

Employing some traditional craft techniques as an Approach to enrich the structural and technical systems of the artistic work

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Abstract

The current research aims to shed light on traditional crafts, structural and technical systems, and make historical approaches to the material heritage represented in craft production, and what these crafts wove from structural engineering and technical systems in the structure of the craftsmanship that has prevailed for long periods that formed a material culture associated with the philosophy of life, and we must take advantage of From these synthetic and technical systems and reformulating them to produce artistic works that keep pace with the requirements of the times as a step towards presenting a new vision to preserve our artistic and technical heritage, and finding experimental approaches by integrating some of the selected inherited techniques to reach expressive and plastic formulations, in the light of constructivist philosophy. The most important results are that the combination of some techniques contributed to finding new experimental methods and practices and finding a contemporary plastic vision for the artistic work.

Keywords: Structural, technical, traditional crafts, handicrafts, artistic work.

INTRODUCTION

Traditional crafts have been linked to a set of structural and technical systems throughout the ages that were used in the structure of the craftsman, thus a wide range of traditional crafts have emerged that serve to meet the people's needs of daily commodities, and among these crafts are "crafts based on palm ores, stained glass, inlays with shells, porcelain and pottery, Leather, wood carving, weaving, tents and arabesques, and copper roads" and other crafts that arose from the womb of the need of societies, becoming an integral part of their visual culture and a vital part of our artistic heritage, it must be preserved in light of technological development and changing trends that The world is witnessing it, by reformulating it with artistic and plastic visions commensurate with the data of the times.

Per craft has its own craft, structural and technical systems that require experience and depth of knowledge in the field. Technique is related to the craft that makes work ready for use after installation and trimming operations. Technique appeared as a practice for the production of tools to help humans adapt to nature. (Abdul-Amir & Muslim, 2018) The craftsman has formed intellectual and artistic creativity for us since ancient times, controlling the material, adapting it as he likes, and following technical methods that are still inherited and derived from the depth of history, so it is necessary to re-read them and employ them through the channels of inspiration, drawing on the artist's own experiences.

Perhaps one of the main objectives of art education and the field of artistic works, in particular, is to preserve heritage, as an important part of the material component of identity, The Arab world is characterized by the

diversity of traditional industries, where there are dozens of handicrafts that have been inherited for generations, bearing with them the genetic imprint of creativity, beauty, accuracy, and perfection. A field concerned with the study of materials as an expressive medium, and endeavor to provide plastic visions in dealing with materials and drawing inspiration from heritage elements, by taking the entrances of experimentation to embody ideas and crystallize meanings, the new plastic associations and the newly developed relationships are combined in the structure of the artistic work.

Handicrafts are a field that is compatible with the philosophy of modern currents of plastic art such as the constructivism and the art of assembly, which are concerned with the essence of construction and the architectural character of the elements. The value of the artifact, and since there are raw material and experimental approaches, there must be a technique that is a starting point for finding formative relationships that support the aesthetic dimensions of the artistic work.

One of the most important supports that support the legality of the current research is what is advocated by many institutions concerned with preserving and drawing inspiration from heritage in a contemporary context and finding a vision for the development of technical and technical standards while maintaining originality and integration between the “original and what is contemporary”. Reaching the experimentation and operation of raw materials, opened the way for the use and development of techniques that glorified the role of raw materials and adapted them following the philosophy of the era. Therefore, the research seeks to study the following axes to benefit from the Structural and technical systems of some heritage crafts as an entrance to enrich the artistic works: (The first axis: Heritage and Artistic Works, traditional crafts and art, the philosophy of the constructive direction of materials and technique). (The second axis is the technique and formation systems for a selection of traditional crafts). (The researcher’s subjective experience is based on the combination of

techniques of some crafts to find new structural and technical systems in the artwork). Therefore, the research problem lies in the following question: How to benefit from the application and integration of some of the techniques of heritage crafts according to the philosophy of the constructivist tendency to develop and enrich the structural and technical systems of the artistic work.

Research aims:

- The research aims to find technical approaches and a contemporary plastic vision for the artistic work through the application and integration of some traditional craft techniques in the light of the philosophy of the constructivism.

- Enriching the structural and technical systems and the expressive aspect of the artistic work.

Research hypotheses: the researcher assumes

- Employing and integrating some of the techniques used for traditional crafts contribute to enriching the structural systems and constructivism of the artistic work..

- The combination of some craft techniques helps the artist to find experimental approaches and contemporary plastic visions for the artwork.

Research importance:

- Preserving the technical systems used in traditional crafts in light of life changes and the factors of material progress.

- Attention to employing the techniques of manual formation of traditional crafts and presenting them with a contemporary artistic vision consistent with the philosophy of construction.

- Finding new experimental approaches to the artifact and discovering plastic and artistic formulations that fit the requirements of the times.

Research limits:

- The current research is limited to the meeting highlighting the technical systems used in the

following traditional crafts "woodcraft - hand weaving - copper industry".

- Employing and integrating the selected techniques in synthetic systems and innovative artistic and plastic visions bearing the philosophy of constructivism.
- Production of stereoscopic artistic work using wood material - copper, copper wire - threads)

Research Methodology:

The researcher follows the descriptive-analytical method and the experimental method in conducting research applications through two frameworks.

First, the theoretical framework:

- Heritage and Artistic Works.
- Traditional crafts and art.
- Techniques and formation systems for a selection of traditional crafts.

Second: the application framework:

- Experimental practices based on employing a selection of traditional craft techniques in light of the constructivist philosophy for the production of Artistic Works.
- Technical methods and plastic and technical treatments used in the structure of artistic works.
- Artwork theorizing.

Search terms:

Structural systems: "The method in which a number of elements and vocabulary are organized in relationships that serve each other, as they appear in a total unity" (Shawki, 1998).

Procedural definition: structural engineering requires the practitioner to perform mental operations and plastic and technical practices to organize the relationships in the structure of the artistic work as imposed by the nature of the material used.

As the researcher can define it: it is the study of the relationships that link the elements of the technical composition that the craftsman is accustomed to in daily production in the structure of the artistic work.

Technique: a method specialized in art, a profession, or a craft (Dictionary, 2022).

Procedural definition: It is the structural methods and systems followed the correct industrial assets, the skills and processes acquired for operating raw materials to produce artistic work, and the resulting expressive effect.

Heritage crafts: They are industries that use manual skills to produce high-quality handicraft goods that are not subject to codified standards and deal directly with the local environment. (Kamal, 2006).

Handicraft: an artistic product that is practically produced and useful in life, while preserving its aesthetic and functional value. (Abdul Rasoul, n. d.)

Procedural definition: a work of art based on employing and integrating a group of techniques, using different raw materials, and creating a kind of familiarity between them, so that they coexist and fit in a holistic picture, using experimentation approaches in proportion to the plastic capabilities of the material, achieving aesthetic values and reflecting the artist's vision.

Theoretical framework:

Heritage and Artistic Works:

Heritage is all that is transmitted from customs, traditions, sciences, arts, beliefs, knowledge, folk proverbs, tales, legends, games, crafts, and skills, that is, the cultural product. It is a pillar of identity and the origin of the existence of human communities. It also includes human activity and its intellectual, cultural, mental, and environmental trends, and everything that is written and recorded and has become an asset for future generations and can be translated through language, the customs

and rituals they follow, and the arts they practice. (Khalifa & Hijazi, n. d). There are many types of heritage "civilized heritage, national heritage, folk heritage" and the latter includes handicrafts, In which we touch the techniques, which began a long time ago, related to what the environment provides and what the human obtains from nature, Technique supports artistic achievement and a means of formation and formulation.

artistic works have a close relationship with heritage and handicraft industries because they are based on expression with raw materials that are the first mediator in building the craftsman, and heritage is the first source of inspiration, Accordingly, the field of interest of artistic works is focused primarily on studying the technical methods and synthetic systems used to operate these materials and understand their aesthetic data, and work on developing them or finding a vision and innovative design formulations for this legacy to preserve it, especially since some have been imagining the busy artist as a type of craft. , because in the past it was associated with handicrafts that included many crafts with an applied aspect such as weaving, pottery, engraving on wood, and other crafts.

The field of handicrafts depends on experimentation in raw materials to overcome stereotypes in artistic work according to a vision based on analysis and installation called experience that was not acquired in a vacuum but was preceded by many experimental processes. A thought that reveals transformation systems to achieve new concepts every time (Ali & Ali). Therefore, we emphasize here the abolition of the idea of craftsmanship or craftsmanship, because the field of handicrafts is not a manufacturing or production process, but rather a form of self-innovation for artistic works, It is also a field that endeavor to achieve the cultural interdependence of society by drawing inspiration from this literal heritage and reproducing it with relationships, synthetic systems, and new applied perceptions, Moreover, And linking the artist to his environment, which generates a close link

between the ancestral heritage and the work to develop it.

Traditional crafts and art:

"Human history was known after reading the traces of different civilizations, through the physical form of the environmental materials surrounding the human being, whether these monuments were architecture, manuscripts, tools, and other traces of human life, all of which reflect styles that are part of a culture that touches productive peoples of those civilizations, and they have artistic methods. Characterizes a specific period" (Mahran, 2009). Traditional crafts are a profession that requires applied experience and skilled work to produce functional goods that are subject to awareness and guidance and depends on three pillars, namely "material experience, material culture, and craft culture", while art requires artistic ability, and imagination and skill. There is a close relationship between heritage crafts that were formed through the accumulation of experiences that Man passed through it, and it gave him the privacy that distinguishes him from others, and the art that gave it flexibility, renewal, and continuity.

Art has played a became role in reshaping this legacy with a contemporary vision that fits the requirements of the era by showing its aesthetic and value, and the works of the analytical mind discern the parts of the thing through depth and scrutiny to reveal it and rid it of complexity and conflict. Then comes the role of the synthetic mind, which is the philosophical mind that tends to unify and organize the elements and find logical links, art is what is reformulated in a new way, and this is what the constructivist trend that made art adopted. A construction process based on technology and skill in assembling the elements in a structural formula that carries different meanings. (Al-Bassiouni, 1978).

Philosophy of the constructivist direction and Technique:

At the beginning of the twentieth century, the machine appeared and Technique had an active role that led to the emergence of many artistic currents that rejected static values,

among them the constructivist trend. Its pioneer is (Vladimir tatlin), who used the sculptural space. The material also has philosophical dimensions that lie behind access to expressive values in artistic work. Constructivism was concerned with research, experimentation, material and its characteristics to reach a distinct building by paying attention to the structural and plastic foundations according to a system and a body that achieves meaning. By introducing some diverse performance methods such as deletion and addition, and the four entrances to experimentation identified by Stephen Pan.

So, the principles on which the constructivism is based are -

- 1- Transformation
- 2- Geometric shapes are one of the starting points for expression.
- 3- Space and its relationship to mass.
- 4- Movement

Therefore, the researcher believes that there is a link between the philosophy of the constructivist trend and the field of artistic works, both of which seek to deal with the material using technical methods and aesthetic standards, and seek to find plastic solutions, design formulations, and a tight structure for artistic work.

Techniques and formation systems for a selection of traditional crafts:

Technique includes all acquired capabilities and processes that affect the implementation of artistic work and the formative, expressive, creative, aesthetic, and functional values it contains. (Sabra.2007). It is related to the synthesis processes, so acquiring the skill of using tools to operate the material is important because of its connection with Technique and its diversity, and the aspects of experimentation and thinking. It is appropriate to convey through him what he wants to say about the experience he wants to convey, and if he stumbles upon that, he must devise a system for it, and the recipient must be aware that there are many ways to convey the summary of the

artist's experience to him" (Nobler, 1987, pg. 60). Technique is one of the most important elements of artistic production (raw material - subject - expression). It is the gateway to practical applications in various fields related to the intellectual construction and the conscious presence of the artist who always strives for functional creativity and satisfy his desires. Each craft has its techniques and methods of operation for the material used, including the following: -

Woodcraft:

Since the dawn of history, man has used wood in the manufacture of his tools, which represents one of the distinctive features of the world heritage. The craftsmen used various types of wood to reflect his aesthetic vision. He left us with many experiences in which the craftsmen adhered to the customs and traditions of his community as well as individual and collective taste. (Herodotus, 1987). Wood is a basic material for many creative people as it is a medium of expression, and there are many examples from Middle Eastern countries that were elaborately crafted for decorative or religious purposes (Anapur, 2017). Figure (1)



Figure (1) *Carving on wood from the Fatimid era*

<https://cutt.us/GBLja>

There were many technical methods and decorative treatments for wood surfaces with the multiplicity of the purpose of the craft product, so the woodcraft was divided into many types, which are "drilling on wood, assembling fillings, wood grafting, and the craft of forming Arab lathe units, which in turn is divided into two types of municipal lathes"

and the second is known as precision lathe Which includes many decorative combinations, and finally the craft of forming and making musical instruments and it is called cosmetic formation. Today, following the geopolitical and cultural changes from the second half of the 20th century and beyond, negative cultural implications of wood used in the art are part of the history, and woodcarving and woodworking are equally respected, valued, and practiced artistic techniques as any other. The fascination with wood and its quality seems to remain high, while artists continue to carve it into amazing art objects. (Anapur, 2017).

What concerns us in our current research from the formation of wood, we will address it as follows: -

Wood engraving:

It is one of the oldest arts used by man since ancient times. "It is craftsmanship carried out by skilled hands to shape the surface of wood into masterpieces that use the methods and techniques inherited through generations, The craft of wood carving is considered one of the oldest crafts throughout history, and it took a distinguished place among the craft arts because of its association with the industry in the field of carpentry, and reached a great degree of Proficiency in forming decorations Figure (2,3,4), following a group of techniques, including bas-relief drilling, prominent drilling, "hollow" penetrating drilling, and vertical sinking (Ali, 2002).



Figure (2) A wooden frieze from the Tulunid era, decorated with the shapes of birds facing each other

In oblique engraving, Museum of Islamic Art in Cairo, <https://cutt.us/mUPJ2>



Figure (3) Panel, early 9th century, From Iraq, probably Baghdad. Found Iraq, Takrit, Wood (teak); carved, H. 29 1/2 in. (74.9 cm), Wood, The carved vine leaves, scrolls, border designs, and other details of this panel are typical of early Islamic woodcarving, <https://cutt.us/8gvYN>

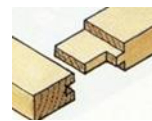


Figure (4) Salé Abu al-Hasan Madrasa Marinid Madrasa ornamented façade with fined carved wood

(Rabat-Salé-Kénitra, Morocco, Maghreb). With floral patterns ornament, <https://cutt.us/8gvYN>.

Some Links interleave Wood:

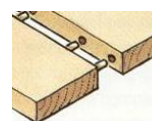
It is known as the process of joining and assembling wooden pieces to form one body, and there are many welds and wooden interlocks, including the following:-



Click and impermeable tongue



False tongue link



thruster connection

Figure (5) <https://cutt.us/mFowf>

Woodturning:

Woodturning is the craft of using a wood lathe with hand-held tools to cut a shape that is symmetrical around the axis of rotation, the wood lathe is a simple mechanism that can generate a variety of forms. (Baylor, 2020) The history of turning wood can be traced back many thousands of years, the earliest machines operated based on the timber stock being

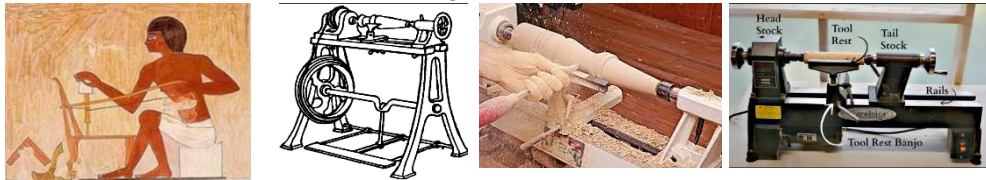


Figure (6)

<https://cutt.us/gcKqD>

<https://cutt.us/2imsB>

Evolution of wooden lathes

Turned wooden items have been of major importance to the development of humankind from the production of simple domestic utensils. (Baylor, 2020).

The handcraft of weaving (Al Sadu):

One of the heritage industries that are almost disappearing, and it is a weaving of hand-spun threads, whether of wool or cotton, and it consists of vertical threads of equal length known as warp and the other transverse called weft.



Figure (7). A model of Sadu fabric in Saudi Arabia

<https://cutt.us/SkxI3>

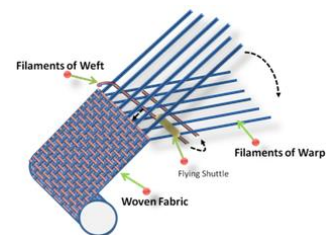
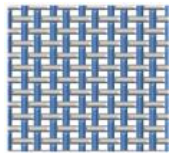
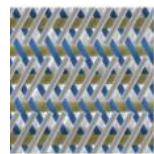


Figure (8). *Basic scheme of the production process for woven textiles: The filaments of the warp are opened, while the ones constituting the weft are driven orthogonally in the two opposite directions.* <https://cutt.us/5hQQM>

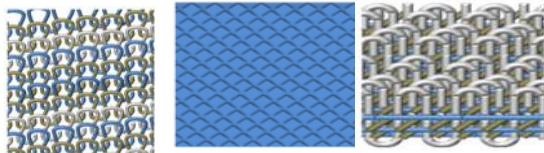
"four main categories of textile constructions can be recognized (as seen in Figures): Figure (9) woven, made by weaving two sets of filaments (warp and weft) by the orthogonal interlacement, continuously arranged at 0° and 90° ; Figure (10) knitted fabrics, created by intermeshing loops and segments of fibers with different orientation; Figure (11) braided fabrics, in which the fibers are placed in the bias direction; and Figure (12) non-woven, in which the fibers are randomly oriented in the structure in a discontinuous way". (Patti, Cicala & Acierno, 2012 Feb 09).



Figure(9)



Figure(10)



Figure(11)

Figure (12)

We will highlight one of them, which is Plain weave.

Plain weave:

It is the simplest interlock between warp and weft yarns and features a homogeneous surface, it is made by passing each filling yarn over and under each warp yarn, with each row alternating, producing a high number of intersections. Different manifestations of it can also be obtained through the influence of the types of yarns in terms of quality or thickness, the length of the fabric, the colors of the yarns. (Encyclopedia Britannica)

Copper craft:

Copper was used by even the oldest civilizations on record, dating back over 10,000 years. In the earliest cases, the copper items were mined and pounded, hand-worked into shape; by 500BCE, there is evidence of smelting (artclayworld). Since the discovery of metals, man has sought to use them in his daily life to achieve his goals and demands, so he knew their distinctive properties, ductility, ductility, and resistance to bending and torsion, ability to casting and welding, it is one of the inherited professions, and it is still practiced until the present day. (Ali, 2012). Figure (13, 14) Copper metallurgy developed historically at different rates and for different purposes across the globe, the ancient Greeks and Romans began using lumps of copper as currency (artclayworld).



Figure (12)

Dalla made of brass (c. 13 AH / 19 AD)

Preserved in the Al-Qahtani collection in Taif



Figure (14)

Details of writing and decoration on the body of the dalla

It also witnessed prosperity in the beginnings of the Arab-Islamic civilization. The brass and bronze works reveal an image of metalworkers gifted with tremendous ingenuity and technical ability. (Museum of Islamic Arts, Malaysia) With the increasing demand for decorating buildings such as mosques, schools, homes, and palaces, the makers of this craft resorted to innovative methods such as engraving, drawing, gilding, coloring, inlay, interweaving, and other means and methods that were called decorative arts throughout the Islamic world. (<https://cutt.us/sqt7Z>, 2022). Therefore, “the different methods of forming minerals by pressure depend on the properties of their plasticity, that is, on the ability of the mineral to change its dimensions and shape under the influence of external forces affecting it without being damaged or destroyed, while retaining the shape it acquired after removing the external forces acting, and upon the formation of minerals. With pressure, its mechanical properties also change. Its internal structure and these formation processes are diverse and heterogeneous” (<https://cutt.us/QeirL>, 2022, March). Among the most important copper formation methods targeted by the current research are:

1. Forging: It is one of the oldest known metalworking processes, performed by smiths throughout the millennia. Traditionally, products such as hand tools, jewelry, kitchenware, hardware, and edged weapons were manufactured through forging (3DEXPERIENCE, 2022).

2. Prominent and recessed formation: Chasing / Repoussé: figure(15,16) Repousse and chasing methods of stretching and forming flat metal sheets into three-dimensional bas-relief sculpture, Repousse refers to pushing and stretching the metal outward from the back, this makes parts of the sculpture come forward when it is viewed from the front. (Adamstown, MD, 2020) figure, .Is a metalworking technique in which a malleable metal is shaped by hammering from the reverse side to create a design in low relief? Chasing or embossing is a similar technique in which the piece is hammered on the front side, sinking the metal. The two techniques are often used in conjunction. (<https://cutt.us/6Om36> ,2022, March).



Figure (15)



Figure (16)

3. Punching and unloading Technique: Shearing is the process of separating parts from a metal material, as in cutting a piece of a metal plate. Manual and mechanical scissors do this. Punching is a closed shearing process.

4. Wire forming technique: figure(17,18) It is the process of producing technical units of the metal wire using pliers with a round end and a flat end, then after completing the

formation of these units; they are connected using metal rings (Zard) to form the required artwork (Wehad, 2013).

a. Formation by plait is the process of mutually wrapping one wire around another (formation).

b. Forming by bending: in which the wire takes the form of curves.

a. Twisting: twisting the wire together alternately.

c. Fabric shaping: All techniques of weaving art can be applied, if the wire diameter does not exceed 1 mm.



Figure (17)



Figure (18)

Second: the application framework:

In view of the data that has been presented in the theoretical framework, which is considered an entry point for benefiting from the technical systems of selections for some crafts, namely the woodcraft, manual weaving, the copper craft, and the methods of manual metal formation, so the researcher conducts a set of practical experiments using different experimental approaches and put forward design visions from By integrating selected techniques and finding a plastic vision to enrich the synthetic and technical systems in the structure of the artistic work in the light of the philosophy of the constructivist trend, with the works of plastic thought, which is the path taken by the researcher to a link between the

ancient technical systems and the contemporary plastic vision, using some technical and plastic treatments and industry methods that are related in turn. In the field of technical art work.

There were many artistic trends in the modern era, and the intellectual and plastic premises varied from the idea of the implementation to the implementation of the idea, so the design thought varied. Cubism, surrealism, and art include plastic arts, expressive arts, and applied arts.

the field of artistic works is one of the fields of arts that are concerned with technology and accepts various materials and synthesis between them, including achieving concepts, ideas, and expressive and plastic values. With the maturity and awareness of the artist, the busy works are transformed into conceptual artwork, through the multiplicity of materials and the employment of their properties within the circle of technical and aesthetic action.

The researcher in the artistic work has collected three components (design, material, Technique) as well as the expressive dimension. These ingredients have put us in front of a new creative equation that calls for observation, which can be included within the constructivist school because of the philosophy it carried, and the structural foundations of applying engineering technologies and concepts, exploiting capabilities. The ultimate in multiple materials, attention to experimentation, architecture and installation of things, and what the work requires of high skill and extensive experience in dealing with raw materials using various technical, synthetic and plastic systems.

Creativity in the field of artistic works is due to the use of heritage, tangible and intangible, in new innovations in images that preserve originality, using multiple media and technical systems, so it depends on some factors, namely: -

Formation feature:

The artistic work was affected by the technical and structural systems of some

traditional crafts, so the researcher benefited from them in the structures and structural foundations, searching for the best formal organization to achieve plastic values and design cohesion, which helped in the diversity of lines and plastic characteristics of the artistic work, using different experimentation entrances and benefiting from the results of these entrances in building Works of art that highlight the plastic and expressive aspects according to the foundations of design, and through the aesthetic relations between the components of the artistic work.

Compatibility feature:

It means the extent to which the formal characteristics of the design are related to the reference familiar to the recipient using familiar figurative vocabulary and integrating them in innovative contexts and unexpected transformations. (Makaawi & others. 2021) The plastic construction of the artistic work. relied on the synthesis and amalgamation of many materials and media, including what is ready-made (wires and metal half-circles), and the synthesis of more than one technique such as drilling, weaving, and metal formation in an aesthetic formulation of an abstract form.

Following is a theorization of some artworks produced by the researcher based on the application and use of some traditional craft techniques.

Techniques and molding methods used in the production of artifacts:

Cutting: Any splitting and separating of the wood is done by hand or electric saw.

- Mortise and impermeable tongue: one of the types of wood joints is determined by the exact size of the tongue according to the diamond of the mortise.

- Dossier: It is used to connect two pieces of wood, which is a round piece of wood

Arab lathe: converting wood into circular shapes on a lathe machine according to the design to be implemented.

- Vacuum forming: His idea depends on the interrelationships between the void and the remaining parts on the surface of the vacuum, and it has its artistic advantage and plays a major role in imparting an aesthetic value to the artifact.

- The hole: is either permeable or impermeable, and it is similar to emptying and is often circular. It is used to create a void that limits the monotony of the surface and adds a spatial dimension, and sometimes it is used to add material in a certain way that gives an expressive dimension to the work.

- Sorting and drilling a false tongue: it was used to give an aesthetic dimension to the surface.

- Drilling: creating a hollow or engraving on the surface of the wood using a set of tools prepared for that.

- Methods: one of the methods of forming metals and transforming flat shapes into prominent shapes.

- Flexion and folding. It is used with metals and metal wires because of its flexibility information.

- Braiding: that is, weaving the material over one another, such as metal wire, for example.

- Weaving: in its simple sense, it consists of longitudinal threads called the warp and the other transverse threads called the weft.

The structural composition of the Artistic work relied on the circular shape of the Woodturning, the half-circles of metal and wood, the relevant wires and threads. The researcher used many plastic and technical treatments used in traditional crafts, which led to a technical richness and an expressive dimension to the Artistic work.



Artistic work (1)

Aesthetic values: Artistic work (1)

Space: The void is the source of beauty, which is a material medium in the structural formulation of the artwork, resulting in visual energy that made it an essential element in the formation of the visual movement.

Balance: The hidden equilibrium is achieved by the good and calculated distribution of the optical weights of the occupied elements.

Asymmetry also confirmed the relations of antagonism arising between mass and space to achieve energy and linear frequency, allowing us to feel the movement in the work.

Textures: Check the plastic solutions used in the processing of materials, which led to finding real tactile values through the shadows resulting from some stereoscopic vocabulary on the surface of the work piece, and through the diversity of materials used, each material has the characteristics that distinguish it from other materials



Artistic work (2)

Aesthetic values: Artistic work (2)

Unity: It resulted from achieving its requirements, including the unity of the idea, and from the repetition of some techniques and the dynamic interaction between lines in a way that makes the artwork one body.

Space: It is one of the structural parts and has an active role in achieving the expressive dimension in the artistic work.

Textures: The artist was able to find tactile values through the artistic treatments of the material such as drilling, embossing, inlaying,

and a group of different techniques that led to finding real tactile values that are evident from the shadows resulting from the multi-level surface of the work piece.

Contrast: playing antagonism to confirm the structural formulations of the artistic work. The contrast between space and mass, thin and broad lines achieved tactile contrast. It also helped achieve the value of sovereignty and dominance in the work, placing the circular element and the dominance of the contrast between tactile values.



Artistic work (3)

Aesthetic values: Artistic work (3)

Balance: The axial equilibrium was achieved due to the calculated distribution of the visual weights in the work pieces and the tactile

values that were achieved due to the technical methods used to operate the materials.

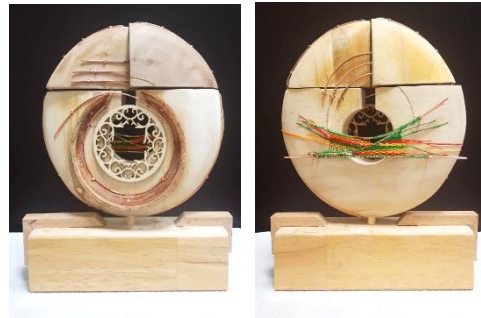
Space: Playing a prominent role in organizing the elements of the artwork and linking its parts.

Unity: Unity resulted in awareness, continuity, and dynamic unity due to the succession and continuous communication of the external lines and the parallel and perpendicular relationship between the lines that helped organize the components of the artwork. Repetition of the metal hierarchical square unit based on the stability of the units with different distances between them with the different placement of the units, which is an aesthetic starting point through which rhythm and harmony are achieved in the artistic work.

Samples of the researcher's work



Artistic work (4)



Artistic work (5)



Artistic work (6)



Artistic work (8)



Artistic work (7)

Results:

- The merging of the techniques of some crafts prompted the artist to find many plastic

solutions that worked on enriching the structural and technical systems of the Artistic work bearing an expressive and conceptual dimension.

- The artistic work. Represents an effective entity through which the heritage crafts system can be preserved in line with the changes of the era.

- There is a great convergence between the philosophy of the Artistic work preoccupation and the modern art.

- The artistic work is a work based on all the technical and plastic treatments of the raw materials that make it a sophisticated work of art.

- The Artistic work is a work of art based on the union of many technical fields with compatible technical systems in a single whole structure.

- The field of handicraft is one of the fields of thought expression that depends on experimentation in Technique and the synthesis of materials and their installation to create new plastic relations.

- The artistic work has a structure based on structural, technical and organizational foundations.

Recommendations:

- More studies on the technical systems used in traditional crafts and how to benefit from them to enrich the plastic arts.

- More studies on plastic treatments and the synthesis of raw materials to enrich the field of artistic works.

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