

## NUMBER 28

### PART III FINE ARTS

#### 1. RELATION BETWEEN ART, DESIGN AND CRAFT: THE IMPORTANCE OF LEARNING ARTISTIC TECHNIQUES TEXTILE IN THE FORMATION OF FUTURE FASHION DESIGNERS

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**Abstract:** *This study started from the idea that knowledge of visual elements and aesthetics of textile arts, understanding contemporary textile techniques, is a form of reflective learning in which the practice (for example: physical actions in the fabric of the technique, touching and feeling the materials) can lead to the deepening of the creative process, contributing to the creation of an aesthetic that is not only visual, but also deeply material and even technical. This way of integrating the knowledge and values of art into fashion design in an experimental and reflexive manner can be a creative factor, therefore the analysis focused both on the idea of how fashion can be transformed through different ways of making textiles and on understanding the importance of knowing them.*

**Key words:** *design integration, art in education, craft learning, thematic instruction, experiential learning*

#### 1. Introduction

Education is a social training activity, but also a catalyst that generates knowledge processes in the individual, among its essential results being the development of the desire for dialogue, the ability to investigate, to reason and meditate, etc. In artistic fields the dynamics of educational systems and mechanisms are constantly changing, education itself is constantly adapting and improving. Higher artistic education is a vocational education in which the improvement of skills focuses on improving receptivity, sensitivity, and spirituality. Through specific methodologies and artistic processes, the art and design of a country expressing the quality of life and values of society.

Design – as the activity of finding solutions to certain requirements – is a technological effort, but the activity of design requires creativity and imagination, and because it gives an aesthetic content to the consumer object, it can be viewed in this key as an “art”. The skills and creativity of the artist, craftsman, designer are indispensable in all these types of activities, but if we subjectively compare design with art from the perspective of aesthetic and technological elements, we notice that the aesthetic dominates the technological element as a concern in the textile arts and vice versa in the case of design (Vieriu, 2022: 68). In the case of crafts, there is a relatively balanced relationship between aesthetic and technological aspects (Mărghidan, 2018: 47).

Fashion design must be understood transversally, working in the fashion industry does not just mean developing a collection of clothes, it means a complex

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process that starts with a well-defined and argument intention. Fashion design expresses the spirit of the time to which it belongs, the dynamics of the lifestyle and the ideals of the people of a period, it is the form of dialogue between textiles, fabrics and the human body. By shaping the shape of the garment, the pattern, stitching and fabric form a structure on the human body. Given the strategic importance of design in the competition between manufacturers, among its implicit objectives is that the product is functional, to attract attention and be different.

## **2. Textile material, influencing factor of creativity in fashion design**

In fashion design, the most important element after color is fabric. The considerations that arise from working with textiles can, as such, be very different. Textile materials can therefore come to influence the design process from sketch to execution, the soft and flexible nature of a material dictates the direction of form a product as it predicts how a fabric will fall, bend, stretch etc. Good materials research can help a designer understand the materials they are designing with, their properties, and how they can be used in products. It can also give him an idea of the design direction.

Uninformed, a designer cannot act fully, deficient or incomplete study in relation to the behavior of a material will influence his decision-making ability, influence his performance in designing form, its expression, construction, etc. In fashion design, research is based on the observation of materials as they influence the design process in many ways. The way in which material research is done by the designer differs significantly as process (Nilsson, 2014).

The properties of a material inspire, help to develop the idea, and the design direction resulting from this process is related to the aesthetic aspect of a material and its physical properties. It is an implicit part of the design and becomes one of the main features of a product. So, involvement in the creation of textile materials and fabrics offers an asset in imposing new aesthetic directions and artistic expression.



Fig. 1. Guțu Anișoara, *Sample*, 2020

Expanding students' knowledge of the technologies of obtaining fabrics, jacquard surfaces, knitting, embroidery, prints and other finishing techniques, which aim to provide useful information in industrial production, to give them an understanding of industrial processes and requirements, to the ways of transforming

clothing surfaces through traditional textile techniques, is a determining factor that can influence the design process.

### 3. Teaching textile art techniques and their used in new fashion design projects

Experiments in handling materials, workshop exercises, facilitate understanding and rediscovering the link with crafts that have been lost today, because the fabrics are made in large production units, which synthesize the process, make it efficient but impoverish it of expression, a determined fact of the need to relate the design of the fabric to the production technology, to the configuration and potential of the machines. Artists and designers tend to have no limits in expressing a set of concepts and signs that they choose in different way (Barbarosa, 2016: 7). Over the centuries, people's growing desire to be individual and different from others led to a diversity primarily a clothing models and later this diversity manifested itself in fabrics, accessories, patterns, clothing details. In recent years, the surface tactility of a garment gained importance and efforts to increase their diversity are priority.

At the Fashion Design study programme, within Faculty of Visual Arts and Design, “George Enescu” National University of Arts in Iași, textile artistic techniques have an important role in current education, they contribute to the formation of an experimental educational environment, emphasizing the study of materials and techniques processing, creates multiple alternatives for training knowledge and creative skills, so necessary for students. It is true that learning the skills and creative use of textiles is done only by working, that the acquisition of professional skills is done only by making material works of art, and that this aspect of knowing textiles through their use is an important one.



Fig. 2. Oancea Mădălina, collection *Entropia*, 2018



Fig. 3. Ungurean Iulia Alexandra, collection *Entropia*, 2018



Fig. 4. Gorban Daniel, collection *Entropia*, 2018

However, I cannot ignore, as a teacher, that this principle of their understanding and learning can acquire several aspects. I believe that the crucial role of understanding the material has changed today, the emphasis of its use in the creative process is no longer placed only in relation to the final result, the purpose of its choice is no longer strictly aimed at obtaining a beautiful object.

The concept of materiality as an alternative approach is necessary in the

education of students, this aspect does not imply abandoning the learning of textile techniques, highlighting the concept of materiality could support a better development of their skills. By understanding that materiality is the ability of a material to express meaning through its physical qualities, future designers can develop another way of creating that begins with a material. This way of studying can facilitate the insertion of unusual materials or the creation of new textile structures, it can give confidence in creating atypical materials with varied qualities. Interacting with a material, any artist or designer can be inspired by its physical qualities and process it innovatively, through different manipulation techniques (Pöllänen, 2011).

As a teacher, I have often proposed to students in the subjects of fiber study and/or textile techniques, themes and garment projects in which to they work with a foreign, non-textile material that they have never used before. The idea pursued being that of not strictly following to obtain the functionality, but only the artistic expression. The students were often receptive and used various types of unusual materials in their works, for example: food pasta, plastic straws, plastic foils, etc.



Fig. 5, 6. Ungureanu Emanuel, *The wood dress*, semester project, made within the discipline *Study of form*, an example of the creative use of non-conventional materials in the creation of clothing items, 2014.

In other projects, the choice of material is not left to the students, they are imposed from the beginning. How these are incorporated by them in the phases of the creation and realization process, and how they influence their design process, is an important evaluation criterion.

The purpose of these approaches requires, among other things, that students understand that in addition to the physical qualities or characteristics of materials, such as color, texture, they can also use in their creations the most unusual ones such as sound. I try to guide students to make an association between physical reality and an imaginative idea. This is a way of using fabric in fashion design, as a metaphor. Metaphorical thinking can help students find ways or techniques to create unusual artwork or design. I proposed this kind of educational exercise because I thought it necessary for them to develop a personal interest in the material, to be able to explain and always argue why they chose it.



Fig. 7. Floarea Alexandru, *Paper dress*, semester project, made within the discipline Study of form, an example of the creative use of a journal paper in the creation of clothing items, 2014.

At the same time, I believe that this exercise not only helped the students to better understand their practice, it also contributed to improving the skills of making them and explaining the purpose for which they made them.

#### 4. Conclusions

In conclusion, I can say that I fortunately teach in a field where the norm is not “normal”. Students show their creativity through their creations, during classes we explore. Connecting students to previously acquired knowledge will be easily done through fashion, design opens the door for them to see the world differently and understand the whole connectedness that exists globally. The ultimate goal is for students to see the relevance and existing relationships between one field and another, in an innovative and original way.

The way students approach textiles in their creations represent more or less elaborate solutions, but awareness of their possibilities can help students to prevent changes along the way of their idea or, on the contrary, to be open to such a use that involves redirection and developing the failure into something new. But in general, not being familiar with textiles, not using them as a tool, risks creatively limiting what a designer can make. Textile materials influence design and the design process, therefore it is important for a designer to actively reflect and consider how they can manage and use this influence in their practice, so as not to limit their own creativity.

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