

# **TECHNICAL CHARACTERISTICS OF THE HERITAGE OF THE CERAMIC ORNAMENTS AND UTILIZE THEM IN THE FIELD OF CERAMICS TEACHING**

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## **Abstract**

The ornaments have diversified in forms and their precursors and technologies according to appropriate social and economic situation of the times that she was wearing for her jewelry is no longer just something to decorate them but must acquire artwork , As the ancient Egyptian civilization influenced, popular Islamic art jewellery has also been affected by recent trends, which featured art by twentieth century intellectual expression and continuous plastic given the multiplicity of trends and studying art contributing to provide opportunities for artists to express what they like from the ideas and then many artistic trends. "It was naturally affected by such cultural changes jewellery designers, many of whom have found new intellectual perspectives to express artistic vision, innovative formulations appeared in mostly related ornaments intellectual concepts that modern art trends and technical schools, including the new art school and set goals in pursuit of alignment between art and industry" (Zainab Ahmed Mansour, 1996, p. 2), and ceramic ornaments designer must understand the possibilities of the media used, and the nature of mixed impurities and other raw materials properties used So he can implement his design and deals with various media contribute to the composition of his thoughts which will undertake. Since the technical colleges not porcelain curriculum contains teaching ceramic ornaments although they need only a small amount of raw materials for the formation and no need to great places for storage. In addition to that the student can learn a variety of ceramic technology expertise through an assortment of ceramic ornaments, and also learns from which all ceramic techniques and methods of formation and the ways to prepare glass paints bushings as they develop their creative abilities in the field of ceramics and optical vision and intellectual depth, and provides a lot of effort and time and costs and opens his area to work, so eat this research study of ceramic ornaments as exciting and important for students of art.

**Keywords:** Ornaments, heritage, Ceramic

## **1. BACKGROUND RESEARCH**

Ceramic art and the art of jewellery old feet of human civilization, and human love for fashion, usually by nature and instinct, it appeared the relationship between ceramics and ornaments when human need to

available low-cost ore within the jewellery industry rather than rare gems and ancient Egyptian artist knowledge effects show how colourful beads production of porcelain trinket industry introduced along with 3 rocks gems "(Cyril Aldred, 1990, p. 78), With scientific and technological development of contemporary ceramics, with increased control of the technical tools Potter, as well as the evolution of jewellery using manufactured materials and increase their spread, and also the evolution of thought pro-cyclical design taste and requirements of society, it is believed that the relationship between ceramics and the art of jewellery in the direction of covariant and benefit jewellery of the evolution of the art of porcelain.

That heritage is a set of continuous values human lives on through the ages still cares about her, and adore her and stay at her because she resembles his humanity and the remaining value, not only artistic effects heritage left by our predecessors in museums, temples and reference books, it is the accumulation of human experience that established itself across the ages and human Brit museums and records that are referenced to take her abstract human experience that it passed and enhanced his legacy, every model is different from other identified by model For example, getting to know ancient Egyptian art ornaments, in Islamic times, the modern age, "I love human fungus beauty and adornment, and at all stages of his or her own use what one encounters in front of him to make himself look good and perform.(Abdul Rahman Zaki, 1965, p. 6) "It was ancient Egyptian art ornaments during its many different symbolic and magical and ideological connotations, diversity in its subsidiary, symbols, units, each linked to a specific type of material (Tharwat Okasha, 1991; p 37.) " In the Coptic some ornaments for prevention or as a make, where it was used as mascots or mascot or as souvenir medals or ceremonial processions, made of many materials such as bronze and animal bones or horns or stone. etc. "In the Islamic concept of the ornaments associated with ages thought of Islamic art which endears the statuettes without exaggeration, using literature as prayers and Koranic verses and decoration engineering as essential elements in the decisiveness of ornaments, use a Muslim artist abstract shapes based on mathematical logic (Marilyn Jenkins, ,1982,p.5)

Either the ornaments in the modern era it has ideological links and relatively later investigated new aspects of intellectual and creative in terms of both its design and its external or in terms of its units and color relationships or in terms of new and used industrial described confer aesthetic and functional benefits, as some new concepts in the use of ornaments of the concepts of modern art, in terms of usability sometimes movement or desire to change its simple manually design which was chiefly concept (experimentation) Experiment The concept of achieving (physical transaction) Kinetic artwork, as well as the concept of (multi) Muleity and change in relationships of plastic parts for artwork and rearrange to get the bodies and multiple configurations.

## **2. SEARCH PROBLEM**

Turning to the subject of ceramic ornaments researcher to the see the variety a new Daddy opens many innovative ideas and creative produces many effects on the structure of the artwork and the plastic formulations, but these effects are not taking in enough research and study and analysis in the field of ceramics, to learn their role in fine ceramic formulations change, summarized researcher The subject of ceramic ornaments (formal potential) is flexible and multiple entrances open structure features fine Open structure which is one of the themes that work on the development of thinking http Divergent Thinking as many opportunities for creativity and innovation at all levels of education is kind of complex relations, requiring the practitioner to search (options for alternatives and potential Alter natives, Possibilities choices ) , the production of ceramic ornaments in the markets is not aesthetic and tonal possibilities and methods for fine ceramics.

### **2.1. The problem with searching in the following questions**

-How can I benefit from professional models to traditional ceramic art to find funky entrance to design and produce contemporary casserole costume?

## **3. RESEARCH OBJECTIVES**

1- Ask a pilot to develop portals with multiple formal possibilities casserole costume, through simple formal parts manual stirring and rearranged.

2- Add new or introduced by dealing with mixed impurities (alasanwanli) to produce innovative units of ceramic ornaments

3- Contribute to new methods of study for ceramic art .

4- Study of the quality of work of ornaments that depend on its design aesthetic and utilitarian aspects .

5. train students in the various technical design models pairing one based on coexistence and harmony of

composition to form contemporary ceramic ornaments.

6- Detection of new methods and techniques to implement your methods of ceramic ornaments handmade soft, colored doughs and ventriculitis recognition suitable for forming ceramic ornaments.

#### **4. HYPOTHESES OF RESEARCH**

1- The plastic potential in this field according to Darcy art and attract them to make labedaat use in practical life.

2- Jewelry designs systems can be used at various times to produce contemporary ceramic ornaments through local ores.

3- You can produce multiple shapes to design ceramic ornaments one by providing the possibility of synthetic parts actually move him or use formal alternatives and the color change of the plastic ties and installation design ceramic ornaments.

4- There is a positive relationship between the study of artistic heritage models, and contemporary art, and the development of creative ability of the students.

#### **5. SIGNIFICANCE OF RESEARCH**

- Development of creative thought through the exercise of thought.

-Show the importance of pairing of artistic styles in contemporary ceramic costume production not to emulate, but for guidance and inspiration.

- Highlight the relationship between the designer's imagination and scientific progress and technology.

- Study design problem, and their aesthetic standards by dealing with raw data to produce artwork from innovative ceramic ornaments depend on proper selection of raw materials and ceramic techniques.

-Micro-economic development through linking heritage and contemporary.

-Take advantage of the plastic possibilities of ceramics as a wealthy areas in the production of contemporary costume.

#### **6. LIMITS OF SEARCH**

- Applied research experience is limited to a study of ceramic techniques and methods of formation (formation of chords-slide molding-outstanding technology and vacuum technology-technical interna-deletion and addition-combining more than technical)

- Philosophical approach to intellectual trends which she estimated traffic through ceramic surfaces handlers and their effect on plastic formulations in art in General and the art of ceramics in particular.

- Study of a selection of architectural and artistic models of modern art.

- Ceramic ornaments and decoration methods are bushings (before the fire) and paint (after the fire) and applies the paint method (immersion-spray-direct drawing by hand) and the fire inside the oven.

- Design and implement a range of innovative ceramic business depend on aesthetic and expressive dimensions following the relationship between variables and technological and intellectual developments and plastic formulations utilizing the results of the theoretical framework where applicable in the field of contemporary ceramics

- Search is confined to providing training unit has many practical applications of the art 2D surround composition for students of the third party Professional Education Department, Faculty of specific education Alexandria University aimed at producing contemporary ceramic trinkets to open new professional horizons and variety of art education students.

#### **7. SEARCH TERMS**

**1- Ornaments:** "Ornaments are any accessories to improve the image of the person wearing it at the time was also worn for reasons other than the most important of these reasons that the amulets that protect Maqam ornaments already had to leave the forces that led to fear of predators, insects and natural phenomena and diseases that amulets are placed around the wrist or ankle or neck" (Red Cyril.Ald red, 1977, p10).

2- **Heritage:** "is the set of values and the arts inherited from previous generations through the ages, human remains interested and stay at her as he surpassed creative intellectual evolution" (Soher Ali refat Hamid, p. 145)

## **8. RESEARCH METHODOLOGY**

In the theoretical framework descriptive analytic researcher tracking.

Applied researcher tracking framework experimental method through practical applications.

## **9. FIRST THEORETICAL FRAMEWORK**

1- Study of traditional art styles and modern art to craft ornaments and how they relate to the beliefs and traditions of the particular

2- Analysis of the anthology of traditional ornaments, and modern reach professional features that can be useful in the teaching of ceramic ornaments.

3- Study the impact of intellectual developments and variables using the estimated movement element resulting from the linear ceramic ornaments desktop processors.

4- Study of different techniques to implement ceramic ornaments.

### **First: the intellectual beliefs acquire primitive ornaments:**

"Some current ceramic ornaments evolved from" prototypes Prototypes She plays the role of totemic or magic "has been linked to human use of ornaments initially some primitive beliefs including custom Totem Totemism relative to Totem Totem totems may be an animal or a plant or otherwise as he is a Pope of the clan." (Ralph Lennon, 1958, p 274)

### **The aesthetic functions of ornaments in the primitive art:**

"Primal Arts trinkets marked with simple forms where she modelled for uncomplicated expression of simplicity of life based on hunting or grazing later, which crossed the Neanderthal on dogmatic idea through its symbols and special forms based on simulation elements surrounding it, and use it as a bone and Horn environmental materials and shells and ivory." (Abdel Aal Mohamed Abdel Aal, 1983, p 10)

### **II: ornaments in ancient Egyptian art:**

**(1) ornaments predynastic period in Egypt:** "Where the magic was designed one of the fundamental objectives of ornaments in the early part of his reign alzini or aesthetic purpose" (Suleiman Mahmoud Hassan, 1978, p. 134) ` The related forms of jewellery special cultural semantics of peoples and tribes and clans as forms of fish and human and animal forms century etc, "fish-shaped ornaments carved from bone (as a sacred object) appeared in predynastic and still used until now in many places in the world, as in Italy, used as an amulet to prevent envy is a symbol of fertility" (W.M.F petrie,p49)

**(2) the aesthetic features of ancient Egyptian art ornaments:**Esthetics was supported and highlighting of intellectual content, highlight the ancient Egyptian artist between worldly ornaments in multiple occasions, among the funerary ornaments was upsized to accommodate what is recorded, so that aesthetic considerations not only control the aim of the artist but artistic purposes in accordance with the freely expressed wishes of the process. " (Arnold Hauser, 1981, p 53)

**(A) characteristics and forms of ancient Egyptian art ornaments units:** Some are counting on the description and representation of living natural elements like birds, animals, fish, flowers and others including count on simplification save basic details elements with delete without prejudice or features rely on modulation which forms the elements with deletion and addition to give a fictional images related to mythology, or symbolic expression has also employed type characters as symbols and forms a significant in both ornaments decorations alghaez or headline or two-face or full surround H.W Janson, 1977,p1,3))

**III: ornaments in Islamic art:** Relate the concept of acquisition trinkets thought of Islamic art which endears in vanity without exaggeration they came in using the writings and prayers and Koranic verses and engineering and plant motifs as essential elements in its design.

### **the aesthetic features of ornaments in Islamic art: A-characteristics and forms:**

\* **Plant units:** "Is more often decorative elements abstract every abstraction you hardly find out of branches and leaves only curved lines may appear, including flowers and leaflets with garlic or cloves, or three cloves

or more." (Abu Saleh alfy, 1966, p. 102)

**Engineering units:** "We can say that wasn't about a geometric motifs origination involuntarily as she involuntarily" (Herbert Reed, 1974, p 34)

Engineering units took particular interest in Islamic culture and a unique distinction from any other civilization.

**\*Units of living things:** Why would a Muslim artist to simulate the elements so it wasn't painted for themselves but for their decorative elements, falsifies and exploit it for his decorative and therefore was placed within an engineering or iterations and symmetries not expressive as her limbs over geometric floral as bashkala or adorn their bodies with such decorations or writings to confirm decorative shape and dimension of natural form neighborhood as superstitious forms commonly used vehicle as a bird with human faces and Persians, a human face (Jay).

## **VA: Ornaments in Modern Art:**

### **some intellectual concepts peculiar to modern art and practical applications:**

He appeared many modern intellectual concepts with the beginnings of the current century and keep up with the movement of scientific and technological development and keep up with the pace of change and life in General and affected those concepts on manifestations of art in ceramics and can specialize three key concepts ceramic ornaments shaped and impressive as these concepts a plastic funnels through which seeks artist to achieve its aesthetic values of modern art formulations.

#### **These concepts are:**

1. the concept of experimental thought.
2. the concept of movement in parts of the artwork.
3. the concept of change in relations of the artwork.

#### **First: experimentation**

##### **(1) The concept of experimental thought:**

The period the new features that the era of experimentation which has evolved experimental method as think and exercise at the same time, the pilot thought the most important modern artists thinking methods, and experimental artwork that looks for solutions to new and multiple visions of plastic substance and form a key feature of modern artwork, so experimentation is intended not to put a static scheme does not change but awareness of all variables form the artwork and realizing new belongings as I was told that the artist does not plan to work as It breeds "(John Dewey, 1963, p. 242) 'the word testing special significance in the field of art' artwork you realize known elements varies greatly aware of what preceded it, this work can be classified under the word workout." (Stephen Bann,1970 ,p10)

##### **(2) Technical characteristics of experimental thought-based ornaments:**

**A-experimentation and forms modules Motifs:** Could distinguish four types of units have tied up in art and costume are: (Modified natural forms-geometric-abstract organic forms-forms that combine engineering and organic-natural altered forms)

**\* Natural altered forms:** Are taken from the natural reality and its distinctive properties and clear indications they had such simplification and modification operations analysis, deletion, addition, exaggerated proportions, discharge, flatness. Etc to get new expressive values and familiar shapes, plastic and natural hues may be altered through lines and expressive character holds membership or fantasy to shape or direction of brutal Fouvism or school surrealist

**\* Geometric shapes:** To employ regular abstract geometric shapes like rectangle, triangle and circle and other ornaments had been influenced by the production of each of the abstract School of engineering Geometricat Abstract Especially the new composition or direction de Steele De still and their business vary user abstract geometric shapes natural altered forms in terms of the geometric abstractions didn't come from transfers about topics on the table but of rational thought with the vast universe and expression inherent in nature." (Trewin coplestone,1976, p33)

**\* Abstract organic forms:** It shapes with sleek outer line free and is also irregular shapes is significant or representative for specific shapes in nature, but suggests that they are not directly related to organic nature

through its external or internal voids or nature alcoves and variations, etc, these forms of employment has been producing abstract expressionism school artists.

\* **Geometric and organic forms combine:** There is a tendency sought to achieve regular geometrical properties with organic characteristics of humanity in one composite form, or one double relationship in ornaments, ornaments in formulations have been employing this type of shapes to produce both Cubism Analytical Cubism And future Futurism and Constructivism Constructivism direction alnkaeh Purism .

**B-experimentation and tonal relationships (hiring) Experiment and color Function.**

Use artist color in the artwork so that color. "confirms physical properties for diagnostic elements-it loses its natural properties. Regulatory control of color-color shape vocabulary element of differentiation or contrast with the environment."(Mohamed Isak kotb, 1994, page 10.).

**C-experimentation and design patterns:** And then you can summarize the most important features of the foundations of modern design on several key points:

(Positive relationship between figure and ground modern employments color-free modern rhythms)

**D-experimentation and compositional relations:** Installation is an experimental portal that relied on artists to create a modern character construction, and the trend was to use ornaments compositional relations affected by trends in photography and sculpture and then crystallized clear privacy for aesthetic and functional confirmation together, as confirmed by an artist famous ornaments "OLAF skovrz Olaf Skoogfors That's not small sculptures and ornaments are great costume sculptures, although both have this impression of surface observation." (Lee Nondness, 1970,p33 ) "

**Second movement:** Shoot the modern era that the machine age so cared for artworks new concepts to achieve movement.

- **ornaments based on the concept of movement:** marked by a set of ornaments that are affected by the concept of alayhamih movement and actual cosmetic and functional characteristics and structural relations commensurate with aesthetic function, the goal that the formal possibilities of multiple ornaments in question requires a design change movement between parts to replace and arrange those parts in form and color. And then the availability of actual traffic is the key in these kinds of ornaments and because the direction alayhamih in ceramic ornaments was the beginning leading up to the actual movement, which came about as a natural progression to bring the concept of animation artwork, they should address both ways alayhami and actual movement on the ornaments with study and analysis.

**A-technical properties of ornaments based on the estimated movement concept:**

Characterizing ornaments with alayhamih movement with a number of fine properties has taken mostly from all future school and towards alnkaeh and the other hand optically school in photography and bilateral business dimension.

\* **Alayhamih movement and forms:** Of the leading alaihamih movement concept effects on forms of plastic body units is the emergence of abstract shapes or irregular modified uncompleted and that would give the impression not to sleep and fortitude and then suggest movement, and if you use regular and complete engineering units be achieve through the diversity of forms and its dimensions and colors, and also a repeat.

\* **Alaihamih movement and color relationships:**

Recruitment alaihami motor can be defined for color as "using Visual perception of color codes in its intensity and pungent flavor and shape relationship in vision and tapped on building kinetic values subordinate or fluctuating depending on color, basically" (Mithat el said Hassan, 1988, p 246)." So she came to color relations shapes with the inharmonious free rhythm and tonal transitions.

\* **Alayhamih movement and design patterns:** Therefore, modern design systems were based primarily on the estimated value of the transaction confirmation through diversity in building the general shape and the diversity of the movement work items to achieve diverse formats of rhythm, with the dimension of symmetry and repetition and layering and compilation units in a central focus regularly eclipsed traditional forms of ornaments and traditional fitted as string ends with a pendant, or a group of units and featured new ornaments with streamlined designs vary in construction and thickness and fittings

\* **Alaihamih movement and compositional relations:** The highlight of modern design and construction value is applied its investments and compositional elements, whether this value or aihamih it seems that multiple synchronized systems for groups of shapes in the sense of multiple traffic trends for over a set of

elements from multiple color tones with different attitudes and values in design which provides motor value design, compositional value realized through overlay form above the form either in vertical or horizontal level then the overlay is the multiple layers of shapes in artwork and multiple levels would result in "depth" and "movement" of the artwork.

**B-technical features ornaments based on actual traffic:** The actual movement was limited degrees of ornaments of simplicity and complexity, while recognizing the impossibility of using simple hand-cranking methods, such as methods of stirring and electrical machinery etc

### **III: the change in artwork:**

**The concept of change and diversity in employment relations:** The concept of change in relations of the artwork, you may make a single artwork multi images and bodies, not only its form and structure to form one since his production even means, There is no doubt that whenever the values change in design by far away it gives richness to ornaments in the availability of multiple designs and fixed to it using the same number of wemfradat parts and simple hand movement can get formal possibilities and many color, it increases the aesthetic value and functional ornaments, in line with the spirit of the modern era, and has helped both the concept of experimentation and estimated and actual traffic concept on development of the artwork of form and content for multiple plastic and functional potential and become more exciting and fun for the Viewer as well as More useful and utilitarian.

### **II: Applied window:**

**The axes on which search experience: Includes four main areas include:-**

**The first axis:** View a selection of primitive ornaments with raw material used in its implementation and explain the walmfradat techniques in building ornaments and identify plant motifs, and engineering, clerical, used, and how intermarriage between mutually motifs, and identify the technical ropes and deletions, additions and Walker discharge in primitive ornaments with display of images containing various types and forms of the primitive age ornaments

**The second axis:** Selected pictures of the different types and shapes of ornaments of the ancient Egyptian heritage with material used in its implementation followed by explanation of the techniques, the walmfradat building ornaments.

**Theme III:** Includes selected images and various types of Islamic jewellery forms through which students will recognize the names and functions of each piece of jewellery on display with an explanation for the material, used in its implementation, and explain the techniques, the walmfradat, and learn about various geometric shapes used in building ornaments and how to employ them for appropriate forms of ornaments.

**Axis IV:** Includes an overview of a selection of images of the ornaments in modern art with explanation of the materials that were used in carrying out the ornaments and different walmfradat techniques are explained in the forms of ornaments and identify the synthesis of raw materials and combine more than technique and element in ornaments.

### **Goals of the experiment:**

- Take advantage of the functional and aesthetic values in a selection of artistic heritage to create a variety of ornamental supplements when students.
- Train students to benefit from the diverse artistic heritage of innovative designs contribute creatively diverse forms of ornaments.
- Detect skill students potential to create various designs of ornaments.

### **The importance of experience:**

- Show the importance of pairing of artistic styles in contemporary ceramic costume production through inspiration from decorative elements and techniques.
- Emphasize the importance of using alaswanli clay material to produce contemporary costume.
- Development and giving students a ceramic techniques, and used in the production of ceramic ornaments
- The development of creative ability of students through the most important recognition processors to implement artwork through techniques that rely on the possibility of free composition of the raw material, and reveal the possibility of combining these technologies

**Sample test:** Sample trial lists prepared by education and Student Affairs of third party quality education College University of Alexandria for the academic year (2016-2017) and (100) students, and a student representing one Division

**Materials and tools:**

**A- Materials:** Clay aswanli-glass paints-white liner (75% + 20% kaolinite Paul Klee + 5% talcum powder)-in addition to many materials which students use to synthesis such as: different colored threads-strings variety shape and size-Stan tapes-metal rings.

**B-tools:** Wood and clay shaping tools of different shapes and use mineral-crossbow-special tools to work various textures such wood chassis.

**Techniques used in the experiment:**

Formation of the ropes-slide molding-slitting technology-vacuum technology-technical deletion and addition of different materials-synthesis combining more than technique.

**The first unit (two interview)**

Implementation of decorative units inspired by primitive era ornaments units with emphasis on unloading technique of elimination and addition and ropes.

**First interview:** Objective of development and enrichment of the intellectual and creative side of students to help them acquire more creative Visual design.

**Conduct the interview:-** \* The researcher view quick overview about art in the primitive age, then explanation of ornaments in the primitive age in terms of the kinds, forms, and materials used in it, and its methods, as well as elements, and vocabulary in the lineup.

\* Display pictures of different models include the types and forms of ornaments with clarifying the possibility of pairing different items

\* Students after the show to draw several designs for ornaments inspired by the primitive era costume elements and then choose the best designs

**Second interview:-** The goal of mastering the discharge technology students, and learn about tools used to discharge, and the discharge forms, and how to employ them in different decorative units

**Course of the second interview:** \* The researcher is a demonstration in front of the students which describes a technique for unloading and how to employ them with design.

\* Implement alswanli clay material selected designs with emphasis on unloading technique.

\* The researcher view images on computer screens in places within the College

**Unit 2 (two):** Design and implementation of a variety of designs inspired by ancient Egyptian art vocabulary to combine more than one single with emphasis on technique and albarzwalghaer.

**First interview:** Intended to recognize students forms of necklaces, waistcoats pharaonic trinkets, and distinctive vocabulary and materials used.

**Corresponding workflow:** \* The researcher shows pictures of the types of ornaments in ancient Egyptian art in terms of:-(Types, forms, and functions-almfradat, and finishes used. methods and implement ornaments-materials)

\* Students will analyze images in terms of finishes, walmfradat, raw material, technique.

\* Students will draw several designs inspired by mfradat, and decorations ornaments in ancient Egyptian art.

**Second interview:** Proficient students perform a variety of decorative mfradat using interna, mud slides and outstanding.

**Corresponding workflow:** \* Student researcher presented models contain prominent decorated technique on mud slides, and share alhwarwalmnakshh with students about the technique, and choosing the best designs for their implementation.

\* Implement the chosen designs using interna, and preeminent mud slide, with a note to students and researcher guide them during implementation and on good finishing ceramic ornaments.



**The third unit (two):** Design and implementation of various decorative units inspired by Islamic art using compression technology in the template and slide.

**First interview:** Intended to know students on the types, names and forms of Islamic ornaments and techniques used in their implementation.

**Corresponding workflow:** \* The researcher is quick view of Islamic art and areas, and an explanation of the types and forms of names of ornaments and raw materials used, and implementation methods, analysis of geometric shapes that depend on Islamic ornaments.

\* Display a variety of images of various ornaments, and types with ways to implement the template, and a slide and how to utilize it in the clone more than one copy per component.

**Second interview:** Intended to reproduce the decorative geometric Ilmfradat designed by students using compression technology in the template and slide.

**Corresponding workflow:** \* The researcher shall demonstrate to students explaining how drawing, drilling template, and how to get the most from a single copy through compression technology in the template, each student draws his design on the template, and creates a hole with select senior students, decorated units decorative clay material alasonli by clicking in the template.

**Unit 4 (two):** Identify the primitive, ancient Egyptian art, Islamic, modern art.

**First interview:** Presentation of the work of artists of modern art with the analysis based on form and function and material.

**Corresponding workflow:** \* About modern art, thought of the concept of movement, the concept of change and diversity.

\* View of the most important artists and their ideas with an explanation and provide work for artists, and sources of inspiration.

\* Manage a discussion between researcher and students about the work of artists and analyzed through the shape type-material-post.

**Second interview:** Each student work group of diverse ideas of contemporary jewellery, taking advantage of his study of various ages and choose the most appropriate ideas.

**Corresponding workflow:** \* Students will draw a bunch of different types of designs and ornaments.

\* Choose the most suitable designs for each student with a comment why are best suited?

\* Selection of raw material and technologies that perceive them, and fit the agreed implementation design according to the aforementioned controls, and through past experiences for students, modification and adaptation if necessary.

\* Offer some supplementary materials researcher, and properties that can be applied in ceramic ornaments collection.

### **Unit 5 (3 interview)**

**First interview:** Implementation of the clay material design taking into account the characteristics of the material used and avoid any problems the students face during execution with helping them solve problems if any.

**Second interview:** Each student to end and finishing his fine finishing ceramic ornaments and shapes are grouped and leave it to dry and burn 900 degrees centigrade.

**Third interview:** Adds a transparent glass paints, whether students or translucent color, and burn 1000 degrees centigrade.

### **Research experience**

- For students of the third party Professional Education Department School of education quality-Alexandria University.

- The following will display and analysis of some student work output of research experience to stand on some plastic aesthetic and artistic values achieved by the proposed research education unit.

**The Shapes 1- 4 stage formation with aswanly clay**



**The Shapes 5- 9 application of linings and glazes**



**The Shapes 10- 33pieces of ceramic ornaments in the final form**





The Shapes 34- 63 numerical and variable formulations of ceramic ornaments





## SEARCH RESULTS

- 1- Possible production of costume potential multiple formal bodies by providing the possibility of stirring some formal elements of partial and null, and stabilize color each time to use functionally and aesthetically.
- 2- Using the concept of experimental thought in jewelry production with multiple formal possibilities is to develop the intellectual problem solving method during design mode and provides several solutions to one problem, according to pilot input in the production and teaching in the field of ceramic ornaments.
- 3- Functional and efficient mixed impurities proved richer Jamali in drafting formal potential ornaments.
- 4- Emphasizing the positive relationship between the study of artistic heritage and contemporary art styles, and reflected in the work of ceramic ornaments by students, and the availability of innovative and creative aspects in the design and implementation of contemporary ceramic ornaments.
- 5- Increased expertise through experimentation in materials and methods of different glass paints and composition methods.
- 6- Putting up new technical platforms and entrances and variety associated with plastic formulations and methods of dealing with raw materials and techniques employed to enrich the artistic and aesthetic and expressive values
- 7- Rounded visions between artist Potter and the public through simple artwork close as ornaments and carrying all ceramic techniques and concepts

## RESEARCH RECOMMENDATION:

- 1- Attention to the artistic heritage of the ceramic material enrichment and contribute to new methods to study ceramic ornaments.
- 2- Relying on the concepts of modern art in teaching of experimental thought concepts like ornaments and movement and diversity in the field of ceramics.
- 3- Using a "multiple pilot solutions" through movement in modern teaching concept of ornaments in porcelain.
- 4- Development of students ' creative ability through recruitment of funky clay ore, and ceramic techniques, and methods of formation, and synthesized with other materials in the production of innovative ceramic bodies.
- 5- National spirit and broadcast from the Western tradition of ceramic production, which contributes to maintain Egyptian identity.
- 6- Seeking to increase the link between ceramic art and community life by providing work attracts the attention of the average connoisseur by specialist in art
- 7- Creating new entries in the ceramic art of Egyptian art heritage and traditional techniques which suit the spirit of the age

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