

Heritage phenomenology as an introduction to inspiring modern crafts

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Abstract

The research deals with the issue of heritage, which is considered one of the important technical issues. Heritage expresses the philosophical and social dimensions of national identity. It is a fertile source for creativity. We have to contemplate this heritage with a conscious thought, which makes us look at the problem of the phenomenological emergence of heritage and draw inspiration from its visual elements in design and formative formulas bearing expressive contents. Art is reflected in the reality of understanding the artistic heritage in the light of the social and historical purposes and frameworks involved in its formation, so the artistic effect becomes a re-establishment of the individual's life, earning him new patterns of visions, which make him give meaning and change his aesthetic behavior towards heritage, and this is what some miss, that returning to heritage. Returning to the thought of evolution and the search for the origin to confirm the identity, whose value is neglected, despite the many attempts that sought to document the heritage that it needs more study and research to inspire its motif and preserve its features in craft, expressive structural formations and plastic formulations with philosophical, intellectual and expressive content.

Keywords: homo Faber; heritage; handicrafts; phenomenology; artifacts

controls the environment through tools, or as Henri Bergson referred to this concept with creative development, the ability of humans to produce and use tools, and what was produced using the skills of handcraft. (Wisdom magazine, 2021). And awareness here is the sense of awareness that is determined by specific templates and mechanisms.

Perception is of two types: the first is an empirical intuition, which is represented in experience, which is the awareness of the individual subject as an original given that is perceived in the specificity of the material, and the second is an intuitive, substantive realization in the sense that awareness of a subject is monitored by the vision of intuitive perception. (Wisdom magazine, 2021). Awareness activities lie in formal awareness, which includes formal sciences, mathematics, and logic, and practical awareness as a feeling, and includes the artistic, economic, and social field, any human action.

Therefore, the experience of art is reflected in the reality of understanding the

Introduction

Since the dawn of human civilization, people have had a rich history and a great inheritance of types of folk art according to archaeological and historical evidence, it is one of the oldest living and continuous cultures to this day. It is an open discourse for intellectual communication and the circulation of concepts, according to experience and practice framed by the self. (Ali & Ahmed, 2021). The formation of meaning comes from the direction that consciousness directs towards its subject, the pattern of relationship that links consciousness with the content. This makes us look at the problem of phenomenological emergence, which makes the phenomenon of the essence and capable of receiving the meaning that consciousness adds to it in its first encounter with it, and the phenomenon here is in the sense of formation or image, and its formulation by giving it indications and giving it qualities that express its privacy and distinction. (El-Zain, 2016). Here the concept of phenomenology is associated with Homo Faber. A reference to the human being who

the handicraft Based on experimental practices and the Combination of materials.

Research aims

The meeting highlights the phenomenological dimension of heritage.

- Presenting an idea about the creative human being "Homo Faber"
- Enriching the recipient's thought by employing the motif of the Egyptian heritage in the structure of the craft.
- Emphasizing that the Egyptian heritage possesses a system of connotations and symbols that can be employed in the structure of the craft to root the meaning.

Research importance.

This study is based on clarifying the concept of the phenomenology of heritage and the creative person.

- Attention and study of the formal features of some motif of the Physical Egyptian heritage.

Research limits:

- The research is limited to the historical and philosophical approach to folklore painting and Translation engraving throughout the ages.
- Combining selected motif of folklore with Attributes of ancient Egyptian art.
- Using Combination and experimentation approaches to materials.
- Techniques used: relief carving, penetrating engraving, inlays, some interlacing, and wooden structures.

Research Methodology: The researcher follows the historical, experimental, and analytical methods.

Search terms:

Phenomenology: The discipline of phenomenology may be defined initially as the study of structures of experience, or consciousness, and the ways we experience things, thus the meanings things have in our experience. (David, 2013). Or a philosophy of experience.

Homo Faber: Intelligence, considered in what seems to be its original feature, is the faculty of manufacturing artificial objects, especially tools to make tools, and of indefinitely varying the manufacture. (Don Ihde & Lambros, 2018).

Heritage: Features belonging to the culture of a particular society, such as traditions, languages, or buildings that were created in the past and still have historical importance. (Cambridge dictionary).

The theoretical Search:

artistic heritage in the light of the purposes and the social and historical frameworks involved in its formation, so the artistic effect becomes the re-establishment of the individual's life, earning him new patterns of visions and artistic absorption, which make him give meaning and change his aesthetic behavior towards heritage, and this is what some miss, What many neglects are that returning to heritage is a return to the thought of evolution and the search for origin to confirm identity.

The issue of heritage is one of the important technical issues, as it expresses the philosophical and social dimensions of national identity as it expresses human existence. It is a fertile source for creativity. We have to contemplate this heritage with conscious thought and rearrange it in new ways that fit and methods of artistic interaction as starting points to find design and formative formulas bearing expressive content. Keeping pace with the needs of the present and the aspirations of the future, and Egypt is one of the countries that possesses a rich cultural heritage that carries aesthetic and expressive values and philosophical thought through successive civilizations from the Pharaonic civilization to folk arts, each with its own characteristics that distinguish it, based on this rich heritage with its intellectual and philosophical content that embodies the endless creativity of the Egyptian , whose value is neglected in spite of the many attempts that sought to document heritage that it needs more study and research to inspire its motif and preserve its features in craft, expressive structural formations and plastic formulations with philosophical, intellectual and expressive content, Since art education is one of the fields that seeks to document and preserve heritage by presenting creative visions in all its fields, including handicraft, which are concerned with the synthesis of raw materials based on the artist's imagination, inspired by folklore in the production of artifacts bearing the characteristics and characteristics of the surrounding environment. So the problem research can be identified in: How Can some of the motif of the Egyptian heritage be combined to produce a handicraft bearing the values and characteristics of the Egyptian arts?

Research hypotheses.

The researcher assumes that the synthesis of the motif and features of the Egyptian heritage helps to enrich and create design visions for

creator of things that combine skills choice of materials. Swedish & Thai artists, 2017). Philosophical concept. It refers to the human being who uses the mind to produce artificial things and thus controls the outside world. (Andrey, 2018).

The culmination of what a person presents from himself is the formation of an environment of his creativity, which he creates with his available mental and material abilities and capabilities, his cognitive and sensory awareness, and the sum of the overlapping and intertwined circles of this awareness, as well as the material reality and cultural factors. To control their environments and harness nature and what is in it to meet their material needs.

That is, we become constituted through making and using technologies that shape our minds and extend our bodies. We make things, which in turn make us this ongoing dialectic has long been recognized from a deep-time perspective.

Since the beginning of creation, man has taken homo Faber in making his tools, sharpening the trigger of his mind in solving the corresponding problems. He has taken to making his tools. Nature was a source for the manufacture of many machines and tools. Multiple materials and techniques. We re-approach the notion Homo Faber in a way that, on the one hand, retains the power and value of this notion to signify the primacy of making or creative material engagement in human life and evolution.

"Mankind has always strived to influence the world using ideas, as much as material tools. Philosophy, religion, science, art, and technology are all results of this inclination. Ideas have transformed not only the world—but also humans. Homo Faber (creative, working man) is constantly evolving into this process never stops, as we continue to discover new things and new possibilities for ourselves". (Andrey, 2018).

Therefore, we will shed light on folklore as a social activity and innovative production, in which social factors played an important role in its emergence.

Folklore:

Since the beginning of history, man has created many models and images to represent the phenomena of social life. The images of his thoughts and body are in sensory symbolic images recorded on the walls of caves and

Phenomenology and heritage:

Phenomenology is a mediating science that attempts to reveal aspects of human experience and know the intentional meanings of their experiences. The meaning and value lie in the living human experience as well as in the artistic heritage, and therefore aesthetic judgments are issued, for awareness and imagination show us the position of the self in society and history.

Heritage is a human phenomenon and folk art is a direct symbolic expression that carries many implications that express the structure and features of the personality in its sincerity and realism of its creative value. It reflects the culture, traditions, and intellectual elements prevalent in society as a source of aesthetic value. The phenomenon of artistic heritage through the awareness of the artist and the processes of receiving at the viewer, the symbol is an ancient phenomenon that was used as a means of visual communication to represent the phenomena of life and is considered one of the human innovations. Folk art is a formative state that expresses the thought and content of the artwork. So phenomenology studies conscious experience as it is experienced from a subjective point of view. Phenomenology is richer in content than mere sensation, as it deals with the meaning that things carry in our experience, and there are several types of phenomena ranging from perception, thought, memory, imagination, and desire Will, embodied action, and social interaction. (Smith, 2013) confirms" Furthermore, in a different dimension, we find various grounds or enabling conditions-conditions of the possibility-of intentionality, including embodiment, bodily skills, cultural context, language and other social practices, social background, and contextual aspects of intentional activities. Thus, phenomenology leads from conscious experience into conditions that help to give experience its intentionality. Traditional phenomenology has focused on subjective, practical, and social conditions of experience. "This leads us to talk about the creative person "Homo Faber"

Homo Faber and Human Creativity:

Homo Faber is a Latin term that was coined around the idea of man as the maker or creator of things, also who controls his fate through the making of tools; hence, the term reflects the importance of human being as the

formed a group of images that reflected the pattern of frontal photography as it appeared in the first Naqada civilization, where the Egyptian artist adhered to these conditions in his engravings. The shoulders are confrontational without full commitment to the real perspective (Azab, 2003). Egyptian painting includes both types of relief and drawing. In the pre-dynastic era, the artist dealt with his subjects a complete picture of Egyptian life and nature, which was painted decoratively and directly on the stones. (Akram, 1995). Kalso adds that the arts of the painting approached folk arts, expressing the tragedies of hunger in the era of the Middle Kingdom. One of the most important features of art, in general, was the use of expressive lines that were dominated by symbolism, calmness, balance, and stillness, as well as abstraction, sharpness, and dependence on geometric shapes, free from perspective and anthropomorphism, but there is a light anthropomorphism in the drawings of drilling on the stone, and photography took a kind of change in the era of Akhenaten's "modern state" witnessed great realism in all arts. As for tomb murals, photography was limited to images of the sun disk with a focus on the ruling family.

In the Coptic era, popular photography was characterized by comic, improvisational, simple, religious character (Jaber, 2010).

- As for the Islamic era, folk art exceeded its main function, which is decoration, as we find it in the manuscripts of *The Thousand and One Nights*, to become related to social and political life, and it was more prosperous during the Fatimid and Mameluke eras.

Plastic painting in modern folk art:

It is an innate art that has been subjected to traditions inherited through generations, It consists of a set of lines, colors, and motif rich in symbols and connotations, linked together in a holistic image that was mixed with the artist's thought, free from the rules of perspective and expressive movement, and one of the most important expressive and symbolic elements used on Over the ages, according to the following classification:

- Human symbols: the woman, the palm, the hand, the folk knight, the eye.
- Animal symbols: lion, horse, fish, sparrow, lion, snake, and snake.
- Botanical symbols: palm, flower, and potted plant.

temples, which is one of the human innovations inherited by generations. It adds and builds its highest philosophical beliefs and social life embodied in the form of sculptures, murals, and other arts. An example of creative upgrading. Heritage is the human struggle towards civilization within a specific environment through the production of useful and aesthetic things. (Encyclopedia Britannica) it includes a group of expressive cultures related to cultural heritage and folklore, both tangible and intangible. It is also one of the ways of self-expression. There are many types of folk arts, including "sculpture, weaving, painting, pottery, etc."

Creativity in folk art is affected by the environmental conditions surrounding the artist, and there are many of them such as social influences, acquired material skills, and creative aesthetic imagination, and experience pushing him to experiment and then to creation and innovation. Conscious as an element of society that adheres to values as guides to artistic behavior and the emoji used in conjunction with imagination and belief in all its color and decorative details.

The study and analysis of the intellectual and philosophical content of heritage lead to an understanding of the thought and content that led to the emergence of this type of art and its development in different civilizations, which prepares the visual inventory of the artist to discover the hidden aspects behind its forms and this comes with a deep and conscious view of the content of heritage. (Youssef, 2018). Therefore, we will shed light on one of the tributaries of folk arts, which is photography, engraving, and folk painting throughout the ages.

Drawing and painting through the ages:

From the logic of promoting and supporting folklore rooted in the cultural life of Egyptian societies, which is a historical and aesthetic part of the traditional culture and was characterized by spontaneity and dominated by the features of simplicity, symbolism, and the use of simple materials. One of its most important features is the strengthening of affiliation. Folk arts were classified as including spiritual and physical expressions such as "painting, engraving, architecture and other folk industries" (Akram, 1995).

The history of the ancient Egyptian civilization was linked to the art of photography. The ancient Egyptian writing

the idea and reflect the self-presence in the achievement with all its color and connotations.(Bushra).

General cultural formation. It is the spirit and conscience of the community with which the artist interacts and re-presents it to the community in a creative experience after crystallizing and shaping heritage data by his artistic vision. And plastic bearing new connotations.

Symbolic connotations of some of the folklore motif used in the research experience throughout the ages:

In essence, human behavior depends on the symbolism that everyone is termed, and therefore society is the one who can determine the meaning, and the popular heritage is rich in motif and symbols that inhabited the Egyptian and Arab consciousness in general and enjoyed a state of stability in the thought of the group and became one of the patterns of values and beliefs, it expresses psychological dimensions or A magical goal or a desire to achieve existential being, where the imaginative force played an important role in forming the conceptual body of that motif and symbols as an aesthetic visual language that simulates society and carries emotional and unconscious connotations that have its references in the lives of peoples and has its ideological dimensions and is linked to the life and rituals of society.

The fish: The fish expresses an ancient symbol that means renewal and vitality in Pharaonic myths and has special importance in Greek, Christian, and Arab mythology, and symbolizes in folklore goodness, affluence, livelihood, luck, and fertility. (Fig. (1, 2).

- Geometric symbols: the sun and the crescent, the straight line, the refracted line - the rectangle - the square - the triangle and the rhombus, as well as the geometric decorations in the Islamic eras that appeared in the windows of the palace.

The aesthetic meaning of the symbol in folk art:

Throughout history, civilizations have used the symbol as a means of communication. This was confirmed by their expressions and beliefs, as in the Pharaonic civilization, which used symbols well in various areas of life, so symbolic forms appeared that combine the power of the lion and the human mind, as in the case of the Sphinx. The ancient Egyptian artist did much to enrich the symbolic language(Khaderjiou, 2008).

Folk art is a true expression of the actual needs of man, and he added to it a symbolic character with the expressive lines he used to express his ideas. So he took on them the character of abstraction, penetrating the meaning of the form, inspired by these symbols from natural phenomena, and the importance of these symbols lies in that they are the origin of the decorative elements used in the arts because it is developed and freer, as it transcends by pointing to familiar things, taking a new meaning, which arises from Personal connections that are born in the artist's mind and express the fertility of his artistic vision, which is called the artistic symbol.(Muhammad, 1996).

It also accepts cultural accumulation and interacts with civilized development and preserves its value as a formative state, which develops as signs to explain an idea, as it is evidence of the conscious existentialism of the artist. Plastic art has its visual and symbolic signs that are integrated aesthetically to serve

Figure 1:<https://cutt.us/Z7xI3>

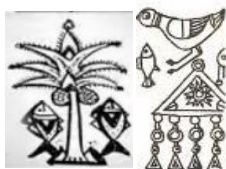


figure 2:<https://cutt.us/EpSVd>

is associated with drawing the palm, so an eye is drawn in the middle, and sometimes it is combined with phrases such as five and five in the eye of the enemy, and perhaps the symbol of the eye extends to the Pharaonic eras, "Eye of Horus". In the Pharaonic belief, it is a symbol of strength, deterrence, and protection from evil spirits. (Fig. (3, 4, 5).

Mural from the tomb of Neb Amon standing on a reed boat, showing Fish under The boat in the swamps of the Papyrus plant around 1350 BC

Hand and the eye: Drawing the palm is an ancient amulet placed on homes with fingers open as a symbol of keeping away envy and the evil of the eye. Therefore, drawing the eye

Figure:3<https://cutt.us/5INtm>Figure:4<https://cutt.us/G29bm>Figure:5<https://cutt.us/z13ke>

position has continued across successive civilizations, as they are one of the most important visual symbols that express beauty, motherhood, and fertility. (Fig. (6, 7).

Women: Women have a great position in religious stories and ancient civilizations, and evidence of this is the appearance of women's drawings in murals of ancient civilizations next to men and equal to their position, and their



Figure 6: <https://cutt.us/CUBJqA> group of tattoo drawings representing Women in folk arts



Figure 7: <https://cutt.us/ZuYRY>

was passed on to generations, It continued to be depicted in Coptic art, and Islamic motifs and this continued as an expression of heroism, epics, loftiness, and greatness in the popular walk. (Fig. (8, 9, 10).

Nefertiti with her husband, King Akhenaten, of equal size, under the sun disk of the Aten

Horses: The ancient Egyptians were interested in horses, and the murals recorded the role of horses in war battles, and the value of horses



Figure 8: <https://cutt.us/fDm38>



Figure 9: <https://cutt.us/DYU0k>



Figure10:<https://cutt.us/KgRx5>

Geometric elements: the triangle, the circle, the square, and the crescent: it is the artistic unit with which the popular artist decorates his artistic production and draws these overlapping shapes to express magical connotations, incantations, and talismans, as the square and circle represent balance, sanctity, and majesty. It is related to many important shapes such as

majesty, and sanctity for them. The date palm is the “Osiris plant”. The palm remained in the folklore, and it was known as the tree of life, as it is a symbol of sanctity, fertility, sustenance, and blessing. It was also painted as a decorative element on the walls of houses in Upper Egypt. (Fig.12).

The botanical element in folk art:

Palms: The ancient Egyptians knew the cultivation of palms of all kinds. It is the legend of generations, so they decorated with it the halls of temples and the entrances to the palaces, and they used it as an inexhaustible resource for the means of decoration,(Fig.11).because of its prestige,

Figure 11:<https://cutt.us/PdDd0>Figure 12:<https://cutt.us/XmxcH>

Which is considered one of the entrances to the applied experience of human knowledge, in terms of imparting artistic beauty to raw materials, and providing them with new acquired artistic and aesthetic experiences and visions that are commensurate with the cultures of the age without prejudice to the level of artistic and technical taste for artistic work, So imagination plays a big role in artistic creativity.

Second: practical frame.

Based on the theoretical framework, the study focuses on experimenting with materials and developing design formulations based on integrating the motif of the Egyptian heritage and extracting its features to produce craft. This is done through the experimental approaches identified by Stephen Pan, which are construction, abstraction, destruction, reduction.

materials, Experimentation with its various approaches is one of the intellectual premises that helps the artist to achieve his artistic vision and to search for new artistic and plastic aspects that increase his individual experience and deepen his conscious presence in ways of dealing with material as a mediator of his ideas, and how to artistically approach heritage, so the researcher sought in his research experience to add an aesthetic dimension For works of art based on the combination of materials to enrich the plastic content and find new formulas through experimentation in form, material and artistic style. Which added intellectual dimensions to the work through abstraction, installation, distortion, addition, reduction and enlargement, repetition, and changing the outer lines of the form, which in turn led to the creation of plastic formulas, contemporary artistic visions, and expressive formulations that reflect its heritage identity. (Youssef, 2018). The craft were designed and implemented using some of the motif and features of the Egyptian heritage with creative talent, based on the entrances of experimentation, Combination, and merging between materials to create contemporary works that reflect the culture and characteristics of Egyptian arts rich in their diversity.

Combination necessarily requires a practitioner familiar with the basics of design, controlling the composition elements composed of multiple materials, familiar with the variables of the material and its ability to form and the methods and methods of highlighting the aesthetics of the material, and reformulating the elements entered in the composition of the artwork from a new point of view that shows the technical experiences of the practitioner, emphasizing the aesthetic and plastic values Technical and technical performance.

According to the phenomenological vision of the artist's awareness is associated with the axes of intentional behavior and automatic behavior, which is directed to the data of things and forms.(Ali, 2013). He realizes it and analyzes and finds intentional formulations that fall into the circle of his self-awareness while practicing creative artistic production processes.

The works carried a documented impression of the Egyptian identity, based on symbolic geometric elements and shapes through a

Some people think that creative thinking just pops up from a vacuum, but creativity is a process in which the individual generates an original, unusual, and productive solution to a problem. In human beings, we find two kinds of productive abilities – the convergent and divergent abilities, Convergent abilities are used to bring together otherwise divergent things.(Man, Sharma). Explain Sharma Divergent production abilities are those, which are not guided by rules, but capable of generating new solutions to a problem. Divergent production abilities are particularly important in creative thinking.

Creative imagination: or plastic visualization, there is an aesthetic imagination in creative production, and evoking imagination is a mental feature through which thought and experience can be unified, and it is part of the nature of the experience that expresses it, as imagination is one of the creative activities in which the artist uses a set of mental skills accompanied by operations Merge, install and recombine to create new combinations and formations.

"Artistic Insight: In creative art, there is assembling of relevant materials from different sources. However, this synthetic process though certainly present is only half the story. Thinking of a fish and a woman is not imagining a mermaid, which requires artistic insight. The whole is the work of creative imagination, which is present to the mind before the arts are worked out"(Panch).It also allows the artist to create new relationships and organizations resulting from remembering and retrieving different mental images, which begin with his past and extend to his present, and continue to his future, building from all of those strong foundations for creativity.GrahamWalla's (1926) theorized that there were four stages of creativity that can be seenPreparation, Incubation, Inspiration, and Verification, However, there is an equally important Fifth Stage to the modern Creative Process, which Wallace did not include: it is Execution: Turning the idea into reality, by creating something.(Skillicorn, 2021).

Experimental practices "self-experience":

Experimenting with materials and techniques, the artist in the field of material molding uses a variety of materials and techniques to create and create different effects as part of the design process, which helps in developing visual elements and understanding the properties of

structure, with the simplicity of the lines that gave it expressive strength and a tinge of eternity, so its elements varied in terms of composition and aesthetic values "movement, emptiness, shadow, light, touches and expressive state" with an aesthetic vision full of symbolic meanings.

dynamic system with expressive contents and glimpses inspired by Egyptian arts, in an abstract style, aesthetic and technical features with a contemporary vision and plastic solutions for the surface using various experimental approaches and a successful plastic vision.

It was carved and formed by a group of wooden parts, in an integrated structural

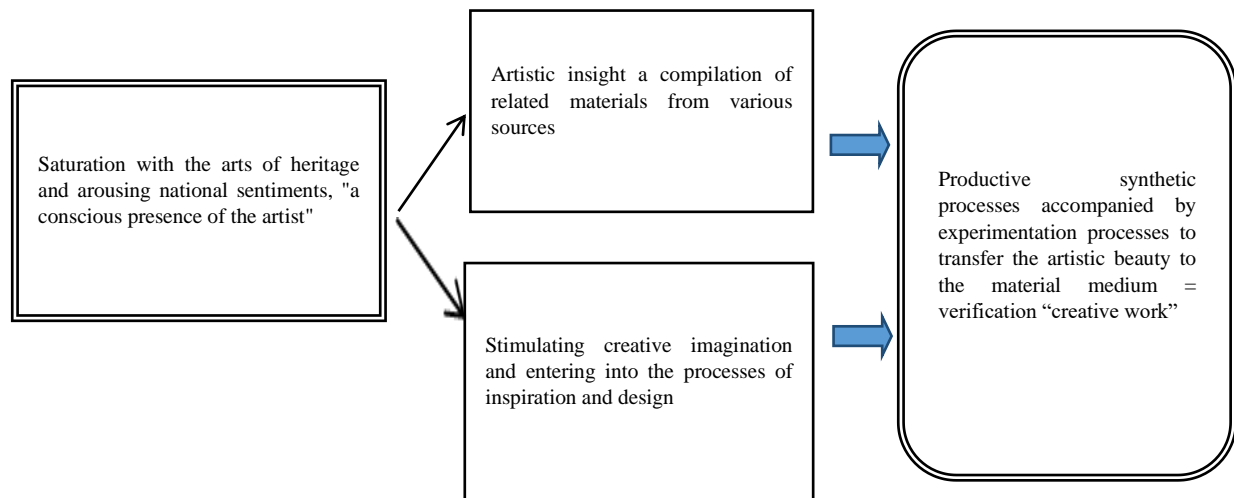


Figure 13: Stages of the technical production process(By researcher)

The researcher's subjective experience practices:





Craft (6)



Craft (7)



Craft (8)



Craft (9)

vocabulary of the artwork crystallized in a structure based on the college, in which the elements were subjected to an aesthetic system resulting from the transformations of shadows due to the methods of material operation, the diversity of spaces, and the difference of textures, embodied the kinetic paths and self-organization of the structure of the parts.

Craft 4: The artistic work relied in its implementation on lines far from the classical structure through reduction and abstraction in the formal systems of the elements, and the structure of the work relied on a group of structural systems and plastic treatments in systems that correspond to the general pattern of the identity of the work.

Craft 5: The artwork relied in its structure on synthetic and formal systems, and its elements came with a simple structural visual narrative that mimics reality in an imaginary way, surrounding women with a group of linear systems in a consistent formal overlap derived from popular arts with symbolic and expressive connotations.

Results and Discussion

Based on the practical experiences of the researcher and the opinions of the eight experts, based on a scorecard on a five-point scale of 5:1 designed with three axes to measure and achieve the research objectives, the results came as follows:

Craft 1: The formative construction of the artwork relied on two basic plastic elements along with a group of symbols from the authentic Egyptian heritage "Woman and the Fish" in an abstract, simplified form reductive to some details concerned with expressive and plastic values characterized by the calmness and serenity of the sculptural mass, supporting the artwork with a group of popular and Islamic engineering decorations. The work surface was grafted with metal ores and beads, which were formulated in a way that supports the unity due to the sequential connection of the lines and the repetition of the beads. The artistic output, which is an original and complementary part of the artwork, came to get us out of the monotony of the external lines, resulting in a spatial tension that adds an expressive dimension to the artwork.

Craft 2: The structure of the work relied on vocabulary and symbols from the authentic Egyptian heritage, "the woman, the fish and the pigeon" embodied in an abstract artistic way, preserving the aesthetic and expressive values. Opposites in the artwork.

Craft 3: The artist dealt with the embodiment of the structure of the artwork with many plastic solutions based on experimental approaches, using a group of folk art vocabulary, weaving a static visual narrative in the sequence of the movements of the elements. The implicit relationships of the

Table 1: Analysis of variance for the average scores of the three axes of the artistic work

No.craft	reviewer	design axis		Axis of formation methods		combination axis	
		(F)	(P)	(F)	(P)	(F)	(P)
1	1:8	16.50	1.31	12.50	1.31	7.88	0.64
2	1:8	17.25	1.98	13.00	1.31	9.13	0.64
3	1:8	16.75	1.28	13.13	1.25	8.75	0.71
4	1:8	17.88	1.13	13.13	0.64	8.75	0.71
5	1:8	16.38	1.06	13.00	0.54	9.25	0.71
6	1:8	16.88	1.25	13.00	0.54	8	0.76
7	1:8	16.38	1.30	13.38	0.74	8	0.00
8	1:8	16.25	0.89	12.88	0.64	8.13	0.64

- (F) Frequency, (P) Percentage

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According to the evaluation results in Table1 for the three axes of the eight artifacts, the proportions on the design axis ranged between (16.25: 17, 88), the shaping axis with raw materials ranged between 12, 50: 13, 38) and the synthesis axis, the proportions between (7, 88: 9, 25) This confirms that the processes of inspiration from the heritage through the stages of creativity and the Reasoning of the mind and the merging of the characteristics of the heritage-led to; Creating a design vision, diversifying plastic visions, adding a phenomenological dimension, and presenting a system of symbolic connotations to root identity in the handicrafts.

Conclusion

- Egyptian arts have distinctive features and the combination of them helped to inform and present a development design vision for the crafts.
- Folk art has a phenomenological dimension, which enrichment the expressive remoteness of the crafts.
- Experimentation, the operation, and synthesis of raw materials have a role in creating design formulations for crafts.

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