Creativity between the spirit of heritage cultural and modern design thought

Assist. Prof. Dr. Alshaymaa Mohammad Saeed Aboalghait

Assistance Proffeser, Faculty of Design and Architecture, Interior Design Department , Jazan University

Shaymaa.aboalghait@gmail.com

Dr. Eatezaz Abdelrahman Mustafa Mohamedani

Dr/ Lecturer, Faculty of Design and Architecture, Architecture Department, Jazan University

eatezazdani@gmail.com

Abstract:

Cultural heritage is the inheritance of material and non-material possessions belonging to a society that has legacies from previous generations, and it remains to this day and is endowed to future generations. The term ''cultural heritage'' in its content has changed greatly in recent decades, partly due to the instruments Developed by UNESCO, cultural heritage isn't limited to historical monuments and collections of art and antiquities, but also includes traditions and living expressions inherited from our ancestors that will be transferred to our grandchildren, such as performing arts, rituals, and events Celebrities, or knowledge and skills associated with the production of traditional handicrafts. Design is the process of gathering elements and vocabulary in a specific formation with the aim of achieving a certain integrated idea, and creativity in language is making something unlike a previous example and creative thinking is a mental process in which ideas are generated and modified from a previous cognitive experience present to the individual to find new solutions to problems. Here are some examples of the revival of architectural heritage in Egypt in terms of inspiration from ancient Egyptian architecture such as the building of the Supreme Constitutional Court in Cairo. There are examples of inspiration from Islamic architecture with Egyptian environmental architecture with some modernity such as the American University Building in New Cairo. All this is inspired by the Egyptian cultural heritage, combined with contemporary thought to produce new treatments that carry the spirit of the cultural heritage in a modern design template.

Key words:

Creativity- cultural inheritance- intellect- modern design.

الملخص:

التراث الثقافى هو ميراث المقتنيات المادية وغير المادية التى تخص مجموعة ما أو مجتمع لديه موروثات من الأجيال السابقة، وظلت باقية حتى الوقت الحاضر ووهبت للأجيال المقبلة ، لقد تغير مصطلح «التراث الثقافى » فى مضمونه تغيراً كبيراً فى العقود الأخيرة، ويرجع ذلك جزئياً إلى الصكوك التى وضعتها اليونسكو ، ولا يقتصر التراث الثقافى على المعالم التاريخية ومجموعات القطع الفنية والأثرية،وإنما يشمل أيضا التقاليد وأشكال التعبير الحية الموروثة من أسلافنا والتى ستنتقل إلى أحفادنا، مثل التقاليد الشفهية، وفنون الأداء، والممارسات الاجتماعية، والطقوس، والمناسبات الاحتفالية، والمعارف والممارسات المتعلقة بالطبيعة والكون، أو المعارف والمهارات المرتبطة بإنتاج الصناعات الحرفية التقليدية . والتصميم هو عمليه جمع عناصر ومفردات فى تكوين معين بهدف الوصول إلى تحقيق فكرة معينه متكاملة، والابداع فى اللغة هو صنع

الشيئ على غير مثال سابق والتفكير الابداعى هو عملية ذهنية يتم فيها توليد الأفكار وتعديلها من خبرة معرفية سابقة وموجودة لدى الفرد لايجاد حلول جديدة للمشكلات، وهناك بعض العوامل اللتى تعيق التفكير الابداعى كالخوف من الخطأ او النقد ـ الافتقار الى التحدى ـ الحكم على الافكار بدل من توليدها ـ العادات. وهنا بعض الامثلة على احياء التراث المعمارى فى مصر من حيث الاستلهام من العمارة المصرية القديمة كمبنى المحكمة الدستورية العليا بالقاهرة من تصميم المعمارى د/ أحمد ميتو، وهناك امثلة على الاستلهام من العمارة الاسلامية مع العمارة البيئية المصرية مع بعض الحداثه كمبنى الجامعة الامريكية بالقاهرة الجديدة للمعمارين عبد الحليم ابراهيم عبد الحليم

Carol R. Johnson Associates, Legorreta. كل هذا مستوحى من الموروث الثقافى المصرى مع دمجه بالفكر المعاصر لانتاج معالجات جديدة تحمل روح الموروث الثقافى فى قالب تصميمى حديث.

الكلمات المفتاحية:
الابداع، الموروث الثقافى، لفكر، التصميم الحديث

Introduction
Creativity is the language of inception of something or the making of it without previous example. Allah, the creator of skies and earth and what's between them, has blessed us with magnificent nature, that civilizations throughout ages have inspired their vocabularies from it, hence they left artistic and cultural inheritance that is more like a spring for designers to drink from. In spite of the modern trends and ideas which rejected all what's ancient and modernized different visions in modern designs but researchers are trying to introduce design visions and treatments inspired from the spirit of the cultural inheritance with new design intellect to stay away from direct quoting and match the demands of our age with keeping the national identity.

The research problem:
- The need to create designs that carry the spirit of the national culture and heritage with different formulation that matches the modern intellect.
- Avoidance of inspiration from cultural inheritance in modern designs instead of nonrenewable, direct quoting.

The research objectives:
- Reviving the cultural heritage in modern designs with what suit the demands of the current era.
- Satisfying the receiver needs of creative designs that keep his cultural heritage and match his modern aspirations.

The research assumptions:
The research assumes that by realizing modern and new designs inspired from heritage and aren't quoted entirely from it, that can reach the receiver's needs in the modern age with keeping its cultural identity.

The research significance:
Visual and formative enrichment that contributes in spreading the cultural identity inspired from the heritage but with new intellect.

Research Methodology:

descriptive / Analytical

Index

Index of shapes and photos

First: creativity

The essence of creativity: it is an expression in the dictionary means "created a thing, making it without a previous example". (Arafat,2010).

The philosophical concept of creativity:
- (Cort 1998)

It is the ability to produce genuine ideas and solutions using imaginations and images, it is also referred to the ability of discovering what's new and give meanings to ideas. (Arafat,2010).

- Dr. Abd Al Salam Eid identified the creative personality as: it is an independent, very elegant personality who is hard to agree with logic or presuppositions as it is a personality that loves exploring, experimented and sensing accumulative experience. (Abou Al Kheet,2015).

Creative intellect:
- Olson 1999.

It's a mental process where thoughts are born and adjusted from previous knowledgeable experience which exists inside the individual as it's not possible to form new solutions for the problems.

- Dinca 1993.

Creative thinking is a mental process that aims to collect facts and visions of materials, experiences and data in new structures to light up solution. Which is known as thinking outside the box. (Arafat,2010).

Obstacles against Creative thinking:
Most of the obstacles against Creative thinking is inside ourselves, fear of making mistakes, losing self-confidence, staying too occupied with many things and not giving the body a chance to rest. All these factors inhibit creativity and restrain the breakthrough of the creative intellect. The biggest obstacle is our inner feeling of being uncreative and that creativity is hard to be taught and it is only for the talented but if the one has a unique personality and seeks skills and capabilities that are necessary to express himself and his believes, then he will be able to assist himself in reaching creativity.

- Obstacles that prevent or decrease creative intellect and problem solving:
1- Fear of mistake or criticism.
2- Lack of challenge and enthusiasm.
3- Judging ideas instead of making them.
4- Difficulty in isolating the problem.
5- Tendency to locate the problem on small scale.
6- Habits.
7- Time. (Abou Al Kheet,2015).

2nd Heritage:
Heritage in language
The source of heritage in language: inherit, inheritance which is what to be inherited from others.

Other expression: all what the nation has left from religious, cultural, folk, literary, scientific, constructional and civilized. The origin of the word is taken from the word inherit.

Heritage from the modern concept is everything that have reached us whether written in science or sensed in any kind of art, of which the intellect and work throughout human history.

Each nation has its own heritage which is the result of its intellect, doctrine and the sum of its mental, spiritual and creative effort. (Al Twigry-2011).

Cultural heritage

It is the inheritance of materialistic and unmaterialistic belongings that belong to certain group or community that has inheritances from previous generations that remained till the current time and are gifted to the coming generations. (UNISCO- Cairo office)

The expression of cultural heritage has changed at his core through the past decades. That is partially due to deeds that have been done by the UNISCO. Cultural heritage is no longer just about historical monuments and archeological, artistic pieces but it includes also traditions and the vital forms of expression that are inherited from ancestors which will transfer to grandchildren, such as; oral traditions, arts of performance, social acts, rituals, ceremonies, knowledge and practices related to nature and universe, or knowledge and skills related to production of classical, traditional industries (UNISCO).

Heritage has 2 aspects one materialistic and the other is unmaterialistic as follows:

Materialistic heritage:

Includes buildings, historical monuments and places, etc. which are worthy of protection and maintenance perfectly for the future generations.

Unmaterialistic heritage

The concept of unmaterialistic heritage first appeared at 2001 when a list of aphorism was announced for the first time, by countries based on request from the UNISCO to define the concept of unmaterialistic heritage, within the frame of announcing stunners of verbal heritage. Or humanity unmaterialistic heritage. According to that agreement; cultural, unmaterialistic heritage is known as; practices, perceptions, forms of expression, knowledge, skills and whatever is linked to them from instruments, pieces, articles and cultural places. Which are considered by groups, communities, sometimes individuals as a part of their cultural heritage. (Ghonim, 2016).

oral traditions include; arts of performance, social acts, rituals, ceremonies, music, literature, traditional crafty knowledge and skills and others of cultural, unmaterialistic inheritances.

Students and scientists located it the following fields:

1st: all traditions (the plural of tradition which is a behavioral pattern that is followed by individual or group, resembling ancestors and holding to it). Forms of oral expression: tales, popular folks, poetic stories for kids, common quotes, puzzles, poems, accents, sonnets, urban legends, heroic tales, legends including language as a way of expression. All of them are characterized of being satisfactory for social and spiritual needs for people in the society. Which keep them in a state of self-adaptation with the surrounding environment. These cultural components are called folk heritage or cultural folk; some call it folk literature.

2nd: performing arts such as folk dance, traditional music, festivals, ceremonies, songs and singing.

3rd: practices, customs, traditions, social habits, rituals, holidays, ceremonies, costumes and many other of inherited social phenomenon. Habit is a behavior that human does spontaneously within a limited, social context. Habit is characterized with its continuous progress and change, for instance; marriage habits, etc.

4th: skills and knowledge that are linked to traditional, crafty, manufacturing, architectural, decorative arts with experiences that are linked to them.

5th: intellectual heritage: with all what it includes from inheritance about the ancestors from science, religious knowledge and literal arts.

6th: natural science and knowledge like the ancestors' science, scientific heritage and various fields of natural science. (Ghonim, 2016).

Third: design
The design
It is the process of collecting elements and vocabularies in a certain composition or various compositions in order to achieve a certain integrated idea. All various ways of repeating, eliminating, adding, etc. are within the design process aiming to realize the design intellect. Unit in design is one of the characteristics of formative building in the artistic work, without it the work will be disconnected with no correlation within it. (Scott- unknown publishing year).

Elements of design:
They are the basic units in building of optics, all optics are made of one or more from these elements.

It is well known that elements of design are (dot- line- shape- composition- space- tissue which is the visual equivalent of touch- light- color- motion). (Abou Al Kheet,2019).

Principles of design:
They are the guidelines that should be considered when using elements and their compositions in designing optics. Those principals aren't solid rules but they are only guides that visual substances could create a dialogue through them.

Principles of design include (simplicity- clarity- balance- compatibility- organization- focus- unity- perspective- point of view- briefing) (Moore, Dewir-2015).

Interactive design:
It is a design where a connection between the user and electronics through sensors that transfer how the electronic device is affected by the user through movement, touch or temperature, etc. (Abou Al Kheet,2017).

Inspiration from heritage as one method of design:
Architectural trends and directions which are based on quoting or inspiring from ancient architectural and urban heritage weren't limited to specific geographical domain, people or groups. It's known that inspiring or cloning from ancient styles isn't limited to just its local environment but those styles turned into international humane heritage where everyone is sloughing from. That lead to rise up of international, cultural, architectural movement that is called "Eclecticism". It spread with the waves of colonial movements or with the civilizational mixing or connecting with other countries. That movement was established based on mixing among various heritage and cultural elements and harmonizing them to produce new international, architectural shapes. The rise up and development of such architectural trends that represent movements of inspiration and cloning from the historically ancient architectural heritage started all the way back to the industrial revolution and the beginning of modernity in Europe especially at the countries which led that revolution (Abd Al Latif- 2012).

Causes, origination and circumstances:

Reasons for inspiring from heritage in Egypt and the Arabian region are different than Europe post the industrial revolution though they are contained by the same romantic intellect. Movements of reviving urban heritage in the 1st half of the 20th century, even if they vary from one country to another in their strength according to the variation in circumstances between east, middle and west of the Arabian Peninsula, but they are all aiming to express national culture and identity.

Those movements were originated as resistant methods for:

1- **Against the colonial domination** as happened in Egypt during the time of struggling to get national independence among the 20th and 40th of the past century, by reviving the Islamic or Pharaonic civilizational, architectural style (shape1, 2) expressing the Egyptian identity against the western style in Cairo which is the capital of Egypt that was planned and originated as if it was a piece of Europe and a model for modernity and development.

2- **Refusal of domination and imposition of foreign cultures** as an alternative for progress as happened to some countries in the Arabic east.

3- **Liberation from dependence** as in the countries of the Arabian west which were subjected to condensed trials to conceal their local, traditional cultures. (**Al Latif- 2012).**

Examples for reviving architectural heritage in Egypt

1st: inspiring from ancient Egyptian architecture:

- The building of the supreme constitutional court in Cairo, designed by the architect dr./ Ahmed Metto.

Shape (1) Interface of the supreme constitutional court in Cairo.

Shape (2) Side view of the supreme constitutional court in Cairo.

The design of the Supreme Constitutional Court building in Cairo is inspired by the ancient Egyptian style, and in some of its vocabulary there are similarities with some of the vocabulary of the Luxor Temple.

1- The building has three façades, the two side façades are similar and the main façade. The back side is not designed as it is adjacent to the wall under construction.

2- The main court façade is decorated with 14 seven pillars on each side in the first floor and 14 columns starting from the second to the fourth round, which is similar to the number and composition of the fourteen columns decorated with the entrance to the Luxor Temple in the area that follows the edifice of King Ramses II, which is also 14 columns 7 columns on each side.

3- The small pillar crowns represent the closed papyrus flower, which was also used in Luxor Temple, while the large pillar crowns represent the open papyrus flower.

4- The pillars of the Corniche resemble the Egyptian Corniche in a simplified form.

5- On the far sides of the façade, two flat areas are decorated with some simple, empty patterns, inspired by some simple ancient Egyptian patterns.

6- The side facade also contains columns similar to the ones that decorate the main facade, but also contain a huge column with a strange ratio that is not proportional to the style.

7 - Some walls in the corners of the building are characterized by a large thickness from the bottom, and that thickness decreases as we go upward, as in the design of ancient Egyptian walls.

1- Dr./ Ahmed Moustafa Mahmoud Metto is one of the most famous Egyptian architects and he was a member at the teaching committee in Ain-Shams university in Cairo. Some of his important works are the new building of the constitutional court and Alexandria library. He was chosen to become chief of Rome academy and many other titles.

Second: inspiration from Islamic architecture:

-   AUC. (American university) Residence in New Cairo inspired from both Islamic and Egyptian environmental architecture with some modernity for architects Abd Al Halim Ibrahim Abd Al Halim and Carol R. Johnson Associates, Legorreta.

Shape (4) Different images of AUC. (American university) Residence in New Cairo

The new American University building is inspired by Islamic architecture and is considered a kind of preserving the multi-civilizational identity in Egypt. The design was distinguished by the following:

1- Formative treatments inspired by the Islamic style in the presence of mashrabiyas, Islamic contracts and parallel horizontal lines, as well as internal courtyards equipped with water fountains and internal tree planting from palm trees and some other plants.

2- Environmental treatments suitable for the desert region and hot dry climate, such as directing the openings towards the northern direction.

3- Using natural materials like wood in mashrabiya and limestone in thick walls as a kind of thermal insulation.
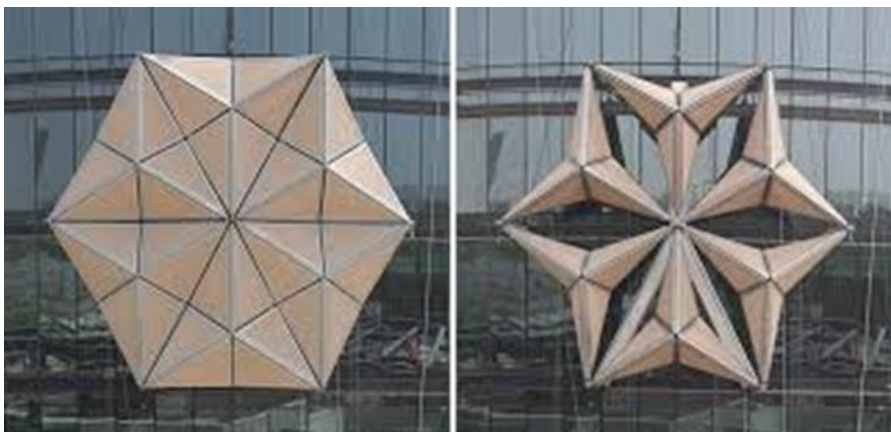
4- The use of the colors closest to nature in stone, beige and brown wood color.

- **Third: Al Bahr tower in Abu Dhabi (architecture giant Aedas)**

Shape (5) Al Bahr tower in Abu Dhabi

Shape (6) A detail that shows the design of the interface of Al Bahr tower in Abu Dhabi and possibility of moving its parts.

The design of the building is inspired by Islamic elements in a modern spirit, as follows:

1- Its interface is inspired by the idea of Mashrabiya, as well as from the Islamic six-pointed star.

2- It can open and close the front parts to control the lighting and shading and to reduce the amount of heat entering. Use insulating glass as an aesthetic as well.

All this is inspired by the spirit of Islamic art and merges with contemporary to create a creative integration between heritage and modern design thought.

Results:

1- Heritage items combined with contemporary thought can be used to produce new treatments that carry the spirit of cultural heritage in a modern design template.

Recommendations:

Reviving the spirit of the people cultural inheritance with all its various trends and mix it with the modern design intellect to produce ideas that carry identity and originality of the past and science and development of the present time.

References:

Original Arabic books

1-   Altwaijri, Abdulaziz bin Othman, Heritage and Identity, Rabat, Islamic Educational, Scientific and Cultural Organization (ISESCO).

Books translated into Arabic

2-   Scott, Robert Gillam, Foundations of Design, translated by Mohamed Mahmoud Youssef and Abdel-Baqi Mohamed Ibrahim, Review by Abdel Aziz Mohamed Fahim, Cairo, Dar Nahdet Misr for Printing and Publishing.

Scientific thesis

3-   Abul-Gheit, Shaimaa Mohamed Said, Creative Design and its Effect in the Architecture of the Future, a PhD, Faculty of Applied Arts, Helwan University.

Published researches in conferences and magazines

4- Dr. Abdul Latif Abdulrahman Abdel-Naim, Inspiration of Urban Heritage from Cloning to Localization and Sustainability of Architecture and Local Construction, National Center for Building and Housing Research, published in the research gate, 2012.

5-   Abul-Gheit, Shaimaa Mohamed Said, Design as a Development Factor for Culture and Visual Arts, Journal of Architecture, Arts and Human Sciences, No. 14, 2019.

6-   Abul-Gheit, Shaimaa Mohamed Said, Interactive Design and its Application in Public Parks as part of Environmental Design, International Design Magazine, Special Issue for the Second International Conference Sustainable Development of the Arab Countries, 2017.

Internet links and websites

7-   Dr. Arafat, virtue, creative thinking ... concept, types, characteristics, components, stages and factors affecting it, published article, Center for Studies, on 29 - 10 - 2010
 http://www.alnoor.se/article.asp?id=91424

8-   UNESCO, United Nations Educational, Scientific and Cultural Organization, Intangible Cultural Heritage
https://ich.unesco.org/ar/-00003

9-   UNESCO, United Nations Educational, Scientific and Cultural Organization, Cairo Office, Physical Cultural Heritage
http://www.unesco.org/new/ar/cairo/culture/tangible-cultural-heritage/

10- Dr. Ghonaim, Mohamed Abul-Fotouh, Al Jazeera Newspaper, *Intangible Cultural Heritage is the spirit of the past spring in us*, 21 February 2016
http://www.al-jazirah.com/2016/20160221/wo1.htm