

Dimensions Of Conceptual Art In The Architecture Of Graphic Design

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Abstract

Conceptual art is one of the methods that emerged at the beginning of the twentieth century, and whose intellectual and applied dimensions focused and directed on the means of conceptual expression of meaning through presenting ideas that depict the artistic idea by defining it and showing it realistically and visually. Graphic design architecture?

Where the research aims to reveal the dimensions of conceptual art in the structure of graphic design, and the importance of research focused theoretically on determining the dimensions of conceptual art in the structure of graphic design, and the study consisted of the theoretical framework, which included three topics. The first topic included the historical delving into conceptual art and its methods. The second topic dealt with the cognitive foundations of conceptual art. The third topic studied the display styles of conceptual art. The conclusion of this chapter was a number of indicators. While the third and fourth chapters dealt with research procedures and methodology, research community, results and conclusions. Among the most important results of the research: There is a clear effect of the intellectual references to conceptual art in all the sample models.

Keywords: Conceptual Art, Structure, Graphic Design.

Research Problem

The beginning of the twentieth century witnessed a radical change in the history of the arts, as artists showed a clear interest in the means of expressing artistic perceptions that express meaning by creating artistic manifestations appropriate to the developments taking place in the aforementioned time. These

manifestations resulted in artistic schools and expressive trends, including the conceptual or pictorial art style. The graphic design major was not far from these trends, but this type of artistic direction was met with a torrent of criticism because of an artistic product that does not take into account the idea or meaning, which is at the heart of the philosophy of the artistic conceptual trend, as this type of artistic method requires an encyclopedic culture that devotes The concept of idea and meaning, and through the researchers' review of previous studies, no study was found that dealt with the dimensions of conceptual art in the structure of design, which provided a justification for exploring the depths of the subject and the necessity of researching it, which leads to keeping pace with knowledge in this artistic direction, and from this standpoint the research question was In posing the problem is:

What are the dimensions of conceptual art in the architecture of graphic design?

Research Objectives

Revealing the dimensions of conceptual art in the structure of graphic design.

Research Importance

Theoretically: The research is a revealer of the dimensions of conceptual art in the structure of graphic design. Practically: Benefiting all designers and practitioners in the field of graphic design to learn about the dimensions of conceptual art in the specialty.

Research Limits

1 - Thematic Limits: a study of the dimensions of conceptual art in graphic design.

2- Time Limits: 2018.

Justifications: This is due to the production of a number of advertisements directed at the idea of preserving the environment by advertising organizations and companies that have adopted advertising campaigns that included pollution in the oceans and the environment.

3- Spatial Limits: Canada and Argentina.

Justifications: This is due to the use of the conceptual art method in the production of various design works in these advertising agencies located in those countries.

Research Terminologies

First: Dimensions

- A- Idiomatically:** it is in the natural sciences the relationship by which the magnitude is determined with respect to the basic quantities, which are length, time and mass, (Khayat, p. 68)
- B- Procedurally:** the dimensions are the broad intellectual ranges in which the concepts and contents of a subject or artistic style move in relation to a set of determinants, some of which are ancient and modern.

Second: Conceptual:

- A- Idiomatically:** every general idea of a class subject, expressed by terms in a language or multiple languages, the conceptual is an arguable unit so that we can include it outside the language as if it were derived from functions, and the conceptual term corresponds to a fictional or realistic subject (Alloush, 2019, p. 182)
- B- Procedurally:** various artistic formations presented by the artist-designer to the recipient, with their intellectual contents that can be reached through intellectual reflection of the expressive manifestations of the designed work.

1st Topic

Conceptual Art

Conceptual art relied on the intellectual basis and different methods in expressing the idea, as this art includes intellectual processes and mental activities in their entirety in an effort by him or the artists of this movement to liberate from craft skill so that the idea becomes the goal instead of artistic beauty only, as the importance of conceptual art lies in overcoming the rules Classical art for a new vision, it is a total change in the traditional relations between the idea and its expression, as the artwork is formed through the questions posed by the artist to the recipient, inviting him to mental meditation to reach the idea of the artwork, and this is done by combining the technology, materials and artistic methods used with space and place of presentation. (Emhez, 1996, 85)

Here, the researchers see that the recipient has a role in his appreciation of the artistic work based on his task in the realization of the mind in the process of realizing the accomplished and its building elements, which is what the conceptual artist seeks in presenting the artistic idea, relying on expressive metaphors to present a work that requires deep thinking.

Figure No. (1) Art by Ivy Klein



Demonstration Techniques in Conceptual Art

A- Body Articulation Technique

The human body enters as a mediator between the artist and the artistic performer, and in many cases, it has the main role as a visual representation of conceptual art. The body performs “a provocative action in order to move the audience and arouse its attention by transcending all standards and concepts” (Amhaz, 1996, p. 493). The human body here becomes the main material of the artistic work and the focus of the conceptual artist’s concerns after he abandoned all aesthetic or moral values and approached the idea of Postmodernism, the artistic work approaches what resembles primitive rituals or what takes place in the religious parties of the devotees, “the body does not present to work anything but work and eliminates the distance between reality and its translation” (Annel, 1975, p56).

B- Display Space Technique

This technique relied on showing the concept of indefinite space, as the artists of the conceptual movement displayed their work in empty galleries, and some

spaces were exploited from the inside and outside and on the walls of the facades using materials and multiple color combinations, as in the works of the Saudi artist Abdel Nasser Gharem.

Figure No. (2) Art work by the artist Abdel Nasser Gharem



C- Use of Different Materials

Through the point of view adopted by conceptual art, alienation takes its way in representation by presenting a mental image of plastic art with different dimensions and orientations, using contradictory materials that sometimes do not belong to the genus of art, including, for example, television screens and car parts, which is represented in the works of the artist Siddik Wasel.

Figure No. (3) Art work by the artist Seddik Wasel



2nd Topic

Knowledge Bases of Conceptual Art

Postmodernism

This theory is a new stage in the history of Western civilization, as postmodernism does not only describe a specific period of time, but goes beyond that to a group of ideas as well, and it is difficult to define a clear concept of the term except by referring to another term that has the same importance and complexity, which is modernity.

Modernism was an art and a diverse cultural movement in the late nineteenth and early twentieth centuries, as its first concern was to break the restrictions and revolt against the classical tradition, as the pioneers of modernism adhered to the idea of a chasm between art and popular culture, while postmodernism does not define one style of art or Culture, rather, it is linked to pluralism and the abandonment of traditional ideas of originality, as it is one of the most important terms that “has become widespread and prevailed since the fifties AD, and no one has yet been guided to determine its source, so there are those who return the term to the British historian Arnold Toynbee in 1954 AD, and there are those who

link it to the poet and critic." The American Charles Olson in the fifties AD, and there are those who refer it to the cultural critic Leslie Fiedler, and determine its time in 1965 AD. (Atiyah, 2008, p. 99).

So, it is possible that postmodernism is a project that contributes to the unveiling of cultural concepts that are described as the only truth, and opens the door to a variety of unspoken historical facts. seen and unseen" embodying postmodern ideas (Butler, 2012, p. 60).

Postmodern theories are distinguished from previous modernity by the power of liberation from the constraints of centralization, disengagement from tradition and what is customary, the practice of writing difference, demolition and anatomy, openness to others through dialogue, interaction and intertextuality, and fighting the language of structure, closure and introversion. In this regard, David Carter says in His book, *Literary Theory*, "These Postmodern Postmodern Attitudes express a fundamentally skeptical attitude to all human knowledge, and these attitudes have influenced many academic disciplines and fields of human activity." (Carter, 2018, 85).

Deconstruction

Jacques Derrida used the term deconstruction for the first time in his book (*The Science of Writing*), but it was in the positive sense of the word, "as deconstruction in French dictionaries came in the sense of destruction and sabotage, but it came between the lines of Derrida's interpretations in the sense of rebuilding, assembling, and correcting concepts in an attempt to strip philosophy The West, which has existed for centuries, glorifies central concepts such as structure, center, and order" (Siddiqui, 2017, p. 12).

In a related context, the deconstructive vision of the artwork is based on the dismantling of the elements of the work, and replaces the traditional center point - the artist's self - with what is behind the artwork itself and the purpose of the artistic idea, and here the tendency to abstraction and the exclusion of the role of the unconscious emerges.

Here, the researchers see that deconstruction has a strategy in reading the visual and graphic achievement, through taking care of the particles and paying attention to everything that is complex, contradictory, and different.

New Pragmatism

Pragmatism has a special place in American philosophical thought, due to the role that American culture plays in all parts of the world. Classical pragmatism, founded by Peirce and John Dewey, takes the position of credibility that the true cause is

that which helps us through belief to solve problems. In other words, seeing facts without bias is the path to pure knowledge.

As for the new pragmatism, which was named by the philosopher Richard Rorty, it “differs from classical pragmatism in many concepts that imprint the philosophy of Rorty, and other new pragmatists, with its distinctive character” (Al-Yaqoubi, p. 121), and most of these concepts take the form of negating or negating the old concepts. With what negation carries of deep philosophical implications, Rorty replaces it with new concepts that do not only mean the opposite of the old concept with the tool of negation, but rather mean a new vision of things, people, and the world.

3rd Topic

Dimensions of Conceptual Art in the Architecture of Graphic Design

Stylistic Dimension

The use of the conceptual style in the plastic discourse was reflected on the graphic achievements through several methods, some of which are compatible with the plastic style of the conceptual art movement, some of which are different, and some that increase, basing this on the data of the culture that prevailed in Western societies in which the conceptual movement appeared and that distinguished its artistic works by focusing on the idea to become "the idea is a machine for making art, it is the art of intellectual systems embedded in any appropriate means, it is the art of ideas." (Behnassi, 1997, p. 87).

A- Typographic

This design method is based on what the art style presented as a language of formal and intellectual foundations, as the letters are formed in it expressing sentences or formations with a goal and a purpose that serves the design idea, and not long ago what was presented by the Japanese artist and architect Shusaku Arakawa works through which he showed his dependence on the use of letters. In the creation of configurations and shapes, as in Figure No. (4), a method that does not cease to interfere with the graphic achievements.

Figure No. (4) Art by artist Shusaku Arakawa



B - Land art

This method is considered one of the creative practices associated with the broader conceptual art movement in the sixties and seventies, and the artworks associated with this method were manifested by moving away from the traditional media in the presentation, as the writer Ben Tufnell asserts, "The artists of this method began to perform direct works in landscapes, and often What is used in the natural materials that are available there", and in a related context, the artist Christo Vladimir presented works characterized by the great contrast between the engineered, artificial and organic elements of the environmental site, and therefore his works approach the limits of what constitutes a large-scale installation art of nature and land. Figure 5.

Figure No. (5) Art by Christo Vladimir



C - Body Art

The group of intellectual and stylistic orientations of conceptual art led to the emergence of the body art style, which made it a component of the artwork and became a consumer good that is being invested in the formal and conceptual sense. The artists of this style emphasized that body art shows the idea of life that turns into a work of art. To creatively celebrate the body and make it a complementary component of the artwork, and similar to the aforementioned artistic methods, the body art is embodied in graphic design by using it as a single or an element of building the design achievement. In it, I collaborated with a fashion designer to work on promoting designs through photo sessions, as in Figure 6.

Figure No. (6) Art by artist Janine Reuel



Theoretical Framework Indicators

1- Conceptual art depends on the intellectual basis and different methods in expressing the idea, if it includes intellectual processes and mental activities in their entirety. The artists of this movement seek to be free from craft skill so that the idea becomes the goal with artistic beauty.

2- Conceptual art is the kind that directly integrates art with life when it involves the use of raw materials and permanent materials that have a direct and realistic meaning.

3- The achievements of conceptual art are distinguished by not stopping at certain boundaries, as they are from society and its mechanism, through which the artist expresses his sarcasm, discontent, or satisfaction with everything that happens.

4- The reflection of this artistic movement did not depend on the world of the painting alone, but rather exceeded it in many cases to the parties to the process of artistic communication that attract the artistic achievement, and to all that surrounds the artistic process in terms of procedures and environment from the first stage to the last stage.

Research Procedures

Research Methodology

The researchers adopted the descriptive approach and the method of content analysis for the research models, in order to match the approach with the title and objectives of the study. "Descriptive research is able to describe phenomena, events, or specific things by collecting information, facts, and information about them, and diagnoses the situation as it is in reality."

(Jaber, 1996, p. 4)

Research Community

The research community included a selection of the graphic achievements that are closest to the research topic in terms of form, artistic style, and display technique, which were produced by an advertising agency in Argentina and Canada.

Research Sample

The two sample models were selected out of (11) after presenting them to a committee of experienced and specialized professors. They were classified according to the following table:

Art Type	Year of Publication	Publisher	Country
Poster	2018	Rethik Agency	Canada
Poster	2018	DDB Agency	Argentina

Research Tool

For the purpose of achieving the objectives of the research, the researcher adopted a tool for analyzing the sample models, which were chosen by the two researchers, as the axes identification form was adopted, based on the results of the theoretical framework of indicators and the sources and literature that dealt with topics related to the topic of the dimensions of conceptual art.

Validity of the Tool

The validity of the tool used for collecting and analyzing information was verified by presenting the analysis axes form to the committee of experts and specialists in the field of graphic design in order to achieve the apparent validity of the tool, as it was agreed to adopt it by the committee after taking into account the points of view.

Analyzing Sample Forms

First Model

Awareness Poster

Digital Copy

Designed by RETHIK Agency

Year 2018



General Description

Awareness poster, produced for the Canadian organization GREENPEAC, as part of its campaign to get rid of the plastic pollution crisis.

The poster consists, in terms of the structural elements, of a photograph processed through the use of computer filters. It is a picture of a type of fish (a balloon fish) with a plastic straw inside it, placed inside a glass of water containing ice cubes. The photograph has a focus on the main subject, which is Expression of suffocation for the image of the aquatic animal.

At the base of the space of the poster there are phrases written in white (DON'T SUCK THE LIFE FROM OUR OCEAN) and its translation (Do not suck life from our surroundings), as well as next to it the name of the organization (Greenpeace) the Canadian Green Zone, and the blue-gray color spreads in the background space The image designed with a color tone (C 46 - M 25 - Y21 - K 0).

Second: Analyzing the Model within the Conceptual Context

The two researchers examine the graphic achievement above by dismantling the structural elements and indicate a number of conceptual ideas through which the designer wanted to convey the educational awareness message. Which appears in the form of a fish, a state that stirs the feelings and sensations to interact with it

and through which we look at the secrets of the sensory world based on the sympathy that the human experience bestows on the event, so that it becomes a position by the recipient that calls for meditation, thinking and decision-making.

The conceptual contextual role was represented as a functional part that was used in the advertisement based on the proposals presented by conceptualization that reinforce the role of the basic idea in building the graphic achievement. The effect of environmental pollution, thus we find that the designer has implemented the visual metaphor in a way that enhances the design idea.

Third: Analyzing the Model According to the Context of the Intellectual Approaches

The researchers note that the structure of the above graphic work is made up of elements that rebel in form and content against the content and trigger intellectual warnings from the inside out, which calls for the disclosure of internal links, those that arouse feelings and seek persuasion.

The links of design relations in this achievement were founded on the idea of post-structuralist ideas in terms of connection, separation and inclusion, meaning that the constituent elements of the achievement relate to the meaning and dialogue and unleash the remedial intellectual wading, as well as separate in the context of the final output and the reception of the communication message, and the whole of that is due to Inside and trying to escape again and again.

Fourth: Analyzing the Model According to the Context of Conceptual Design Presentation Methods

Conceptual art, one of its means of manifestation is the art of the body, and if we recall the axioms, the body is a title that extends to the horizons of the animal and plant bodies as well. It did not appear in a realistic way, but its existence was hypothetical through questions that the recipient would ask, as posed by the researcher: Who holds the mug? Who will use the straw? Can someone save the meaning?

2nd Form

Awareness Poster

Digital Copy

Advertising agency: DDB, Argentina

Year 2018



First: General Description

The above poster consists of limited structural design vocabulary, as the top of the poster is a digitally processed photograph, which was prepared by the designer to work in the form of human lungs, and the material from which that body was formed is a full waste bag, and the space that accommodates the image is a space with a white light value. It is brown in color with a color value of (C19 - M22 - Y26 - K0) as a background reflecting the shadows of the formed body. The designer added a written text phrase below the image and it directly expressed the advertising message (STOP WASTING LIFE) and came with the meaning (stop wasting Life), and the designer added here the address and name of the organization organizing the advertising campaign (Foundation Argentina de Trasplante).

Second: Analyzing the Model According to the Conceptual Context

The conceptual intellectual structure of the above advertising poster is based on an idea promoted by the organization sponsoring the event on the topic of organ donation, which the organization aims to reach through the above visual formation to convey the idea of not wasting your life and be an organ donor, and this came on the occasion of the World Organ Donation Day, this The advertisement was

produced in a variety of output methods, including the poster referred to as an analytical model for this research, and the designer's use of such a conceptual display method had clear and obvious justifications by going to the opposite subtraction in expression, as the image of waste bags expresses the theme of waste and wasting life as if it were Waste is thrown and passes without awareness and value.

Third: Analyzing the Model According to the Context of the Intellectual Approaches

The graphic achievement, which we are about to read and disassemble its visual and intellectual elements, depends on the size of the data on which the design idea was based, as well as the data that will be considered as feedback for the extents of interaction with the message, and the latter is not, of course, measured, but the voluntary action subsequent to any advertising campaign, whether in the form of Individually or collectively, it indicates whether or not the message has been accepted and whether it has been received.

Also, since the cognitive dimension is present in conceptual art, an active and influential presence, the researcher believes that the designer of the graphic achievement model of analysis seeks through the use of a photographic image prepared for a specific purpose to unveil global cultural concepts related to humanity and not to a specific group or audience, and this disclosure invites us to open Doors to other facts, and an example of this is the undermining of the dominant design constants through the mechanisms of difference and alienation, which is what the researcher sees in the model in our hands and also sees in it credibility for postmodern thought.

Fourth: Analyzing the Model According to the Context of Conceptual Design Presentation Methods

In an interactive and continuous dialectic between matter and thought, it is not devoid of a vision that encapsulates the design output and shows it through visual output methods that translate the idea that calls for knowledge and requires the recipient to feel first and then understand. Conceptual art with environmental art through the use of plastic materials represented by waste bags formed in the shape of a human lung. The designer who performs the conceptual graphic work stresses the need to activate the mind factor through artistic experience, not only through experimentation, but also in thinking about melting stereoscopic formal manifestations or preparations for a known and used reality.

Likewise, the designer, through his use of a body part (lung body), expressed a desire to create a stylistic overlap, meaning the use of more than one method in

the artistic presentation, thus combining the style of body art with the style of different materials. To postmodern art and its introduction as a means of displaying its aims and deliberations.

Research Results

After completing the analysis of the sample models and according to the conceptual, intellectual and demonstrative axes, as stated in the theoretical framework, and based on the foregoing, the researcher reached a number of results, which he presented as follows:

1- The impact of the conceptual dimension was evident in the graphic design production in terms of the direct presentation of the design message in models (1-2), which is what this type of art presents through the conceptual dimension.

2- Display methods varied in Model No. (2), as the designer coupled two styles of visual conceptual art, which led to the emergence of a new manifestation in which he sought to develop a style that serves the design idea and is under the influence of conceptualism in its general form.

3- There is a clear influence of intellectual references in all samples of the sample, as it became clear to the postmodern researcher a role in formulating the cognitive dimensions of conceptual art through rejection and rebellion against the classical methods of thought and appearance.

4- The visual formal representations in the two models derive from the method of using different materials their visual power from environmental data that have a lot of realistic simulation.

5- The conceptual idea is an interactive focus that appears through modern technical means of display based on computer-processed photography, and this has been confirmed in all models of the research sample.

6- The work of the visual conceptual dimension in all models of the sample, but there is a strong presence of one style at the expense of other styles, which is the style of using different materials, which had an impact in formulating an approach towards considering the style of conceptual art as having the highest heel in specific design uses such as design environmental.

7- The design structure had multiple and overlapping structural elements visible in the two models, that overlapping had conceptual releases emphasizing the existence of a relationship between the environment, the designer and the recipient in an intellectual triad that enhances the communication message

Conclusions

1- Conceptual design demonstration stations have a role in leading new design systems, opening the door to attracting other artistic methods that go in ways and reach a goal in a path historically paved with artistic achievements that can be considered as pillars that can be adapted and developed within the context of graphic design.

2- The post-modern cognitive dimension establishes a base that expands day after day to include currents that were present in pre-modern times.

3- The researcher concluded that the ability to absorb the conceptual idea in the design requires foundations with prior knowledge related to the environmental and social reality of the audience receiving the communication message.

Recommendations

The researcher recommends the following

1- Studying international artistic currents through a graphic design perspective, due to its importance in enriching the intellectual and visual side of the specialization.

2- Studying other critical approaches, and reviewing the latest and its impact on the graphic design specialization.

Suggestions

1- Studying the aesthetic dimension of conceptual art in the structure of graphic design.

2- Studying the effects of digitization in showing the graphic achievement that belongs to the contemporary artistic currents.

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