

Egyptian rural heritage as an entry point to decorative design**Dr. Jihan Elsayed Hussein Ali**Lecturer, Department of Art Education, Faculty of Specific Education, Mansoura
Universityjjisayed2@gmail.com**Abstract**

In light of the rapid technological developments and with the spread of propaganda of globalization, many features and elements of heritage that distinguishes societies from each other has begun to disappear, and many art students of the new generations have begun to lose the connection with their national heritage. Therefore, it was necessary to support the students and continue to provide them with visual and intellectual insights into their national heritage.

By using the experimental and analytical method, the resercher clarified the relationship between design principles and plastic art and she helps the art education students to be aware about the aesthetic values of their Egyptian rural heritage as one of the features of the Egyptian artistic identity. She showed them documentary films and some pictures of the Egyptian rural heritage, and she analyzed a few paintings of pioneering contemporary Egyptian artists which were inspired by the Egyptian rural heritage and based on the principles of decorative design.

By employing skills and prinsiples of decorative design, using traditional artistic tools and using a few of digital effects, the resersher trained the students on how to extract motifs from some of heritage elements of the Egyptian countryside and how to employ them in designing decorative paintings that contain many aesthetic values and combine originality and innovation

Keywords:

Rural heritage, entrance to enrich, decorative design

المخلص:

في ظل التطورات التكنولوجية المتسارعة وانتشار دعاية العولمة ، بدأت تختفي العديد من سمات وعناصر التراث التي تميز المجتمعات عن بعضها البعض ، وبدأ العديد من طلاب الفنون من الأجيال الجديدة يفقدون اتصالهم بتراثهم الوطني. لذلك كان من الضروري دعم الطلاب ومواصلة تزويدهم بالرؤى البصرية والفكرية لتراثهم الوطني.

باستخدام الأسلوب التجريبي والتحليلي ، أوضحت الباحثة العلاقة بين مبادئ التصميم والفن التشكيلي ، كما أنها تساعد طلاب التربية الفنية على إدراك القيم الجمالية لتراثهم الريفي المصري كأحد سمات الهوية الفنية المصرية. عرضت عليهم أفلامًا وثائقية وبعض صور التراث الريفي المصري ، وحللت بعض اللوحات الفنية لرائد الفنانين المصريين المعاصرين المستوحاة من التراث الريفي المصري والقائمة على مبادئ التصميم الزخرفي.

من خلال توظيف مهارات ومبادئ التصميم الزخرفي واستخدام الأدوات الفنية التقليدية واستخدام بعض المؤثرات الرقمية ، قامت الباحثة بتدريب الطلاب على كيفية استخراج الزخارف من بعض العناصر التراثية في الريف المصري وكيفية توظيفها في تصميم اللوحات الزخرفية. أنه يحتوي على العديد من القيم الجمالية ويجمع بين الأصالة والابتكار

الكلمات الرئيسية

التراث الريفي، مدخل لإثراء، التصميم الزخرفي

Introduction:

What is the Egyptian rural heritage? And who is the Egyptian rural woman that the orientalist cared about in their paintings?

" The heritage is not the past, with all developments in all fields nor the successive events that it witnessed throughout the ages, but it is the present with all its transformations and the future with all its possibilities. Heritage extends in our lives and moves with us into the future. It is a part of us that we can't be free from it, thus heritage is an authentic feature of identity, with it, the elements of identity completed and dyed " (1). The diversity of identities expels boredom and saturates the artist's eye and soul that they yearn for a renewed beauty. If the heritage disappeared or its features are obliterated, the society loses its identity.

Art education is one of the basic tools for preserving the heritage of society. It investigates the visual heritage that art students must be aware of to shape their own visions into designs that stem from their identity and go hand in hand with the developments of the times.

Recently, in light of the acceleration of technological developments, policies of openness, increasing propaganda of globalization and freedom of expression, many art pretenders have entered to the various fields of arts, and many new artists have lost their connection with their cultural heritage. All that threatens the emergence of a deformed global art that causes boredom and makes the arts lose its distinct aesthetic values that differ from one society to another.

Under the concept of artistic heritage, folk art has been classified, containing several artistic trends, among them the art that is inspired by the countryside that no country is free of it.

In Egypt where this study was conducted, countryside scenes have always been a source of inspiration for many artists around the world where the history of the Egyptian countryside extends to the ancient Egyptian times to form the civilizational roots of the Egyptian people.

Throughout the ages, the aesthetics of the Egyptian countryside with its equipment, its simple toiling peasants especially rural woman

and the River Nile that breathe life into the land of Egypt were the main source that provided visual insights with a distinct flavor to both Orientalist and Egyptian artists.

Research Problem:

recently with the acceleration of technological developments and the growing cries of globalization the openness to the methods and trends of modern plastic arts all over the world, the researcher noticed that the awareness of art education students about Western arts has increased, while they still have shortcomings in their awareness about their Egyptian heritage. This represents a negative impact on their artistic identity. One of the manifestations of the Egyptian identity is the Egyptian rural heritage, which many of its distinctive elements have disappeared in light of the acceleration of technological developments and the cries of globalization that support the idea of erasing identities. Hence, the research problem is summarized in: What is the possibility of benefiting from the Egyptian rural heritage to enriching the field of contemporary decorative design?

Research Goals:

Benefiting from the visual elements of the Egyptian rural heritage to support the Egyptian identity and to enrich the field of contemporary decorative design.

Research Hypotheses:

1. Inspiration by Egyptian rural heritage can enrich the field of decorative design with special aesthetics values.
2. Inspiration from the visible elements of the Egyptian rural heritage can combine originality and innovation in decorative design.

Research Importance:

1. Emphasizing the visual aesthetic values of the Egyptian rural heritage as one of the features of artistic egyptian identity.
2. Designing decorative paintings that combine egyptian originality and the artist's self-innovation.

Research Limits:

1. Displaying examples and paintings by prominent Egyptian artists that they made them at the mid-twentieth century to the present day.
2. Decorative paintings are designed by the second year students, Department of Art Education, Faculty of Specific Education, Mansoura University - Egypt..

Research Approach:

The research follows the analytical experimental method through:

1. Benefit from principles of design to analyze examples of paintings that have been inspired by the visual heritage of Egyptian rural.
2. Designing decorative paintings by art students that they inspired from the visual heritage of Egyptian rural and based on the principles of design.

Research Terms:

The research contained main terms:

1. The Egyptian Countryside:

Areas in Egypt characterized by a wide agricultural nature and small urban spaces that are completely away from the industrial environment and the hustle and bustle of the city, living in it is characterized by simplicity and calmness, its simple inhabitants have strong coherent relations that governed by more conservative customs and traditions than those in cities.

2. Heritage:

The word heritage, as it says in the Holy Qur'an, means "inheritance," which money or property is left from a person to his inheritors.

And recently the concept of heritage expanded to become " All that the nation left behind of religious, cultural, literary, folkloric, scientific, architectural and urban legacy ... The heritage in the modern circulating concept is all that has come to us written in science, or perceived in one of the arts, which is produced by thought and work in human history through the ages "(1). Heritage science is classified within the cultural sciences. It is necessary here to point out that the heritage does not include any of the Divine Books, such as the Holy Qur'an, the Torah, and the Gospel, it refers only to all that left by man.

3. Design:

In general, design is not a stand-alone art but it relate with all the fields of arts. It is the ability to create a layout or build in which the functional and aesthetic aspects meet and it based on two main pillars:

- Design Elements: they are the basic components that come together to form a unified composition which consisting of points, lines, shaps, colors ... etc.
- Principles of design: they are the rules that concerned with how the elements of design are synthesize in the artwork to appear its aesthetic values.

4. Decorative painting:

Decorative design is "an integrated system to achieve a specific idea or a goal to which a specific subject refers through plastic units based on a number of structural foundations in order to achieve expressive connotations and reflect the aesthetic values within them"(2). The decorative design aims to decorate surfaces of two or three dimentions to look beautiful and attractive and decorative painting is a two-dimensional colored artwork that is based on decorative design principles.

Theme 1: The Relationship between Principles of Design and Plastic Arts:

In general, the value of art lies in the art itself, which seeks beauty for the sake of beauty only, while the value of design lies in how to treat a goal and highlight it in the aesthetic framework that art desires, where design principles concerned with the ways that the artist deals with the elements of his artwork.. The design also seeks to study and modify the desired elements to derive from them plastic units consistent with the idea of the work and its goal, therefore it is an essential pillar that provides the various artistic fields with a special taste of aesthetic values, where a sophisticated design of a mural on a building or ornamental tapes inscribed on its terraces may turn it into an architectural masterpiece, or maybe if a worthless piece of metal decorated with some motifs, it will get some aesthetic values, but it doesn't distinguished or the desire to acquire it does not increase unless its motifs are formulated in a distinctive design that organizes the elements and shapes within its area.

The design process usually goes through two phases. First, the artist puts a layout for his mental imagination of the subject, summoning his visual data. Second, the artist implements this mental imagination on the space of artwork through a set of elements (point, line, shape, color, texture ...) that unite together and formed in light of the following design principles:

- Emphasis:** Also known as a focal point, central point, or sovereignty center. It is the eye-catching part or main form to be highlighted and seen first in the artwork, it is the goal.
- Balance:** Is the tie between opposing forces such as spaces, blocks, and colors, which gives a feeling of stability and comfort when looking at artwork and the opposite of this raises a sense of anxiety and mental disturbance. Balance has several types, the most important of which are two main types: the symmetrical balance in which the two halves of the work are completely similar, and the asymmetric balance: in which the sizes of the blocks and shapes are equal into the area of the artwork as a whole regardless of the symmetry of the two halves.
- Rhythm:** It is the expression of movement in the artwork and determining the time interval that the eye needs to move between the elements and forms of design, and is done by organizing the separations and the distances between the elements and shapes to create a harmonious

relationship. There are several types of rhythm, including regular and irregular rhythm, contracting and increasing rhythm, and free rhythm, and these types can be achieved in several ways such as repetition, continuity, diversity and color gradient.

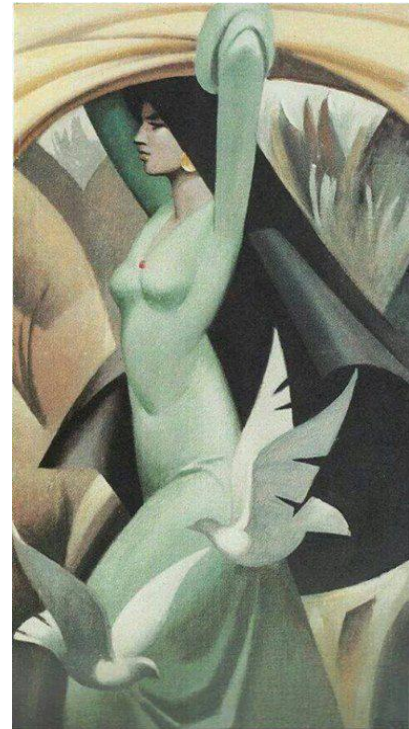
□ **Unity:** It is to give one style to the artwork and link its elements and shapes and arrange them so that the lines, shapes and distances are homogeneous and complement each other to give a sense of cohesion that makes the viewer see the artwork as a whole at first glance and then move towards seeing the parts.

□ **Reduction:** Employing the necessary elements and reduced lines, colors and shadows so that the artwork does not lose its clarity. The value of this principle may increase or decrease according to the requirements of the artwork, for example, in the design of logos, the importance of this principle rises in contrast to decorative painting, in which this principle is used more flexibly.

The greatest credit for analyzing of artistic works return to the previous principals, especially those of two dimension in the plastic art, for example, by looking at oil paintings, we find that many of them came as realistic simulations with various techniques, while those which were based on the principals of design and included a modified plastic motif became more distinguished and connected to the viewer's mind and attracted his attention. Below are examples from the artworks of three Egyptian artists who draw their inspiration from Egyptian rural heritage and based them on the principles of design:

1. Hussein Bicar (1913 - 2002):

Hussein Amin Bicar was born in Egypt and became one of the most prominent artists of the second generation Egyptians. He was influenced by the arts of heritage and the love of the Egyptian countryside and expressed it in a distinct way in which he combined originality and modernity, saying: "Originality in artwork such as sunken roots in the depths of the soil that supply the branches, twigs and fruits with the juices of life, even if the link between them is severed, it becomes firewood.... It is the flow of honesty in the arteries of creative work and its flow in its natural paths without being hindered by clots or deadly blockages ... "(3). Bicar announced his rejection of documentary realism, and he announced his own concept of realism, saying: "Realism is not recording the external appearance of things, nor is it literally recording events that pass through society, as this is the task of the camera, not the painter" (4). From here Bicar using the principals of design to flew into a more spacious and greener world and overlooked the suffering and poverty of reality to portray the countryside at its best, he portrayed its essence and spiritual dimensions and its most prominent aesthetic values in his paintings expressing the simple and hard-working peasants and the beauty of the rural nature in all its fields, trees and flowers, animals, birds, and simple mud houses. And rural woman (peasant) had the largest share in his paintings, taking from them a symbol for the



(Fig 1) The Harvest 2
<https://bahainafeza.wordpress.com/20>

mother and the homeland together. "The Egyptian peasant at Bicar has beauty, grace and pamper, despite the strict geometric standards and the blurring of facial features ... A willowy rural woman, peasant, you feel that the Earth is flirting with it from under its feet, he is an artist who respects beauty and hates to scratch it in the name of realism, believes in joy even if at the expense of documentary honesty, and hates exposing human weakness under any name, for him, the human is an angel project and a love plan " (5).

- **The Harvest 2:** (Fig 1)

A harvest scene from the Egyptian countryside depicts the Egyptian woman (peasant) in her field reaping the crop. With vertical lines that stretched with softness and simple curves, the artist showed the aesthetic image in his mind about rural women, portraying her in her youth, with a graceful feminine body, full of vitality and pride.

Emphasis: At first glance, the woman who carried wheat sticks on her head succeeded in attracting attention, especially in the part that depicts the woman's head up to the bottom of her torso, where her head cover fell around it with oblique vertical lines, and a dark olive color approached to black, which served as the background that highlighted her willowy.

Balance: The predominance of the focus of design that occupied the center of the painting vertically and took over most of the artwork, and the proportions of the blocks and sizes around them, achieved an asymmetric balance in the painting.

Rhythm: The kinetic position of the woman and the pushing of her head cover backward, the movement of the pigeon that took the same direction of the woman and its repetition in the opposite direction, adding a strong feeling to the movement in which the painting ripples, creating what is known as the free rhythm.

Unity: The colors of the painting impregnated from each other, so they harmonized so that the viewer hardly knows which is reflected in the other, the color of nature is reflected in the woman or the beauty of rural women and its purity is reflected in nature. This studied relationship, complementarity, and harmony between colors in the area of the painting allowed the viewer to see the artwork as a whole at first sight.

Reduction: only the necessary elements were used to express the subject and the artist adopted a method of simplifying the lines to highlight the essential and overlook the secondary. He reduce the colors and shadows that have ranged between olive and yellow impregnated with brick red.

2. Ahmed Abdel Karim (1954):

Professor at the Faculty of Art Education, Helwan University, adored the Egyptian civilization with all its heritage and from it, he inspired his artworks that went through many stages that crystallized his artistic history, and from the Egyptian countryside the artist inspired all its details and created the lexicons of his aesthetic elements that are dear to his heart, such as the palm tree, the boat, the fish, the donkey and the hoopoe. Hoopoe is the bird that caught the attention of the artist and occupied a distinctive space in his works (the Hoopoe trilogy). On this, the artist said: "In previous years, I presented a contemporary vision on how to deal with nature and reformulate it in a contemporary visual way, so, I took from the Egyptian environment the Dahshur Oasis of ancient Egyptian cultural heritage, and from the King of the birds the Hoopoe a visual input through several exhibitions, which are "The Hoopoe and the

Ferryboat, the Hoopoe of the Neighbors' daughter, and the Heart of the Hoopoe", This phase concluded with the exhibition "The Alphabet of Space and Time, the Alphabet of Dahshur"⁽⁶⁾. In these paintings, abstractions from nature appeared based on design principles as following:

● **The Hoopoe of the Neighbors' daughter:** (Fig 2)

A scene of the hoopoe, which occupied a distinguished position in the Egyptian countryside.

Emphasis: The hoopoe, which seemed to stand with greatness and pride, in front of a window the sun shone from outside. the sharp contrast between the hot yellow and the cool heavenly colors, drew attention to the focus at first.

Balance: the brown color that surrounded the focus of the design and wrapping like the frame with the sides of the painting and the cyan color repetition at the top and bottom, achieving parity in the blocks and creating balance in the painting.

Rhythm: Repeating the cyan color helped the eye to move smoothly within the painting, and the brown frame which it wrapped around added a sense of continuity.

Unity: The eye was able to see the artwork as a whole at first glance, and then it gradually moved toward seeing the parts.

Reduction: The artist reduced the elements of the subject in abstract color spaces, and a simple lines resulted from the convergence of these distances.



(Fig 2) The Hoopoe of the Neighbors' daughter
Exhibition of the artist Ahmed Abdel Karim - Picasso Hall in Zamalek 17/02/2014

3. Sayed Abdel-Rasoul (1917 - 1995):

Sayed Abdel-Rasoul, one of the most important artists of the Egyptian plastic movement, presented himself " as an original Egyptian creator is proudly belonging to a resource that is rich with its very special elements by which he artistically and visually played aesthetic expressive paintings in a suit of ornamental elements and plastic construction, using the symbol and its indications for its surfaces to be filled with issues related to the Egyptian personality and environment and a special case of Creative Glow. " ⁽⁷⁾. The artist toured the arts and looked at them with a passion, " By influencing the arts of both the West and the East, he turned to a roving Sindbad, picking up what serves his creative project that based on the inspiration of the Egyptian folklore, with all his formal rituals and social roots, especially in the countryside that is crowded with pamper of girls when filling jars of Nile grooves, trading in fruits and vegetables in village markets, going to congratulate the newlyweds in the early hours of the next day to the wedding, joyful dancing in weddings, practicing virgin love with the men that Abdel-Rasoul portrayed in the field, at home, in firewood parties, horseback riding, and playing rebab, flute, argahul and other popular music tools. In addition to the employing of Abdel-Rasoul to the pillars of living in the village, from living beings such as animals, birds, plants and fish to complete the daily life system that cites the hymns of contentment, dispensation and praise Allah in the arms of the Egyptian countryside from the dawn of its history until the moments when it was effected by Sayed Abdel-Rasoul "⁽⁸⁾.

- **In the Field:** (Fig 3)

The contents of the field of plantings, trees, cows, and farmers.

Emphasis: There is no fully visible focus in the design, although the lower part of the painting is the most attractive to look, as the artist used the cows in white color to contrast with the surrounding colors.

Balance: All colors and elements were distributed and repeated in the painting in such a way that agglomeration is not allowed in one area from the other, and it resulted in finding an asymmetric balance resulting from the equal size of shapes, blocks and lines. The sizes of the elements were proportional to their nature, and they were completely removed from the perspective dimension, as the third dimension was completely excluded and the flatness and decentralization method was used, which gave the painting an ornamental character.

Rhythm: The elements of the painting was repeated "in a vertical shape that pulls the eye from the bottom up, between animals, peasants, trees, and terrestrial divisions of the same field" ⁽⁹⁾. That kept the design out of boredom

and gave the eye the opportunity to navigate the flanks of the painting smoothly between the shades of green and orange and a little pale violet in a free rhythm that provided the artwork with vitality and diversity and gave a feeling of continuity.

Unity: Repeating shapes and overlapping colors achieved bonding, at first glance, it allowed the viewer to see the artwork as a whole, and then moving towards seeing the parts.

Reduction: The painting contained finite elements with simple abstract lines and colored spaces that divided the field into squares.



(Fig 3) **In the Field**
El-Labban, E. (2017). *Sayed Abdel-Rasoul*. Fine Arts Sector
(Ministry of Culture). P24

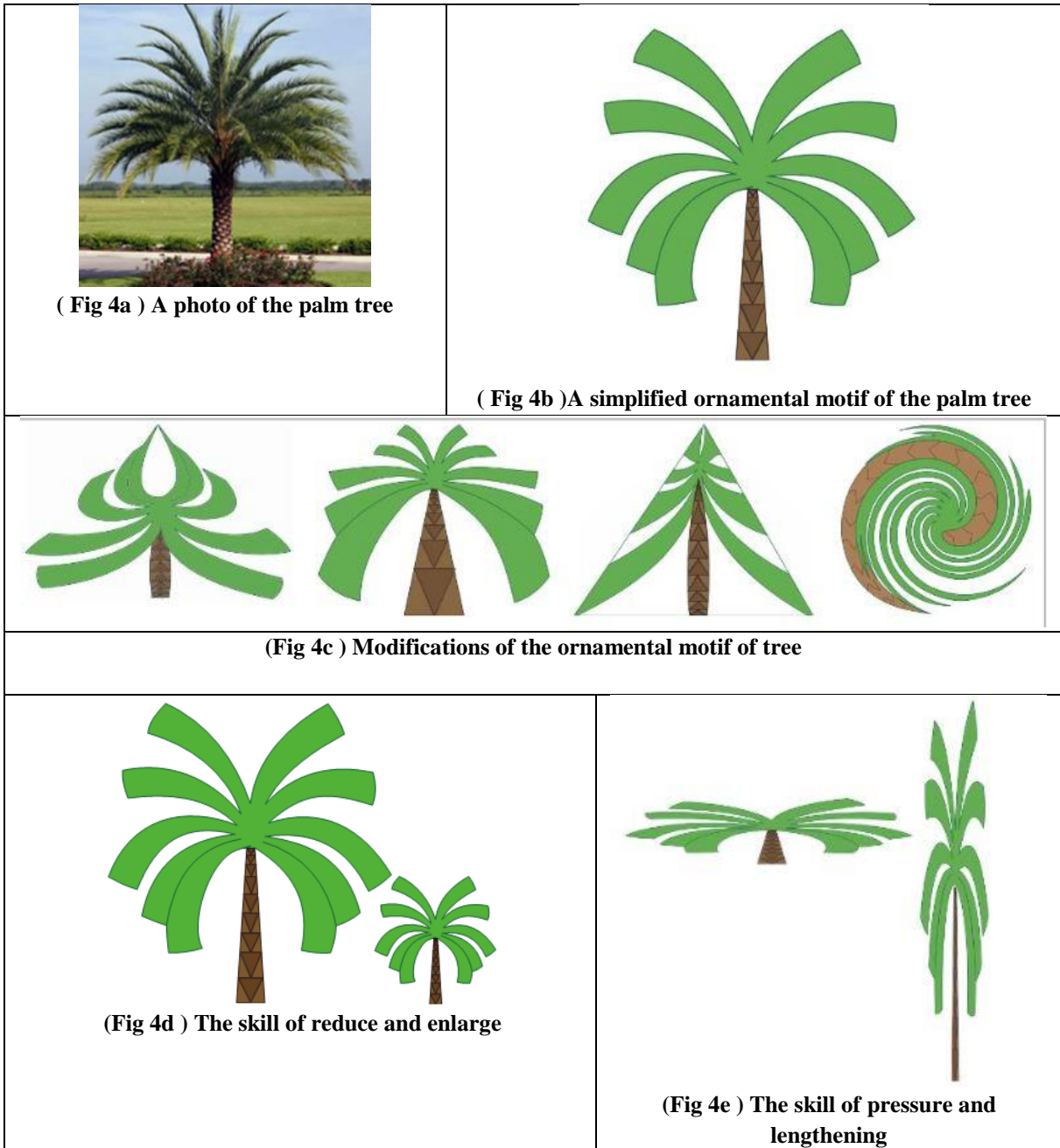
Theme 2: Elements of the Egyptian Rural Heritage as an Entry Point to teaching Decorative Design Skills:

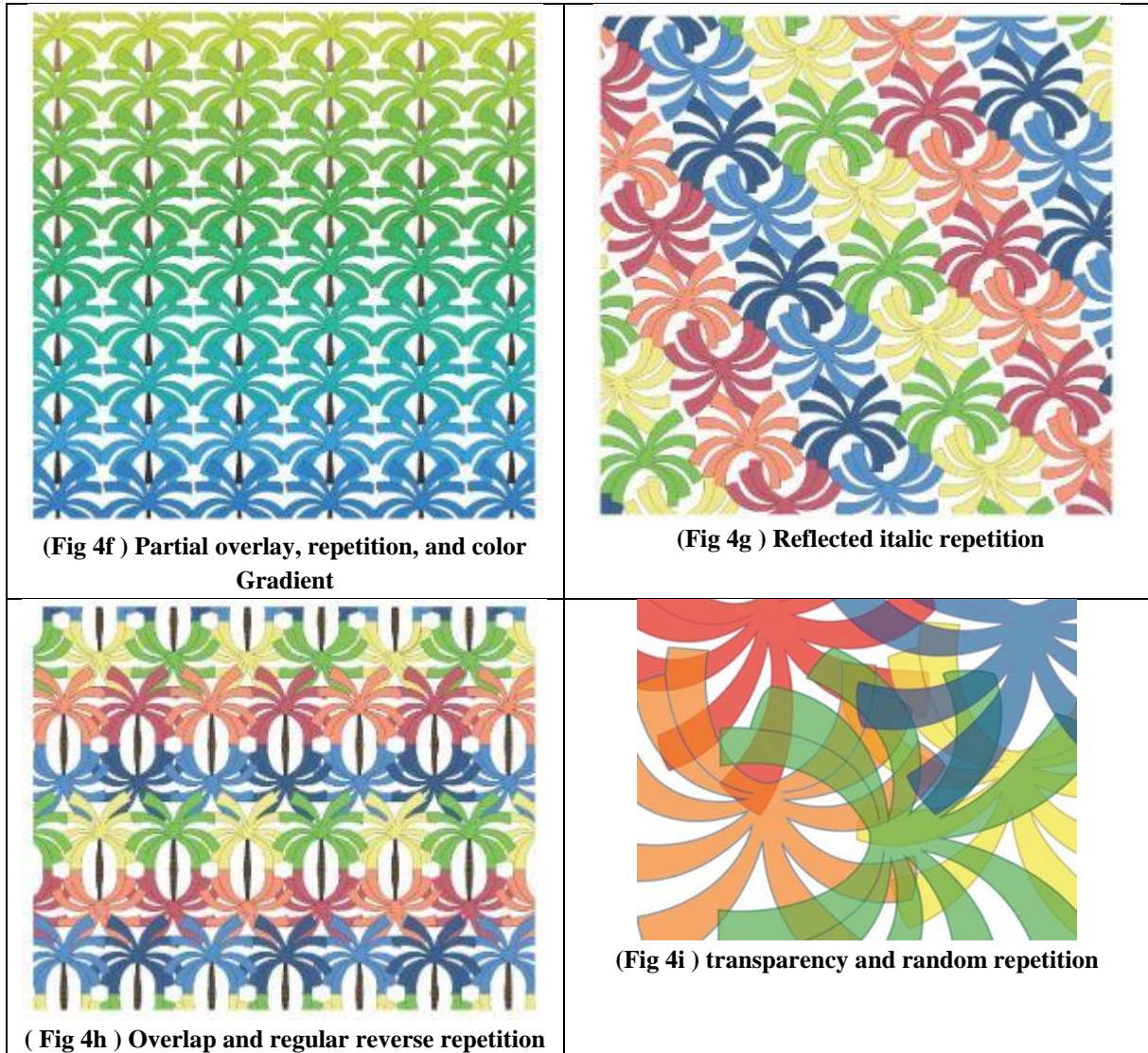
In this topic, the researcher presented some photographs of the Egyptian countryside to the students of art education and asked them to watch some Egyptian cinema films that were displayed in the twentieth century. Also, the researcher presented some examples of ornamental motifs that inspired from the elements of the Egyptian rural heritage and dealt with them with different design skills (summarization, modification, repetition, reduce and enlarge, pressure and lengthening, contrast, color gradient, transparency, total and partial overlap and texture etc.) to achieve design principles, with concentrating on the Palm tree shape because of its high aesthetic values and wide plastic possibilities as following:

1. The Palm Tree: (Fig 4 a, b, c, d, e, f, g, h, I)

Among the trees and plants, the palm tree has been honored in many arts of ancient civilizations, especially those that have been associated with theological beliefs and myths, such as ancient Egyptian art, Greek art and Mesopotamian art.

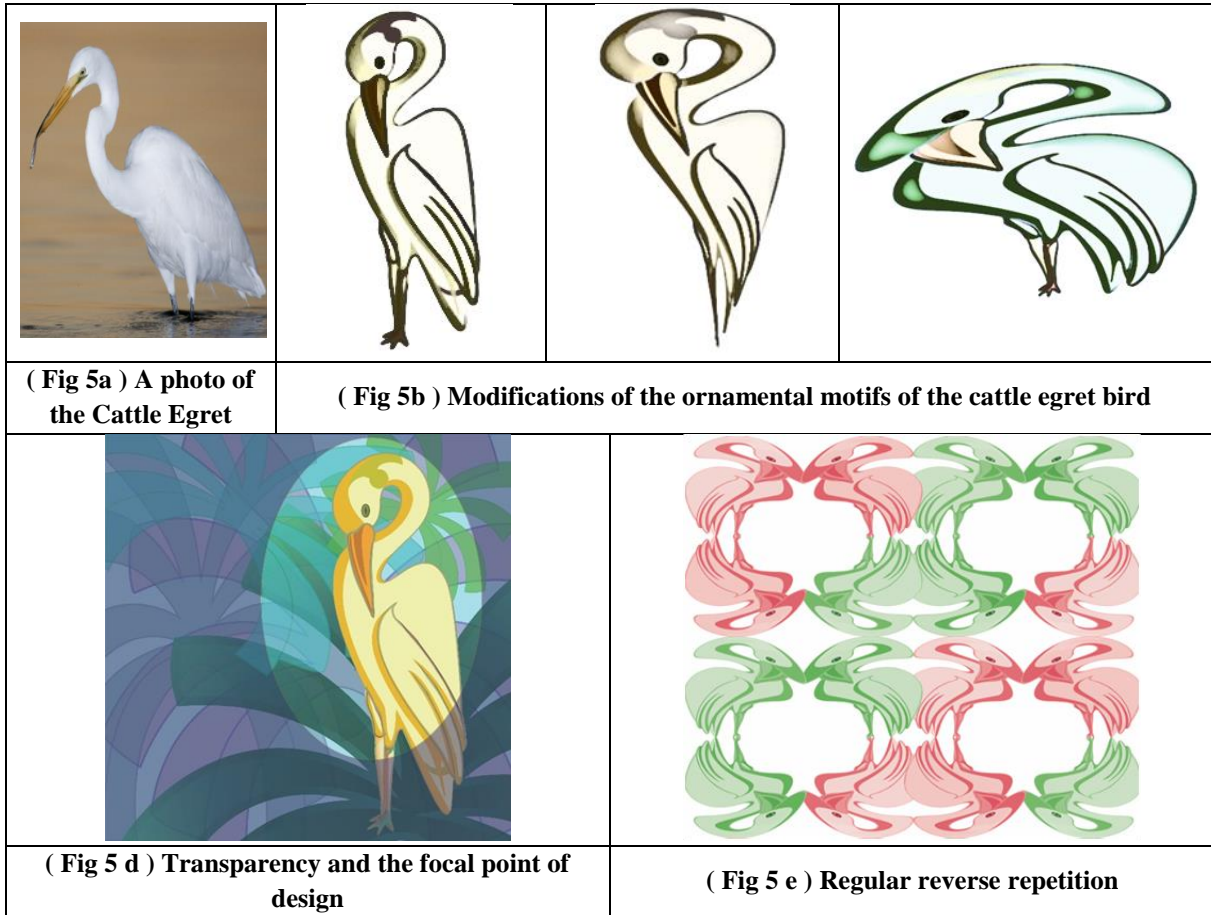
In spite of the deep roots of this blessed tree, it "then spread widely in Islamic art, as it was represented by the decorations of Cordoba, the city of Al-Zahra in RAndalusia, the palaces of Umrah and Kairouan, the Dome of the Rock, the mosque in Damascus, the Mosque of Ibn Tulun and the decorations of Samarra." ⁽¹⁰⁾. Also, the palm tree was printed on many Arab currencies such as those that were minted on the metal in Iraq, which were also collected with the sword and taken from them an emblem of the Kingdom of Saudi Arabia.





2. The Cattle Egret: (Fig 5 a, b, c, d, e)

The son of the water, the quiet white bird, the friend of the farmer, who lives in agricultural places in warm countries. It travels between fields and stands on the backs of cattle. It purifies the field during the day from insects and worms, and with the sunset, it returns in many flocks to its nests over the trees, so that the tree appears to the viewer dotted in white, and if the areas where it lives are sprayed with insecticides, the cattle egret abandons them. It is really a measure of the purity of the environment.






3. The kerosene Lamp: (Fig 6 a, b, c, d)

Before electricity entered Egypt and until the end of the twentieth century, the use of kerosene stoves remained the main source of lighting for homes and others, and despite their similarity with many of their counterparts in the Arab countries, there was something that distinguished them and was widely used in Egyptian villages. It is a circular glass base for storing kerosene in the middle of which is a hole on which a thin metal crown with holes to allow the passage of the needed air for ignition and from it a fuse drains from the bottom end in the glass base to absorb kerosene. At the top of the crown is a circular runway on which a thin transparent bottle with a spherical formation from the bottom and a cylindrical top to prevent the air from extinguishing the flame and increasing the light intensity.


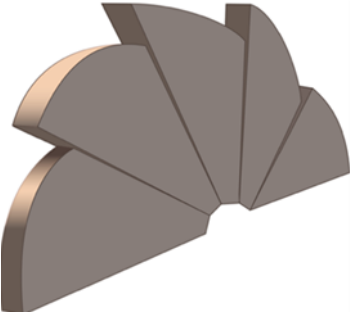



(Fig 6 a) A photo of kerosene lamp

		
<p>(Fig 6 b) An ornamental motif for kerosene lamp</p>	<p>(Fig 6 c) Modification of the ornamental motif of kerosene lamp</p>	<p>(Fig 6 d) Using transparency and highlight the focus of the design</p>

4. The Water Wheel (Fig 7 a, b, c)

Before the advent of modern irrigation machines that were electrically managed, the "water wheel" was one of the most important field equipment used to raise water from the Nile or canals to irrigate fields. There are many forms of water wheel and have gone through many stages, but all have participated in the main general features, which is the presence of a well in the center of it a wooden wheel on which pottery buckets are hung. This wheel was usually driven by bulls. This wheel was later made of a metal frame divided from the interior into rooms with side openings, when these rooms are submerged in the well; they fill with water and raise it from the river or canal to pour it into a watercourse leading to the field.

	
<p>(Fig 7a) A photo of the Water Wheel</p>	<p>(Fig 7b) An ornamental motif for the waterwheel</p>
	
<p>(Fig 7c) Using transparency with concentrating on design focus</p>	

Theme 3: Contemporary Decorative designs inspired by Egyptian Rural Heritage:

After training the students and enriching their visual vision in rural scenes, the researcher asked them to draw their own vision of the elements of the Egyptian countryside in innovative decorative designs in which the principals of design are realized. Below is an analysis of a sample of some of the students' products:

1. Design1 (Palm and cote): (Fig 8)

Emphasis: Palm fronds that occupied the top left of the panel and where the green levels are saturated and varied between light and dark.

Balance: The focus of the design was surrounded by a background without elements, while the rest of the elements gathered in the lower right corner with less saturated colors and less clear shades blended with the colors of the background, and in the two towers at the front of the design were used colors and shades somewhat clear. All of these factors created parity among the blocks and achieved an asymmetric balance in the design.

Rhythm: Repetition of the elements and their coloring style enabled the eye to gradually move among the shapes of the design, respectively, according to their importance, but the rhythm of movement is missing.

Unity: The harmony of colors and the interconnected relationship between elements that enabled the eye to see the artwork as a whole at first glance.

Reduction: The topic was reduced to only two elements.

Originality and Innovation: Originality was achieved by simplifying elements from the Egyptian countryside, but it did not provide an innovative vision.



(Fig 8) Design1
(Palm and cote)

2. Design2 (Mother): (Fig 9)

Emphasis: The head of the rural woman that filled the middle of the upper half of the upper design, its bright colors were marked by the integration of red with green in the scarf, which was ornamented with stars, and its edge is decorated with a strip of triangular motifs whose colors are among the indigo is the symbol of the Nile, the green is the symbol of the fields, and the yellow is the symbol of the desert. Just as the mother embraces her child, she seemed with her scarf as if she embraced everything around her and gave it beauty and splendor. She is really the peasant women, the pillar and joy of countryside.

Balance: Behind the focus of the design that was formulated in the form of the Arabic letter (و), the remaining elements of the design were distributed in



(Fig 9) Design2 (Mother)

colors less contrast and less bright, and parity between the blocks added a sense of stability and achieved balance in the design.

Rhythm: First, the eye sees the head of the rural woman (the focus of design) and then slides with her green headscarf, moving smoothly among the repetitions of the houses in gradient colors interspersed with trees and water wheels. Then it rises again with a stripe of triangular motifs as houses are almost blending in with the background

Unity: Color harmony and interconnected relationships enabled the eye to see the artwork as a whole at first sight.

Reduction: Three compounding elements were used, the front of to the design (repetitions of houses intertwined with the water wheels and the palm trees), the focus of the design (The head of the rural woman and her cover), the design background (less obvious repetitions of houses, water wheels and palms trees blended with the background).

Originality and Innovation: Achieved by combining motifs of the Egyptian rural heritage in an innovative design that showed its aesthetic values using the symbolic colors of greenery, Nile and desert with simple symbolic lines that preserve the essence of the figure.

3. Design3 (The cattle egret): (Fig 10)

Emphasis: The Cattle Egret, which was painted in white, larger than any other, and has taken over most of the area of the artwork, tilted towards the left side.

Balance: The white color and the use of transparency in the high palm behind the bird achieved parity with the corresponding cyan color in the background space, and the general construction of the L-shaped design and its base that has darker colors give a feeling of stability, and the right angle represented consistency and balance.

Rhythm: Repeating some elements of the design created a symmetrical formal relationship that helped the eye to move smoothly throughout the design, but the rhythm of movement was weak.

Unity: Compatibility, color harmony, and the relationship of spaces and shapes allowed the eye to see the artwork as a whole from the beginning.

Reduction: Limited elements with flat color spaces and reduced shades.

Originality and Innovation: They achieved through the elements of the Egyptian countryside in a reduced style that preserves the main features of the elements.



(Fig 10) Design3
(The cattle egret)

4. Design4 (A peasant woman): (Fig11)

Emphasis: A peasant mediated the design, her bright red clothes attracted eyes before her face, which was surrounded by the background, that weakened the focus of the design.

Balance: Elements, blocks and colors were distributed evenly around the focus of the design, creating balance and creating a feeling of comfort and stability.

Rhythm: Around the focus of the design, similar shapes were repeated with irregular intervals, which helped the eye to move around within the design, but not smoothly.

Unity: Distributing the color gradients evenly in the background around the focus created a kind of interconnection and contained the design focus within it, which achieved some unity in the artwork.

Reduction: Two main elements in addition to a background filled with elements.

Originality and Innovation: The design was characterized by innovation, and originality was achieved through the distinctive heritage elements of the countryside, such as the water pump.



(Fig 11) Design4
(A peasant woman)

5. Design5 (A bride of the countryside): (Fig 12)

Emphasis: Ornamental motifs for a young farmer and a rural girl was placed in the middle of design and their faces divided by geometric lines into spaces of color gradients. However, the color bands around them weakened the focus somewhat.

Balance: Distributing spaces and colors evenly and smoothly, and matching sizes around the focus of the design achieved an asymmetrical balance, adding a feeling of comfort and stability.

Rhythm: Repeating the curved color strips up and down, and harmonious color gradations down towards the green symbol of fruit fields and up to the azure blue symbol of the clear sky that mixed with the color of the white pigeon bird, symbol of peace, that took an upward position to the sky, all these gradations and repetitions added a free rhythm through which the eye moved smoothly between design elements.

Unity: Lines, shapes and areas consisted of and connected with smooth color gradations that added a sense of serenity and cohesion, and succeeded in achieving total unity.

Reduction: Limited elements and background painted in reduced color tones.



(Fig 12) Design5
(A bride of countryside)

Originality and Innovation: Achieved through the self-imagination of the designer, in which originality appeared in the costume of the young man and girl, who represented a distinctive traditional costume for the residents of the Egyptian countryside.

6. Design6 (A rural woman): (Fig 13)

Emphasis: The woman who occupied the right part of the design, performed in more intense and clearer colors than the rest of the elements.

Balance: The rest of the design elements were stacked on the left side with light colors, which did not achieve perfect tie with the design focal point, but a somewhat balance was achieved through the tilted spike that drew the eye towards the left again.

Rhythm: The contrast between the woman's direction to the right and the tendency of the spike of wheat to the opposite direction to the left moved by the viewer from the right to the left of the design and then rose vertically with the palm tree to the top of the design creating a consistent formal relationship that achieved a free rhythm.

Unity: One style was given to the design that consisted and complemented with shapes and spaces. The white background impregnated with light color spots added an atmosphere of purity and calm prevailed in the design and linked its elements, achieving the unity of the artwork.

Reduction: Four elements were used in addition to the color spots in the background.

Originality and Innovation: Achieved the elements of the Egyptian countryside, which were treated in an expressive style based on the principles of design.



(Fig 14) Design7 (The water wheel)

7. Design7 (The water wheel): (Fig14)

Emphasis: The water wheel occupied the middle of the design and was painted with saturated blue color to attract the eye at first glance.

Balance: Around the focus of the design, spaces, colors, lines, and elements were distributed equally and smoothly through intertwined curves and arcs and blocks is parity, that achieved an asymmetric balance in the design.

Rhythm: The repetition of the arcs and their overlapping made it easier for the eye to move from the focus of the design to the bottom of the design that seemed to ripple with movement and impulse in a free rhythm, and the repetition of the small elements arranged inside these arcs moved the eye again gradually with the graduation of the green color that prevailed around the focus to become



(Fig 13) Design6 (A rural woman)

more opaque and obliterating the elements in Top of the plate.

Unity: The green color dominated the elements of the design surrounding the focus of the design, which its lines overlapped and familiarized with the shapes and areas, allowing the viewer to see the design as a whole as if it was a blue spot surrounded by green.

Reduction: The design is full of motifs.

Originality and Innovation: Appeared by employing the water wheel and other elements of Egyptian rural heritage in a simplified abstract style in an innovative formulation.

8. Design8 (In the field): (Fig 15)

Emphasis: A farmer wearing white, which contrasted sharply with the surrounded dark colors, so the focal point of the design attracted the eye at first sight.

Balance: The opposing forces tied and the blocks matched with the spaces. The dark color in the part of the right panel was matched by the dark olive color in the clothes of the young peasant, and achieved a kind of asymmetric balance.

Rhythm: The repetitions helped the eye to move among the elements, but the overall rhythm was weak.

Unity: Achieved by color matching, harmony and perfection of spaces.

Reduction: Two distinct elements and two other elements blended with the background.

Originality and Innovation: Appeared in the clothes of the human elements expressing the traditional costume of the inhabitants of the Egyptian countryside, but the design came as a photographic shot devoid of Self-formulations and innovative vision.



(Fig 16) Design9
(A rural scene)

9. Design9 (A rural scene): (Fig 16)

Emphasis: A bright rural scene.

Balance: The darkness around the focal point seemed to be a foreground or frame that led to equality of the masses and areas and achieved the balance.

Rhythm: The contrast between the focus and what around it created an optical dimension as a foreground and a background, but it inspired silence and did not achieve a dynamic rhythm.

Unity: The dark color which surrounded the light colors, immediately attracting the eye to the focus of design and hindering the eye from seeing the artwork as a whole first.

Reduction: Two overlapping elements, and colors that were not reduced.



(Fig 15) Design8
(In the field)

Originality and Innovation: Originality appeared in some elements of the Egyptian countryside that were employed while the innovative vision was weakened.

10. Design10 (The countryside): (Fig 17)

By using the digital processing in Photoshop, a panoramic decorative design (100 * 210) was gathered from some of the previous designs, and it was modified using different design skills (repetition, transparency, overlay, etc.).

Emphasis: The "Bride from the Country" design occupied the center of the design and succeeded in attracting attention at first sight.

Balance: Around the focus, elements, masses and areas were distributed evenly, providing the eye with comfort and balance.

Rhythm: The design was characterized by a harmonious free rhythm by repeating some elements, such as palm trees and colored ribbons.

Unity: The lines harmonized, and the shapes, areas, and colors were combined to give the viewer a sense of cohesion and unity, allowing him to see the design as a whole at first glance, and then he looked at later to examine its parts.

Reduction: The number of elements matched with the area of the design.

Originality and Innovation: Appeared in the elements that were associated with the Egyptian countryside and that were derived from previous designs that were modified and used in an decorative style.



(Fig 17) Design10 (The countryside)

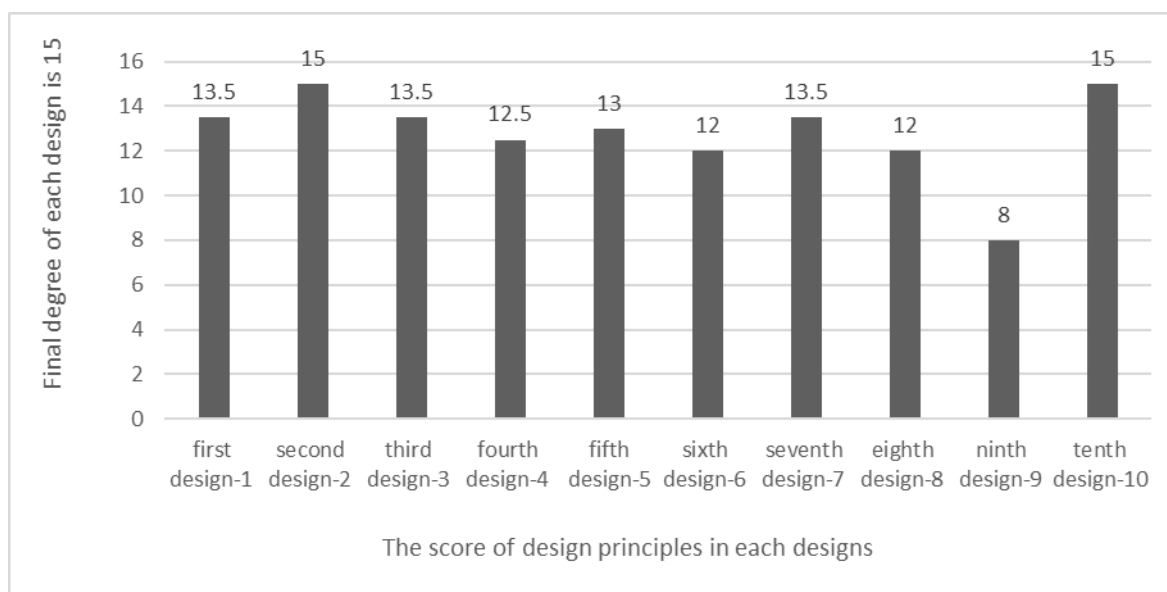
Results:

1. Students' designs were evaluated according to five principles that consider the aesthetic values of designing of decorative painting, they are "Emphasis, Balance, Rhythm, unity and Reduction". "Emphasis" was evaluated four (4) degrees due to its high importance in all areas of design, including decorative design. Each one of "Balance, Rhythm and unity" was evaluated three (3) degrees. "Reduction" was evaluated two (2) degrees due to its slightly less importance for designing of decorative painting. Thus the final degree of each design according to these principles is fifteen (15), and the total final degree for the sum of ten designs is one hundred and fifty (150).

The results of the evaluation were as follows:

(Table 1) Principals of design in each design

Principles of design	Emphasis	Balance	Rhythm	Unity	Reduction	Designs score
Final degree of each principal	4	3	3	3	2	15
Design1 (Fig8)	4	3	1.5	3	2	13.5
Design2 (Fig9)	4	3	3	3	2	15
Design3 (Fig10)	4	3	1.5	3	2	13.5
Design4 (Fig11)	4	3	2	2.5	1	12.5
Design5 (Fig12)	4	3	2	2	2	13
Design6 (Fig13)	3.5	2	2	3	1.5	12
Design7 (Fig14)	4	3	3	3	.5	13.5
Design8 (Fig15)	4	2.5	.5	3	2	12
Design9 (Fig16)	2	3	.5	2	.5	8
Design10 (Fig17)	4	3	3	3	2	15
All designs	37.5	28.5	19	27.5	15.5	128



(Fig 18) Score of design principles in each designs

(Table 2) The total score of design principles in all designs

total score of design principles in all designs	128/150	85.33%
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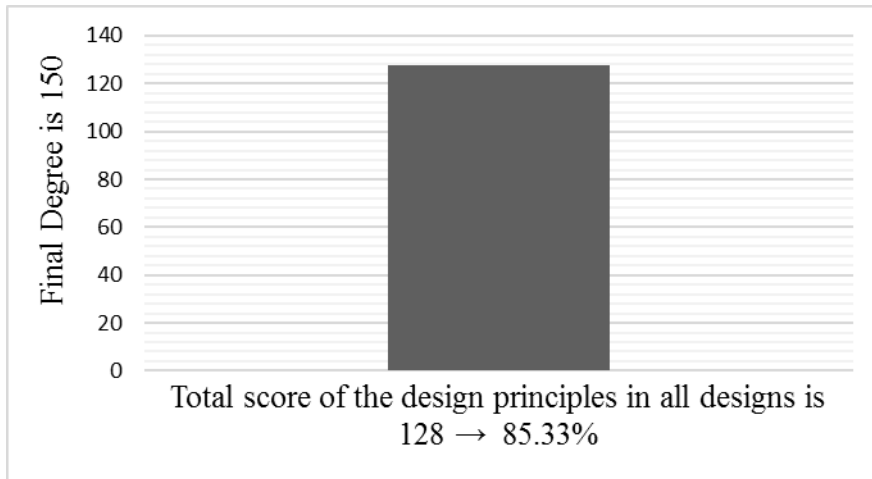


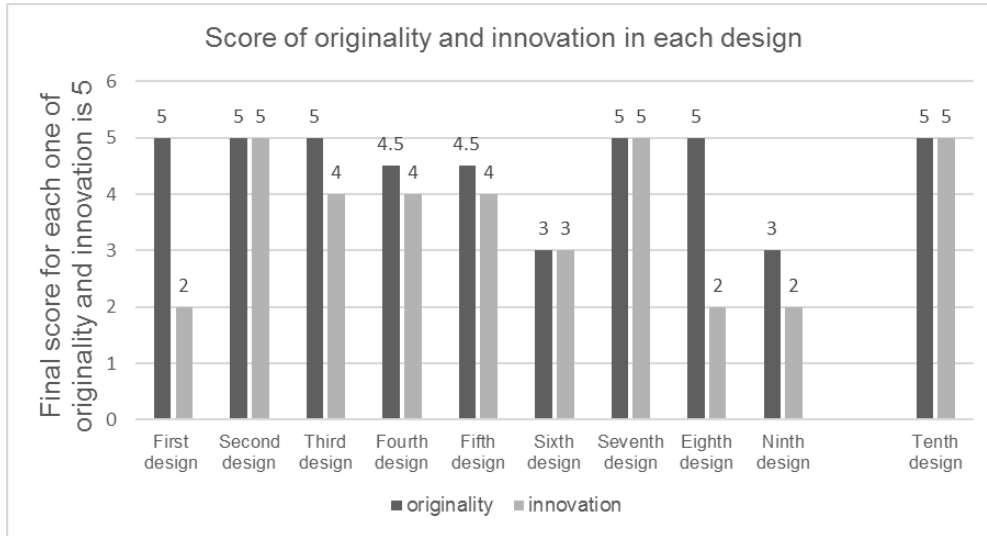
Fig 19) Total Percentage of design principles in the students' designs

From the previous results and their graphical representation, we find that evaluation of students' designs ranged between 9 and 15 with an average of 12.75 degrees which is equal 85.33%. This score confirmed the first hypothesis that (Inspiration by the visual heritage of Egyptian rural can enrich the field of decorative design with special aesthetics values).

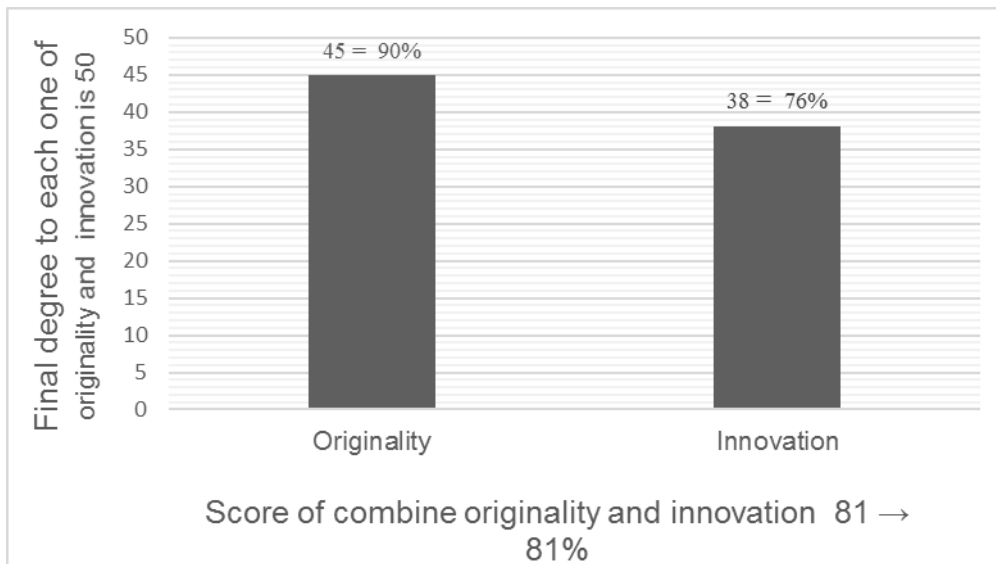
2. Students' designs were re-evaluated according to the achievement of originality and innovation. Originality was evaluated five (5) degrees and innovation was evaluated five (5) degrees. Thus the final degree of each design is ten (10) degrees, and the total final degree for the sum of ten designs is one hundred (100), as following:

(Table 3) Score of originality and innovation in each design

Design N:	1	2	3	4	5	6	7	8	9	10	total	percent
Score of originality in each design	5	5	5	4.5	4.5	3	5	5	3	5	45	90%
Score of innovation in each design	2	5	4	4	4	3	5	2	2	5	36	72%
Sum score of originality and innovation	7	10	9	8.5	8.5	6	10	7	5	10	81	81%



(Fig 20) Score of originality and innovation in each design



(Fig 21) Scores of originality and innovation in all designs

From the previous results and their graphical representation, we find that the evaluation of originality ranged between 3 and 5 with an average of 4.5 degrees which is equal 90%. And the evaluation of innovation ranged between 2 and 5 with an average of 3.8 degrees which is equal 76%. The total score of combine originality and innovation is 83 degrees which is equal 83%. This score confirmed the second hypothesis (Inspiration from the visual elements of the Egyptian rural heritage can combine originality and innovation in decorative design).

Recommendations

1. The Egyptian ministry of culture should focus on raising awareness with the artistic works that were inspired by the Egyptian heritage, especially those inspired by the Egyptian countryside which considered one pillar of the Egyptian personality since ancient times
2. the Ministry of Education for the necessity of educational guidance for the importance of art and heritage in support of the Egyptian identity by connect the contemporary artworks with its heritage roots in all the fields of art.

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