

Decorative designs based on elements of the visual heritage of Assiut Governorate

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Abstract:

Decorative design is a type of flat design that aims to treat elements in a decorative manner that emphasizes their decorative and aesthetic value through their structural systems. The designer derives the elements he uses in his decorative designs from multiple sources, from which he draws inspiration and new ideas that suit his creative work. Among these sources is heritage. Heritage refers to the sum of the results of previous civilizations that are inherited from ancestors to descendants. It is the result of human experiences, desires, and conversations, whether in the fields of science, thought, language, or literature. Not only that, but it extends to include all material and emotional aspects of society, from philosophy, religion, art, architecture, folklore, and economic heritage as well. Art is a creative product that stems from human culture and is influenced by the surrounding environment, including social, political, geographical and historical circumstances. It is a vital necessity for humans to express their thoughts, emotions and beliefs. This expression is embodied through images, sculptures, architecture or various applied arts. This is what the artist has expressed in his artwork, which embodies a heritage that has continued and been immortalized across different eras. It is the best example for us of the creative advancement that the artist has achieved across these eras. Therefore, some decorative designs benefited from this, as they were based on some elements of the artistic heritage, whether from the product of ancient Egyptian art or from the product of the civilizations that followed it, for example, but not limited to, the key of life, the nativity doll, tattoos, and others, which were addressed with multiple ideas and visions. From the artists and scholars whose decorative designs were based on these elements, the heritage would be a platform very rich in sources of artistic vision, which enlightened many decorative designs of artists with their various artistic visions. Therefore, this research study was interested in the extent of the importance of the elements of the visual heritage of Assiut Governorate. It can be used to enrich the decorative designs of students in the Department of Art Education, Faculty of Specific Education, Assiut University, as well as to reveal the authenticity and cultural artistic identity that enriches thought and concepts, thus enabling the student to preserve the identity and heritage specificity of his governorate.

Research Problem: What is the potential for leveraging elements of Assiut Governorate's visual heritage to enrich the decorative designs of students in the Department of Art Education, Faculty of Specific Education, Assiut University?

Research hypothesis: There is a positive relationship between studying some elements of Assiut Governorate's visual heritage and enriching the decorative designs and artistic awareness of art education students.

Research objective: To utilize some elements of Assiut Governorate's visual heritage as a source for enriching the decorative designs of fourth-year students in the Department of Art Education, Faculty of Specific Education, Assiut University. This will help achieve aesthetic values that reflect both authenticity and modernity, relying on various design methods through a design curriculum.

Significance of the research: 1- Understanding the nature of Assiut Governorate's visual heritage and its richness in visual compositional elements that can enrich decorative designs.

2- Decorative designs based on elements of the visual heritage of Assiut Governorate are a distinct artistic field with its own foundations and rules, which differ from other artistic fields in the necessity of linking these inspired units to the nature of the visual heritage elements, which requires special treatments for these elements. 3- Revealing the role of design towards the visual heritage of Assiut Governorate, as decorative design, in its integration with that heritage, is linked to innovation and creativity.

Research Limits: 1- Spatially: Assiut City - Faculty of Specific Education - Assiut University. 2- Temporally: Academic year 2024/2025 - First semester. 3- Research sample: Fourth-year students - Department of Art Education - Faculty of Specific Education - Assiut University. 4- Experimental materials: Canson paper, transparent paper, pencils, gouache colors. 5- Student canvas dimensions (research sample):

20 x 20 cm .

Research Methodology: The research follows a descriptive, analytical, and quasi-experimental approach within its practical framework, using a student-led experiment based on a design teaching plan for fourth-year students in the Department of Art Education, Faculty of Specific Education, Assiut University.

Research results: 1- The students (research sample) excelled in their artistic interpretation of the elements of Assiut Governorate's artistic heritage. They also excelled in employing the decorative elements inspired by these elements within decorative designs in a contemporary manner that contributed to highlighting their aesthetics while preserving the spirit of the heritage. 2- The students (research sample) succeeded in creating a kind of unity in the decorative design, which was achieved through the relationship of the used heritage elements, colors, lines, and surface values of the work as a whole, and the relationship of the part to the part, where each part of the design is in harmony with the other to create a sense of continuous connection between these parts, which is the result of an organized effort for a plan with specific goals and functions using the foundations and rules of design. 3- The students (research sample) were able to use the method of overlay and repetition in distributing the decorative units inspired by the elements of the visual heritage of Assiut Governorate within the decorative design. The researcher attributes this to their study and understanding of the artistic features and characteristics of these heritage elements, accompanied by explanation and presentation of educational means that illustrate the method of overlay, repetition and deletion. And the addition, and training them practically on the different methods of overlaying and repetition within the decorative panel, which led to the success of the design. 4- The students (research sample) succeeded in finding design approaches and solutions, and how to combine the various heritage elements, which had the greatest impact in raising aesthetic values and achieving diversity within the decorative painting, that diversity in which they used repetitions of elements on the basis of rhythms of exchange, overlap, synergy, concentration and withdrawal. This created an enjoyable aesthetic relationship between the decorative units inspired by the elements of the Assiut Governorate's artistic heritage, used in the design and the spaces between them, thus achieving a rhythmic pattern with regard to the skills of diversity within the decorative design.

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