Teaching skills between theory and practice: Institutes of Arts and Crafts as an example

Prof. Zineb Gandouz

Design professor, specializing in interior architecture at the Higher Institute of Fine Arts - University of Sousse – Tunisia

gandouzzeineb@yahoo.fr

Summary:

Applied arts curricula provide the opportunity for learners to be able to develop and adapt their educational competencies by mastering the foundations of form creation and craftsmanship through its two branches: plastic arts and design, and sensitizing them to all forms of expression, based on perceptual practice, both audio and visual, and the acquisition of techniques that qualifies them to control the technical data to translate it into an aesthetic/functional language that enables them to express and create artistically.

Therefore, among the priorities in methodological choices, is the logical thinking of communication competence, one that is organized according to rules in which the presentation of information corresponds to its employment. Perhaps building a strategy - especially if it is to be practiced in a theoretical and practical field at the same time - is based on this construction corresponding to several components of working mechanisms, a balanced research path, and a required goal. The applied arts takes a practical, applied, and functional form in the educational process, and the logic of the educational system is to take into account the balance between the various programs.

However, given that this specialization goes beyond providing lessons to growing talent, translating creativity, and developing skills, how can we achieve and teach that remotely? The interaction between the student and the professor mainly depends on direct communication without media. How effective is indirect communication in achieving our goals?

The field of applied arts is considered a scientific and practical framework that can be relied upon in building its curricula, decisions, activities, and teaching methods. Accordingly, the educational process is based on a specific educational strategy and pedagogy that corresponds to the specializations branched from the applied arts in the Department of Arts and Crafts, whether with plastic arts or design. Applied arts tend to focus on building students' cognitive and social skills according to the capabilities of each of them while providing solutions to their technical and practical problems, those that keep pace with new trends in teaching and learning methods, media, materials, tools, and activities.

Arts and Crafts are a duo that combines art as taste and aesthetics, with craft as an activity and function. It is a specialization where the aesthetic and functional converge. its curricula draw from the learners to be able to efficiently express themselves, their thoughts, and their emotions, By adopting the functional-experimental approach, An approach that gives priority to enabling the basic aesthetic values to actively participate in situations related to individuals and the world of work, based on the learning of applied arts.

Applied arts has many specializations and activities due to its intersection and interaction with various fields, especially concerning everything visual, plastic, and creative, and with most of

DOI: 10.21608/mjaf.2020.38016.1779

the disciplines related to the creation of shapes, models and images. In addition to its expressive, creative, and cultural plastic goals and activities, the duo (Arts and Crafts) adopts functionalism based on needs, by expanding the educational and training horizons and energies of the learner in various fields of production, manufacturing, architecture, and visual communication, such as creating models, designs, graphs and technology, processing and producing images ...

Applied arts is a specialization that has an intersection and integration between the artistic, creative and cultural aspects, and the various professional and productive disciplines, and open activities that get the learner thinking through continuous interaction and articulation between applied practice and what is theoretical and cognitive, it improves and sustains the learner's skills, skills which are necessary to face the reality and requirements of life, Such as research, analysis, synthesis, experimentation, investment, innovation, initiative, and communication ...

This is why it is among the priorities in the methodological choices, and based on a well-controlled learning strategy: It is the logical thinking of a communicative competence organized according to rules in which presenting information is compatible with its employment. Perhaps building a strategy - especially if it is to be practiced in a theoretical and practical field at the same time - is based on this construction corresponding to several components of working mechanisms, a balanced research path, and a required goal. The applied arts take a practical, applied, and functional form in the educational process, and the logic of the educational system is to take into account the balance between the various programs. However, given that this specialization goes beyond providing lessons to recruiting talent, translating creativity, and developing skills, how can we collect and teach them remotely? The interaction between the student and the professor mainly depends on direct communication without intermediaries. How effective is indirect communication in achieving the goals?

The field of applied arts is considered a scientific and practical framework that can be relied upon in building its curricula, decisions, activities, and teaching methods. Accordingly, the educational process is based on a specific educational strategy and pedagogy that corresponds to the specializations branched from the applied arts in the Department of Arts and Crafts, whether with plastic arts or design. Applied arts tend to focus on building students' cognitive, social and skills according to the capabilities of each of them while providing solutions to their technical and practical problems, those that keep pace with new trends in teaching methods, learning methods, teaching media, materials, tools, and activities. The applied arts take a practical, applied, and functional form in the educational process, and the logic of the educational system is to take into account the balance between the various programs. How can distance education be honest in achieving the balance between creative theory and the production process?

The importance and objectives of the thesis:

The student is considered in continuous assimilation of sensory, theoretical, artistic, and technical knowledge to produce a material that combines aesthetics and functionality, especially in the field of space design. For the student to go through several levels that start with the stage of imagination and thinking that reveal the student's ability to visualize, build mental imaginations for certain things that need development, and is characterized by intuitive thinking, or positive guessing, and thus he can reach his thinking to the limits of physical reality.

The visualization is effective thinking and inflection out of mental images and creating new patterns for it that are useful in solving a problem, and this needs different capabilities to discover new relationships for design work and to see the solution to any problem - this technique depends on the skill of imagination - so the student must imagine what the shape of the solution looks like, and how It appears to the eye, how it can be implemented, and think about it, before beginning to solve the problem.

Then the research and investigation stage commences in which the student is trained to research, study, and investigate information that leads him to understand an issue or problem (design, technical, technical ...) and solve it to reach the stage of producing ideas, which is the stage in which the student produces more Possible number of proposed ideas (divergent thinking style) as solutions to the problem, or opinions without stopping at a certain number of ideas. As for the evaluation and improvement stage, it is the stage in which the student chooses the most appropriate solutions and suggested opinions (from the previous step) and then puts these solutions and opinions into consideration and can introduce some improvements to these solutions. Then the evaluation stage, which is in a phased manner for the steps of the work to ensure the success of each step to progress to the next step and a final evaluation of the procedural objectives of the technical work, to identify the extent of what students have acquired in terms of concepts and knowledge during problem-solving, and through these stages, the learner can find innovative solutions for his work.

Multiple stages of work summarize the educational process, which, in its presence, necessitates the presence of three elements; Professor/information/student to apply it. But is it that with the availability of this triple knowledge may be obtained? Probably! The outcome remains relative, so the availability of this triple requires "compatibility", meaning:

Involving the student in extracting the information.

 Overcoming the hierarchical relationship between the components of the learning process.

Motivating the student to transcend the given.

 Activating the role-exchange relationship.

To achieve the pedagogical approach closest to the specialization, it was necessary to consider and deal with the hierarchical trio according to appropriate strategies, methods, and techniques that take into account both parties (student and professor) and preserve the scientific material and ensure educational communication, i.e.: the content of the communication and the organization of communication between the recipient and the sender. As for how these elements are organized to give us a specific pedagogical approach, they mainly include the standard dimension of the educational system that includes the public function that the professor seeks to achieve.

The evaluation of the pedagogical process envisaged during years of teaching remains dependent on the student’s achievement of projects, works, and exercises proposed in the applied materials and what he accomplished during his first professional experience. A professional internship, which allowed me to train students in the major in Interior Architecture.

Applied Arts: The Dialectic of Application

Arts and Crafts are a duo that combines art as taste and aesthetics, with craft as verb and function. It is a specialization where the aesthetic and functional converge, its curricula draw from the learners to be able to efficiently express themselves, their thoughts, and their emotions. By adopting the functional-experimental approach. An approach that gives priority to enabling the basic aesthetic values to actively participate in situations related to individuals and the world of work, based on the learning of applied arts.

The applied arts curriculum came to provide an opportunity for learners to be able to develop and adapt their competencies, by controlling the foundations of "plastic" and "craft" through its two branches of plastic arts (art plastique) and design, and sensitizing them to all forms of expression, based on perceptual, auditory and visual practice, And acquire the techniques that qualify them to control the technical data, to translate them into an aesthetic/functional language that enables them to express and create art.
This is why it is among the priorities in the methodological choices, and based on a well-controlled learning strategy: It is the logical thinking in terms of communicative competence organized according to rules through stages or phases that continue beyond learning, given that what is taught is some of the practical life. Perhaps building a strategy - especially if it is to be practiced in a theoretical and practical field at the same time - is based on this construction corresponding to several components of working mechanisms, a balanced research path, and the desired goal. The strategy replaces the previously accomplished programming by making the professor themselves a goal that they can reach according to an elaborate scheme that takes into account four levels:
- At the level of the student.
- At the level of the professor.
- At the level of content.
- At the level of knowledge.

The areas of innovation in educational curricula in general, and in the field of plastic and design education in particular - must be directed towards seeking to remove barriers between the educational materials that make up these specializations as an urgent matter, as there is a need to change from the pattern of separate academic subjects to integration between the fields of technology and design knowledge and highlighting their unity, As this can be traced back to the following:

1. Many arts, especially plastic arts, include scientific, sports, and educational concepts and values derived from the nature of art.

2. The acquisition of the ability to construct the form and transform in artistic formation from a flat with two dimensions to a three-dimensional one (for example), which is included in some technical topics, includes studies, rules, mathematical foundations, and technical skills that can contribute together to the development of the technical capabilities of the learner, to be able to Their use and employment in actual life situations, where meanings (intangible things) in the arts are subject to codified expression in their artistic and functional form.

Moreover, many studies have recommended the necessity of directing attention to interdisciplinary and multidisciplinary studies, while setting scientific standards for art and its teaching, hence the importance of identifying how it can be used in the unit of knowledge between the different fields of science. Scientific foundations and international standards contribute to the legalization of educational processes in the field of teaching art education to be in the ranks of other educational sciences, to develop educational curricula in light of local and scientific developments.

The processes of developing art education curricula as an "advanced technical scientific subject" are linked to the latest international methods and standards in education, by reviewing some "art education standards" that can be used following the global specifics specialized in this field.

1. The subject matter (plastic arts and design), their philosophy, and objectives.
2. Learners learn how to learn, and how.
3. Divergence of learners (and exclusivity processes).
4. Learning strategies.
5. Learner environment regulations.
6. Contact.
7. Planning for teaching.
8. Evaluation.
9. Professional thinking and growth for teachers.
10. Cooperation, ethics, and relationships.

Arts and crafts have multiple specializations and activities due to their intersection and interaction with various fields, especially those related to everything visual, plastic, and creative, and with most of the disciplines related to the creation of shapes, models, and images. In addition to its expressive, creative, and cultural plastic goals and activities, the duo (arts and crafts) adopts functionalism based on needs, by expanding the educational and training horizons and energies of the learner in various fields of production, manufacturing, architecture, and visual communication, such as creating models, designs, models, graphs, technology, processing and production of images ...

A specialization that has an intersection and integration between the artistic, creative, cultural and various professional and productive disciplines, and open activities that earn the learner self in thinking through continuous interaction and articulation between applied practice and what is theoretical and cognitive, it enables this learner of transverse and sustainable competencies necessary to face the reality and requirements of life, Such as research, analysis, synthesis, experimentation, investment, innovation, initiative, communication ...

Accordingly, the student must:

- To acquire an aesthetic taste and a connoisseur of art.

- To be able to communicate with a letter bearing the terms plastic arts and design.

- To be proficient in the methodology of thinking and working inside and outside the classroom.

To be open and interactive with the vocational training and the professional and productive sectors.

- Creating savings from the means of achievement of multiple sources and various types by first exploiting the materials provided by the environment and the local environment (tools, materials, raw materials, and residues ...).

- To ensure educational situations that raise questions for the learner and help him to research, experiment, and discover, the teacher must attach great importance to formulating distinct and appropriate problems, mandates, and questions. Therefore, what is a topic (or field) should not be confused with what is a problem or question because the problem is not extracted from The topic is straightforward but we have to create it for each project.

- Linking the programmed projects and plastic activities to the reality of the environment (natural - social-cultural - architectural - field of communication - fields of production and manufacturing ...).

- Linking the programmed projects and activities to the fields of plastic culture (the culture of belonging while highlighting its components and global cultures) and working through it to consolidate the identity and values of society.

- Working by adopting innovative approaches to programming plastic activities aimed at achieving positive interaction and cross-fertilization between the constituents of identity and modernization dimensions.

- Adopting, during these educational situations, the method of teaching by evaluation through continuous and effective activation when accomplishing self-evaluation and joint evaluation, working on developing awareness and encouraging interest with comparative analysis.

Maket material as a model:

Maket is "a small three-dimensional geometric model that perfectly matches the large project in all its details, for example, if someone wants to build a school or a shopping mall ... he asks the master of this art to create a small model for the school to see how the school will look when it is completed on the ground.". The architectural model is executed from different materials to form a model that resembles the real building in a miniature form taking three dimensions.

Likewise, “a machete is making a model or simulation of any model, whether it is a small or large building,” so the stereoscopic is “the implementation of a miniature model with a scale and dimensions appropriate to what will be implemented on nature or any product that is produced.”

The maket material aims to activate the student’s mental presence and the physical presence of the materials employed to create the model, by using different tools (paper, plastic, clay, plaster ...) to translate correct measurements. The purpose of the applied activity of maquette is to enable the internal engineering student to adapt the information and materials (with its different forms) to update an engineering idea or work within the framework of the applied learning pedagogy.

The student reads the given form and composition, from color and texture, from techniques and materials employed to extract all the characteristics. After that, it can translate the basic materials of the original figure with other materials that can be similar to it in the "maket" model and give a visual impression in its similarity to the original.

The monogram is no longer a luxury for engineering work, but rather it has become an essential part of the work. The existence of the monogram translates the material of the project and summarizes the explanation of its design and structure. Today, the maquette culture occupies an important place in the work of the architect, interior designer, or assistant architect (drawing and engineering representation) to clarify an idea and design an approximate model to clarify the main design idea.

Due to the comprehensive quarantine and during the time-space available to teach maket, this course provided - for the student - the opportunity to learn about different materials and several techniques of assembly, composition, and gluing. A material that combines the formal aspect with the functional. The figures here are not for a plastic formative purpose. Rather, they are miniature models of a realistic space with correct sizes.

The requirements of the educational process put the given in constant question;

To what extent is the proposal for an exercise or project capable of accommodating the objective of the material?

By activating the mechanisms of communicating with students, the ground will be available to update the proposals presented in the form of exercises or work projects according to a predetermined schedule concerning the sample material, so by developing the given, reaching the goal is easy.

References:

1- abn manzur , lisan alearab , almjlld alththalith , dar almaearif , alqahirat.
2 - almaejam alwasit 1- 2 , altibeat alththaniat , alqahr {1972}
3 - almanjad fi allughat alearabiat , dar almashriq bayrut , altibeat alththaniat bayrut {2001}
1- muhamad ziad hamdan , takhtit almnhj: kitab lilddarisin walmushtaghilin fi alsinaeat almanhajiat , aldaar alearabiat lilkitab , bayrut , 1985.
2- runi awbir , altarbiat aleamat , tarjamat eabd allah eabd aldayim. dar aleilm lilmalayin , bayrut , {1972}
3- ys eabd alrahmin qndyl , altadris alrafie almuelam , dar alnashr alduwaliu , alriyad {1993}
1Derry, S. J. Mettre les stratégies d'apprentissage au travail, Direction pédagogique, page 46, ¨(1989)
http://eng-art.montadarabi.com/t5986-
topichttp://pulpit.alwatanvoice.com/articles/2007/09/17/104156.html
http://en.wikipedia.org/wiki/Maquette