Arts of Children in the remote areas in Sinai as a source of inspiration for printed textile design of children

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Abstract:

Children in remote areas suffer from deprivation in many services, including cultural, artistic and creative activities, whereas, the support of children talents is a wealth and a factor of the renaissance of their societies, also the environment has a direct impact on children's creativity , some of those cities classify as a remote area due to lack of adequate support and shortage of artistic support and long travel times and distances that which considered as barriers to discover and develop children talents in remote areas that can be a rich source of inspiration for the textile designer. This research focuses on a group of children of remote coastal border areas which suffer from shortage in many services, including cultural and artistic activities and do not receive much attention, and on their creative innate excellence affected by the aesthetics of the fertile coastal nature around them and the characteristics of the innate creativity and the impact of that on their talent and creations and how to benefit from their arts as a source of inspiration for printing designs for children's textiles.

- Research problem is:

How can we benefit from the arts of children in Egyptian remote areas in Sinai as a source of inspiration for printing designs for children's textiles?

- Research objectives:

The research aims to: discover and support children artistic talent in remote area in Sinai by workshops to evoke their talent of art inspired from their environment, achieving artistic analytical study of the aesthetic values of their art, Achieve a group of textile printing designs derived from their art and a questionnaire to know the extent to which these designs are accepted by children users.

- Research importance:

-The importance of this research is to discover and support children talent of arts in remote area of Sinai to benefit from their arts in the field of designing children's printed textile, Which represents a common benefit for both the textile printing designer who is constantly striving to discover a creative source that provide him with new ideas that meet the needs of those category of users, and in other side encouraging the creative child in remote area who senses satisfaction in the appreciation of his creativity with applying his art in textile designs.

Research hypothesis:

The research assumes that despite the weak capabilities available to children in remote areas in Sinai but they have a rich and fertile talent which can be a rich source of inspiration in the field of textile printing design for children by supporting and discovering those gifted children.

Research Limits:

The spatial limit: a sample of children from remote coastal area in Sinai

The temporal limit: 2019 until now.

Objective limits: the art creations of gifted children of remote area as a source of fashionable printed textile design for children.

Research methodology:

- Experimental method by a workshop with sample of children in remote area in Sinai to achieve art works inspired from their environment.
- Artistic Analytical Study of drawings of the children (aesthetic values of line, color, shape modification).
- An Application: by achieving a group of designs inspired from Sinai children drawings to be applied on printed textiles design.
- A questionnaire to a sample of children users to measure the extent to which these designs are accepted to them and their preference to children arts on their textile printing design.

Keywords:

child drawings- remote areas- innate creativity.

الملخص:

يعانى الأطفال فى المناطق النائية من الحرمان فى العديد من الخدمات ، بما فى ذلك الأنشطة الثقافية والفنية والإبداعية ، فى حين أن دعم مواهب الأطفال يعد ثروة وعاملًا فى نهضة مجتمعاتهم ، كما أن البيئة لها تأثير مباشر على إبداع الأطفال فى هذه المناطق ، والتى يمكن أن تكون مصدرا غنيا لتصاميم طباعة المنسوجات للأطفال ،ويركز هذا البحث على تناول فنون الاطفال فى احد المناطق الساحلية النائية بسيناء و الاستفاده منها فى تصميم اقمشة الاطفال، وتتلخص مشكلة البحث فى السؤال: كيف يمكن الاستفاده من فنون الاطفال بالمناطق النائية المصرية بسيناء كمصدر لاستلهام تصميمات طباعية لمنسوجات الطفل ؟ ويهدف البحث الى اكتشاف ودعم المواهب الفنية للاطفال فى احد منطقة النائية من خلال ورش عمل مع دراسة تحليلية فنية للقيم الجمالية لفنهم وتحقيق مجموعة من التصميمات الطباعية واستطلاع مدى قبول هذه التصميمات لدى عينه من المستخدمين الأطفال،و ترجع اهمية البحث الى دعم مواهب الأطفال بسيناء والاستفادة من فنونهم فى تصميم طباعة اقمشة الاطفال اتبع البحث المنهج الوصفى التحليلى لبعض فنون الأطفال (القيم الجمالية للخط واللون و تحوير الاشكال)، منهج تجريبى : باجراء ورشة عمل مع عينة من الأطفال بسيناء لتحقيق أعمال فنية مستوحاة من بيئتهم وعمل تجارب مبتكره لتصميمات طباعيه مستوحاه من رسوماتهم و تطبيقهاعلى اقمشة اطفال, مع استطلاع راى مجموعة من المستخدمين الاطفال،نتائج البحث ان تحفيز اطفال المناطق النائية له نتائج فى تنمية موهبته الاطفال الفنية امكانية تحقيق تصميمات طباعية تلائم السمات الفنية المفضله للطفل وفهم متطلباته و توجهاته وهى احد الدعائم الهامه للمصمم ، كشفت الاستطلاعات تفضيل الطفل للعناصر الزخرفيه المستوحاه من بيئته و رسوماته.

كلمات مفتاحية:

رسوم الطفل-المناطق النائية- الابداع الفطرى.

(1): Theoretical framework.

(1-1): What remote areas mean?

It is a subject to different translation means places located in distance from large towns and cities and distance from neighbors and services, the goods, , facilities and opportunities offered by large towns and cities, it can be classified by The distance from large cities and towns, and distance from other places (Helen Stokes, John Stafford, 2010, p11) , In Johnson study the report of: National Centre for Social and Economic Modeling (NATSEM) (2013) defines social exclusion or 'risk' of social exclusion as taking place when an individual or group of people face a multitude of often co-occurring risks, such as: unemployment, low income, low educational attainment, limited access to services and social supports, and adverse physical and mental health (Johnson, E. (2016)., 2016, p28), that when children experience social isolation, they are exponentially more likely to be excluded from social activities (playgroups, swimming, school trips, etc.); local services (library access, public transport etc.); and school resources (teacher shortages, sharing school books, not enough computers at school, large class sizes, school buildings in disrepair) (Adelman & Middleton, 2003,p45).

(1-2): Children drawings:

the first discovery and appreciation of children's art, is due to the Austrian Franz Cizek (1865-1946), who in 1897 opened the first semester of art teaching for children under the name" Art for Children "(Macdonald, Stuart, 1970, p, 32) The portrayed images in children's drawings are shapes or figures illustrated by children using various methods of drawing which are a product of children's visual experiences, mental and physical coordination, and motor functions. In other words, drawings are a result of children's instinctive performance (Hsu, Ya-Huei, 2014, p56).

(1-3): The effect of environment on children drawings in remote area:

Children's drawings are a reflection of their environmental culture and the interaction with their environment. The child learns in any environment he is raised on through the experience he acquires and the matter is related to the amount of stimuli provided by the environment and an incentive that causes him to express with drawing, (El basyouni Mahmoud, 1974, p46) ,The forms in which the child is affected in his environment have a different nature, according to the environment in which they are found (El basyouni Mahmoud, 1993, p46) children draw images of the things related to their lives the manifestation of their drawings is often a combination of imagination and realty (Hsu, Ya-Huei, 2014, p56) when a child draws, he creates a dictionary of symbols and shapes as a result of his interaction with the environment. This dictionary is gradually increasing to help the child in artistic expression (Vector lonfield. 1976, p157). A child cannot successfully draw anything that is not present in his or her environment. The environment is the motivation to demonstrate the child's creative abilities. That's why this research focuses on children on costal environment in Sinai with its rich native nature beauty and its impact on children's art and imagination to be used in the field of textile printing design for children.

(2): Methodology:

(2-1): Innovation stimulation through a workshop with children of Sinai costal remote city:

A sample of children group was chosen from South Sinai Governorate, at the Al-Tor City Culture Center, and Sharm El Sheikh Culture Palace as a model for one of the remote environments that enjoy a fertile coastal nature that do not receive many cultural and development services, and after conducting some personal interviews aimed at exploring children who are interested in art from different schools, which resulted in a group of 40 children who were nominated to participate in the workshop addressed by the research in ages ranging from 8 to 13 years of females and males in working groups it lasted for 3 days, connected to 8 hours a day. Fig(1,2)

The work was organized with a methodology that aims to stimulate their imagination to express drawing with different materials and handprint on textiles choosing one of the topics they like and that is derived from their surrounding environment. Diversity of expression styles inspired by their own imagination, while stimulating them to contemplate the nature around them without being bound by any academic conditions or setting parameters for thinking and innovation. The workshop was conducted by focusing on a set of objectives, namely:

1- Defining the idea and content of the workshop by providing them with ideas and motivating them with pictures and video films about the features from their environment to try to provide their imagination with some details about this environment asking them: "How do you see the beauty in Sea creatures in your surrounded environment"

2- They asked to express their love to their environment element from their own imagination according to their personal style of drawing not according to simulation in nature by providing the necessary materials and tools in all stages of colors, papers, colored pens, various printing pastes, fabric, insulating papers and scissors, some informative sources depicted on the environment and marine creatures in South Sinai and Sharm El Sheikh.

3- Carrying out open discussions about their preferences that they dealt with in their work and contemplation of the elements of the nature surrounding them guiding their imagination by asking him: What elements do you like in your environment? What do you think of your drawing? Which of these elements did you actually see? What are the elements that you see most in your environment than you drew? Would you like to go to the same places again to look again at the same items or to explore new items that you like to draw? Does this topic motivate you to explore new places in your environment that you would like to draw?

4- Analyzing how they modify lines color shape of it from their own concepts how they express it to symbols , what they like and remember details , describe their emotion and their experiences of color elements shapes according to the places and element they visited and saw in their environment.

Fig (1): workshop with gifted children from Sinai

43 artworks have drawn by 40 children that were achieved with various methods of work, with an effort to motivate children to express their perceptions about elements of their coastal environment without academic restrictions, impeding them from innate creativity.

Fig (2): workshop with some children from Sinai

It was noticed that the child learns from himself and from nature, while the style of teachers and education according to a series of educational steps, may destroy his innate creativity of expression and reformulation of the elements that he draws and his skills in using colors, shapes and formations) (LILIANA ALBERTAZZI, 2001, p87).
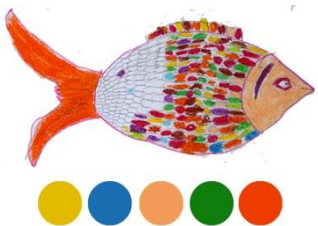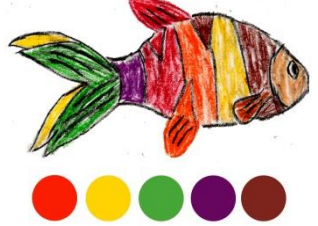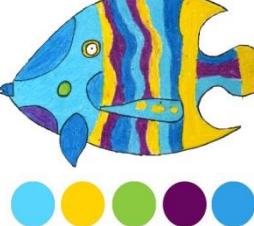
(2-2): The Artistic Analytical Study:
aesthetic values of children's drawings (color-lines- shape modification):
A group of drawings submitted by children was selected 15 as a research boundary to summarize the results of the research which show that each child has his own style that children's drawings involve the modeling of, coloring, appearances and the use of lines during the creation process, an analytical and descriptive study has held in order to implement in the field of printing designs for children's fabrics according to some design principles in terms of (color-lines- shape modifications).
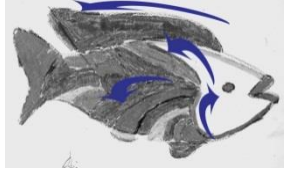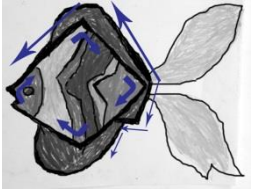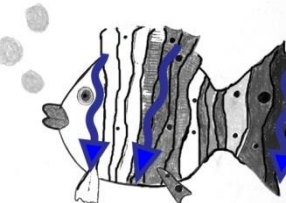
(2-2-1): color

color:

Most of the drawing applied by bright colors pure with contrast color in separated areas (fig no 3: no 8) they don't care about simulation but they draw what printed in their imagination about the element with a personal style of hot colors: Orange, Sky Blue, red and Playful Colors: Light Yellow, Light Green, other pastel colors and less preference to Serious Colors: Dark Blue Grey, Black, Olive Green, Purple). This Which refers to The effect of their environment elements surround them in Sinai as coastal sunny on their imagination , which leaves a dazzling effect on the child's imagination, and their preference to colors some studies (Burkitt & Sheppard, 2014) have emphasized the importance of the effect of social life and culture on children color preferences, drawings are potential sources of information about how children feel about objects and individuals in their lives (Burkitt & Newell, 2005). Children select bright colors in order to express their positive feelings and dark or weak colors to express their negative feelings (Boyatzis, C., J. & Varghese, R, 1994, p77).

Fig (5): Roaa Mohamed (8 years old)

Fig (4): Mai Mohamed (13 years old),

Fig (3): Rahma Hasan (12 years old)

Fig (8): Marawan Moheb (13 years)

Fig (7): Mohamed Ouf(12 years)

Fig (6): Maryem Hany (13 years)

(2-2-2): Line

Line:

The samples below show us the different methods of expressing the line , the arrows on the illustration indicate different types using wavy lines (Figure No.12), broken lines (Figure No.13), and soft lines (Figure No.14) They express their drawings in a free manner based on his imagination, away from simulations according to their own logic and according to their feelings Without abiding by the rules or preserving preconceived principles or teachings With passion and enthusiasm ,Although they draw freely from their imagination, it is clear that they can recover some real details from the

visual repository that was left in their imaginations, they transform the elements into symbols that express concepts or images of their minds. They believe that the line composing the scribble depend on its curvy or broken shape either good or bad, can transform itself in the properties of an object that is bad or good , nice or ugly (Quaglia & Saglione, 1976).

Fig (11): Ahmed Adel (12years

Fig (10): Saif Abdalah (11 years)

Fig no (9): Basma Amin (12 years)

Fig(14):soft lines

Fig(13):broken lines

Fig(12):wavy lines

(2-2-3): shape modifications

The drawings show that children used their imagination rather than objects or figures they observed in real life, they consider their drawings a true representation of the world (Morra, 2002) children had their own esthetic sense in (Figures no15:17), we see that the child abandoned the simulation completely by enlarge, reduce and delete parts and details according to its importance to him, he turns them to symbols based on his imagination.

Fig (17): Hagar Gamal (10 years old)

Fig (16): Taha Mohamed (11 years old)

Fig (15): Fatema Mohamed (10 years old)

Shapes integration
Through overlapping in lines and areas, as if merging the shape with the floor or the fish with the water plants etc. to appear together one shape as if one of them is transparent.

Shapes Modification:
They tend to the expressive exaggeration by zooming in and out, deleting and adding to increase the clarification of certain characteristics or emphasizing some values and emphasizing them, which is generally a move away from the real proportions.

Shape flatting
He tends to flatten the shapes and express them according to his impressions and his inner feeling which is more appreciated for them than lineage he sees in nature.

(3): Design ideas:

A group of Designs inspired from Sinai children drawings achieved by te researcher to be applied on printed textiles design.

(3-1): Design Idea no. (1)

Fig (18): Nagham Adel -12years old

Fig (19): Design idea no. (1)

Fig (20), (21): ideas of application for design no (1) on printed textile of children cloth

Source of inspiration: Design idea: (color – lines- composition)	Fig 18 drawing for the child Nagham Adel -12years old Addressing the elements in the design with distribution in a diffuse style overlapping with the background with variation on elements size and keeping the colors child drawing style as a main element in the design Choosing multiple bright colors with contrasts between pink and blue give the impression of joy and vitality (Fig 19).
Technique:	Silkscreen printing on t- shirt and dress (Fig no 20, 21).

(3-2): Design Idea no. (2)

Fig (22): Roaa Mohamed (8 years old)

Fig (23): Design idea no. (2)

Fig (24, 25, 26): ideas of application for design no (2) on printed textile of children cloth

Source of inspiration: Design idea: (color – lines- composition)	Fig:22 drawing for Roaa Mohamed (8 years old) Design inspired by the simple element of child colorful fish and repeating it simply in the design with some overlapping with different composition and size that is preferred to children which can be applied on one print for children T shirt or on cloth with repeated prints cover all the surface (Fig no 23).
Technique:	Digital printing on t- shirt and dress (Fig no 24, 25,26)

(3-3): Design Idea no. (3)

Fig (27): Saif Abdalah (11 years)
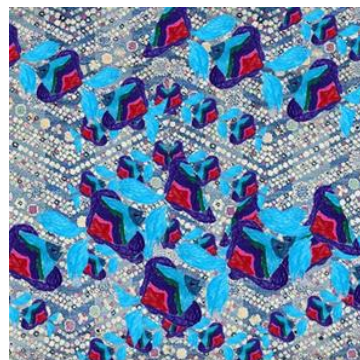
Fig (28): Design idea no. (3)

Fig (29), (30): ideas of application for design no (3) on printed textile of children cloth

Source of inspiration: Design idea: (color – lines-composition)	(Fig no 27) drawing for Saif Abdalah (11 years) Design inspired by the modification to the shap of the fish that the child drew Using the various lines between the broken, soft and curved, with the unit repeated regularly that is easy for the child to notice (Fig no 28) It can be printed in the middle of a children's t-shirt, with the choice of a color group for the shades of blue, on the white cloth In the form of broad canaries, the lines vary between soft lines in the form of consecutive strips (Fig no 29) or by repeated prints cover all the cloth surface (fig30).
Technique:	Digital printing on t- shirt and blouse.

(3-4): Design Idea no. (4)
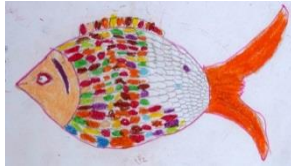

**Fig (31): Mai Mohamed (13 years old),**   **Fig (32): Design idea no. (4)**

Fig (33), (34): ideas of application for design no (4) on printed textile of children cloth

Source of inspiration: Design idea: (color – lines-composition)	(Fig no 31) drawing for Mai Mohamed (13 years old), Addressing the fish that is main element in the design by adding different color and size with diffused in a style overlapping with The color range of the orange and blue, green, yellow overlapping with geometric motifs and parallel lines on the back ground was chosen to create a kind of contrast that distinguishes child art for delight and vitality. (Fig no 32)
Technique:	Silkscreen printing on t-shirt and blouse (Fig no 33,34)

(3-5): Design Idea no. (5)

Fig (35): Maryem Hany (13 years)   **Fig (36): Design idea no. (5)**

Fig (37): ideas of application for design no (1) on printed textile of children cloth

Source of inspiration: **Design idea:** (color – lines- composition)	(Fig no 35) drawing for Maryem Hany (13 years) By Merging the element that the child drew with the background with different elements of the marine environment with its distinctive blue color tones with the enlargement of the unit size in the center to be the champion element in the design as one non-repetitive printing on a children's t-shirt with the decorative units in the design on one side of the t shirt with The color range of the blue tones and yellow. (Fig 36).
Technique:	Transfer printing on t-shirt. (Fig no 37).

(4): Questionnaire:

Previous designs have been judged through a questionnaire to a sample of 50 children as users from random places in Cairo (schools and center of talent children) in ages ranging from 8 to 13 years of females and males by asking them 6 direct questions about their preference in the 3 areas (colors and shapes-design idea- the applying on the textile products) to measure the extent to which these designs are accepted to them and their preference to the drawing of children of Sinai as a printed design on their textile. the questions listed in table no (1) .

colors preferences:	1 -Do you like the colors of this design?
	2 - Do you like to add dark colors to the design?
designs idea preferences:	3 -Do you like to print the shapes of children draw on your clothes?
	4 -Do you like to draw element from your environment to be print on your cloth?
The Applying on textile products:	5- Would you like to print this design on various textile products?
	6 -Do you like the size and location of the printed design?

Table no (1)

(5): Results

	Scentence no	yes. (3)		no (1)		Not sure (2)		Total	Weighted Total	Weighted average	%	Rank
		No	%	No.	%	No	%					
Design No:1	1	38	76	2	4	10	20	50	136	2.72	90.66	
	2	4	8	38	76	8	16	50	66	1.32	44	
	3	44	88	2	4	4	8	50	142	2.84	94.66	
	4	34	68	6	12	10	20	50	128	2.56	85.33	
	5	34	68	6	12	10	20	50	128	2.56	85.33	
	6	36	72	6	12	8	16	50	130	2.6	86.6	
								300	730	.240	81.09	
Design No:2	1	28	56	2	4	20	40	50	126	2.52	84	
	2	8	16	38	76	4	8	50	70	1.4	46.6	
	3	36	72	2	4	12	24	50	134	2.68	89.3	
	4	30	60	12	24	8	16	50	118	2.36	78.6	
	5	28	56	10	20	12	24	50	118	2.36	78.6	
	6	42	84	4	8	4	8	50	138	2.76	92	
								300	704	2.34	78.81	
Design No:3	1	34	68	8	16	8	16	50	126	2.52	84	
	2	4	8	40	80	6	12	50	64	1.28	42.6	
	3	22	44	6	12	22	44	50	116	2.32	77.33	
	4	32	64	12	24	6	12	50	120	2.4	80	

	5	32	64	10	20	8	16	50	122	2.44	81.3	
	6	36	72	6	12	8	16	50	130	2.6	86.6	
								300	678	2.26	75.3	
Design No:4	1	32	64	10	20	8	16	50	122	2.44	81.3	
	2	6	12	38	76	6	12	50	68	1.36	45.33	
	3	42	84	2	4	6	12	50	140	2.8	93.33	
	4	28	56	8	16	14	28	50	120	2.4	80	
	5	26	52	8	16	16	32	50	126	2.52	84	
	6	46	92	2	4	2	4	50	144	2.88	96	
									720	2.4	79.9	
Design No:5	1	46	92	2	4	2	4	50	144	2.88	96	
	2	-	-	36	72	14	28	50	64	1.28	42.66	
	3	42	84	-	-	4	8	50	134	2.68	89.33	
	4	38	76	8	16	4	8	50	130	2.6	86.66	
	5	38	76	2	4	10	20	50	136	2.72	90.6	
	6	40	80	2	4	8	16	50	138	2.76	92	
								300	746	2.48	82.8	

Table no (2)

From table no. (2) it is obvious That:

For first question the weighting degree in the design no (5) was highest (90%) confirms the preference of design colors flowed by the design no (1) with the sea blue colors. While the design no (4) was the lowest preference (81%) which used a mixed darker color

For second question, the weighting degree in the design no (2) was highest (46.6%) flowed by the design no (4) (45%). While the design no (1) was the lowest preference (44%).That which confirms the refusing to add dark colors to the design.

For third question, the weighting degree in the design no (1) was highest (94.66%) flowed by the design no (4) (93.33%). While the design no (3) was the lowest preference (77.33%). That which confirms the preference to shapes of children draws to be print on their cloth.

For fourth question, the weighting degree in the design no (5) was highest (89.66%) flowed by the design no (1) (85.33%). While the design no (2) was the lowest preference (78.6%).That which confirms the preference to draw element from environment to be print on their cloth

For fifth question, the weighting degree in the design no (5) was highest (90.6%) flowed by the design no (1) (85.33%). While the design no (2) was the lowest preference (78.6%). That which confirms the preference to print this design on various textile products.

For sixth question the weighting degree in the design no (4) was highest (96%) flowed by the design no (1, 5) (92%). While the design no (4) was the lowest preference (84%). that which confirms the preference to the size and location of the printed design.

By referring to the weighting degree in the samples of designs the highest weighting was the design no. (5) by (82.8%)) flowed by no. (1) by (81.09%) while the less percentage weighting come of design no. (3) by (75. 3%). That reflect the possibility of achieving innovative design color scheme by benefiting from children drawing color to enrich the printed children textile design and the possibility to achieve innovative motifs derived from children drawing and imagination to enrich the textile design for children.

Motivating and supporting children from remote areas has positive results for both the child in developing his artistic talent and the designer in identifying some of the child's favorite artistic features in designing children's fabrics, and the importance of approaching the children's world and understanding its requirements is one of the important pillars of the designer, revealed Surveys

(6): Recommendation:

-The research recommends the important of understanding the children needs and considering their preference in designing their products by integrating them in design process

-The research also recommends paying attention for the art of children in remote areas as a rich source for textile designers and to benefit from their arts in the field of designing for children's products

- We suggest that researchers of future studies increase the number of researches about the impact of the environment on children art.

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