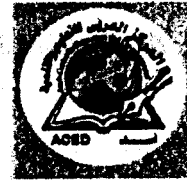


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**EXPRESSIVE PHENOMENOLOGY
AS A PROSPECT IN ANALYZING
INNER DESIGN CONSTRUCTION**



Dr. Faridah Sh. Mohammad*

Introduction

Phenomenology is considered a tribal language which contains a whole vocabulary of technical terms: “intentionality”, “epocho”, the phenomenological reduction. It claims to have developed the “science of experience” since it examines human experience. The central feature of experience is the structure of “intentionality”, which correlates all things experienced to the mode of experience to which that experience is referred. (Kaelin, 1989, 45)

Phenomenology is the systemic examination of intentionality that deals with and is limited by whatever falls within the correlation of experienced-experiencing. It proceeds in a prescribed order, starting from what appears as it appears, and questions retrogressively from the appearance to the how of experience that goes behind or above experience. Objects of experience may appear in different ways-

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perceived through the senses, imagined, remembered, hypothesized, etc. (Farber, 1966, 76)

Phenomenology begins with a kind of empirical observation across the vast field of possible experiential phenomena; it attempts to see things in a particularly open way that is analogous to a new vision of the universe. The first steps address the complexity and immensity of that field. The primary question of phenomenology is the structure of possibilities; the conditions for such empirical occurrence. It first looks at possibilities and their limits, without drawing any quick conclusions or generalizations about the phenomena, (Ihde, 1986, 37)

In the field of art, phenomenology has interdisciplinary relationships with art, both literary and fine. Functioning as it does from a base of possibility fields, phenomenology is sure to find the arts a rich source, since they stimulate much creative imagination. The arts, taken as disciplines in which possibilities are displayed for whatever motives, practice possibility exploration and so have a profound relation to a central element and need of phenomenology. There is a deep relationship between artistic possibility exploration and possibility exploration in phenomenology and art. It is important

for both the artists and non- artists to explore this relationship which bonds all these disciplines. The visual art, for example, seeks to explore the field of visual possibilities; music explores the dimension of auditory possibilities; sculpture and architecture explore the spatial and material; design explores inner construction elements; and dance explores the field of bodily motion. (kaelin, 1989, 63)

Statement of the Problem

As a method used for artistic interpretation, phenomenology has been overlooked as a key-stone in expanding and connecting the relationships between social science and fine arts, as well as highlighting the importance of integrating all fields together through the intricacies of exploring artistic inner design construction.

Objectives

1. To recognize the founders of phenomenology and the development of their thought in the field.
2. To expand artistic imagery vision towards the design through phenomenological interpretation of inner construction design.

3. To connect artists and non-artists of all cultures and disciplines through the use of a universal interpretive approach using phenomenology as a common denominator.
4. To open perception for both artists and non-artists. To view creative design

Hypothesis

The researcher hypothesizes that it is possible to reveal other characteristic expression of design through implementing phenomenological construct in order to expand the artist's and non-artists capabilities of design interpretation.

Limitation

1. Analyzing two design works from Kuwaiti contemporary artist's work.
2. The study will be limited in using Spiegelberg (Spiegelberg, 1982, 678) method of phenomenological method of interpretation.

Need for the study

1. To be aware of critical phenomenological characteristics in light of modern thought.

2. To recognize view points of the phenomenological approach for the interpretive effect in art.
3. The phenomenological pyramid is needed in order to utilize comprehending, expanding thought, implementing based on that thought, and understanding that thought in order to create art that is valid ground for this choice, making it possible to introduce the various steps of the phenomenological method one by one.

Definition of terms

- Epoche': The first step in phenomenological inquiry: suspension in belief in supposition concerning objective experience. It's a Greek word for suspension. Suspending knowledge or belief about the world by bracketing them out is necessary for phenomenological reduction. The epoche' isolates the quality of the conscious experience which becomes the object of aesthetic judgment.
- Hermeneutics: The science or art of interpretations, based on Heideggers's writings: interpretations exhibit circularity of reasoning "The purpose of the interpretation is to make explicit what one has already been acquainted with". In art criticism, aesthetic

judgment is based on experienced qualities interpreted in a reflective mode.

- Noema: The intentional object composed of a nucleus of essential structures. It can be intuited only in act of reflection. Works of art are composed of noematic structures.
- Noesis: The act of consciousness intending an object, correlated with given noema. The noetic act and noematic essence are intended by reflective consciousness.
- Phenomena: The appearance of an object to a consciousness. The phenomenon is open to investigation, within phenomenology, through bracketing, reflection, description and interpretation.
- Phenomenology: A method of analysis either descriptive (Husserl & Ingarden) or hermeneutical (Heidegger). Kaelin's methodology "attempts to apply both descriptive and hermeneutical techniques to our appreciation of work of art".
- Phenomenological reduction: The first stages of Husserlian analysis of human knowledge. The phenomenologist suspends all belief and knowledge in the worldly existence of the real object and attends only to the conscious correlate, noetic or noematic, by which

consciousness intends such objects. According to Kaelin, this is the source of distinction between the artifact, the real object created by an artist, and an art work, an intentional object that may be intuited by artist or viewer.

Bracketing: Suspension of previous knowledge or beliefs concerning the existence of the world or aspects of it while attending to the object of consciousness. Bracketing critical consciousness will refer to a structured set of appearances rather than the physical artifact.

Intentionality: The characteristic property of our consciousness. According to Husserl, “it belongs to the essence of our consciousness to form meaning and consequently to constitute its own objects. It has nothing to do with relation between “real” objects but is an act that gives meaning. The object is essentially determined by the structure of thinking itself which gives meaning to the object. (kaelin, 1989, 209)

Method

The body of this research is encompasses phenomenological qualitative method of inquiry which relies on descriptive analysis. The

basis for this movement was historical, descriptive, and analytical perspectives and divided upon the following:

- History of Phenomenology
- Phenomenology as a method
- Steps of phenomenological method
- Fundamental base element in creating such design construction
- Analysis of the artist work

History of phenomenology:

The preparatory phase of phenomenology is singled out with Husserl's teacher Franz Brentano of his oldest student Carl Stumpf who used the term phenomenology and their ideas anticipated and to some extent influenced Husserl. Prior to the Second World War, phenomenology remained a predominant German affair. The German movement main phase was to slow formation and transformation of the idea of phenomenology resulting from the quest for philosophy as a vigorous science in the mind of its recognized founder Edmund Husserl. Moreover, this movement fanned out in several directions. The members of a Munich group were already fully established thinkers when they made contact with Husserl and Martin Heidegger.

who considered among the pioneers, nearly carried away him toward his "ontology" or thought of being. His relationship to phenomenology calls for a careful reappraisal. (farber, 1966, 80)

During the thirties, the center of gravity of the phenomenological movement shifted to the west and entered the French phase. French phenomenology developed remarkable productivity and owes some of its distinctive form to Scheler, Heidegger and Husserl. Other creative thinkers (Gabriel Marcel, Jean-Paul Sartre, Paul Ricoeur, etc.) had been there and their unique fusion of phenomenology and existentialism harmonized phenomenology to an extent which sets them apart from Husserl's transcendental subjectivism. (Ibid, 1966, 85)

Phenomenology varied considerably from country to country and developed into an international movement. This movement started in Europe: German area, France, Italy, Spain, Britain, then spread out to other parts of the world: Latin America, United States, Canada, Russia, India, and Japan. However, it was very unevenly spread. Even today, there are areas on the philosophical globe where phenomenology is known only by name or distortedly. It may be

absent from anti-Western climates such as new china, Scandinavia countries, such as Sweden, Denmark, and Norway, have recently shown interest in phenomenology. (Ibid, 1966, 90)

Phenomenology is known as referring to Husserl's philosophy. Husserl is known as the most critical of the prevailing "psychologicistic" philosophy that opposes naturalistic or materialistic philosophies, and as one of the forerunners of the Gestalt psychology workers in the field of logical theory. Husserl derived his determined motivation from the attempt to unite his mathematical and psychological approaches to philosophy. His thought developed in the direction of a universal philosophy, which took the form of constitute phenomenology. Husserl viewed phenomenology as a descriptive science of experience and the object of experience, with interest restricted to their essential structures. (Joseph, 1967, 53)

Phenomenology as A method

The aim of the phenomenological method is to prepare psychology as an empirical science and investigate fundamental concepts and ideal laws of pure logic. The phenomenologist is interested in essential relation and structures, and not in events. So, it

is construed as "first philosophy, and all sciences are supposed to be rooted in the domain of pure experience which they delineate. Phenomenology method is helpful for its range of problem but it must be used in conjunction with other methods. It provides techniques for the treatment of universal experience i.e. all types of experience and foundations from different points of view. This method has objectives to be achieved: 1. To function as a critique of knowledge, 2. To describe essential structures of experience, 4. To provide a unified theory of science and knowledge, 5. To define explicitly for philosophical inquiry and prepare the ground for descriptive analysis, and 6. To help realize the ideal of a complete descriptive philosophy. (Magliola, 1977, 67)

Phenomenology as a method consists of the following:

- a. The descriptive program. The descriptive analysis of meaning shows how broadly the concept of seeing is to be construed. Expression and meaning are essential to all knowledge, so the analysis of meaning is one of the first themes of the critique knowledge. For example, Beethoven may be played again and

again but it will never be the same relevant to an individual's experience, for objectives as well as subjective reasons. Even if the director and the musicians were to deliver an exact performance according to a set standard, there are differences in atmospheric and acoustic conditions even differences on the part of the listener who may hear the performance differently on subsequent occasions.

- b. Essential description and "general seeing". The task of phenomenology is to describe essential generalities, to investigate the necessary types of consciousness with all its attendant possibilities. The essential necessities must be delineated as fictions, contradictions, harmonious structures, true objects to sum up that there must be descriptive analysis of essence; and corresponding "noetic" side of categorical intuition must be describes.
- c. Reduction and constitution. The ambiguity of the term "constitution" has been a source of difficulty. It is not the actual construction of the world but it is the context of a descriptive philosophy of pure experience; the "objective

world” is treated as a meaning, as an “existence-sense”. The point is to show how that meaning is “constitute” on the basic of our own “primordial world”. Husserl’s belief is to give clarity objective to the essential laws that determine the manner in which the objective world “sinks it roots” into transcendental subjectivity; i.e, the laws that make the world comprehensible as a constituted meaning. “Existence” and “meaning of existence” are used interchangeably. (Magliola, 1977, 95)

Steps of phenomenological method:

The following is attempt to present the essentials of phenomenology will therefore refer to its method only. It will present this method as a series of steps yet not be necessarily entailed by them. Such procedure will at the same time allows us to determine the systematic relation of the various types of phenomenology to each other. More important, it will make it possible for the reader to consider and appraise the main elements of phenomenology step by step, without committing him or herself to a wholesale adoption or rejection.

1. Investigation of Particular Phenomena- is the phenomenological description comprising operations divided into the intuitive, the analytic, and the descriptive phase of this step, even though they belong close together.

A. Phenomenological intuiting requires utter concentration on the object without becoming absorbed to the point of losing criticality. Some metaphoric phrases such as “opening his eyes,” “keeping them open,” “not getting blinded,” “looking and listening,” etc help in the attempt to grasp the uniqueness of specific phenomena which are obtained by comparing them with related phenomena, giving special attention to similarities and differences. Watching trained practitioners in their approach to the phenomena and studying their subsequent accounts may further sensitize one’s own intuiting. All experience is “subjective” in the sense that it is our own experience. No empirical knowledge however purged and “objectified”, can get away from this subjective matrix of all experience. Phenomenology

deals with objective phenomena no more and no less than genuinely empirical knowledge does.

B. Phenomenological analyzing- is interested in clarifying the relationship between phenomenology and the various enterprises that go by the name of logical or philosophical analysis. The subject matter of all these analysis consists of certain linguistic expressions preferably consisting of a smaller number of terms with a simple structure to take the place of the original expressions. So, new analysis constructs new expressions rather than studying the components parts of the original ones.

C. Phenomenological description is to give an adequate of the objects, nature, problems, and limitations. Description is based on a classification of the phenomena. It presupposed a frame-work of class names and determines the location of the phenomenon with regard to an already developed system of classes. The main function of a phenomenological description is to

serve as a reliable guide to the listeners' actual or potential experience of the phenomena and can never be more than selective. (Spiegelberg, 1982, 682)

2. Investigating of General Essences (Eidetic intuiting) consists of lining up particular phenomena in a continuous series based on the order of their similarities. The ingredients for each collection come from perception and imagination. In order to apprehend the general essence, we have to look at the particulars. For example, using the particular red of an individual rose could be seen an instance of a certain shade of red in general. But we also see it as exemplifying redness and, finally, color as such. Thus the intuiting of particulars provides stepping stones, as it were, for the apprehension of the general essences. (Ibid, 1982, 696)
3. Apprehending Essential Relationships- includes the discovery of critical relationships or connections pertaining each essence. Such phrases are used because of the essence, or part of the essence. Essential relationships are two types:

relationships within a single essence or relationships between several essences. First, one is a determination of triangle could be three angle, three sides, and certain shapes and sizes of these sides and angles are necessary to them or required by the essence "triangle". Second one is essential relations between several essences are established by the procedure of imaginative variation too. Keeping one essence constant we try combining it with various other essences, leaving off some of it associate, substituting others from them, or adding essences not hither to encounter together with them. For example, extension can very well be imagined without color in the case of a transparent medium. Hence, extension is essentially possible without color, and color is not required by it. This example brings out that essential connections are by no means always symmetrical. It is always the essential nature of the essences in relation to each other which determines their essential relationships. So, the relation between several essences is determined by their joint essences shows at the

same time that they are nothing isolated, but they belong essentially to context from which they can cut out only artificially. Color and extension are not separate essences but are inserted into a wider pattern of encompassing essential relationships of essences. (Ibid, 1982, 699)

4. Identifying Modes of Appearance- Phenomenology is not just exploring the sense of what appears but also of the way in which things appear. There are three different senses of appearance:1. The side or aspect of the given object from which we know the object as a whole like the entire object as a solid and/ or opaque. For example, a cube is not only front or top but possibly one or two of its other sides, while its back and a minimum of four sides are hidden from us. So the cube appears as an encompassing structure which has a definite place. The sides of the cube are transparent to the extent of presenting us with an identical solid object in which they are embedded. 2. The appearance of the object may be the perspective “deformed” or slanted view in which the sides offer the perceiver a “perspective shading –

off” (spatial shading-off). Shading suggests- the primary modifications occur in the realm of lighting and color. So, the same color appears differently under direct, indirect, artificial light, bright sun, shade, and various combinations of the above. Yet these “perspective” appearances of the same color. 3. Modes of clarity. The same object appears, with the same sides and in the same perspective, may still be given with very different degrees of clarity and distinctness. This applies particularly to the peripheral areas of our phenomena field, where fringes and halos surround the focal section of our perception.

5. Constitutional exploration consists of determining the way in which phenomenon establishes itself and takes shape in our consciousness. An illustration of such constitution is the experience of getting oriented in a new city, whose “picture” gradually takes shape in our mind. Self constitution of the world occurs, for instance, in the way in which the personality of someone we meet takes shape in our mind, beginning with our first impressions, with the

observations of their movements, followed by the hearing of their voice, etc. Phenomenology constitution in the case of force phenomena means primarily watching the way in which our perceptions on non-dynamic objects acquire the additional character of force. Thus, watching experiences in parts of our body that can be activated, we find the body normally without and dynamic "charge". We are simply aware of them as "locations" in our body in which we happen to be present. (Ibid, 1982, 706)

6. Suspending Belief in Existence. We have to detach the phenomenon of our everyday experience from the context of our naïve or natural living, while preserving their content as fully and as purely as possible. Detachment consists of suspending judgment as to the existence or non-existence on this content. Important in phenomenology is to consider all the data- real or doubtful, - as having equal right, and investigate it without fear or favor. The reduction will help us to do justice to all of them, especially to those which are

under the handicap of initial suspicion as to their existential claims. (Ibid, 1982, 1982, 708)

7. Interpreting Concealed Meaning. Hermeneutics is an attempt to interpret the 'sense' of certain phenomena. Descriptive phenomenology has not been unconcerned about meanings. In fact, the whole study of intentional structure consists largely in an interpretive analysis and description of the meanings of our conscious acts. For not only our purpose behavior but our whole cognitive and emotional life, as phenomenology sees it, is filled with meaning and meaningful intentions. Hermeneutic phenomenology must aim at something which is not immediately manifest to our intuiting, analyzing, and describing. Hence the interpreter has to go beyond what is directly given. (Ibid, 1982, 712)

In conclusion, investigation particular phenomena by intuitive, analytic, and descriptive means is something which has been undertaken with considerable success by other approaches, philosophical, scientific, and even artistic. Investigation general

essences can likewise be found in retrospect in any number of philosophic methods. It is at the stage of the methodical investigation of the modes of appearance that we reach one of the more original steps in the phenomenological procedure. There are precedents for the phenomenological suspension of belief in existence. As far as the hermeneutic interpretation of concealed meanings, is also can be considered a genuine element of the phenomenological method. Watching modes of appearance and the exploration of the constitution of the phenomena in our consciousness, may qualify as a quite new, but it is by no means sure that phenomenology has made its most notable contributions on these particular levels. So, the originality of the phenomenological approach as a whole is based on the dominating influence of this motive.

Fundamental base element in creating such design construction

It is very important that the designer should start emphasizing designated composition in the form of formal grid. Design construction composition is considered the fundamental base to determine the basic linear and non-linear aspect of the concept. There

are many lines: vertical lines, horizontal lines, curve and circular lines, and diagonal lines. From these lines, the construction of such composition will be built. There are other factors to consider in implementing such lines. Measurement and its functions are instrumental in resolving variety of design art work problem solving issues by highlighting a relationship between the design and the associated geometric grid. (Preble, 2002, 310)

Line element is considering the base to flourish and clarify the idea for designer. These lines need some systematical process such as add, drop, change, alternate, slant, overlapping, etc.. These forms will formulate and emphasize the visual nature in line coordination and control their movement and directions, as a result, these lines will build the design construction. (Ibid, 2002, 312)

Geometric design system is distinguished with a balanced proportion in a grid form of cross lines. The designer should interpret their idea in organized sequential lines in order to facilitate the resolution of their subsequent design construction process problem solving. The main problem the artist usually faces is how to resolve the flat area or background. If the designer starts with a fundamental

linear (or non-linear), geometric system with a grid aspect, it will provide better visibility of the problem and allow better solutions to dividing the surface and creating suitable mathematic linear (or non-linear) relationships in an aesthetic manner. If the curved lines are extended from one of the attached square corners, the square web is divided through the middle, constructing new triangular forms. Also, if curved or horizontal lines are extended, the web will be further subdivided creating a polygonal web with equal triangle web axes. (Ibid, 2002, 320)

Analysis of the artist work:

The researcher selected art work of the artists who gained a degree of prestige and acclaim as suggested by their peers and other artist and their work have been exhibited in their native country. The researcher chose the artists in the belief that their work would extend knowledge, thought, intention, and intellectual understanding.

Work # 1 (Figure 1)

Title: Kandary

Artist: Khaled Al-Najdi

Size: 2mx1m

Year: 2008

This composition is geometric which consists of horizontal and vertical constructs. Vertical composition is divided into three levels: bottom level is divided into two parts, two levels are located in the middle, and bottom section is occupied 1/3 of the surface, top part is occupied 2/3 of the surface. The composition is in a pyramid form because of pointed elevation object directing towards up. There are fundamental lines: stretch and tall object, the base of these objects is triangle which meets the head and point of the pyramid in inclining level. The brightness of the color pushed some elements towards the front one time, and pushes other elements back. In order to highlight color perspective, examine the left laborer and the ship on the right. One perspective views the laborer in front, and another views the ship in the front alternating position perspectives created by color shading. There is an alteration process among color perspective: one time in forwarding the ship and pushing the ship back in the river. The appearance of light surface is emphasizing balance. The bottom surface which identified with brown color is also to emphasize gravity and the steadiness of the element.

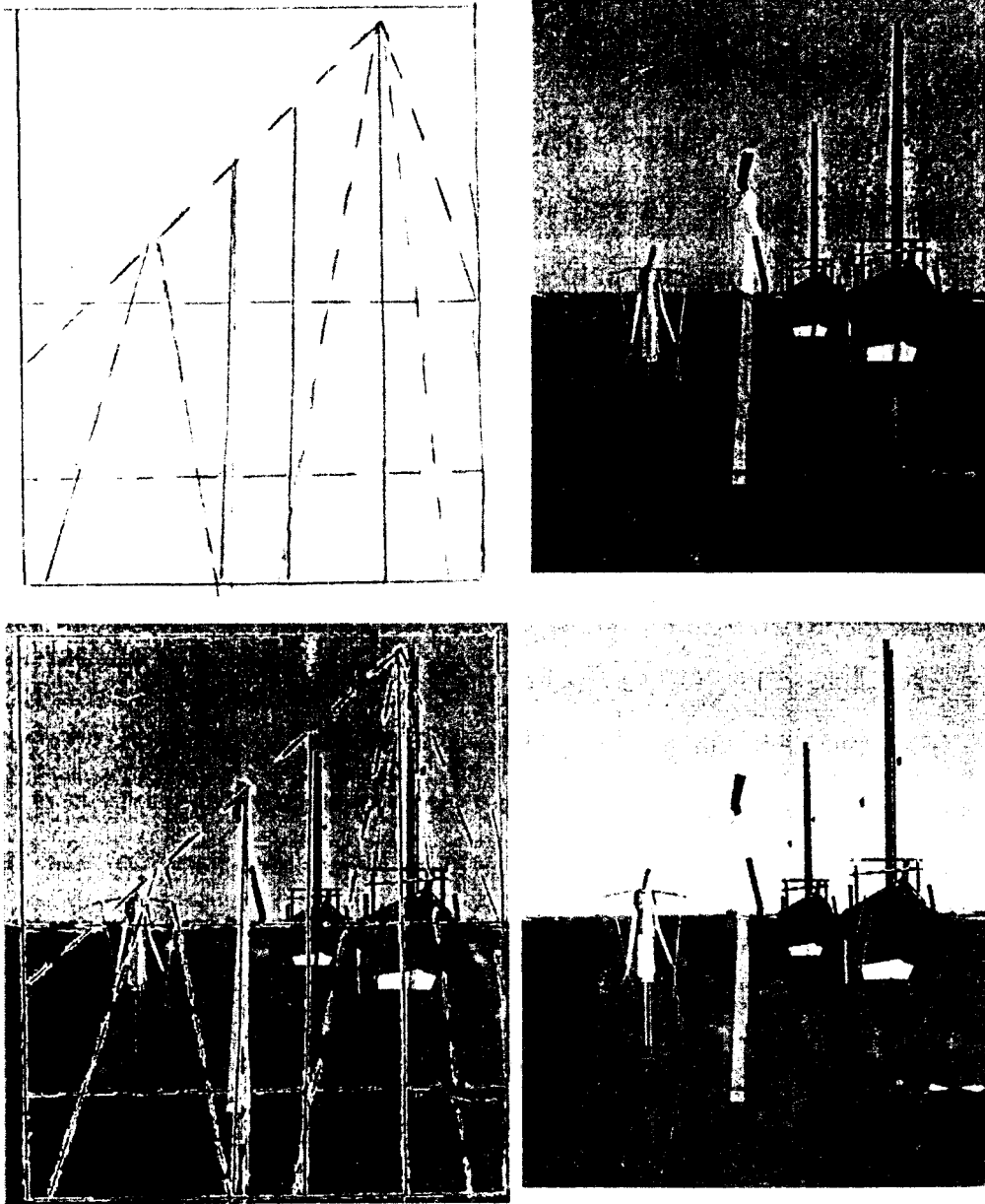


Figure (1)

The work produced traditional objects in surrealistic and abstract style. In viewing the work, images are immediately noticed. Each image, while divided, is connected through body gesture and the function of these objects symbolized from a living tradition theme. Two major types of identification are highlighted. The first identification is the object in the painting: the objects (figures) in the first place and how they relate to each other and how the objects (ships & background) relate to other objects.

In viewing the work, three senses of identification we can have. In identifying the men in the sense, we notice that one of them is looking towards the other man where the other one heads is down trying to balance the weight while approaching the bank of the river. The man who stills his foot in the water is slightly bent over while the front man is standing straight showing patience manner to appreciate the other. The view of this scene almost forces us to be in the scene, as our attention is focused also on the ships and we are struck with aerial perspective objects in the scene.

The second sense of identification lies in the color. Two shades of blue blending towards bottom with brown is consider the major

color used in this painting. Light blue is used to symbolize the color of the river. Brown is used to symbolize the earth. Different shade of burgundy used of the ship which reflects its perspective and the direction of the light source which comes from the right side of the image. The figure are wearing light colors such as white and yellow emphasizing summer time; while dark shades of all objects in the work reflect shading on the surface of the image. The painting surface is a smooth and glossy reflected. This reflection of smoothness of the surface, the men's cloth, and equipment usage emphasizes simplification of life in the past.

The techniques of the artist is the third sense identified. The process is digital painting where the artist used original painting then scanned it through the computer. The artist used Photoshop program to adjust the color and the element of the image. There are different surfaces that the artist could choose to print the image; for example, commercially prepared surfaces, fine-art papers, canvas, or ant pre-coated surface depends on the effect that the artist wish to achieve. Many wonderful effects can be achieved by layering, and layers are an

important and power feature of Photoshop. So, the process consists of computer, inkjet, original work, and the surface.

At this point, the attention returns back to the men in the scene. Not in identification, but rather to confirm the feeling of their senses. We notice that front figure is attending other figure fully. Not any of them focus their attention elsewhere. When we look into their faces, sense of hopelessness and non-emotion concentration appears. This ships here and the ladder position in the image is emphasized and presented as a tool carrier for these figures. The figures are carrying a metal boxes which they un-load it from the ship. One can follow the direction of the ship verses the figure, giving the viewers a sense of connection among these objects.

Now we are struck with the full impact of what we are seeing and with social implications of this work. It is tradition, culture, roots, and abstract realism. How are they related and to what extent? The artist had tried to convey that roots of one tradition are grounded in culture and that tradition spreads out produces results. The two main figures symbolize and identify the tradition in how people lived their lives in the past. One can imagine what type of life they had according

to what they are carrying on. On the other hand, there is philosophy behind this scene. It teaches one how to understand life in terms of behavior, attitude, patient and control.

Upon further reflection of the image, we realize that these men are not viewed as an honored but rather as a servant. They usually viewed with a certain distance as their job requires. How else could they participate in the scene the way in which they are? We are faced with the fact that this attitude towards this kind of job with these men in our society exists and further. No person could see the image and say that the men in it are desirous of this attention that they deserve and this kind of attention because of their appearance.

Finally, as I view this work and consider the implications of the sense of hopelessness for any real change in the way that these kinds of men are viewed in society. "Kandary" is the name for water carriers who unload water from the ship and load it onto donkey's back to distribute and sell it to the houses. The artist has more than one symbol to emphasize his philosophy to interpret his culture and added colors to play a major role to offer the atmosphere of the artist's tradition.

Work #2 (Figure 2)

Title: The Peaceful side of our life

Artist: Faridah Mohammad

Size: 150cmx75cm

Year: 2006

The design is divided in three parts and interwoven with overlapped circular twister in a way producing overlapped elements. There is an inner twister movement insider the circular twister. Alternating of color chart (cold & hot hues) bright, high & low values and the white background had a big role in emphasizing the movement of this twister. Line attachment created ornament areas. There is energy view created as movement heading towards inside other elements. Light had came out of movement element. There is a perspective color that reflected on the elements. The composition is organic and geometric elements flow in rhythmic melody and hold the image together as one whole unit in abstract style. It is obvious that the work is done in print image.

In viewing the work, three senses are identified. First, the elements are divided into two parts with a center as its focal point.

From that focus, a whole circulation starts with differing sizes of flowing elements swinging in different directions and converging at another point at the top. The top seems to work like a mechanical organization by overlapping and juxtaposing elements with each other.

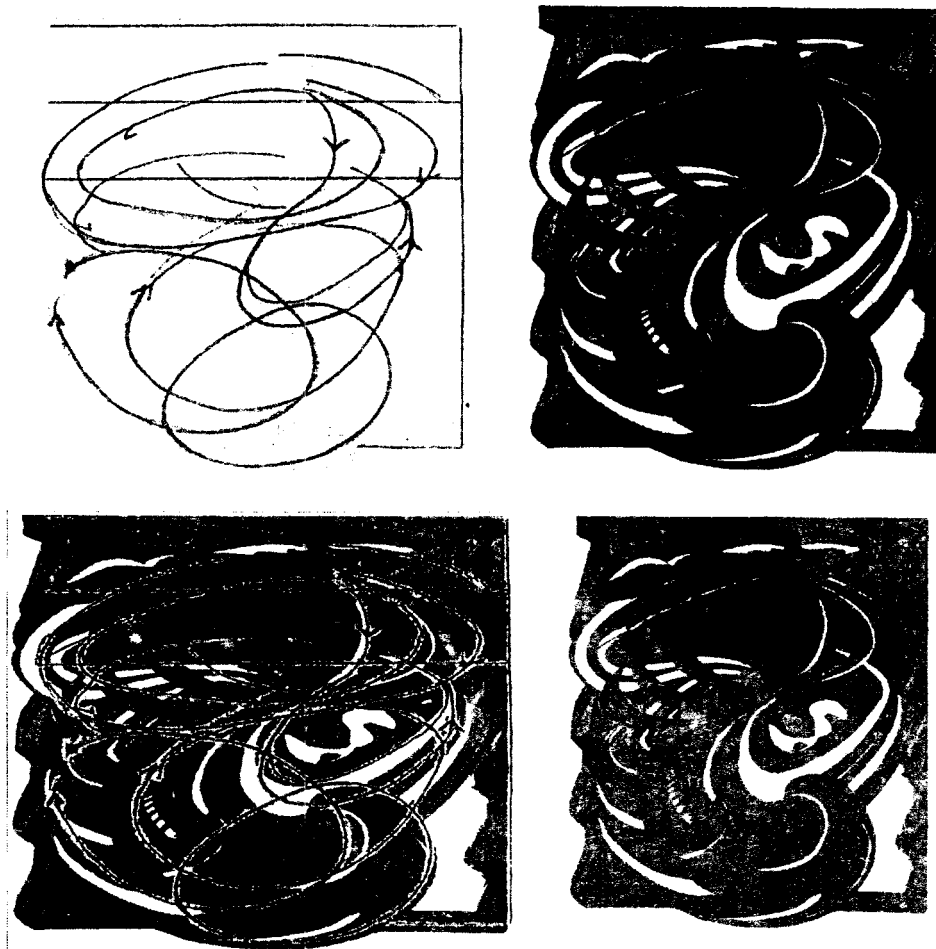


Figure (2)

Inside the elements, a textured surface is revealed. Some of the organic elements are divided into squares in the bottom section connected with the center point. In this case, greater flexibility in the flowing is present creating another view of roundness. The texture is revealed as dots and lines and the border is connected in a way to reveal the same texture but in a zigzag design. The bottom of the image goes behind the border creating a sense of pushing and resisting.

The second sense is the color. One realizes immediately that the green and black control the bottom of the work, while the yellow and red cover the top image. Furthermore, a stripe of green is repeated on top of the red creating the sense of passing the landscape. The overlapping of green on red created a varying hue of red.

The technique used by the artist is the third sense identified. Since the process is a print, there is more than one surface to work on and the artist has in fact used two surfaces. The first surface is made out of masonite board where the artist engraved the image and used layers of red and black. These two colors are melded in the middle

creating the gradation. On the second, the artist removed some areas and added more details to ready the surface for color. Green and yellow were used and then graded in the middle with a stripe of green added on the top. The first surface was printed and the second was printed over the initial surface.

Returning to the design, one seeks the feeling in the work. A sense of motion is produced by the kind of elements. If the eyes start to follow the elements, the focus goes to the center and extends in and out in rhythmic structure, creating an inner and outer space. The flowing motion gives the feeling of breathing systems, inhaling and exhaling without interruption. This motion is similar to the human body, where the parts work by circulation leading to movement. If one concentrates more on these elements, we see small movements created by the short circulation. There are other elements which hang with the main body and provide support for the function of human elements.

If one applies these implications to social life, the equivalent to this image is the body and the soul. It is people's responsibility and obligation to use this system to identify our character for seeking a

better life. The artist's intention symbolizes what people have inside themselves and how to use it in a peaceful way.

All of elements are connected with each other as on whole unit and work under one cover. There is no interruption or interference between the elements in this system. Subsequently, no damages will occur if all of the elements work in peace. One can observe from the work that different systems form the body. The same is true for social life, which is an appropriate goal all should strive towards: different systems support the overall good.

Conclusion

- By utilizing Speigelberg method, phenomenology can be used as a method for aesthetic analysis for inner design construction, expand artistic imagery vision, and open perception for young artists in producing new creative design. The phenomenology approach encourages characteristics that attempt to unify ideas and enrich the world of our experiences by bringing neglected aspects of these experiences.

- The study has showed that human experience and behavior are immediately accessible through the phenomenological method. In order to do this, phenomenology as a common denominator, could be used by both artists and non-artists of all cultures through the use of a universal interpretive approach. Phenomenology emphasized the fact that the focal areas of clarity in our picture of the world are surrounded by vagueness and indefiniteness. Some of these are not only temporary and accidental but essential, founded on the very structure of such knowledge. Also, phenomenology can provide us a new tool for widening our access to phenomena which are standards of the phenomenological discipline.
- Phenomenology had revealed other characteristic expression of design through implementing phenomenological construct which integrated all fields together through the intricacies of exploring artistic inner design construction. The phenomenological approach is an open method of interpretation structured to express one's collective consciousness seeking tension reduction towards integration and a homeostasis to translate the wisdom of the heart

into realistic perspective and lastly to encourage the area of pluralism in the spirit of mutual tolerance which imbues a memorable exchange of experiences. Akin to existentialism, phenomenology is searching for meaning, purposefulness, and ultimately a mindful, self determined integration of the experience.

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