

**The role of vectors in the development of national mural designs as an input to promote The spirit of the Egyptian national identity and the values of belonging within the framework of the cultural and creative industries  
(Art exhibition entitled Shields of the Nation)**

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**Abstract:**

The research deals with the impact of vectors in the development of the stages of modern mural designs at the level of the design, implementation and production processes, where it can be emphasized in the practical benefit expected from such models in the design process, which ensures the quality of the design, the abundance of production and the possibility of its implementation with various materials, and within the framework of the integrative design relationship with architecture aesthetically and functionally; In addition to creating modern materials and means that are consistent with the architectural needs and the purposes for which they were created, the role of the wall designer appears in enriching the aesthetic aspect of this architecture, investing all the data and employing technology, and expressing the contemporary culture to become a means of mass communication. The importance of this aspect appears especially in the recent times in light of the increasing developmental and knowledge role of the creative and cultural industries at the global level, and it means the cultural works directed to the masses, which are produced by the method of mass production, which is one of the concepts closely related to modernization and the era of the industrial revolution, and the state's strategy has been given for sustainable development (Egypt Vision 2030), there is a clear interest in these industries as a source of strength for the economy, making them a basis for Egypt's soft power regionally and internationally.

The research in this context designs and analyzes a number of digital murals that display the stories of a group of heroes and national symbols who influenced the history of the Egyptian military, and wrote the highest meanings of honor and heroism. Hence, the necessity of underlining these championships and presenting them to the public, so that these martyrs heroes are immortal in the conscience, and their history is engraved in the memory of the Egyptians, and their heroisms are inherited by generations as being a source of pride.

**Keywords:**

vector designs - mural design - creative and cultural industries - Egyptian national identity

**Introduction:**

Within the framework of the close integrative design relationship with architecture aesthetically and functionally. In addition to creating modern materials and means that are consistent with the architectural needs and the purposes for which they were created, the role of the wall designer appears in enriching the aesthetic aspect of this architecture, investing all the data and employing technology, and expressing contemporary culture to become a means of mass communication, and even became a tool for expressing various political and social opinions,

etc... It is one of the largest and most important distinctive values of artistic design in general and mural in particular in its ability for quantitative production, which can be interpreted in another sense by reproducing more than once by following specific steps to reach the same result, and thus the design is produced quantitatively, defying the limits of time and place, and in order to achieve this, the importance of vector designs appear as they are more specialized and more precise; Where it is designed according to a set of arithmetic operations and mathematical equations, and it is determined by Anchor Points, it does not consist of a fixed network but rather of vectors, unlike point designs that consist of a network of pixels in a specific space.

The importance of quantitative production appears in light of the interest in supporting the cultural and creative industries globally and locally, financially, morally, media and institutionally, “and it means cultural works directed to the masses, which are produced by the method of mass production, where the sustainable development strategy (Egypt Vision 2030) paid clear attention to cultural industries. The first goal in the culture axis stipulated: “Supporting cultural industries as a source of strength for the economy.” The definition of the goal stated that it is intended to “enable cultural industries to become a source of strength to achieve development and added value to the Egyptian economy, making them a basis for Egypt’s soft power regionally and internationally “ and here it is clear that these industries involve a rejection of the existing division between art, culture, technology, and industry.

And in light of the Egyptian state’s interest in implementing its giant national projects, which are characterized by their comprehensiveness and breadth, and their spread throughout the country, to achieve comprehensive and sustainable development, which puts Egypt on the development map, and contributes to achieving economic balance and giving it a strong impetus to attract foreign investments, in addition to providing real job opportunities and reducing Unemployment rate, poverty reduction, and the establishment of integrated urban communities, and then the redistribution of the population and its spread over a series of new cities in all regions of the Republic. Here the need arose to support the aesthetic aspects of these housing projects, and there was also a need to adopt new strategies in dealing with these aesthetics, to contribute in turn to giving them a distinctive identity, which makes these areas attractive to the population.

In this context, the researcher designs and analyzes a number of mural designs, adopting a special digital character, as an extension of those cultural and creative industries. These designs simulate the stories and heroisms of a group of national symbols and Egyptian heroes from different periods of Egypt’s military struggle history, and in order to underline these tournaments and present them to the public. In an easier way, the researcher combined the images of these heroes with visual informational symbols and texts, presenting their stories through simple graphs, and integrating it with an integrated visual communication, to turn into a visual presentation based on the image, the word and the symbol, which constitutes an embodiment, semantic and interpretive language, which affects the audience to be interactive and thinking in a creative visual temporal essence, to help create influence and communication between the designer’s imagination and the audience, which contributes to the manufacture of national awareness and strengthening the spirit of Egyptian national identity and the values of belonging.

**Research problem :**

The research problem lies in the following question: How can vectors develop mural designs to enhance the spirit of the Egyptian national identity and the values of belonging within the framework of the cultural and creative industries?

**Research Objectives:**

- Analyzing and studying digital murals in the light of the cultural and creative industries.
- Presenting a contemporary visual vision of the murals by integrating digitally designed images of heroes with symbols, informational visual texts and simple graphics, and integrating them with integrated visual communication in the mural designs of contemporary architecture.

**Research Importance:****Theoretical importance:**

- Shedding light on a number of Egyptian national heroes and symbols who wrote the highest meanings of honor and heroism with their martyrdom stories, through mural designs that express these championships and display them to the public.
- Directing consideration of the importance of these contents as an entry point for creating national awareness, and promoting the spirit of the Egyptian national identity and the values of belonging, to modify behaviors, habits, beliefs and feelings from negative to positive.
- Giving a cultural, social and economic values by displaying mural designs in public places, and giving cities a unique artistic character by being unlike others.

**Applied importance:** reaching the possibility of producing digital murals that do not depend on the production of a single painting with manual work, but that can be reproduced quantitatively, with the possibility of applying it to multiple materials.

**Research Hypothesis:**

The research assumes the possibility of benefiting from vectors in the development of mural designs at the level of design and production in enhancing the spirit of the Egyptian national identity and the values of belonging, within the framework of the state's interest in cultural and creative industries.

**Search limits:**

- **Objective:** Designing murals that simulate the championships of Egyptian national symbols, and displaying them to the public, which contributes to the creation of national awareness.
- **Physical:** Graphic programs based on vector designs.
- **Temporal:** The works deal with military figures from different periods of time, extending from the period prior to the October war to the present era.
- **Spatial:** The works were shown in Salah Taher Hall in the Egyptian Opera House.

**Research Methodology:**

The research follows the descriptive analytical approach, with the aim of designing, analyzing and highlighting the role of vectors in developing mural designs within the framework of the

state's interest in cultural and creative industries on the one hand, in addition to the role of these designs in enhancing the spirit of the Egyptian national identity and the values of belonging.

**First:** Theoretical framework: Within this framework, the research is based on four main axes:

• **The first axis:** vector designs.

Vector designs are one of the types of digital designs according to circulation and use, where digital design is intended to “take advantage of computer and software technologies and their applications in the design process, to accomplish specific functions such as planning and creating formal elements, whether they are (two or three dimensional) (fixed or moving), in addition to working to coordinate and organize the sum of these elements into a coherent whole in a specific space on the computer screen, with the possibility of providing it with different effects that increase the interaction of the recipient with the design, provided that this is in a way that is satisfactory in terms of functional and aesthetical terms, which increase the value of the artistic work.

The digital design is divided according to the final form into two parts (fixed or mobile), according to the dimension (two-dimensional and three-dimensional) and according to the use and handling (vector and Bitmap points), fixed two-dimensional or three-dimensional design, fixed or movable point design, etc...

• **The second axis:** digital mural design.

Digital wall design: Modern digital technologies in the field of mural designs have affected the level of design, manufacturing, implementation and development of production capabilities. The characteristics of the design process have changed, which led to the emergence of the term digital wall design, where the mix and link between design awareness on the part of industry and technology mechanisms, which helps in providing innovative capabilities and great possibilities for creativity, and choosing the best results, which guarantees the quality of the design, the abundance of production and the possibility of its implementation in various materials, and thus the designer was able to reach his mural design to another contemporary form and keep pace with today's civilization and the age of digitization, which led to the emergence of what we can call (digital design mural).

It is a form of design that applies the techniques and tools of digital design programs, whether at the level of design and digital drawing, or at the level of processing, coloring, effects and simulation of design methods, techniques and traditional materials, but digitally, and the designer can rely on those techniques for the design process only and then Implementation is done by physical means where the various materials of marble, metals, stones, etc. or to be printed, and the final presentation of the design can be in digital form through the multiple forms of screens.

• **The third axis:** the cultural and creative industries and their classifications.

The concept of productive cultural and creative industries: It is one of the concepts closely related to modernization and the era of the industrial revolution, and it means: cultural works are directed to the broad masses, which are produced by the method of mass production, they pass through multiple stages until they come out in their final form, as the methods of producing

creative works are transformed from the traditional methods in which the individual creator or group of creators play.

The primary role in bringing the cultural product in its final form into a complex production process in which others participate, and direct contact between the creator and the recipient is replaced by market mechanisms to transfer the creative work to wider sectors of the public through various media.

The creative and cultural industries are based, in principle, on the availability of “creative” human capital capable of innovation. It produces token goods and services such as ideas, visions, experiences, images and music, by investing in “intangible assets”. The value of the product in these symbolic goods and services depends on the final consumer (viewer, listener, or user) decoding the code, idea, or meaning contained in the product.

• **The fourth axis:** the Egyptian national identity.

The concept of national identity: It is the characteristics and features that characterize every nation, and translate the spirit of belonging to its children, and it has its importance in raising the status of nations, progress and prosperity, and without it nations lose all the meanings of their existence and stability, and there are elements of national identity that must be available, and they differ from one nation to another, and these elements are (geographical location, history, economy, science, common rights and duties).

- Egyptian National Identity: The identity of Egypt is an identity made by the Egyptian man throughout history. The Egyptian personality was formed through the accumulation of historical periods, the most important of which was the ancient Egyptian, Greek, Roman, Coptic and Islamic civilization, and the state of integration and civilized communication between those eras and through life experiences, in addition to the influence of factors such as (geography, history, the hardness and struggle of the Egyptian people, mixed with personal traits), to the formation of the Egyptian leadership and position, the Egyptian civilized personality was formed, which became the main title of the Egyptian identity. Historical eras, at a time when they also shaped the conscience, feelings and the nature of the Egyptian personality. We find the Egyptian human being creative, patient, religious, connected to the land and belonging to the homeland despite the multiplicity of times, the different beliefs and the divergence of ideas, but there was and still is a tributary of the general Egyptian culture into which all the sub-cultural tributaries flow, and pluralism was within the framework of the one, despite that pluralism in culture and customs traditions and subsidiary affiliations. This pluralism is visible in the context of the private sphere (village - neighborhood - mosque - church - etc.), but with regard to the national public sphere with all its components and interactions, you find the one and all-embracing Egyptian identity residing in the Egyptian collective conscience.

**Second** :the experimental framework:

It consists in designing and analyzing a group of mural designs for a group of military heroes from the various main branches of the Egyptian Armed Forces (navy, airforce, infantrymen, and artillery forces), over different periods of time.

**The research concludes:**

The research concludes that there is a compatibility between each of the digitally designed mural designs on the side of the vectors, and the cultural and creative industries. Rather, it is considered one of the entrances and means of support to achieve its goals. Given this compatibility, the strengths of each of them should be achieved in the design process, through:

1. The role of vectors in the development of the stages of modern mural designs at the level of the design, implementation and production processes, in order to ensure the quality of the design, and the abundance of production.
2. Achieving the possibility of producing digital wall designs that do not depend on the production of a single panel with manual work, but that can be reproduced quantitatively, with the possibility of applying it to multiple materials.
3. Presenting a contemporary visual vision of mural designs by integrating digitally designed images of heroes with symbols, informational visual texts and simple graphics, and merging them with an integrated visual communication in contemporary architecture.
4. Wall designs, by being present in public places, contribute to giving them a cultural, social and economic values, and giving cities unique artistic characters, as they become distinctive from each other.
5. The designer should take into account the social, cultural, national and heritage aspects, as well as the psychological and moral aspects when designing the murals.

**• Recommendations:**

1. Conducting further research and studies on design within the cultural and creative industries, and analyzing its conceptual, structural and technical inputs.
2. Providing the financing aspect for creative industries projects in a way that is related to the actual reality of the application, enough to meet the necessary needs during work, because creative work requires the provision of huge capabilities, both in its production, and its reproduction to present it in a form that keeps pace with developments in this field.
3. Directing research ideas to delve deeper into the nature of the design's relationship to national identity.
4. Apply the findings of this research when designing national mural designs.
5. The researcher suggests displaying these paintings on one of the modern military installations in the Administrative Capital.
6. Paying attention to the field of national mural design and its impact on the recipient, especially with regard to the importance of these contents as an entry point for creating national awareness, and for promoting the spirit of the Egyptian national identity and the values of belonging.
7. Shedding light on Egyptian heroes and symbols in general, and repeating their presentation as motivational models for new generations to become part of their knowledge building.
8. The need for the state to pay attention to technical fields and to emphasize its role in confronting issues of terrorism and intellectual extremism, as well as its impact on modifying behaviors, habits, beliefs and feelings from negative to positive.

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