

Areference unit for the execution of a contemporary marketable artcraft Through of sustainable development and preservation of identity and heritage

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Abstract:

A Reference Module for the execution of a contemporary marketable artifact

In the light of sustainable development and preservation of identity and heritage

The research sheds light on the possibility of offering a reference unit for the training and implementation of contemporary art work (two or three-dimensional) inspired by the aesthetics of fabric formation (Khayamiya) as a cultural heritage, and marketable in the light of supporting sustainable economic growth and preserving identity and heritage through the following:

-Developing the technical ability of students (first year) at the Faculty of Art Education, Helwan University, providing them with knowledge and skills, and training them to master the technical methods necessary to implement artistic works.

-Employing plastic vocabulary and structural foundations for some decorations inspired by the Egyptian artistic heritage according to modern artistic and plastic formulations, with an emphasis on the aesthetic and functional values of the artwork.

The importance of this unit is due to the study of this important cultural and artistic heritage, and the training of students scientifically and technically to implement marketable artifacts characterized by authenticity and contemporary, and is an important source for preserving heritage and the identity of the handicraft product in light of the major economic transformations witnessed by our contemporary culture in changing market values and public taste . And that is through the development of technical and plastic formulations that depend on new research hypotheses, whether at the level of perceptions, design, how to achieve or marketing, in a way that effectively contributes to pushing the development train, increasing national income and achieving sustainable economic growth. Hence the following question was identified: - How Can a contemporary art work based on the aesthetics of fabric formation and marketable in light of sustainable development and preservation of identity and heritage be able to compete and confront in light of globalization and market challenges?

The students of the first year at the Faculty of Art Education, Helwan University, class of 2020/2021, implemented a variety of artifacts (two - three dimensional) that are marketable with aesthetic and functional values inspired by the artistic heritage (Islamic - folk). The results of practical applications in general achieved the goal. general unit.

Among the most important results were the following:

-¹The research hypothesis was achieved where it was possible to design a reference unit to implement a marketable contemporary art work with aesthetic and functional values inspired by the Egyptian artistic heritage.

Among the most important recommendations were the following:

-^١ Providing more strategies for teaching, learning and technical training, whether for students, young graduates or craftsmen, as a means of preserving the cultural and artistic heritage of handicrafts, increasing the quality of the local product and achieving sustainable economic growth.

Keywords:

reference unit; busy art ; marketable; sustainable development; Identity and heritage

introduction:

The arts are considered necessary human products imposed by instinctive necessities in the human soul, and an essential means of expression and communication between generations. “The arts carry different life experiences, are a means of preserving identity, and represent an important part of the culture of any nation.” (Bashir Khalaf / 2012) The diversity of arts and crafts in the Arab Republic of Egypt indicates the magnitude of the cultural and craftsmanship legacy left by the ancestors over time. Each of these crafts has its own distinctive character and style. The craft and art of (Khayamiya) is considered one of the traditional handicrafts and arts that is characterized by precision, skill, and a high aesthetic level that carries within it the features of Egyptian identity, and a specific culture that gives it privacy through multiple local products. This craft expresses a direct expression of civilizational and cultural communication between generations, and is one of the entrances to the applied experience of human knowledge that characterizes Egyptian culture. “Every people has its own features that are based on many characteristics that have accumulated and become a part of it, growing and developing in its flexibility that gives it renewal and continuity, and within it is a background that is connected With the traditions, customs, beliefs, and practices that are expressed through its various arts, crafts, and materials, which went through criteria that made it more solid and preserved its distinctive component, which made it expressive of the identity and originality of its people. The arts were linked to the craft techniques that made them continue and remain to this day as an artistic value that expresses identity.”(Howaida Abdel Rahim/11/2016), where the identity carries the features of society and expresses the cultural product and inherited history. “It represents the sum of the experiences that the craftsmen inherited from their fathers, which depend on many handmade skills and distinct formations imposed by the material and the culture of the craft in every society, and it carries within it Many expressions, signs and symbols that gave it an aesthetic function in addition to the product’s basic function as a functional and utilitarian product.” (Iman Mahran / 2009)

Despite the importance of traditional heritage arts and crafts, we find that the changes in life and factors of material progress have led to the weakness of most crafts, as is the case in the Khayamiya industry, and most of them have been exposed to extinction due to the economic and social changes that the whole world has witnessed, especially in the behavior of individuals and their consumption patterns. Work in the arts has declined. The traditional industries sector, and crafts declined from their skill and economic level, due to the spread of large factories that depend on mechanization and automated manufacturing, which reduced the demand for craftsmen, so they abandoned the craft and turned to other work, and their children went to

education and employment and left their fathers' profession. "The products of handicrafts and traditional industries have witnessed the world's Today, there is intense competition on the part of mechanically manufactured goods, as this is due to the high production capacity of machines, the introduction of modern technologies in manufacturing, and the discovery of new raw materials as an alternative to local materials, which was accompanied by a decrease in their price and better suitability." (Omaira Saudi / 2017) Accordingly, arts and crafts Heritage, like other forms of artistic and cultural expression, "is exposed to external influences and pressures that result in the crafts changing little by little in terms of their techniques, forms, and methods of production." (Tayba Walid Saleh / 3/2009) Therefore, paying attention to the cultural and artistic heritage of handicrafts, especially the Khayyamiya craft, and trying to develop it from Through the development of various artistic and plastic formulations, "it is an important cultural matter that expresses an integrated understanding of the most important role of this type of culture, as part of the people's historical school." (Zainab Sabra / 1997/334) Paying attention to cultural and artistic heritage, especially the tangible and visible, "is considered a scientific and national necessity in light of the economic changes and challenges, which requires us to protect what remains of the elements of our artistic heritage, and is an important step towards strengthening, preserving and protecting identity from the trend of globalization." Cultural." (Altaf Salem Al-Sabah / 5/2000) The art of shaping with (khayami) fabrics is one of the traditional and handmade arts and crafts that still needs more attention from researchers and educators, especially in light of the economic, social and cultural transformations, and the preoccupation with successive developments that are almost hidden from generations. Contemporary diversity and artistic richness in their heritage distinguishes them from all other human civilizations, and since heritage is an important source for preserving cultural identity and the cohesion of societies in light of the challenges of globalization, therefore the current research is directed to designing a reference unit to train students to implement contemporary artistic work that is marketable in In light of supporting sustainable economic growth and preserving identity and heritage.

Research problem :

Arts and crafts play an important role in the national economy of many developed and developing countries, as these industries have received great attention from economic and social policy makers in various countries of the world. The economic statistics of global experiences in this field indicate that some countries, such as Asia, have achieved great achievements during the last two decades, and were able to transform from consuming forces into productive forces, by resorting to small handmade products that are compatible with the size of their investments, and according to what they have available. Of trained manpower and exploitation of available materials while innovating many modern methods of implementation. Given the characteristics of the field of qualification for creative industries and handicrafts that make it more effective in providing real job opportunities to support young people, reduce unemployment rates, and raise their standard of living and economics, it has become necessary to train them in many artistic handicrafts that have been passed down through successive generations, and to prepare them. Scientific, artistic, cultural and professional preparation in preparation for them to establish a small production project, where training is not limited to merely providing information, regardless of its value and importance, but must be coupled with actual artistic practice to master

various performing methods, which contributes to raising their skill and technical level and advancing what is called the wheel of comprehensive development. . Development is a practical method that directs human energy to achieving the goals of developing societies, and the trained person gains many artistic and technical skills that distinguish him and qualify him to face the challenges and mechanisms of the market, which transforms the negative effects in those societies into effective positive productive forces and directs them to raise their standard of living and economics. Hence the importance of small creative industries and various handicrafts and their role in supporting sustainable economic growth, “and the need for countries to encourage craft owners and work to continue practicing and developing them and expanding the boundaries of their areas of use, as they are a source of national income” (Amer Muhammad Al-Warraq / 2016/226).

The Khayamiyya craft is one of the handicrafts that is closely linked to the Egyptian artistic heritage because of the fragrant history, customs and traditions it carries. It is a treasure trove of mental, emotional, artistic and technical knowledge and one of the important fields through which the wheel of development can be advanced. The relationship between development and traditional artistic crafts is a necessary and inevitable relationship, as it can be invested within the framework of small industrial and creative projects of artistic and functional value. Hence the importance of designing a reference unit for studying this important cultural and artistic heritage, and training students scientifically and technically to implement marketable artistic crafts that are characterized by authenticity and contemporaneity, and which are an important source for preserving the heritage and identity of the handmade product in light of the major economic transformations that our contemporary culture is witnessing in light of changing values. Market and public taste. This is done by creating artistic and formative formulations that rely on new research hypotheses, whether at the level of perceptions, design, method of completion, or marketing, which allows the handmade product to compete with imported products in taste and quality, and contributes effectively to advancing the development train and increasing national income in a way that achieves growth. Sustainable economic.

Hence, the research problem is defined in the following question:

- How can a reference unit be designed to train students to implement contemporary, marketable artistic work, inspired by the aesthetics of shaping with (khayami) fabrics as a cultural heritage in light of sustainable development and preserving identity and heritage, and to be able to compete and confront in light of the challenges and globalization of the market?

research aims :

- 1- Design a reference unit for implementing a marketable contemporary artistic work inspired by the aesthetics of shaping with fabrics (khayami) as a cultural heritage, in light of supporting sustainable economic growth and preserving identity and heritage.
- 2- Developing the artistic ability of students, providing them with knowledge and skills, and training them to employ plastic vocabulary and the structural foundations of some decorations inspired by heritage, according to new artistic and plastic formulations, with an emphasis on the aesthetic and functional values of the artistic work.

research importance :

1- Highlighting the importance of our education outcomes being able to provide diverse training and educational methods and strategies, in order to achieve a qualitative shift aimed at sustainable economic growth and the preservation of identity and heritage.

2- The importance of the research is due to linking the field of artistic works to the field of the labor market and providing the opportunity for students and young graduates for technical training and preparing them scientifically, artistically and skillfully to raise the efficiency of the handicraft product and paving the way for them to establish a small production project that meets the needs of the market.

Research hypothesis: The research assumes the following:

1- A reference unit can be designed to train students to implement contemporary, marketable artistic work in light of sustainable development and preservation of identity and heritage.

search limits :

1-Designing a reference unit with the aim of training students to implement contemporary, marketable artistic work, which relies in its implementation on artistic composition with fabrics and the art of (Khayamiya).

2- Implementing marketable contemporary artefacts (two- and three-dimensional) with aesthetic and functional purposes inspired by the Egyptian artistic heritage, especially (Islamic and popular art).

3- The application is carried out on a sample of first-year students at the Faculty of Art Education, Helwan University, batch 2020/2021, and it consists of (50) students in (two divisions), the number of each division being (25) students.

4- The fabric material is relied upon (as a basic material) and other appropriate auxiliary materials such as (woven strips - colored cotton threads - gold metal threads and wires - beads - cloves).

5- Using some medium-sized tables and chairs for artistic formation on them, while using some spent car tires to make various (buffets), as a form of recycling and economics of implementation.

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