
- 4.Artwork (drawing) by its nature is a beautiful and exciting mixture of plastic elements (point, line, shape, color, space, texture) whose function is to satisfy an aesthetic taste need and transform the things that have turned us into beautiful things.
- 5.The plastic elements may lose their importance and become meaningless unless they are linked to an organic unit within the artistic formation based on the foundations and means of organization that are represented by (unity, sovereignty, balance, rhythm, repetition), and by combining these elements and organizing them on these foundations,

they become more beautiful and influential, and the shape appears to us. The ultimate artwork.

6. Patterns of employment at three levels: the level of indicative, and the level of central, level compositional. 7. The form has aesthetic functions, including: controlling the viewer's perception and guiding him, directing his attention in a specific direction, arranging the elements of the work in a way that reflects its sensual and expressive value, and the formal organization has a complete aesthetic value in itself.

8. The environment is classified into: the natural environment, the social environment, the cultural environment, and in addition there is the political and religious environment and then the industrial environment, in which the artist lives and shapes his surroundings.

Research methodology and procedures

First: Approach yeh Search

The two researchers adopted the descriptive and analytical approach to analyze the samples of the research sample, being the most appropriate scientific method to achieve the goal of the current research.

research community

After conducting a survey and reconnaissance of depend T researchers Paintings Department of Technical Education students of the fourth grade - for the academic year (2017 -2018)m, amounting to (40) in accordance with a technical community for consideration of a; With which the objective of the present research can be achieved.

The research samples

The researchers classify the paintings according to selections research, and benefit from the theoretical framework indicators were selecting a sample intentional from the drawing boards, which employed the vocabulary and symbols of environmental Iraqi phenomenon visible, and based on that was chosen works of art travel (4) plates.

Research tool

After reviewing the previous studies and the sources that dealt with the issues of aesthetic employment in building the plastic painting , so that the analysis is objective and scientific; The researchers adopted the observation minute, and taking including a framework Offersh theoretical indicators Technical and conceptual approaches within the limits of visual field as an analytical tool for research and using the analytical descriptive approach , consisted of the tool as the initial (7) , branched off by the characteristics of secondary (21) characteristic.

Statistical means

The two researchers used the following methods: 1- The percentages of the frequency of aesthetic employment of the environment in the art education students 'fees. 2- The (Cooperequation) To calculate the paragraphs of the tool .

Ag= Number of times the agreement

Dg= Number of times variation $Pa = \frac{Ag}{Ag + Dg} \times 100$

Pa= Agreement ratio factor.

The percentage of agreement = number of times of agreement / number of times of agreement + number of times of disagreement x 100

Description and analysis of the research sample:

No specimen: (1)

Student name: Saja Sadiq

Completion date:2017

Demonstration techniques: acrylic on canvas



Description of artwork (drawing) :

A rectangular-shaped panel in the vertical position of an artistic scene with realistic vocabulary of an environmental nature , divided into three vertical areas , in the left part of the painting is a geometric vertical projection in transparent orange as if a window glass overlooking an agricultural natural environment , and the transparency of the color shows an integration with the background that represents The Iraqi palm, with its green color in the center of the sovereignty of the painting, and the green gradations of the herbs and the Ukrainian color mixed with the orange in the upper and middle part of the far horizon within the perspective of the painting , and the strokes of white flowers and weeds below the visual scene , and in the right part of the artwork a vertical geometrical projection wider than the left part It has a purple color in its upper part, blue brushstrokes as a close organic color association that reflects the beauty of the use of color , and that the shapes occupy the entire space of the painting.

Artwork analysis:

In its structural composition, the scene depicts the aesthetic of employing the local environment in which the art student is raised. Employment in this work of art is pivotal, as the student resorted to evoking an environmental visual scene that he employed in his plastic painting and made it a basic axis on which he built the formative text, and projected his ideas in it according to his own artistic vision. The creative artist is able to direct the career path to embody the aesthetic he seeks in his artistic work. The structural unit of the artwork is manifested from the interaction of the forms of vocabulary and the elements among them, and the student set out from realistic forms (the natural

environment) to express an aesthetic pattern within a harmonious color and formal rhythm, to enhance the visual balance, and the student employed the spatial nature aesthetically and symbolized it with the theme of the Iraqi palm as an important element to disclose The peculiarity of a unique Iraqi identity that the Sumerians have always used as a symbol of fertility and goodness, and the scene was characterized by aesthetic visions surrounded by frameworks and patterns representing the environmental discourse in which the student excelled in dealing with the contrasting color values and gradations of light and shade. The aesthetic recedes to the back in an open space and employed an aesthetic that gave a sense of space depth, and at the same time added a clear aesthetic dimension by employing straight, curved and diagonal lines and the rest of the plastic elements that varied and homogeneous the strength of their impact and had a presence in the visual scene, that the student possessed the ability to Show the aesthetic reservoir of the Iraqi natural environment through the symmetry of colors that resulted from Ben The process of the artistic work, even if it is in an artistic style and simple techniques, the aesthetic use of the environment has become evident in this artistic production. .

No specimen: (2)

Student name: Samir Ibrahim

Completion date: 2018

Demonstration techniques: acrylic on canvas



Description of the artwork (drawing): The drawing represents a visual scene cut out from the Iraqi reality or environment, with a depth of focal length (perspective) in which the objects and shapes of the art student's images are close to the façade of the photographed scene and other distant ones appear as ghosts and shadows of cities and trees, and appear on the site near the sight. The stripping of individual trees, wholesome green herbs and weed plants sprouted among the white-water bodies that form the center of view in the visual scene, and as an environmental item taken from reality, the Iraqi palm tree recorded its presence in dark green to the left of the recipient. And the horizon appeared far away with its pale yellow or dirt color and its gradations as if it was at the moment of sunset or a scene of a dusty atmosphere covering the place, where the silence that inhabits the place, the painting was founded on the painting in the expressive way.

Artwork analysis: The visual artistic achievement appears in the blurring of damage to the scene as a mullah despite the familiarness and realism of the scene, and in the light of the aesthetic symbolism adopted by the art student in the formulation of his visual

discourse and the blending of the environmental theme with the symbolic. However, it is not an iconic or documentary image of the realistic scene, but rather an existence that the student's imagination assumed to establish a new aesthetic presence in its pictorial surface. Employment in this artwork is synthetic, as the art student employed a number of shapes in a regular artistic format in which he married the old realistic iconic drawing style. And between the artistic methods produced by postmodern arts, to form an expressive plastic painting without shedding the identity of his environment. The pictorial surface was established with color treatments that departed from realistic approaches and approached the modernist act that moves away from the purity of color and its brightness, and the technique of liquefying the color pigment, which is intertwined with each other aesthetically, is vertical as if it were the reed plant that grows in the marshes of southern Iraq. The student employed aesthetically the dark color blocks and appeared in the form of trees on the right and unique architectural buildings on the left side from the viewpoint of the recipient, this darkness permeates the houses between the trees and the color dominance of the space due to the earthy color that dominates the surface of the painting. The visual achievement was associated with the environmental reality in which he lives, or at least it is an image in the collective memory with what can be established a relationship with it through the view of the environment and the atmosphere indicative of the East from which the eastern schools derived the essence of their color work, as well as the components that live in the middle of the water swamp that mediates Painting to create beauty and formulate it through modernist mechanisms .

Model (3)

Student's name: Marwa Abdul-Hussein

Year of achievement: 2018 m

Demonstration techniques: acrylic on canvas



Description of artwork (drawing): Drawing in this artwork belongs to the expressionist school, and the formation system is hierarchical and around the formation is an open, infinite space covered in the indigo color slanting to black , and the shape is flat with two dimensions, that is, the student's drawing is devoid of perspective, and the artwork consists of two people, the woman and the man in the center painting and behind buildings architecture with geometric shapes representing the domes and minarets of the Iraqi environment discloses the overall composition of the city , and overshadowed the

work surface artistic basic colors represent the color AlazqPtdrjath of the dark and light yellow only color walker red color few strokes , colors and secondary coffee P o G Ptdrjath color black and it is harmonious with each other and reflect the beauty of the place , and in the architectural composition there are decorative symbols adorn the buildings and shows behind the architectural drawing block for trees palm dates.

Artwork analysis:The drawing in this visual scene with a social character represents the local Iraqi environment, specifically the Baghdad environment, as the student drew the woman and the man with Iraqi features and indications of that Iraqi Arab dress represented by the abaya, kufic head cover , headband and mustaches in the face of the man, and for the woman, her cloak, dress and earrings, all of which indicate the nature of Iraqi social environment and spiritual heritage of popular folklore al - Baghdadi , and expresses itself shaped structure through the characters and scenes of architectural domes and minarets bearing the symbols of Islamic (Crescent) , employment in this scene visual pivotal, conjuring up a student art vocabulary and symbols of the environment employed by the painting of plastic as a basic built it the text of the optical , and according to a mechanism shorthand student exceeded the surface details of the happening scene aesthetically based on geometric forms , and within an aesthetic system sought art student to achieve harmony in color and shape , which is dominated by the symmetry property and repetition regular and consistent rhythm and occupies a sovereign position , and that the employment disparity In color aesthetically, it made Islamic geometric figures and architecture with curved and straight lines forward Backward retracted space , I have He hired a student according to his artistic vision of the Iraqi environment aesthetically Bchkhosa glittering social reality of selected foundations of the ocean environment and in March of his artistic experience through a sort of I e and its relationship to the external environment , the apparent consciousness and the potential is one of the thought of the student engines and creations.

Model number: (4)

Student's name:SattarSabry

Completion date: 2018 m

Demonstration techniques: Acrylic on canvas



Description of artwork (drawing):Founded Basri performed the decree on the form Mojtz of the Iraqi environment is the group heads of palm trees dates filled the whole

painting space, and the system of formative - extensive, and the figure in the painting is limited to the fronds tangled with colors Pleasures specified light and dark in Ogelbatha, up all and a n basic red, yellow, blue with white color and brush strokes of green, interior spaces form opaque for t limit the d elements of the Albanian form.

Artwork analysis:In this updated visual scene, which is a step towards modern methods of drawing, the student employed the palm tree fronds as an environmental symbol to be the structure of the visual text, as the student employed the shape in an artistic pattern in which he married the ancient realistic iconic drawing style with what was produced by postmodern arts. Artistic in a way different from its real reality, meaning that the painter student resorted to his creative imagination and his visions and employed them aesthetically and painted them as he envisioned him and not as they are in reality and draws what are the things that appear in our inner feelings, and that the artistic product is the result of the relationship between the human and the environment that ends when the artist achieves what he wants In light of his awareness of the facts and the visual and sensory issues. The art student employed the colors aesthetically and looked like lights that were shed on the top of the palm, down to the symbolism created by the movement of palm fronds and their directions and the overlapping of colors within the main space, so the contrast between the light values in a rhythm free of monotony helped the shape coherence in areas that represent light and shadow in its gradations and formed the content A new aesthetic, and that harmony and balance between relationships lead the recipient to taste the artwork aesthetically. The concrete form expresses the presence of my appointment (The Palm) despite the direct iconic departure from the law of simulation that the art student used to evoke an environmental vocabulary that he tried to employ aesthetically and the belonging of the painting to a specific temporal and stylistic moment. The title of the palm tree as a subject confirms the presence of the place in which the art student lives and can be brought up. The environmental and symbolic themes have intertwined in embodying and representing beauty, but the symbolic was ahead of the environmental despite the environmental status, so the scene allows the recipient a kind of interpretation that does not deviate from the frame of reference for the natural environment.

Results

After analyzing the research sample, the two researchers reached a number of results that achieved the goal of the research, as follows:

1. The visual achievement of students contains environmental symbols, connotations and vocabulary, regardless of the methods and techniques used by the student to show the beauty of the environment in the artwork, and this is what we find in the models (4, 1, 2, 3).
2. The art student was keen to employ the environment aesthetically in a way that achieves the artistic scene as a fingerprint that reflects an Iraqi identity in terms of

themes and forms of vocabulary. (Engineering, botanical, human) that he was inspired by environmental reality as in the models (1,2, 3)

3. The student employed the Iraqi social environment aesthetically by drawing the image of the two figures (the man and the woman) in the old traditional Iraqi dress with the local environment to embody the belonging of the drawn personality to that environment when he placed the people in alignment with building blocks of engineering architecture according to his artistic vision as in Model 3.
4. In some drawings, the art student did not seek formal diagnosis, and was satisfied with an environmental singular that he employed aesthetically and had the primacy in the artwork drawn according to the vision of the art student, as in Model 4
5. Within the aesthetic appearance, the art student employed the colors in the outward appearance of the scene close to the realistic figure associated with the Iraqi environment, and showed a clear interest in the aesthetics of the movement in all models.
6. The environment appealed to the art student, as it constituted major drivers of his imagination, and there was a clear effect of the environment in the artistic drawings that the students produced with a kind of spontaneity and spontaneity.
7. A will supply most of the student environmental vocabulary of the environmental reality from the case of vulnerability to the open ocean in which he lives and draws from it the whole creations, and it was a natural reflection of the emergence of social student, has employed the vocabulary aesthetically pleasing on the surface of the artwork commensurate with the idea and the subject.
8. To establish an aesthetic concept, the art student employed forms of environmental vocabulary within his artistic productions with colors that simulate the environmental reality with an artistic self- vision.
9. The art student took advantage of the various expressive and aesthetic values in the environment, to transmit a plastic aesthetic discourse inspired by the environment according to new aesthetic templates and frameworks that constitute the entity of the artistic work.

Recommendations and Conclusion

1. The necessity to develop studies and research concerned with environmental aesthetics in the field of plastic arts, to develop aesthetic environmental awareness and cultivate aesthetic taste among students.
2. Teaching environmental arts by adding it to the curricula of the Faculties of Fine Arts and Art Education and art institutes, and encouraging students and urging

them to employ the Iraqi environment in artistic works .Suggestions: The two researchers suggest conducting the following study.

3. The aesthetic employment of Baghdad heritage shapes in the drawings of art education students.
4. The aesthetic effect of the Islamic heritage shapes in the drawings of the students of the Art Education Department.

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The tool

T	The employment	Properties	Fit	write off	The proposed amendment
1	Formalism	Formal shorthand	11	-	-
		Overlay levels of shapes	11	-	-
		Content absent	8	-	3
2	Geometric	Design tendency	9	-	2
		Surface engineering treatments	10	-	1
		Analysis and synthesis	10	-	1
	Linear	Line effectiveness	11	-	-
		Presence of the semantic giver of the line in defining the shapes	10	-	1
		Other	11	-	-
3	The chromatogram	Chromatography	10	-	1
		Visual perception of color aesthetics	8	-	3
		Other	11	-	-
4	The technical	Type of material	9	-	2
		Texture Effectiveness	10	-	1
		Other	11	-	-
5	The space	Show property	9	-	2
		Absenteeism	10	-	1
		Movement and direction	9	-	2
	level recruitment	Achari	11	-	-
		pivotal	11	-	-
		synthetic	11	-	-

This form was used to show the aesthetic employment of the environment in the drawing, as the overall score of the form was (42), the middle (21), the minimum (zero).