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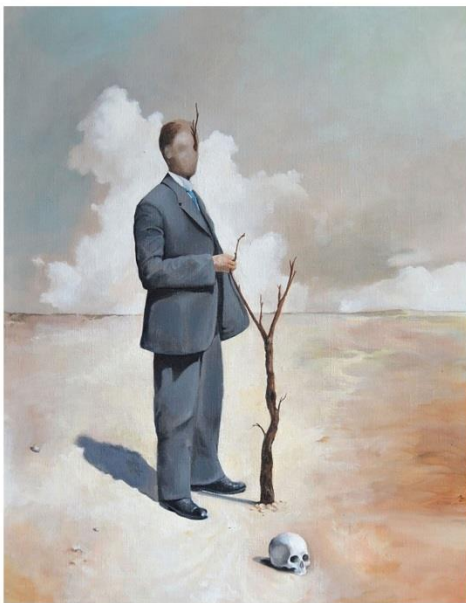
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The Role of Abstract Painting in the Educational Development of Aesthetic Criticism

Mayyadha Fahmi Hussein

Department of interior design, Faculty of Architectures and Design,
University of Petra, Amman, Jordan.
Mayyadha.F@UP.ac.jr

Abstract

The purpose of the study is to flourish the ground to new techniques to be used by interior design students in order to widen the criticism and the analysis of art in the educational curriculums of interior design via the experimental method. As a result, the result of the products in the interpretation phase was greater than the result of the judgment by studio practice. In conclusion, it's a very normal reaction from university students to add their own judgment and personal views to interpret a work of art.

Keywords: Educational, Development, Aesthetic, Criticism, Interior Design.

El papel de la pintura abstracta en el desarrollo educativo de la crítica estética

Resumen

El propósito del estudio es ampliar el terreno a nuevas técnicas para ser utilizadas por los estudiantes de diseño de interiores con el fin de ampliar la crítica y el análisis del arte en los currículos educativos de diseño de interiores a través del método experimental. Como resultado, el resultado de los productos en la fase de interpretación fue mayor que el resultado del juicio de la práctica de estudio. En Recibido: 10-11-2018 •Aceptado: 10-03-2019

conclusión, es una reacción muy normal de los estudiantes universitarios agregar su propio juicio y opiniones personales para interpretar una obra de arte.

Palabras clave: Educación, Desarrollo, Estética, Crítica, Diseño de interiores.

1. INTRODUCTION

There are plenty of facts that design education teaches and involves and we can say that they are divided into straightforward and definitive, others are complex and abstract which is where aesthetics falls. As a result, aesthetics considers intrinsic and curtail in creating and manipulating the context of product, print, architecture and of course design. The original meaning of the Greek word ‘aesthetes’ is the person who perceives, but for designer’s things should exceed the idea of preservation into a more complex level of interpreting their perceptions and creating their own language. Throughout history, arguments raised between professional designers regarding the importance of style, imagery and form in the process of design. At first artist and designers gave the priority in their works to style and form until the late nineteenth century when Louis Sullivan presented his revolutionary idea, “form follows function,” saying that: creating design must follow the importance of its function and then connecting the functions with a suitable form.

This revolutionary idea led to announce that nothing about Aesthetics is self-evident anymore and that every detail in the analysis

of art as its internal details, its connection to the world and its existence are all exceeding the idea of being self-evident. Adorno here expresses the fact that art is not something that has a guideline or falls under a particular definition or one interpretation and that the idea of aesthetics itself is open to a variety of contestations which means that educators must overcome the complexity of aesthetics for learning situations. Following the same line of argument, the 21 century with its postmodernism, post-industrialization and communications make students of design lost and wondering about what kind of form of assessment that evaluates their created work. This, of course, depends on multiple conceptions of both design and design learning and on the expectations of the students about their work (LIDWELL, KRITINA & JILL, 2010).

2. METHODOLOGY

This research is based on the experimental method, the main scoop of the experiment and the logical selection for the presented study, sample, instruments, variables in addition to the data analysis and interpretations all followed a qualitative approach, at Architecture and Design faculty, in first semester of 2018-2019, the data regarding the paints collected through published resources, also by colored photos and site visits to the Dr. Shafik exhibition which was held in U.O.P 2018. The study elaborates on the future benefits of having an aesthetic curriculum by a critical review for the literature art education

particularly in abstract paintings (PINAR, WILLIAM, REYNOLDS & PETER, 1995).

This study utilized a sample comprising 28 ($n = 28$) students who enrolled as the fourth-year interior design students, the random 8 samples were selected from all these students using a purposive sampling technique. The case study was of a group of students who were exposed to some particular experiences in order to evaluate the effect of these experiences, through a five stages evaluation for their studio production and critical analyses. Since that the study was still based on explorations, the students' sample was patronized as a case, and not as a general presentation of a population to which the findings can be concluded therefore, the methodology was planned to involve four stages each of these stages were aimed at organizing procedures to collect data.

This experiment focused on GUILFORD's (1956) Structure of Intellect organizes the various abilities associated with creativity and IQ into three abilities: content, product and operations. In Content, different students think more productively about various kinds of information, such as visual, auditory, semantic, and behavior. The Artist paints represent the kinds of information we process from the content types: units, classes, relations, systems, transformations and implications. The operations piece describes what the brain does with this type of information: cognition, memory, divergent production, convergent production and evaluation.

FELDMAN (1982) system used in this experiment and students visited Dr. Shafik Eshtai's exhibition, they stayed in it 1:30 minutes

observing a 100 different paints, and every one of the students has chosen one of the pants. Using descriptions is the first step in the process of criticizing art and in this stage students only observe what they see in a very neutral way without any personal opinions or straight forward feelings like using words as beautiful or ugly.

After analyzing and writing the descriptions for all the elements of Dr. Shafik Eshtai's paints in the visited exhibition; students started a discussion together and chose one or two words to describe the paint. All students started to analyze the pants, through writing a report and answering plenty of questions related to the description of the paintings and their connection to the paint and artist, in addition to analyzing the main elements of the work without forgetting to mention the time and place where the work created and finally mentioning the technical qualities with the subject matter. Then they delivered this report to the instructor, In the following lecture they started to discuss all their reports by reading them together and they explained their opinion about it (REID & ALLAN, 2003).

In the next lecture, students started their studio practice. That was held on 16/1/2019. They recreated new pants inspired by Dr. Shafik paints. Students used their words to conclude the artist paints they chose before. In this experiment the students used a canvas on the wood measuring 20*20 cm with acrylic colors, the experiment lasted half an hour. On the studio 4325 in the department of interior design, faculty of Architecture and Design, University of Petra (BUSS, 2002).

3. RESULTS

In relation to last years' achievements 2018-2017, there is a little development in the intended learning outcomes for the interior design department that these ILOS measured: I7/ ILO3. & ILO4. (Intellectual Skills) Analyzes different types of beauty and perception theories in interior design. I8/ ILO5. (Intellectual Skills) Translate the metaphysical concepts into physical and visual practical designs that can be applied. T4/ ILO6. (General and Transferable Skills) Prepare technical reports and scientific research from its various sources that support and enrich design projects (PITTARD, 1988).

Last year [2017-2018] I7: 70% and I8, 8=71% and T4, 90% but in this year these ILOs percentage show development, for example, I7: Measured by ilo3, ilo4 =75.5%, I8 Measured by ilo5=80% and T4 Measured by ilo6=92.

Table 1: The Structure Intellect by Fatima Al Tikreti [interpretation
 Dr. Shafik paint & Fatimas paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*			*		
Classes	*				*	
Relations		*			*	

Systems	*			*		
Transformations	*					*
Implications	*				*	
Total	5	1	0	2	3	1
Content						
Figural	*			*		
Symbolic		*			*	
Semantic		*			*	
Behavioral	*			*		
Total	2	2	0	2	2	0
Operations						
Evaluation		*			*	
Convergent	*			*		
Divergent			*			*
Memory	*				*	
Cognition		*				*
Total	2	2	1	1	2	2

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Fatima recreated new paintings inspired by Shafik paints.

Table 2: The Structure intellect By Assel Abu Amer [interpretation Dr. Shafik paint & Assel's paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
Products	Strong	Neutral	Week	Strong	Neutral	Week
Units	*				*	
Classes		*				*
Relations		*				*
Systems	*			*		
Transformations	*					*
Implications	*				*	
Total	4	2	0	1	2	3
Content						
Figural			*			*
Symbolic		*				*
Semantic	*			*		
Behavioral	*			*		
Total	2	1	0	2	0	2
Operations						
Evaluation		*			*	
Convergent		*			*	
Divergent	*			*		
Memory		*				*

Cognition			*			*
Total	1	3	1	1	2	2

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Aseel recreated new paints inspired by Dr. Shafik paints (SCHMIDHUBER, 2015).

Table 3: The Structure intellect By Fayroz yagmor [interpretation Dr. Shafik paint & Fayroz paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*					*
Classes	*				*	
Relations	*					*
Systems	*			*		
Transformations		*				*
Implications	*				*	
Total	5	1	0	1	2	3
Content						
Figural	*					*
Symbolic		*				*
Semantic		*			*	

Behavioral	*			*		
Total	2	2	0	1	1	2
Operations						
Evaluation		*			*	
Convergent	*					*
Divergent	*			*		
Memory	*				*	
Cognition		*			*	
Total	3	2	0	1	3	1

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Fayroz recreated new paints (MARTIN, 2007).

Table 4: The Structure intellect By Fatima Al Tikreti [interpretation Dr. Shafik paint & Fatimas paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*					*
Classes	*				*	
Relations	*				*	
Systems	*					*

Transformations	*					*
Implications	*					*
Total	6	0	0	0	2	4
Content						
Figural		*				*
Symbolic		*				*
Semantic	*			*		
Behavioral	*			*		
Total	2	2	0	2	0	2
Operations						
Evaluation		*			*	
Convergent	*					*
Divergent			*	*		
Memory	*					*
Cognition		*				*
Total	2	2	1	1	1	3

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Dena Ali recreated new paints.

Table 5: The Structure intellect By Raghad Al Sahib [interpretation Dr. Shafik paint & Raghad's paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*			*		
Classes	*				*	
Relations		*			*	
Systems				*		
Transformations	*					*
Implications	*					*
Total	4	1	0	2	2	2
Content						
Figural		*				*
Symbolic		*				*
Semantic	*				*	
Behavioral	*			*		
Total	2	2	0	1	1	2
Operations						
Evaluation		*			*	
Convergent	*			*		
Divergent						
Memory	*				*	

Cognition		*			*	
Total	2	2	0	1	3	0

Related to the fourth stage the students in the workshop don by Dr. Shafik in there studio, Raghad Al Sahib recreated new paints.

Table 6: The Structure intellect By Malak Al Bakri [interpretation Dr. Shafik paint & Malak Al Bakri paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*			*		
Classes	*				*	
Relations		*			*	
Systems	*			*		
Transformations	*					*
Implications	*				*	
Total	5	1	0	2	3	1
Content						
Figural	*			*		
Symbolic		*			*	
Semantic		*			*	
Behavioral	*			*		

Total	2	2	0	2	2	0
Operations						
Evaluation		*			*	
Convergent	*			*		
Divergent			*			*
Memory	*				*	
Cognition		*				*
Total	2	2	1	1	2	2

Table 7: The Structure intellect By Fatima Al Tikreti [interpretation
 Dr. Shafik paint & Fatimas paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
Products	Strong	Neutral	Week	Strong	Neutral	Week
Units	*			*		
Classes	*				*	
Relations		*			*	
Systems				*		
Transformations	*					*
Implications	*					*
Total	4	1	0	2	2	2
Content						
Figural		*				*

Symbolic		*				*
Semantic	*			*		
Behavioral	*			*		
Total	2	2	0	2	0	2
Operations						
Evaluation		*			*	
Convergent	*					
Divergent				*		
Memory	*					
Cognition		*			*	
Total	2	2	0	1	2	0

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Malak Al Bakri recreated new paints.

Table 8: The Structure intellect By Dana Estefan [interpretation Dr. Shafik paint & Dana’s paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
Products	Strong	Neutral	Week	Strong	Neutral	Week
Units	*			*		
Classes	*				*	
Relations		*			*	

Systems				*		
Transformations	*					*
Implications	*					*
Total	4	1	0	2	2	2
Content						
Figural		*				*
Symbolic		*				*
Semantic	*			*		
Behavioral	*			*		
Total	2	2	0	2	0	2
Operations						
Evaluation		*			*	
Convergent	*			*		
Divergent				*		
Memory	*					
Cognition		*			*	
Total	2	2	0	2	2	0

Related to the fourth stage the students in the workshop done by Dr. Shafik in their studio, Dana Esefan recreated new paints, see Fig 20 inspired by Dr. Shafik paints.

Table 9: The Structure intellect By Fatima Al Tikreti [interpretation Dr. Shafik paint & Fatimas paint in studio practice

Structure intellect By Fatima Al Tikreti	Dr. Shafik paint (Interpretation)			Judgment By Fatima Al Tikreti Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products						
Units	*					*
Classes						
Relations		*			*	
Systems	*				*	
Transformations	*					*
Implications	*					*
Total	4	1	0	0	2	3
Content						
Figural		*				*
Symbolic		*				*
Semantic	*			*		
Behavioral	*			*		
Total	2	2	0	2	0	2
Operations						
Evaluation		*			*	
Convergent	*			*		
Divergent				*		
Memory	*					

Cognition		*			*	
Total	2	2	0	2	2	0

The result of the products in the interpretation phase was greater than the result of the judgment by studio practice. Because The students tried to draw inspiration from the ideas of Dr. Shafik art and moved away from his method of implementation.

Table 10: The Structure intellect final results

Structure intellect	Students (Interpretation)			Students Judgment by Studio practice		
	Strong	Neutral	Week	Strong	Neutral	Week
Products	43	8	0	10	17	21
Contents	16	15	0	14	4	14
operations	16	17	3	10	17	8

4. CONCLUSION

Art criticism allows students to understand their culture and themselves in relation to art to bring understanding and enjoyment; therefore, this study attempts to inspect and discuss students’ ability to amalgamate both art criticism with studio practices. Even though, the researcher has reached some conclusions regarding student’s work that was criticized by a committee of five art education experts. Then based

on the four elements of FELDMAN's (1982) model the researcher compares and analyses students' work to finally find out that they have succeeded to cover two elements out of four from Feldman's model.

Students' artworks were their reference to explain what the subject matter meant to them by using a variety of art terms that reflected a sincere connection to their works, showing them in the most personal way yet, the more academic areas of analysis and judgment did not develop as expected since there was no detailed demonstration to the artist way of using the elements of theme and meaning in his work of art.

Finally, and based on this study, we find out that it's a very normal reaction from university students to add their own judgment and personal views to interpret a work of art and that what made us reach the final conclusion of being able to successfully covering two of the four principles of Feldman's model; without further prompts from the researcher. The activities conducted in the school, college or university have to be consistent such as visiting the art galleries/museums, workshops and talks given by artists/designers.

The researcher believes that the proses of learning and teaching art require a great deal of information and understanding of art in order to achieve great results in teaching art students therefore, it is highly important to indulge art criticism in the platform of teaching visual arts. As for the future research in this field, the researcher hopes to see the data presented through quantitative and qualitative means with a direct connection to student artwork, student opinions, and experience as an art educator. This research is presented hoping that it might

present guidance to school teachers or university lecturers to teach students, the importance of having the knowledge in looking at the beauty of art, identifying both local and international artists and appreciating art (expressions and emotions) when viewing a work of art.

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