



## **Seventh part**

### **Research title**

**The aesthetic dimensions of the painted fabric as  
an introduction to enrich the textile pendants  
For students of qualitative education**

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## **The aesthetic dimensions of the painted fabric as an introduction to enriching the textile suspension for quality education students**

### **Introduction:**

Heritage is an essential source of inspiration and sources of improving educational performance by addressing some elements of this heritage and revealing the aesthetic elements that contribute to the development of the creative process, and Egypt is one of the countries that enjoy a rich heritage full of artistic and aesthetic potential, starting from the ancient Egyptian civilization to the present day.

The craft of weaving and handmade kilims is one of the oldest crafts handed down to children from grandparents and has witnessed many developments over time and through it the heritage of nations, an industry rooted in history, as it requires a lot of precision and patience, as evidenced by archeology and international museums whose monuments bear images and models of these industries.

Art education, in its contemporary concept, aims to link the learner's present with the past of his ancestors, represented in the heritage they left behind, and that this not only develops the learner's abilities based on his absorption of the artistic values contained in those works to add to his artistic balance, but also to realize the reality of the level reached by the ancestors in the arts, and there is no doubt that the study of the Egyptian artistic heritage through the ages preserves the civilizational heritage and makes it a base and starting point for growth, along with what the world offers from contemporary artistic trends, with the elements of building a distinctive national civilizational personality.

The field of teaching handmade weaving needs to put forward new and diverse experimental ideas that address the aesthetic and social dimensions of the art of handmade weaving, and add a new formulation that carries artistic values that have distinct decorative and tactile effects in addition to traditional techniques and benefit from the study of heritage to create textiles that carry the characteristic of originality and contemporary with a vision that adds an artistic and Formative concept of textile work through techniques, performance and distribution in a contemporary artistic form, and a new vision that takes weaving from

craft to unique and distinctive artistic performance.

### **Research Problem:**

Teaching the handmade weaving course is one of the artistic skills that help students to recognize the methods and techniques of weaving and its different Formative development through the ages, and provide an opportunity to learn about the aesthetic and philosophical dimensions of the textile heritage to put forward new experimental ideas for art education students.

Hence, the research issue was born, which seeks to teach the art of weaving in new formulas that carry within them the aesthetic dimensions of the painted textile to enrich the textile commentary for art education students .

### **The research question is:**

How to utilize the aesthetic dimensions of painted textiles to enrich the textile hanging for quality education students?

### **Importance of the research:**

#### **The importance of the current research lies in the following:**

1- Proposing new and diverse experimental ideas that address the aesthetic dimensions of the painted fabric to enrich the textile hanging for art education students.

2- Supporting art education students' sense of the artistic value of the painted fabric and developing their creative thinking.

3- Linking the student's present with his ancestors' past to create textiles that carry the characteristic of originality and contemporaneity.

### **Research objectives:**

#### **The objectives of the current research are as follows:**

1- Utilizing the aesthetic dimensions of painted textiles to enrich the textile commentary of art education students.

2- Supporting the skill and technical aspects of art education students in the field of painted textiles.

3- Recognizing the aesthetic values of painted textile pendants of unity, balance, rhythm and proportion for each of the design elements.

### **Limitations of the research:**

#### **The limits of the current research include the following:**

- 1- Human sample:
  - 45 students from the Department of Art Education - Faculty of Quality Education - Fayoum University.
- 2- Duration:
  - The experiment was carried out in the second semester for two and a half months, with one interview per week for 3 hours per meeting.
- 3- Place:
  - Textile teaching hall at the Faculty of Quality Education - Fayoum University.
  - Multicolored synthetic wool yarns and wooden flats in the form of a square and a rectangle.
- 4- Textile compositions and techniques:
  - Simple plain weaving 1/1, 2/2.
  - Goblan.
  - Inverted sumac.

### **Research methodology:**

This research follows the descriptive and analytical method in its theoretical framework through the following:

#### **The first axis:**

- 1- The emergence and history of painted textiles:
- 2- The aesthetic philosophy of designing and building textile pendants.
- 3- The educational objectives of studying the aesthetic dimensions of the painted fabric.
- 4- Textile techniques used in the implementation of the pendants subject of the research.

#### **The second axis:**

Practical framework:

The researcher taught a teaching unit entitled "Aesthetic Dimensions of Painted Textiles as an Introduction to the Enrichment of Textile Pendants", and the number of lessons of the unit was five consecutive lessons, each lesson lasted for 6 hours.

Through the researcher's teaching of the handmade textiles course, she conducted an applied experiment on a sample of first-year students at the Faculty of Qualitative Education - Fayoum University, the application included two stages, the first of which was to familiarize students with

simple textile techniques and methods such as plain 1/1 fabric and its derivatives, the method of non-stretch wefts, and the sumac method of its various types.

### **Materials and tools used:**

The experiment was carried out on MDF wooden planks in the form of square 28× 28, rectangle 38× 24, and a variety of synthetic wool yarns in multiple colors.

### **Research results:**

- 1- Developing the technical and skill aspects of art education students in the field of painted weaving.
- 2- Paying attention to the heritage and cultural values in the various fields of handicrafts, especially handmade textiles, and developing them among students. Deleted because it is not a result of research
- 3- Finding formative solutions to implement textile pendants in a style characterized by originality and contemporaneity.
- 4- The study clarified the possibility of utilizing the artistic heritage of painted textiles and enriching the Formative and technical aspect of the textile pendants.
- 5- Offering students new alternatives to traditional looms that can be relied upon to create various textile pendants such as wooden flats, which enriches the learning process.

### **Research recommendations:**

- 1- Encouraging the artistic aspects and developing the creative abilities that lie in the conscience of students and emphasizing this by organizing special exhibitions for students to encourage them to produce.
- 2- Developing the method of teaching applied courses and utilizing them in the development of handicrafts in Egypt.
- 3- Paying attention to the varied use of techniques and textile structures, and utilizing them to create innovative textiles.
- 4- Conducting more experimental practices and providing the opportunity to create new variables in the field of handmade textiles.
- 5- Interest in studying the artistic heritage of weaving through different eras, and utilizing it to create textiles that are characterized by originality

and contemporaneity.

## Samples of artworks

