

Heritage and its role in enriching the creative design of contemporary ceramics

Prof. Salwa Ahmed Mahmoud Rushdie

Professor of ceramics, Department of Art Education & former Vice Dean of the Faculty of Specific Education for Postgraduate Studies and Research - Ain-Shams University

d.sroshdy@yahoo.com

Abstract:

There are many theories about the concept of design and design activity in terms of the starting points of the idea, methods of treatment for it, solving technical problems of the data associated with it and the extent to which materials and raw materials are adapted into formulations that include aesthetic values related to the general environment of the artistic work and not separated from the self-identity of the artist and the cultural and artistic heritage of his community and the extent of creativity and novelty of those ideas and visions Technical.

The idea of modernity alone does not achieve the meaning of good design, even if it produces new forms, but the foundations for good design are inherent in those forms, whether traditional or new .

The design is a plan or concept that should be implementable, i.e. a concept for an artistic work or a project for applied art, and since the design activity is not only building the shape, whether functional or aesthetic, but includes studying the planning process and how to build the perceptions that will be on it, so it was necessary to know The study of ceramics is based on the foundations and design theories, so the potter in producing his artistic works, whether from one piece or several pieces of art that complement each other, for example murals or composite works and ceramic shapes in the space all require prior planning and experimentation.

Key words:

design theories - heritage - contemporary potters - creative design