

Environmental Art as an Approach Proposal for The Development of Training Field through Handmade Textile

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Abstract. Occupies the field of education in the field of art education hub in the preparation of programs , including technical education teachers multiple opportunities of different experiences in the art of subjects that develop the learner a sense of beauty through the realization of the mutual relations between the elements in the surrounding environment. Therefore, we find that the art education field that combines two important aspects in society are the student teacher and the pupil must therefore better investment that substantive outputs meet the requirements of environmental art to serve the individual and society and revive the Arts & Crafts environmental and heritage. The craft fabric of the oldest crafts widespread and versatile, which is characterized product Textile motives emerging from the environment and the customs and traditions and beliefs this type of education helps students to understand life and the environment around him better lead the learner to be understood environmentally and increases the ability to play roles in the society to which it belongs.

Research problem: To what extent can benefit from a proposed environmental art as an approach for the development of training field through handmade Textile?

Research objective: Detect the possibility of the development of the field training through Textile environmental art as approach proposal.

The current research program proposal consists of 4 units of teaching to the field of substance Textile manual takes into account to be the topics surrounding environment.

Introduction

Field Education is playing nowadays a pivotal role in the artistic education. It occupies the core in the preparation process of artistic education teachers, as it is considered an integrated program, having the same importance as theoretical courses ⁽¹⁾ Such programs allow variety of chances in art through syllabuses, which develop the aesthetic senses within the students. That would be fulfilled through perceiving mutual relationships among various elements, and their formative systems, within their surroundings ⁽²⁾.

As there was an interest among Art education experts to cope with this rapid changing society

problems, since the beginning of the 21st century, it was reported during a conference of Art and the environment in 1994: to direct Faculties of Art education in such way that the graduate teachers should be aware of the basic objective of education, and thus, the student in turn should acquire the necessary knowledge of aesthetic values, together with appreciation criteria. That would be achieved through an interest in aesthetic and environmental applications, in all curricula, either theoretical or practical⁽³⁾.

Art Education combines two important aspects. On one side, what we can call the student teacher, on the other side, the real student under consideration. For better investment of our artistic output, to satisfy of Environmental Art requirements, a revival for the heritage arts and craft should be established. Thus serving the individual and society⁽⁴⁾. To fulfill substantial consequences out of these resources is to pay respect for our environmental heritage

Spinning and weaving is one of the oldest crafts, that enjoyed a huge widespread and diversity in our region (perhaps through the history of mankind), where the textile products are characterized by ornaments that emanating from the environment, customs, traditions, and along history. Still some exist in Egyptian villages such as Mats and keliems, baskets, embroidery and added weaving (patchwork-El-Khiamia). Each region in Egypt has its own inherited features, such as the Assyouti keliems, with its geometrical patterns, textiles of Naqadda and Akhmiem are characterized with ornaments derived from the ancient Egyptian Civilization, and Sinai klieim with its delightful colors⁽⁵⁾.

That sort of Art does not need mere fans or art amateurs as much as experts who should study in depth how it was adapted to the new urban environmental factors, and the motives behind its existence⁽⁶⁾. Such type of education helps the student to understand the environmental condition, to form social concept that support his potential to play a more vital role in his Environment.

Research Issue

To what extent can we use Environmental Art as a proposed entry for the development of a field training through textile courses at the faculty of Art Education..?

Research Hypothesis

There is a positive relationship between Environmental Art and the development of field training, through hand textile courses.

Research Objective

Detection and development of the field training potentials through Environmental textile crafts as a proposed entry

Research Importance

A contributing role in reviving training programs in the field of Art Education and its contribution in creating an aesthetic effect through environmental Textile Art.

Research Limitations

- The Research is limited to a sample from third year students (Department of Art Education Faculty of Specific Education-Alex. Univ.),
- The Research is limited to the field of handmade Textiles

Terminology

ART Education

Part of the Social Culture. An interpretation of a number of man's expertise, including expertise in two and three dimensional plastic Arts, together with educational, artistic, social, cultural experience. National legacy is also included (cultural heritage and Environmental Fine Arts), representing the culture of the past, which is reflected upon the present and the future ⁽⁷⁾.

Environmental Education

Educational program, its main objective is to elucidate the interaction between man and his natural Environment, with its resources, in order that the learners would acquire educational expertise, which include facts, concepts, and knowledge about the environment with its natural resources ⁽⁸⁾.

Lucko and his Colleagues define environmental education as: that process which aims at creating a citizen, who might be multi cultured with prolific knowledge, concerning his surroundings in all their cultural, social aspects, in which man is essential part ⁽⁹⁾

Environmental Art

A term given for all artistic movements that flourished during the first half of the sixties, such as: conceptual Art, installation, land Art and Pop Art, they were a revolt against traditional concepts of Art, and thus all plastic handlings techniques has been changed. Together with newly introduced environmental materials. There were also new concerns for psychological, social dimensions, to send a new message laden with ideas and concepts ⁽¹⁰⁾.

Practical Education

An oriented preparation period for the teacher student, where he got a training upon a certain curriculum – at a school- at one class or more (either in successive or scattered days. This shall be under the supervision of an educational specialist ⁽¹¹⁾.

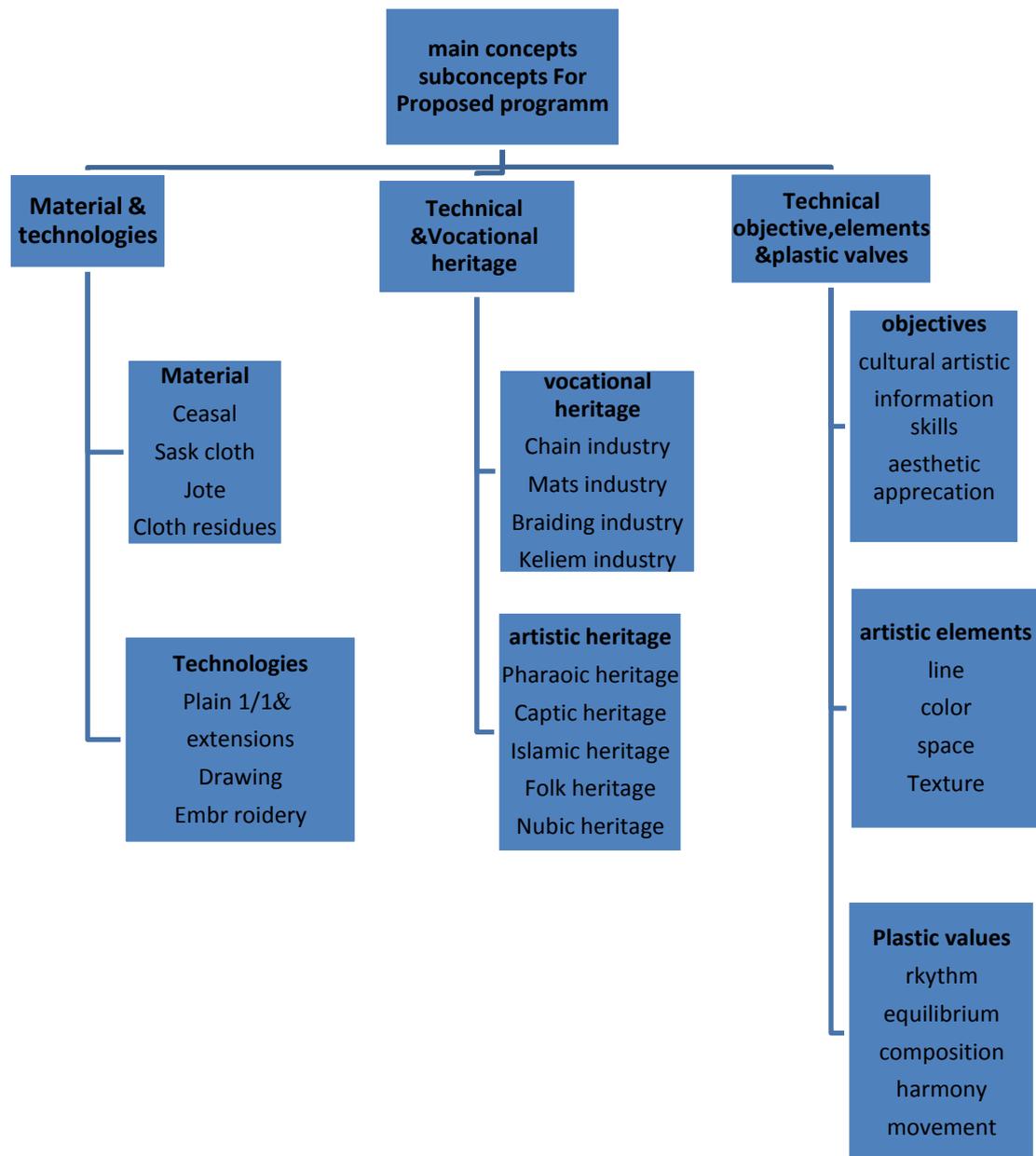
Handmade Textile

Material is taught the craft of weaving and rug and carpet industry as it crafts of the most popular in Egypt , where widespread and versatile excellence of this product textile motives emerging from the environment , customs and traditions ⁽¹²⁾.

Research Methodology

Research follows the approach of positive analytical in terms of the theoretical framework which addresses the relationship of art and the environment over the history of civilizations in Egypt and the impact of art and the artist to the environment as well as the concept of field education and its importance and objectives and the role of art teacher in the education field and the relationship between the student teacher and student in art education.

It also follows the experimental method in which the practical , which includes the program consists of 4 units of teaching on a number of key concepts and proposed sub- art environmental Net through art education planning (1)

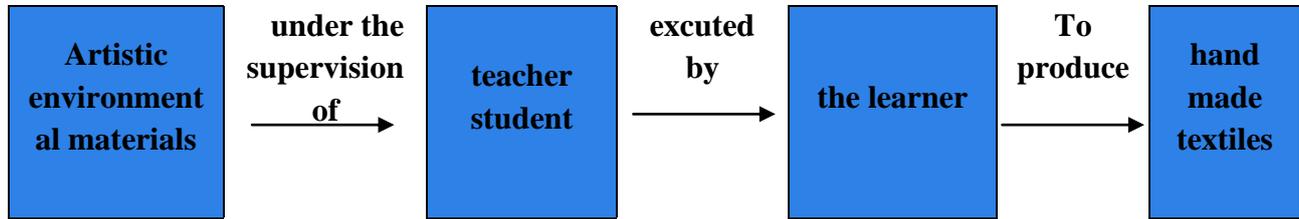


Planning no1: Explain the main and sub proposed concepts for environmental Art Through the curriculum of handmade textiles

Objective of the proposed program, entitled "**innovation from environmental raw materials**", is to detect the possibility of development of the field training through environmental Textile art, according to four modules, to consider the extent of employing them to serve the environmental art as follows:

- 1) Appropriation of the produced textile to the skills of students, as it is executed under the supervision of the teacher student.
- 2) Spread of cultural awareness towards Environmental Art, through an exhibition for the purpose of sale or exhibition to the benefit of the teacher student and learner.

3) Beautification of the surrounding environment, through exhibiting Artworks, which are executed by regional materials.



Planning no.2 illustrates the intellectual sequence of the program:

The proposed program consists of four modules. Each unit consists of three consecutive meetings; each meeting takes two classes (90 minutes).

First unit (the art of braiding):

Unit Objectives:

- Finding new benefits for ceazel and thin ropes by making strands and braidings.
- creating positive orientations towards handmade textiles as an art, which lead to higher estimation for the raw materials from natural environment.

Unit content

- Highlighting the features of natural materials, the aesthetic values of the art of braiding, its folk origin, and how it is used in beautification of the surroundings.

Detailed treatment of the unit and activities

- The teacher student has to introduce types Braiding models (Triple - Quadrant - Pentagram - hexagonal ...)
- The learner follows the teacher student in implementing, and as he presents some some techniques in the art of Braiding (demonstration).
- The process of directing learners by the teacher student is continued. Teacher student should be keen to show the maximum possibilities of forming, using different colors to ceazel and thin cloth.



Illustrate textile art work with braiding techniques **Fig 1/2/3**

Second unit (forming a Textile fabric using cloth residuals)

Unit Objectives

Recycling of cloth residues, using textile techniques-

- Introduce students to the nature of the problem and propose different unconventional solutions.

Unit objectives

- Highlight the extent of diversity in the methods of textiles fabric formation.
- Highlighting the role of multi-warp in the formation of decorative fabrics using cloth residuals.

Detailed treatment of the unit and activities

-The teacher student explains how to use cloth scraps and leftover fabrics by highlighting the importance of the formation of longitudinal warp threads and how to take advantage of its multi-layers.

- Showing some pictures and types of fabrics and raw materials to expand the domain of perception for the students towards the subject. To access good technical results within innovation.

- Students will have the freedom to select different materials for expressing the idea of the topic. The teacher leaves them to their expression through the utilization of raw materials and the formation of various fabrics and textile techniques, such as Mini gentlemen 1/1 , buttonholes and the introduce them to the importance of the role of the warp in forming processes.



Fig 4/5/6 illustrate textiles artwork executed using cloth residues

The Third Unit (tapestries out of dying natural threads)

Unit objectives:

- Mastery of weaving tapestries, methods of cohesion and mutual interlac between neighboring colors to avoid cracks and holes at the borders of the decoration.
- The role of the artistic value in the fabric, also the color, and texture roles, as a plastic variables for the textile work of Art.

Unit Content

-Identify the method applied for the implementation of tapestries, as well as types and methods of cohesion (comb teeth – saw teeth -dove tailing - ...).

- The use of natural yarns such as (Jute - ceazel – thin ropes- sackcloth ...) , methods of dyeing, methods of forming Textiles, and diversity of thought in functionality of the textile product

Detailed treatment of the unit and activities

- The teacher student has to explain the term Tapestry, as it means a non extending colored warp along the width of the fabric. Decoration is accomplished through the juxtaposition of an extending colored wraps along the width of textile. One of which represents the floor and the others, the wefts, representing the decoration. such textiles have taken several names including: coptic fabric tapestry (relative to the Copts of Egypt) , In Percia, it was known as “Kliem”. In France, it adopted the name “Obisson” (French family), or tapestry or Goblain.

- Most important types of natural dyes have been derived from plants, such as (henna – pomegranate, indigo - ...), the most important natural threads from plants, such as { ceazal – thin ropes (dubar) – sack cloth (burlap) - Jute - ... }. Teacher student will demonstrate their methods of dyeing and preparation

- The teacher student performs a demonstration: in which order the color spaces will be arranged..?, how to execute tapestries..?, and how to overcome cracks, holes..?, and how to combine wefts together..?. The Artistic value of color and texture will be demonstrated as salient features within the textile work of Art.



Fig 7/8/9 illustrate textiles artwork- Tapestries

The Fourth Unit (textiles structures 1/1 and its extensions by papers)

Unit Objectives

-To develop the ability for optimal use of paper as a raw material in simple plain textile compositions 1/1 and its extensions, so that it could be of a benefit at the implementation of small textile formations.

- Select color groups, that are in a compatible harmony together.

- Mastery of paper-cutting with a proficient high-skill, maintaining textile cleanness..

Unit content

The unit comprises multiple aspects that highlight the extent of diversity in color combination, and technical methodology, together with a sensible diversity in Textile Functional concepts.

Detailed treatment of the unit and activities

-The Teacher Student draws the plain textiles structures 1/1 on the blackboard, with extensions in the two directions: wrap and weft, giving examples, such as the regular 2/2 or irregular 1/3.

- The learner is going to follow his teacher student, when he displays images of some plain textile technologies 1/1, with its extensions in the two directions (warp or weft or both), using two colored paper (in warp and weft), so that the tape width will be 1/2 cm.
- The teacher student continue guiding the learners, care should be taken to obtain a good finish for the textile artwork, and to install it in the assigned location



Fig 10/11/12 illustrate textile's labor, using textile structures 1/1 and their extensions

Program evaluation methods

- **Evaluation of the teacher student:** through discussions, to see the extent of the learner's acquisition of Knowledge (understanding the objectives and content associated with the program).
- **Evaluation of the learners:** determined by the student's progress, and the level of his technical abilities as measured with his colleagues
- **Assessment of results:** this would be done in the light of what has been achieved as goals at the level of the lesson, module, and the program as a whole. This will be through the (simple idea and expression, Visual Compatibility among: material, Technology, and decorations for the textile product, that is primarily emanating from the environment. this would be a highlighting for regional cultures, taking advantage of their comparative analysis with other cultures.

Results of the Research

- Considering the experimental aspect of this research, developing field training using the concepts of environmental Art as applied to handmade textiles. Awareness to national heritage would be direct consequences of the study, raising the level of cares towards such folk crafts. All that would surely lead to preserve our national culture.
- The study proved that the Textile Artworks produced by the students could be a nucleus for small Beautification or sale projects under a wise and futuristic policy of pre-university education.

Recommendations

- Spread of environmental awareness towards handmade textiles, through setting up of Textile exhibitions of Art Education in other sites than schools, and colleges, such as clubs, youth gatherings, festivals, and culture centers. At the same time, investment of Field training in Art Education to offer a collective social services.
- Students should be informed about their national heritage of environmental Arts and culture, which enhance the sense of belonging to the motherland, together with artistic concepts.
- Support the idea of small technical projects, through hosting some communities and organizations

to employ that artistic output for display and sale.

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