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FIELDS OF ART EDUCATION CONNECTED WITH THE DISTANCE EDUCATION SYSTEM***

By

Dr . Fatima Abdul M El Sayegh

College of Basic Education

Department of Art Education. Kuwait

Prof. Abdul M. El Sayegh

College of Basic Education

Department of Art Education. Kuwait

Ass. Prof. Mahmoud M. El Saied

College of Basic Education

Department of Art Education. Kuwait

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Abstract

The utilization of artistic works in distance education has gained popularity in the field of art education. Numerous studies have provided evidence that incorporating artworks into online learning can lead to quality education. However, there is a lack of formal research on this approach in the Arab world, particularly in the Middle East. This study highlights the significant role that artists and their artworks play in advancing distance education. Exploring the arts can greatly enhance students' motivation, attitudes, art language, and sensitivity to aesthetics. The research suggests several ways to engage with artists and their works, ranging from using photos of artworks to accessing virtual museums, galleries, and exhibitions, as well as collaborating with artists both within and outside of educational institutions. The study's findings also demonstrate the effective use of Divergent Thinking, assisted by square grid forms, to implement students' designs throughout the online education system

Keywords: Distance education, artworks, gride forms. online education

Introduction

One of the major benefits of distance education is that it can provide opportunities to a broad expanse of learners and nontraditional or traditionally underserved learners. But to reach students who learn nontraditional ways, distance education must move beyond a traditional one-size-fits-all approach and offer multimodal learning opportunities that address multiple learning styles and abilities that are differentiated according to needs. Distance learning demands instructional design

* College of Basic Education Department of Art Education. Kuwait

grounded in understanding learning—specifically college students. Instructional design within a distance context also requires that theory be linked to practice, that overall design be flexible, that learning materials be accessible to all students' learners (regardless of abilities or disabilities), and that the distance learning experience capitalise on and customise various technologies, such as multimedia, to reach the greatest number of students learners possible and ensure their academic success.

To maintain Kuwait's unique cultural identity in all its diversity and richness, However, integrating arts education into the formal education of students now requires urgent attention. For decades, the necessity to integrate arts into the education system has been recommended. It is encountering the danger of losing the country's unique cultural identity today. Purposely is the growing distance between the arts and the community at large, far from encouraging the recreation of art. Arts are tools for enhancing the prestige of the college's events like the Founder's Day, Independence Day, graduation or during an inspection of the college's progress and work, etc.

Arts in Kuwait are also living examples of the diversity of its cultural fabric. It will enrich the lives of our young citizens throughout their lifetime, not merely during their academic years (Fulková et al. 2011).

Previous work

The Ancient Egyptians used grid lines but not to scale up drawings. Grid lines were used to ensure that proportions aligned with 'Canonical Proportions'. These were a set of ideal mathematical ratios applied by the Egyptians to measure the various parts of the human body concerning each other [The Grid 2024].

Egyptian artists of the first millennium B.C.E. used a grid with twenty-one horizontal lines rather than the eighteen used previously. Though the exact time when the transition to twenty-one squares was made is not known, artists of Dynasty 25 were surely using this square grid to lay out relief sculptures. The new grid squares were thus five-sixths of the old grid squares [Ancient Time 2022].

A standard feature of Islamic art is geometric patterns to reflect the language of the universe. It helps believers recollect the superiority of innovation - complex geometric designs. It created the appearance of endless repetition and allowed to get an idea of the infinite nature of Allah. Repeating patterns also exemplify that in the undersized, you can find the unlimited; a single element of the design symbolises the endless total.

Iverson. (1971), has suggested that the grid be changed to accommodate a new measuring system that uses a shorter unit of measurement. Robins.1994, has convincingly argued that the Late Period system used the same measuring system but regularised the grid to make calculations easier.

Grid and Progression of Design

The expansion and development of geometry in Islamic art and architecture can be related to the rapid growth of science and technology in the Middle East, Iran, and Central Asia during the 8th and 9th centuries; such progress was prompted by translations of ancient Greek and Sanskrit texts. ([Turner,1997](#)) By the 10th century

The Grids Before Modernism

American art critic Rosalind Krauss argues that in Europe, the grid structure began to appear in the early 20th century and remained emblematic of modernists' ambition within the visual arts ever since. ([Krauss 1985](#)) It is still the most prevalent strategy in contemporary times. However, this article uses some selectively isolated historical findings as examples to discuss the grid structure and its persistently implied strategy, which has been part of human expression even before recorded history. Therefore, considering the grid only as the emblem of modernism in the Western art movement of the 20th century will be a misconception.

The Grid as a Paleolithic Ochre

One of the earliest traces of the grid is found in the caves of Blombos (300 km east of Cape Town) on some engraved ochres dated between 100,000 -70,000 BCE. An ochre is a red or yellow-Coloured iron-rich mineral usually found at Stone Age sites in southern Africa. There were

about 1500 of these ochres found in variable sizes, the smallest ones are 10mm long. These ochres are (arguably) considered one of the earliest examples of objects bearing abstract symbolic engravings by the homo sapiens. One of such ochres bears an isometric grid pattern with straight and semi-straight lines (Figure 1).(Hinshelwood) et al 2009)



Figure (1) Ochre carving. Est. 73,000 yrs. old

“The pattern was created by first engraving the long parallel lines, then the oblique lines, and finally, the superficial single line that crosses the latter perpendicularly. Each line was engraved using a lithic tool in a single stroke. The presence of at least two superimposed sets of parallel lines suggests these incisions are the remnants of a complex design.” (Art now 2022).

These cross-perpendicular lines are evidence of an (angular) grid pattern which is found at a place where color from the natural pigment is processed or produced. One wonders what is the use of such abstract isometric grid patterns as early as 100,000-70,000 BCE?

Was It Meant for Any Utilitarian Purpose Such As Counting?

- An Embellishment?
- A Doodle to Divert Boredom? And
- Its Purpose such drawing.

The Grid as Canonical Proportions

ancient Egyptians used the grid as a set of fixed principles abiding by a certain ‘canon of proportions’ – considered orderly, fit the local taste and idealized depiction of a person.

According to the art historian, Gay Robins, Egyptian artists first drew horizontal and vertical guidelines on the surface so the proportions of the Figures would be consistent with the established canon. (Robins 1994). The result of such measured proportions and relationships was an art of remarkable uniformity that maintains the same balance whether in a colossal statue or a Figure in hieroglyphic script (Figure. 3,4).



Figure. (3).

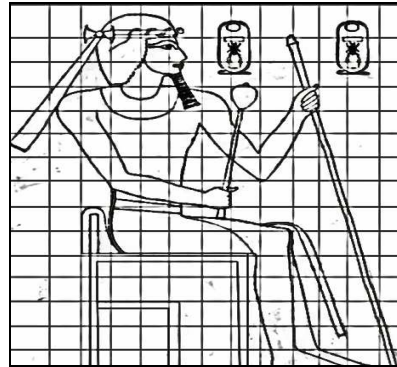


Figure. (4).

Grid as a Draughtman's Net

In 1506 the German artist Albrecht Dürer interested in Italian Renaissance theories, wrote “Treatise of Measurement”, which included illustrations of perspective devices called “Draughtsman's Net” based on da Vinci's similar device and Leon Battista Alberti 'sss grid called Alberti's Veil.([Vignelli 2022](#)).Figure(5,6)

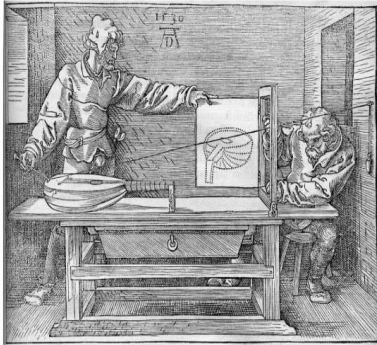


Figure (5)



Figure (6)

Types of Grids

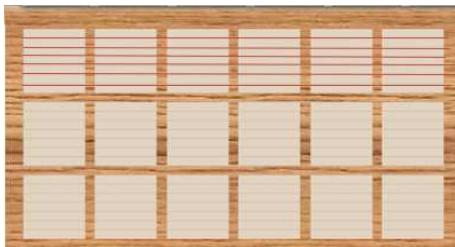
Layout grids help designers position text and images in a way that looks coherent and easy to follow. Most layout editors, online or otherwise, have a tool called “snap to grid.” These blue or red lines appear when elements are moving inside the design. They let the designers know when the edges are lining up according to the grid or when it’s centered.

The two most common types of grids are the orthogonal grid (the square grid), with two sets of intersecting lines perpendicular to each other and the isometric grid (the triangular grid), with three sets of lines at 60-degree angles to each other.

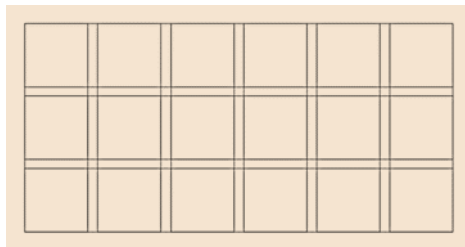
Types of Grids for Creating Professional Designs.

1. Format

Is the full area where the final design will be laid out. In print design, the format is the page, and in web design, the format is the browser window. Figure (7).



Figure(7) Format



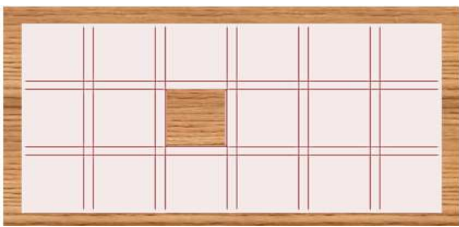
Figure(8) Flowlines

2. Flowlines

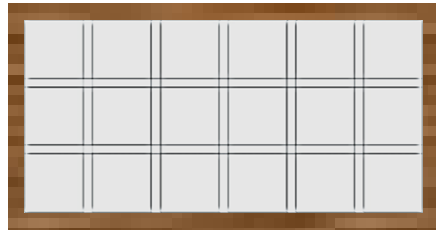
Flowlines are horizontal lines that separate the different sections of a grid into parallel bands. It creates stopping points or edges for the elements to be placed. Figure (8).

3. Margin

Margins are the empty spaces between the edges of the format and the content. The margins' size gives the range a general shape, usually a rectangle. Figure (9)



Figure(9) Margin



Figure(10) Module

4. Modules

Modules are the building blocks of any grid. They are the spaces created between the flowlines and vertical lines. Vertical groups of modules together create columns. Horizontal groups create rows in Figure (10).

5. overlapping zones

Groups of adjacent modules in vertical and horizontal areas create spatial zones or regions. A steep part can hold a text block, and a horizontal region can have a video. Regions can be organised proportionally Figure (11).

6. Columns

Columns are vertical spatial zones or regions that fit from the top to the bottom margin. Figure (12)

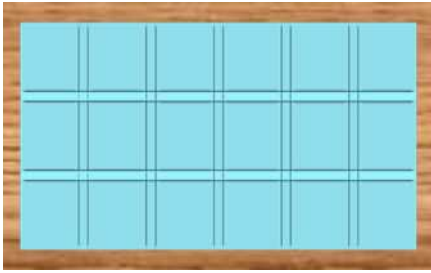


Figure (11) Spatial Zones

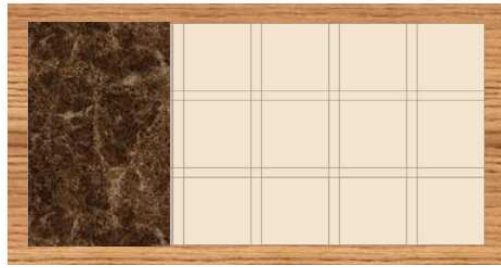


Figure (12) Columns

7. Rows

Rows are horizontal spatial zones that fitfully from the left to right margin. Figure (13)

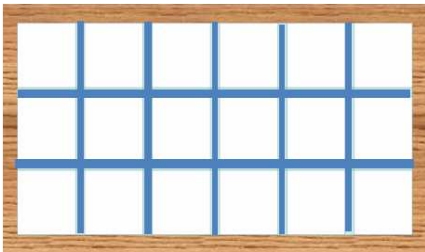


Figure (13) Rows

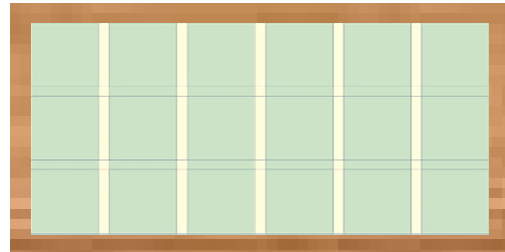


Figure (14) Gutters

8. Gutters

The spaces between rows and columns are called gutters. These should always be equal between columns or rows to maintain a visual balance Figure (14).

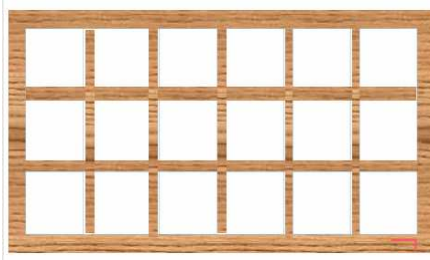


Figure (15) Markers



Figure (16) Triangle

9. Markers

Markers are areas inside the running header or footer that mark the exact place where repeating information is from page to page. Figure (15).

10. Triangle grid

The Triangle grid tile is an equal-sized equilateral triangle, arranged in alternating rows (or columns). Figure (16).

The importance of Triangle Grids has three main reasons:

1. They're always planar
2. They're simple
3. They have nicer geometry

Some of the triangle grid textures and Wooden veneer designs as shown in Figure (17)



Figure (17)

The Grids Before Modernism

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Figure. (19).

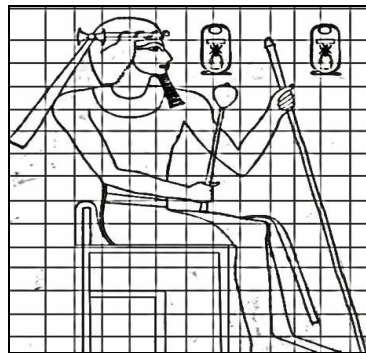


Figure. (20).

Grid as a Draughtman’s Net.

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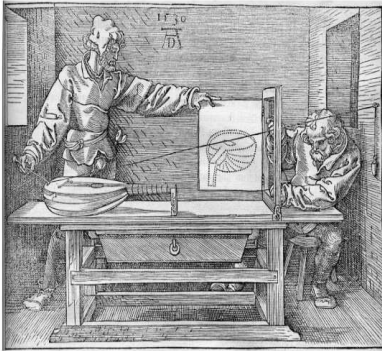


Figure (21)



Figure (22)

Triangle shape art wooden work

Triangle artwork is individually creating an atheistic artwork using only triangles. The work creates a piece of original artwork using GeoGebra. The result will be graded on originality and neatness. The objective of the work, however, is to use the concepts learned by the student's instructors.

Figure (23) Handcrafted triangle wood wall art featuring a Southwestern geometric pattern. With its turquoise, teal, blue, and orange hues.

Figure (24). This piece is a triangle wood art set with a simple geometric pattern. The work is natural and earthy in southwestern desert-inspired colours.

Figure (25). This piece wall decor set is handmade with premium cedar wood cutout of the Aztec design and is hand painted and lightly distressed to give the piece a rustic charm and vintage vibe. Both triangles are framed with more cedar and finished with urethane for protection.



Figure (23)



Figure (24)



Figure (25)

Triangle Wood Wall Art/Rising Star Geometric Pattern/Southwestern Wall Decor/Living Room/Bedroom (aztec-wood, 2022)



Figure (26)



Figure (27)



Figure (28)

Figure (26) Rustic mosaic wall decor is handmade with premium cedar that is locally sourced here in Vermont. Each wood cutout of the Aztec pattern is hand-painted and lightly distressed to give the piece a rustic charm and vintage vibe. It is framed and finished with a urethane for protection.

Figure (27)A modern rustic spin on a traditional tribal Aztec pattern. This handmade wood wall art features an inlaid Navajo design with a southwest desert and earth-tone color palette.

Figure (28)A modern rustic spin on a traditional tribal Aztec pattern. This handmade wood wall art features a Navajo design with

vibrant colors of turquoise and teal that are grounded with wood tones and black accents.

Terminology.

Distance learning (Merriam Dic.)

1. A mechanism leading to boosting the knowledge and talents of educators. improving educators' knowledge and skills also leads to enhancing student achievement.
2. A method of studying in which lectures are broadcast or lessons are conducted by correspondence, without the student needing to attend a school or college.
3. A method of study where teachers and students do not meet in a classroom but use the internet, email, mail, etc., to have classes.

Artists have used the grid method for centuries to create correct proportions. Renaissance artists, even the artist Leonardo da Vinci, have used it. The grid technique dates back to the ancient Egyptians (Aldred,1985)., (Robins.1994, Malek,1999). It is a practical method for artists and aspiring artists correspondingly.

Divergent Thinking

Divergent thinking is considered lateral thinking. The process of assembling multiple, unique ideas or solutions to a problem to be solved. Divergent thinking requires many different answers or routes forward through spontaneous, free-flowing thinking (Merriam-Webster). Divergent Thinking may follow many lines of thought and tends to generate new and original solutions to problems.

Education

The term education is an integral part of any programmatic political document on sustainable development. This leads to the question of what competencies educators need to develop and implement educational offers in the Education for Sustainable Development (Bertschy et al 2013) field. So far, few attempts have been made to describe educators' competencies regarding ESD and to develop corresponding competence models.

Videoconferencing

1. Videoconferencing is a powerful distance education option since it approximates face-to-face interactions at a distance.
2. Videoconferencing (or video-teleconferencing) is a set of interactive technologies that allow individuals in two or more locations to interact via full-motion, two-way video, and audio transmissions simultaneously.
3. Videoconferencing can occur through high-end dedicated systems (consoles and remote-control video cameras).

Telepresence

Telepresence systems use multiple video cameras and high-definition screens or via low-end Internet-based desktop systems, such as TeamViewer or Skype, in which participants communicate via a built-in or external computer Web camera.

The theory of divergent thinking

The idea of divergent thinking according to psychologist J.P. Guilford (Guilford (1982). defined divergent thinking as an essential component of creativity and linked it to four main characteristics:

- **Fluency** (the ability to quickly produce many ideas or solutions to a problem).
- **Flexibility** (the ability to think of many ways to approach a problem simultaneously).
- **Originality** (the tendency to produce ideas different from most people).
- **Expansion** (the ability to think through the details of an idea and do it).

Divergent thinking is thinking that is characterised by the process of moving away in different directions, diverging ideas to include several related aspects. This thinking is associated with creativity, generating new ideas and solutions. The Penguin Dictionary defines it as the ability to create multiple alternative possibilities or answers to a single question or idea, as

in creativity. Therefore, the need for attention to strategies for developing divergent thinking skills increased in academic education.

According to Lucy Jo Palladino (2007), a thinker who uses this mode of thinking lives in a natural state of brainstorming and notices life through participation as a kaleidoscope - a changing colour drawing or scene in perpetual motion. Models are constantly changing. Experience is described and not measured. Ideas are multicolored and shaped and difficult to put in one place. It also links the most exciting events together. Ideas and imaginary images circulate in the mind of this thinker very quickly. His critical thinking does not come naturally to him.

The Grid Method

The present research has used a grid in the art within the context of education where it is often associated with the ‘grid method.’ it is a respected means of concentrated practice. For others, however, it is supposed too prescriptive and limited in innovative scope. From ‘conventional’ drawing techniques to ‘contemporary’ designs and inferences to ‘contemporary’ grid use and re-imaginings, the resource is motivated by this tension but also carries a wider look at how artists have used and manipulated the methodology of grids in art.

The topic and aim of the research

Research Background

1. Coronavirus Disease and their impact on education
2. The importance of the distance education program (Times)
3. Relying on simplified methods in designing and implementing artwork.
4. The strategy of the theory of divergence thinking creates space for students to reflect and reform their creative designs.
5. It is a useful tool for developing self-study. Where the process of implementing ideas helps to clarify points and concepts that have been learned or not learned.
6. This strategy allows students to rethink their sketches and discover the importance of collaborating with peers, or their problems.

Research Objective

1. The research aims to use the square lattice(grid) in making designs that can invest the data of these designs in the implementation of artistic works in the field of design and woodwork.
2. The research aims to apply this study to distance education systems, which have become an inevitable necessity following the events of Corona, from social distancing that has brought about many trends and changes in education.

Research pillars

1. Distance education considering the Coronavirus Disease.
2. Grids are one of the sources of artistic creativity.
3. Types of grids in general and (square grids) are the subject of practical experience (designed - implementation).
4. Colour in illustrating the geometric relationships and design structure within the square grids.
5. The use of natural veneer prepared for sticking to wood by heat (ironing)
6. The difference in the visual and artistic vision between the work and the colour and the other executed wood material
7. Colourful design can carry all colour aesthetic values such as (contrast - colour gamut - colour harmony - colour contrast -)
8. It is not easy to achieve all the colour values except for colour contrast and colour harmony. Still, it bears the appearance of a colour of an aesthetic nature, especially for the wood material.

Methodology

- The Thames program has been used as was developed by the college of arts during the Coronavirus.
- The educators and students communicated by opening the video conference whilst using the whiteboard to explain how the designs work.

- The lecture's practical description and explanation were implemented by recording a video at lifetime so that the students could refer to the explanation more than once.
- When requesting student assignments, the correction is sent to them privately to be resent after it is done again to the educators.
- Utilising the theory of divergence thinking through spontaneous, open thinking the student can represent many assorted designs.

The assessment

the correction and assessment of the assignment was by placing the markers on the worksheet design, in addition to marks on the exercises, and the student implementation method.

Experimental work

According to Guilford's Structure of Intellect (SI) theory (1955), the individual's performance student on intelligence tests can be traced back to the underlying mental abilities or factors of intelligence. SI theory comprises up to different intellectual abilities organized along three dimensions: operations, content, and products. The recent notion in education is the increased need for creativity in all education spectrums. Creativity is sometimes associated with free expression; partly, there is worry about creativity in education. Invention usually involves playing with ideas and imagination. But creativity is also about performing in a positively focused way on ideas and projects, crafting them into the most useful forms and making critical conclusions about the best work. "In every discipline of a student, creativity also draws on skill, knowledge, and control, therefore, the student will use the grid form to draw on to create different models of design to apply to wooden art using the materials of veneer.

When drawing the grids, the crucial thing to recognize is that they must have a 1:1 ratio. It is very necessary - otherwise, the drawing will distort. A 1:1 ratio means the exact number of lines on the wood; as in the reference design, the lines must be equally spaced apart. (McArdle 2022).

The idea based on the online workshop

The divergent thinking of the theory of Guilford is that the designs are subject to the designer's(student's) artistic vision. Each student takes square grids of size 10 X 10 squares or any number of equal divisions.

As shown in Figure (29). Connecting its corners to the opposite corners of the grid to divide the small squares diagonally inside the large square into two triangles, connecting the last small square at the left corner of the big square to the opposite one on the top at the right end of the large square (the grid). By making this connection, the small squares in the grid are divided into triangles in the same direction by the division axis, either perpendicular or lateral movement, eventually, according to the student's idea. Hence, can be made several assorted designs.

It can also combine four small squares of the grid as one square or one longitudinal or transverse area covering an entire strip from the beginning of the total area to the end in the large grid square. However, it could merge the spaces in the combined squares as an aesthetic form with different combinations. Eventually, the final design can be formed and coloured in colour close to the wood (veneer).

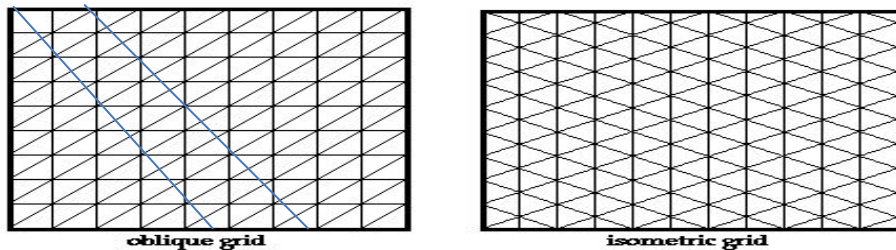


Figure (29)

The first web Workshop Process; design, in which a mood board is prepared and accomplished with various literature knowledge, describes style/flow/method will be examined and will be asked students previously to identify. Accordingly, to show the tangible synthesis of information and to dominate the visual means of imagery that evokes the concept. Mood boards are a two-dimensional visual document in terms of clearly rejecting the

formal elements and revealing the reviews of their style and movement; therefore, it will be focused on the following:

1. Analysis, discussion, etc., through the selected visual means of Communication.
2. Developing A new concept/ an antithesis

The procedures of the experimental work

On the second web Workshop Process, Presentations, Discussions On the second day, the developed sketch, which the student creates and analyses by thinking with unique styles of the sketch and, through this period, either rejects the art via the mood board they prepare or accept. With this concept, they are expected to outline a new comment, a red and an antithesis. Following developed concepts and ideas, the student sketch is being prepared. At the end of the second day, the accelerating process forming the style and application process, which is detailed and intensive such as using the proper materials, tissues and colours, has been initiated. On the third day, the stage in which the ideas are determined based on the student's conception is cleared to transfer to the final cloured veneer shape. The models are preferably cooperative between the instructor and the students personally so they are associated with the student's creativity in the context of product and place online.

Experimental I

The Skitch Figure (1) is first illustrated as a square grid and crossed with inclined diagonal lines through the squares to form a triangle shape (5 lines perpendicular to four lines). The triangles' profiles have been filled with black colour as shown in Figure (2); then the triangle shape was colored with two colors green and yellow as in Figure (3). Eventually, it is coloured with the nearest colour of wood veneer as shown in Figure (4).

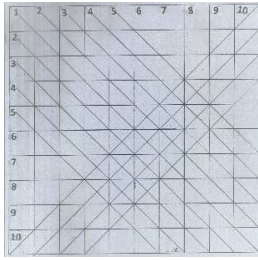


Figure (30)

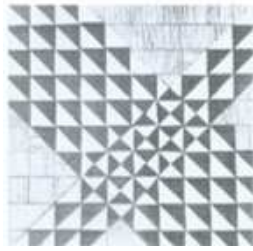


Figure (31)

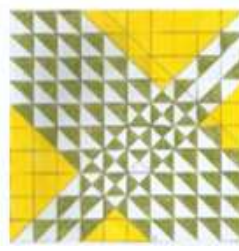


Figure (32)



Figure (33)

Experimental II

Different design Workshop Processes with different combinations and lines intersected (figure 30) with black and white (figure 31), blue and yellow color figure (32) and finally the nearest colour of the wood veneer figure (33).



Figure (34)

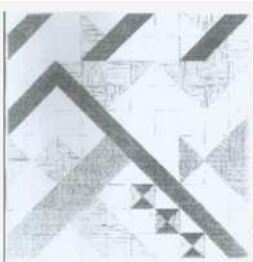


Figure (35)



Figure (36)



Figure (37)

Experimental III

Different design Workshop Processes with different combinations and lines intersected (figure 38) with black and white (figure 39), olive, yellow and blue color figure (40) and finally the nearest colour of the wood veneer. Figure (41).

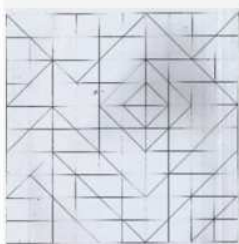


Figure (38)

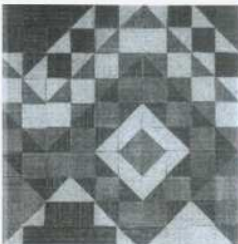


Figure (39)



Figure (40)



Figure (41)

The distinctive design Workshop Process has different combinations and lines intersected (figure 38) with black and white (figure 39), blue and yellow color figure (40) and finally the nearest colour of the veneer figure (41).

Experimental V

Different design Workshop Processes with different combinations and lines intersected (figure 42) with black and white (figure 43), blue, yellow, gold and red color figure (44) and finally the nearest colour of the veneer figure (45).

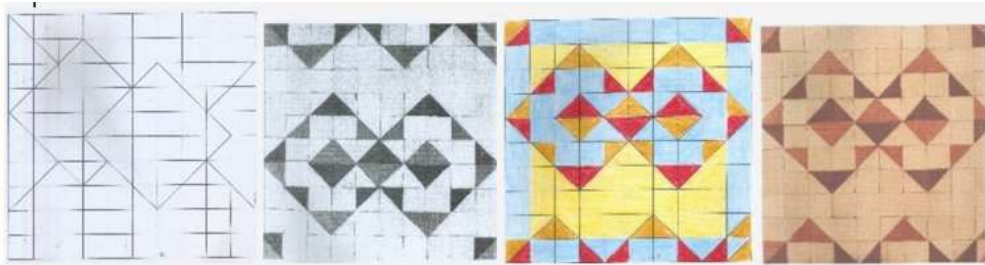


Figure (42)

Figure (43)

Figure (44)

Figure (45)

Experimental IV

Different design Workshop Processes with different combinations and lines intersected (figure 46) with black and white (figure 47), sky-blue, yellow and red color figure (48) and finally the nearest colour of the wood veneer figure (49).

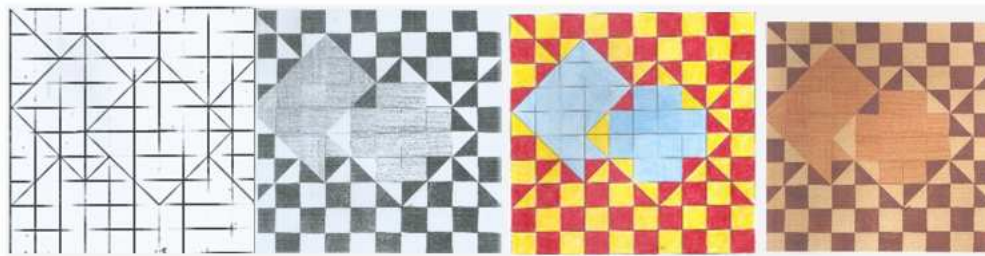


Figure (46)

Figure (47)

Figure (48)

Figure (49)

Experimental VI

Different design Workshop Processes with different combinations and lines intersected (figure 50) with black and white (figure 51), blue, light

cyan, sky blue and gold colored Figure (52) and finally the nearest colour of the wood veneer figure (53).

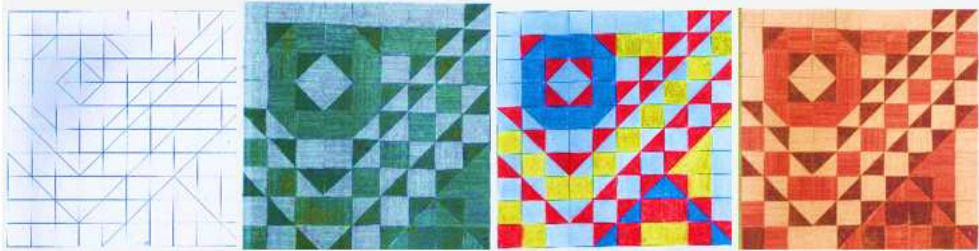


Figure (50)

Figure (51)

Figure (52)

Figure (53)

Experimental VII

Different design Workshop Processes with different combinations and lines intersected (figure 54) with black and white (figure 55), blue, yellow, wheat and dark red color figure (56) and finally the nearest colour of the wood veneer figure (57).

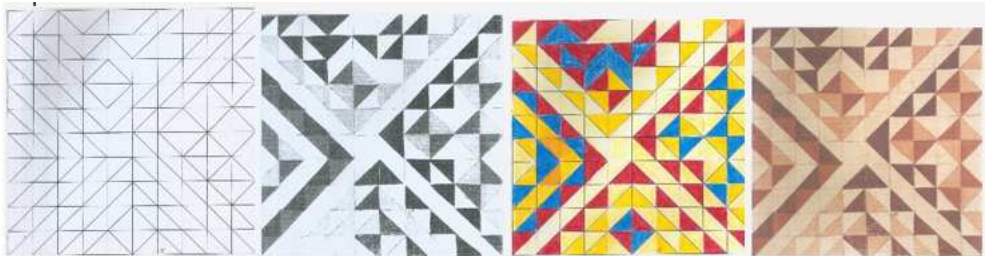


Figure (54)

Figure (55)

Figure (56)

Figure (57)

Experimental VIII

Different design Workshop Processes with different combinations and lines intersected (figure 58) with black and white (figure 59), light cyan, brown and salmon color figure (60) and finally the nearest colour of the wood veneer figure (61).



Figure (54)

Figure (55)

Figure (56)

Figure (57)

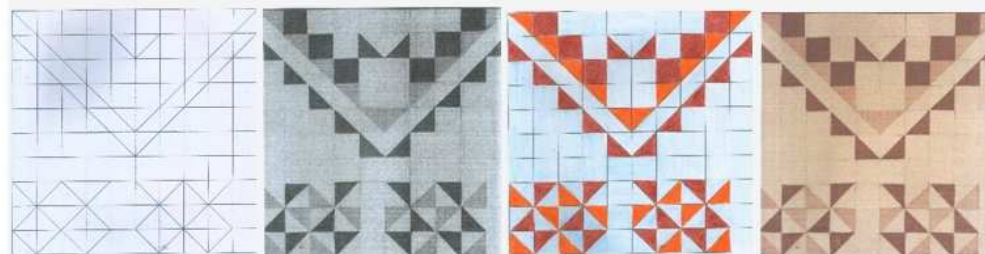


Figure (58)

Figure (59)

Figure (60)

Figure (61)

After finishing the workshop and all instruction, students provide regular feedback, prompt responses, and clear expectations to learners.

Students can implement and deliver online assessments that are both valid and dependable but also complex enough to test student knowledge beyond a multiple-choice exam.

Conclusion

Distance education has expanded globally due to the internet-based educational opportunities it offers. This article reviews best practices to make distance learning work and better inform countries and institutions seeking to provide access to education (Wallace et al 2007).

Understanding the country's arts will allow the youth to appreciate the richness and variety of artistic traditions, make them liberal, creative thinkers and good citizens. Suppose relegating the arts as an extracurricular activity or a means to teach other subjects; In that case, it might face the prospect of further artistic. Students will not be familiar with the country's rich and varied artistic traditions and creative arts' vibrant and ever-evolving nature (Syllabus,2022).

To ensure students receive quality education in distance learning, instructors must model high-quality instruction skills. Best practices for online instruction have been identified, but cultural differences must also be considered. Understanding good teaching, professional development, instructional design, and distance learning are critical components to developing high-quality educators and ensuring student success.

Recommendation

For enhancing the art education, the following points should be considered:

1. By looking at the socioeconomic and cultural diversity of the country, it is essential for higher education, parents, and instructors to use the local and regional arts and crafts traditions visually to be performed in higher education.
2. Kuwait's cities, towns, villages, and families in Kuwait have local arts and crafts traditions, old monuments etc., around which the students can construct their own history.
3. Artists, artisans, and performers could be called to higher education, or they can be employed part-time by the art education's department to teach their art forms.
4. Workshops to be frequently organized, the department of Arts education might regularly organize workshops for one week or a fortnight where local artists could be invited to interact with the students and instructors.
5. Workshops on art and crafts could be arranged for students' experiential learning.
6. Art instructors of different schools can also have a forum to share their experiences for better teaching-learning and evaluation practices.

Distance Education Programs

For the sake of distance education programs to successfully prepare or upgrade learners' knowledge and skills the following points should be considered:

1. Distance instructors need rigorous professional development in the medium they will utilise.
2. Distance learning institutions should develop or adopt standards for conducting an online (Gray et al. (2004).
3. Web-based instructors must exhibit qualifications that conform to these standards.
4. They should possess technical skills, including the ability to use synchronous and asynchronous tools such as discussion boards, chat tools, and digital whiteboards.
5. To promote interaction between instructors and learners; demonstrate strategies to encourage active learning, interaction, participation, and collaboration in the online environment (Fillip, (2001).
6. administrators of distance learning programs also need professional development and support to be aware of the instructional changes and requisite resources and support to sustain any distance education system fully.
7. The need to develop a new paradigm of what distance learning involves, one that moves away from the passive model of distance education in which materials are placed online.

Distance education, especially in the form of web-based education, is popular in developed countries. It offers enrichment, enhancement, and additional certifications for educators who have attained a minimum level of accreditation. Experts often categorize generations of distance education models based on their delivery modes, such as print, multimedia, and web-based systems.

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استخدام الشبكة المربعة لتصميم وتنفيذ الأعمال الفنية في مجالات التربية الفنية المرتبطة بنظام التعليم عن بعد

ملخص

لقد اكتسب استخدام الأعمال الفنية في التعليم عن بعد شعبية كبيرة في مجال التعليم الفني. قدمت العديد من الدراسات أدلة على أن دمج الأعمال الفنية في التعلم عبر الإنترنت يمكن أن يؤدي إلى تعليم جيد. ومع ذلك، هناك نقص في الأبحاث الرسمية حول هذا النهج في العالم العربي، وخاصة في الشرق الأوسط. تسلط هذه الدراسة الضوء على الدور الهام الذي يلعبه الفنانون وأعمالهم الفنية في النهوض بالتعليم عن بعد. حيث يمكن أن يؤدي تدريس الفنون إلى تعزيز دوافع الطلاب ومواقفهم ولغتهم الفنية وحساسيتهم تجاه الجماليات بشكل كبير. يقترح البحث عدة طرق للتعامل مع الفنانين وأعمالهم، بدءاً من استخدام صور الأعمال الفنية للوصول إلى المتاحف والمعارض والمعارض الافتراضية، بالإضافة إلى التعاون مع الفنانين داخل المؤسسات التعليمية وخارجها. توضح نتائج الدراسة أيضاً الاستخدام الفعال للتفكير التباعدي وذلك بمساعدة أشكال الشبكة المربعة، لتنفيذ تصميمات الطلاب في جميع أنحاء نظام التعليم عن بعد عبر الإنترنت.

الكلمات المفتاحية: التعليم عن بعد، الأعمال الفنية، الشبكة المربعة، التعليم عبر الإنترنت.