The Formal Rhythm of Textile Compositions as a Creative Impulse to Design Textile Jewelry

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Abstract:

Numerous textile works reveal the artist's ability and conscious ingenuity in handling raw materials and controlling them to serve his ideas and his revolution against the familiar formal traditions of textile work, which has become unconstrained by limits and dimensions, as the artist surprised us with methods and formulations that were not in circulation before and multiple patterns of formation and implementation. By following up on the modern textile works, we find that they developed a tangible development that included the intellectual, artistic and technical aspects, and this was a natural result of the emergence of modern artistic trends that contributed to changing the aesthetic and plastic concepts of artistic work in general and flat tissue in particular. The appearance of the textile flat has taken a great aspect of importance by addressing space as a formative element, the multiplicity of textural surfaces, the diversity of tactile effects, shaping using decorative hand methods and techniques. Today, we see the textile flat has transformed a fundamental and fundamental transformation in terms of shape and design, the diversity of materials, the multiplicity of techniques and plastic and performance methods. The research problem revolves around the following questions: To what extent can marine organisms be used to inspire new and innovative design formulas? To what extent can these formulas be employed aesthetically in building textile jewelry that achieves the utilitarian side? To what extent can pre-woven textile pieces be used to enrich the artistic and functional values of jewelry? To reach the goal of the research in discovering new formulations of handwoven textiles through Contemplation of marine organisms in realizing the functional aspect of pre-woven textile pieces in the production of ornaments of utilitarian and aesthetic value and liberating textile material from the traditional methods of the weaving form. Where the research is concerned with finding new intellectual visions for the production of textile artworks that benefit the material and aesthetic, and emphasize the importance of marine nature to reach innovative designs that enrich textile jewelry in terms of distance from stereotypes in making use of textile structures in terms of function and beauty, and from the research hypotheses that the resulting effects About marine creatures can be A starting point for inspiring new and innovative design formulas to enrich textile jewelry. The possibility of using pre-woven textile pieces and other raw materials can add new aesthetic dimensions that enrich textile jewelry in the field of research. The research follows the descriptive, analytical and experimental approach. From its traditional framework and its limits of use as aesthetic pendants decorating the walls to innovative textile surfaces in which the plastic and aesthetic values vary, so he proceeded to perform some artistic and plastic treatments on the work surface, such as: Textile synthesis, Direct expression by strings, Using new, unfamiliar materials, The suggestion of the third dimension and anthropomorphism, Realization of space as a plastic and aesthetic value, The use of plastic media, The use of new technical and plastic methods, Achieving multiple levels of histology, The suggestion of a delusional movement

The researcher has reached a set of results, the most important of which are:
1. Finding important and new entrances to achieve the functional suitability of textile jewelry while enriching its artistic and aesthetic value.
2. The possibility of using pre-woven textile pieces with various techniques and employing them in the production of textile jewelry that meets the needs of modern women.
3. Marine organisms as part of nature are an important and fertile source that can be analyzed design and used in the work of innovative and innovative textile jewelry.
4. The possibility of applying new practices to achieve functional suitability for textile jewelry.

The researcher also recommends the following:
1. Mixing the different technical fields, not separating them, and investing in the integrative vision of artistic works.
2. The necessity to pay attention to everything new and innovative and to strive for change and development.
3. Directing attention to developing small productive projects in order to meet the challenges of the labor market.
4. Studying and analyzing the formal, aesthetic and design relationships of nature to develop new experimental methods for building textile jewelry.

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Weaving Ornaments, Formal Rhythm, Design Creativity