

# Formative Relations Inspired by the Cocoon to Create an Artistic Craft in View of Sustainable Development

## An art exhibition (scenery research) entitled "Cocoon Identity Transformation"

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### Abstract:

The study aimed to reveal formative visions with philosophical thought that relies in its methodology on drawing inspiration from the cocoon, to create a craft from in the view of sustainable development as a view gallery that employs palm tree fibers as a sustainable raw material according to Egypt's vision 2030 with an experimental approach to revive and develop a craft from the heritage that is inspired from one body to another with biological in systems Biological for a life cycle based on the stage of weaving the cocoon and then dormancy within it. Moulting, the stage of exit and emergence, has four axesThe first axis is technical and plastic treatments with Arjun fibers. The second axis is serial Handicrafts in a family. The third axis is two-dimensional Handicrafts. The fourth axis is three-dimensional Handicrafts. The exhibition produced (8) family Handicrafts and (15) individual Handicrafts based on the retinal and texture formation in the 3D space with a descriptive and analytical approach to achieve the concepts of formation, growth, transparency, fluid space, reproduction, emanation, moiré, realization of internal and external space, and abstraction from the mass of the form to achieve movement, dynamism and overlay of all kinds ( Imaginary, real, macro, partial) to analyze the visual vision of the cocoon and the identity of transformation with linear relations and aesthetic values, resulting from plastic relations and tactile manifestations. We achieve formative relations that support the teaching of the Handicrafts course in the light of sustainable development.

### Keywords:

Plastic Vision ,Cocoon ,Handicraft ,Sustainable Development

### Introduction:

Smart green projects within the National Initiative for Developmental Projects related to women, traditional crafts, climate change, and sustainability are among the researcher's priorities to realize some of her ideas, as she presents plastic visions using arjun fibers, inspired by formations of cocoon transformation, "a contribution to sustainable development through the safe disposal of palm waste and exploitation of environmental materials." (Hosni Muhammad 2011, 7) In order to preserve a traditional craft, environmental crafts and folk arts have a role, just as "the history of environmental crafts of any people is part of the social and cultural history of that people. In environmental crafts, the utilitarian function is mixed with the religious function, and inherited customs, traditions, and values" (Rushdie Salwa 1999, 442) Nahid Suleiman's study (Shaker Nahid 1995, 33) aimed to study and develop the wicker craft,

wicker dishes, and methods of shaping palm fronds. Asma Muhammad Nabil's study (Ihsan Asma 2021, 151) indicated that traditional crafts are important for the development of national income and cultural heritage in its various forms as one of The pillars of sustainable development in its economic, social, and cultural aspects, and this is what was emphasized by the decisions of UNESCO, and Nirman's study (Shahin Nariman 1986, 23) also aimed to focus on establishing craft centers based on palm raw materials, and through the Art Education Department's future research plan and what it contained. From the needs of developing raw materials technology and reformulating them with innovative methods - a scientific and practical initiative was launched through field visits to masters of the craft to recycle palm waste and discover its technical secrets to invest it aesthetically and expressively in the artistic works decisions (Figure 1: 4) in accordance with the researcher's idea of implementing the exhibition's artifacts.



**Figure (1: 4) The university's initiative to employ palm waste in Aswan Governorate in technical works decisions**

Experimentation with the material has led to the achievement of weaving the arjun fibers with varying thicknesses, less thick in the fibers - which enables them, after getting wet, to be easily braided with red copper wire with mesh stitches, their surface and tactile appearance differing. "Every technique has a meaning, artistic features, and plastic, aesthetic, and expressive values in order to achieve it" (Shahin Mona 2005, 73), and I used the threads of Arjoun fibers as a formative starting point for building formative relationships to contribute to preserving the sustainability of the legacy of Develop Craft techniques. The idea of the research was based on the source of intellectual and formal inspiration (the cocoon) by addressing the concept of vision and visual culture of formation to contemplate the creation of God Almighty so that the mind can work. The artist realizes the components of nature around him, and discovers linear and tactile relationships that help him formulate compositional relationships, which are an introduction to the artistic vision with distinctive characteristics of each individual object, such as color, shape, and the lines that make it up that express the stages of transformation in the cocoon. "The process of hatching butterfly eggs begins and the small caterpillars emerge." Then puberty is one of the stages of complete transformation of the larvae, which is suspended under a branch hidden in the leaves, or under the ground. Then it grows inside the cocoon, revealing long legs, antennae, and eyes. Then the nesting stage, where the fully-grown larvae climb onto the branches and begin to secrete silk to spin cocoons." Amala, R G Padmalatha<sup>1</sup>, C. and Ranjith Singh, A. J. A. (2011). 3-4 days without interruption in the form of 5-6 layers of one continuous thread. "Then the caterpillar inside the cocoon turns into a pupa through the formal development of a butterfly that emerges tearing the cocoon, then in the spring it begins to fix its eggs on a level surface by secreting the silk thread to begin the life cycle again" (Silkworm -2019) Figure No. (5: 8)



Figure (5: 8): Models of the cocoon and the stages of transformation, quoted from: C. Dobell, “Antony van Leeuwenhoek and his “Little Animals”,”. Dover Edition 1960, p. 200ff. and p.333 'Leeuwenhoek's Micrometry

**Research problem:** The life cycle of the butterfly and the identity of transformation through states of formal development from weaving the cocoon and dormancy inside it, then splitting and moulting to emerge, then repeating its life cycle between a larva and an egg, a worm and a butterfly, stages that sparked the researcher’s thought to draw inspiration from them for plastic visions of sequential artistic artifacts in the stages of transformation or individual ones that express their behaviors. Based on the dynamics of movement, integration, and blocs to present formative formulations with different visions, and in light of the above, **the research problem is determined in the following question:**

- What is the possibility of creating artistic crafts using arjun fibers to achieve plastic visions inspired by the cocoon in light of the sustainable development goals?

### Research Objective

1- Using palm tree fibers to create an artistic work inspired by the cocoon in light of the sustainable development goals.

Search hypothesis:

- Palm arjun fibers can be used to create an artistic work inspired by the cocoon in light of the sustainable development goals.

### Research Importance :

- Shedding light on palm waste, such as palm arjoun fibers, as a source of shaping in the field of artistic works.

- Using arjun palm fibers in artistic works as an economical environmental material that supports the idea of sustainable development.

### Search Terms:

Views: “The quality of what is visible or what the eye can easily see.” Al-Waseet Dictionary.

- Plastic vision: It is the angle from which the plastic artist looks at life, which determines his point of view on the things he sees and feels, and it is the process of transforming the sensory impressions he receives from the outside world into other aesthetic data that lead to a visual image” (Abdel Hamid Shaker 1997, 25)

The Cocoon: “A protective membrane made of fine threads woven by some insect larvae, such as the silkworm, for shelter during the pupa stage and until it turns into a full-fledged insect” (Hassan Adel et al. 2011, 405)

Handicraft: “Artworks as a public domain have their distinctive features as a language of formation. It is one of the fields of art practice, and through it the individual has opportunities to express in one of two forms” (Al-Basiouni Mahmoud 1983, 21)

The first: creating works that have utilitarian functions, in addition to their artistic value, using the principles of design.

The second: creating objects with a purely aesthetic purpose, including three-dimensional three-dimensional ones and two-dimensional flat ones” (Hassan Suleiman 1982, 73). Artistic works are a field for artistic expression with different resources, and they depend on the exploitation of raw materials, so he reshapes them, combines them, adds to them, or deletes from them. Using various experiences, information, and skills to adapt these materials to suit his personality” (Dewey John 1976, 129).

Sustainable Development (Muschet Douglas 1997, 34) Sustainable Development: A development approach that seeks to achieve a balance between different needs, in exchange for awareness of the environmental, social and economic determinants that we face in society, which uses natural resources without allowing them to be depleted or destroyed partially or completely.

### **-Research Results:**

- 1- Plastic methods were approached through experimental processes to obtain a more accurate thickness of the fibers and their strands.
- 2- It was possible to present artistic artifacts with a plastic vision inspired by the cocoon in light of the sustainable development goals that were achieved by forming the arjun fiber material.
- 3- Formative visions were revealed through a formative thought that relies in its methodology on formal development inspired by the cocoon.
- 4- Arjun palm fibers were used using various techniques, achieving compositional relationships and new plastic formulations inspired by the cocoon.

### **Research Recommendations:**

- 1- Adding palm craft products to the “Ayad Misr” platform for electronic marketing in accordance with Egypt’s Vision 2030 and sustainable development through initiatives to empower local communities and support community groups and invest in them to establish emerging companies (small emerging projects - business incubators) with sustainable raw materials from palm trees in Aswan Governorate.
- 2- Developing a plan to improve the course by adding materials and plastic methods for recycling and clean energy through conscious consumption to create environmentally conscious artistic artifacts.
- 3- Establishing the Palm Center and the Village of Crafts and Traditional Folk Arts in Aswan to preserve crafts from extinction and enlighten craftsmen and youth on how to start small and micro projects that rely on sustainable materials in accordance with Egypt’s Vision 2030.
- 4- Exploiting human potential and raw materials in training craftsmen and graduates of specialized and non-specialized colleges in handicraft and heritage products in their community surroundings under the slogan (University in the Service of Community) in order to achieve

positive and effective participation from the Ministry of Higher Education, Scientific Research and Services Development.

5- Including Ayyaf Arjoun Al-Nakhil in teaching the course on artistic works as a sustainable material in Aswan Governorate.

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