Reviving the symbols of the Libyan folk heritage and using them in digital wall sculpture

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Abstract:

As far as collective memory of the past plays a significant role in creating the sense of belonging to any communities among their people, popular symbols practically exercise their power in the process of making the Identity in which symbols are chosen to be its representation., and Libyan heritage is known to be a result of many special features that add prominence to its cultural aspects, it carries magnificent aesthetic values and visual forms , The Libyan society suffered from multi-cultural fluctuations that impose different cultural realities but could not cause changes in its popular culture because the Libyan popular sculptor attempts to express historical dimensions,

heritage and cultural privacy distinctively, especially when cultural boundaries seem to no longer exist., and because of the war that is happening on the land of Libya , we need to stick to heritage and one's original identity has become essential. Therefore, the Libyan sculptor must understand

the dimensions and concepts of Digital technology sustaining our heritage. Here, one we must refer to the

importance of emphasizing to the sculptor designer the need to remain consistent with features of the traditional in the

formation of Reviving the symbols of the Libyan folk heritage and to create a balance between heritage and modernity.

Whereas wall sculpture was one of the methods of preserving the Libyan folk heritage since ancient time , The invasion of digital technology into our daily lives in the age of modern technology, especially computers, is an essential irresistible matter. Therefore, it has become necessary to review its use and examine its effects on in digital wall sculpture. The use of such technologies in the designing process adds a new dimension to the wall sculpture, which enables the Libyan sculptor to materialize his ideas that are not fully expressed. However, the challenge enables us to hold on to our human identity and not allow the technology to distance the Libyan sculptor from performing his original role, which is the Preserving the identity and preserving the symbols of the folk heritage.

Keywords:

Symbols, Libyan heritage, digital wall sculpture , Digital Clay.

Research problems :
• To what extent is it possible to revive the symbols of the Libyan folklore and use them in digital wall sculpture?
• What is the importance of using the symbols of the Libyan folklore in designing digital wall sculptures and its relationship to the cultural identity of the Libyan society?

The research assumes the following:
• The symbols of the Libyan folk heritage can be used in digital wall sculpture, which leads to the consolidation of the Libyan identity.

Research objective:
• Exposing the role of sculpture in preserving the identity of the Libyan society through the use of folklore symbols in the design of digital wall sculptures.

Research importance :
• Reinforcing the cultural identity of the Libyan community through the use of folklore symbols in designing digital wall sculptures.

Research Methodology :
The research follows the descriptive and analytical method.

History of Using folk symbols in the Libyan wall sculpture:

Wall sculpture from the ancient city of Karzah showing the fish as one of the Libyan folk symbols, Tripoli Museum, Libya.
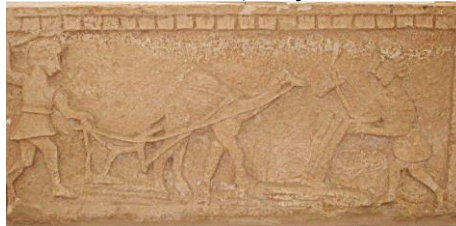
Wall sculpture depicting Libyan peasants during the process of plowing the land, 3rd century AD, Wadi al-Buniya, Bani Ubayd, Libya

Folklore symbols like the crescent and the khamisa on the walls of a Libyan house.

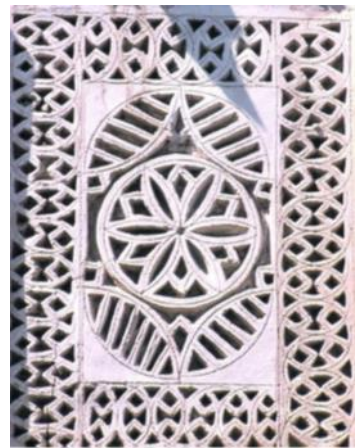## The Most Prominent Symbols Of The Libyan Folklore:

- Palm
- Refrigerators
- Crescent moon
- star
- the trees
- Triangle and circle
- the fish
- The Camels
- Libyan dress

The use of palm in the decoration of the walls of Libyan homes.

The use of the star in the stucco decoration of the architectural murals in one of the old houses of Ghadames.

The use of the circle in decorating the walls of Ghadames homes.
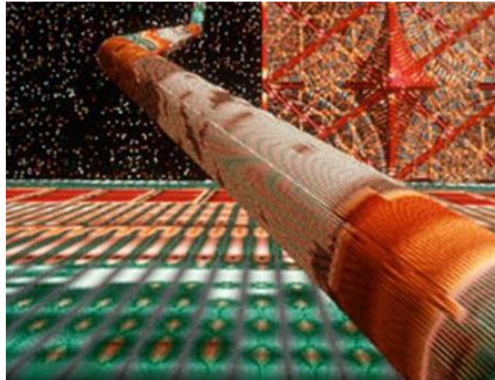
Digital wall sculpture:

It is a type of sculpture that is created through the use of computer technologies in digital form, such as images that are taken by a scanner or those that are drawn by various design programs, and it is an advanced stage that the art of wall sculpture has reached where the digital technology added light, color and sound effects Various references to the mural.

**Mural "Traffic Flow", Artist Marcus Lerner, 2007, Munich, Germany.**

A moving digital mural whose presentation is controlled by digital technology, the artist "Golan Levin", 2000 AD

3D mural entitled "The Trans Jovian Pipeline", by the artist "David", 1979.

The mechanisms of forming digital wall sculpture can be divided into three types:

• Computer wall design

• The wall design after placing it in its virtual environment

• The wall sculpture that is produced using modern technologies related to computers, such as laser or CNC machines and other digital modeling techniques.
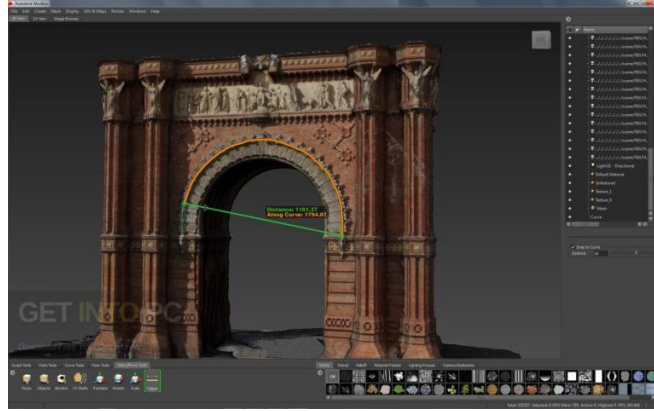
Model of wall sculpture on an architectural façade by mudbox .

Digital Clay :

Digital Clay is proposed as a next generation human-computer interfacing device based on a morphing, tangible and haptic surface.

It is worth noting that digital technology has allowed the restoration of many ancient murals that were damaged due to neglect and which was impossible to compensate, and this in turn leads to preserving the heritage from extinction, and in recent times, our beloved country Libya has witnessed many Antiquities are either due to destruction or theft, so the Libyan heritage needs such technology to restore the damaged heritage murals that contain in their formation many symbols of the folklore, which in themselves represent character, identity, civilization and history.

Results:

• Digital sculptural murals can be produced whose designs contain the symbols of the Libyan folk heritage, thus combining innovation, originality and contemporary.

• The Libyan folklore is a source full of symbols that can inspire the contemporary Libyan sculptor and help him deliver a cultural message about Libya's folk heritage to the world.

• The art of wall sculpture in Libya should not remain closed to its traditional style under the pretext of adhering to traditions.

• The damaged archaeological murals can be restored as a result of the wars in Libya through digital wall sculpture techniques.

• The digital wall sculpture method overcame many of the obstacles that the sculptor was facing in the traditional style of wall sculpture.

Recommendations:

Research recommends:

 •Reproduction of the folk heritage through the art of wall sculpture in line with contemporary developments and digital technology.

 •Developing educational curricula that help students of sculpture in Libya to become familiar with modern technology and techniques of digital wall sculpture and the mechanisms of dealing with them.

 •The necessity of having research centers concerned with introducing the symbols of the Libyan heritage and the origin of pride in them, and training students to make a design reformulation of it in line with the times and at the same time not stripping it of its identity and its original Libyan character.

• Restoration of ancient murals that were damaged during the war in Libya, using digital wall sculpture technology.

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