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## TRADITIONAL CRAFTSMANSHIP AS AN INPUT TO SUPPORT THE EGYPTIAN CERAMIC HERITAGE

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### **Abstract**

*Traditional craftsmanship is the primary indicator for measuring the authenticity of different societies as a cultural heritage that reveals the identity of civilization, created by man in order to achieve a specific goal in the field of ceramics, for its functional and aesthetic use. Until it became a basic necessity in daily life, which calls for preserving these traditional crafts from disappearing. From this standpoint, the research problem can be identified that there is no strategy that supports traditional crafts, in order to continue to support the Egyptian ceramic heritage, and the research question is defined as follows: How can traditional crafts be the entrance to the formation of the Egyptian ceramic heritage?*

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### **Keywords**

*Traditional, Craftsmanship, Support, Egyptian, Ceramic, Heritage.*

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### **Introduction**

the research assumes that the traditional crafts are a plastic entrance to support the Egyptian ceramic heritage, the research objectives emphasize the continuation of traditional crafts as a cultural heritage, and the investment of the ceramic heritage in the field of anthropomorphic expression and the identification of the characteristics and aesthetics of the ceramic heritage, and the limits of the research are limited to some selections of ceramic heritage throughout the ages. Various sectors of society, and the interest in supporting traditional ceramic crafts through academic study.

1. Activate the traditional crafts culture in the field of 3D expression.
2. To direct interest in the Egyptian ceramics heritage through traditional crafts.
3. The development of traditional crafts as an introduction to art education.
4. Introducing new horizons in the field of anthropomorphic expression.

**First:** the traditional letter of an Egyptian heritage

The Egyptian heritage is the identity of the people, who bore certain characteristics and characteristics, since they began

The emergence of traditional crafts that are considered to be the roots that strikes the depths of human civilization

Egyptian, as popular studies have proven that the Egyptian heritage is linked to the craft that dominated

The character of utility and need as a result of a dam to meet the requirements of the human

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being to ensure the continuity of life.

To volunteer all his muscular and mental abilities, over the generations, to increase their knowledge of what the early adopters were in at their social life, and when studying the original folk pottery drawn from the sources of the people, who did not the hand of civilization appears, looking ahead to the future, in the hearts of generations that strongly refuse to do everything Place and time factors that affect its identity and being, the vocabulary of the original folk heritage. And inherited, consecrate and instill in the generations a spirit of daring, confrontation, adventure, and a spirit of challenge within the framework of teamwork, and it transmits confidence in facing the future, and we find some similarities from one place to another But his only destination is the folklore, and perhaps contemplation on it gives the aesthetics of the situation and the splendor The work that gives the situation the memories of those who left this legacy hereditary. Our popular heritage is present in our various forums, which our children see to pick from them the aesthetics and splendor of the past. Lived by parents and grandparents.

1. Inherited culture of Egyptian ceramics The art of folk pottery is considered a reflection of thought, the product of cultural experience in life, and an important means Human communication across generations, so it is considered one of the highest aspects of cultural expression because it includes all Personal and human aspects, because the craftsman expresses his culture that interacts with each other in a forms of folk pottery, and folk art in Egypt occupied a distinct place in the Egyptian civilization makes him an honest reading of the genius of the popular artist, who is hiding behind his creativity for this amount of artistic production. Which has been the focal point in the Egyptian visual arts throughout its reigns, as Egypt is considered as a General from which country n which pottery performs multiple and important cultural functions by covering the needs of a sector.

A large number of the masses of villages from farmers and Upper Egypt, thanks to the material good clay. Its date to the fifth millennium BC, pottery is the origin of civilizations. The role of pottery and its effect on The Egyptian Personality Pottery is one of the most clearly revealed types of material art The cultural identity of its owners. Prehistoric pottery was distinguished in Egypt as being handmade. Industry mostly tends to brown in varying degrees, and its structures vary between sand (Quartz) and organic matter (hay and straw And is found in terms of workmanship, firing, formation and decoration. With great skill in its high technical level thanks to the wide use of porcelain wheel, patterns have emerge due tensile, tools, and decorations in all ages, but in the Islamic eras, it prevailed.

Local patterns on pottery making influenced by the traditions of cultural unity that brought

together our ancestors who. They created the arts of these pottery, making, shaping and decoration in ancient Egypt.



**Figure (1) Al-Fustat Center, Ancient Egypt, in Cairo**



**Figure (2) One of the development experiences in Al-Fustat Center.**

### **Results and Recommendations**

- 1- The necessity of preparing a curriculum from within the teaching curricula of the Faculties of Art Education and the College of Applied Arts to teach folk pottery.
- 2- To benefit from graduates of colleges of art in establishing popular pottery for young graduates from non-specialized colleges.
- 3- Development of curricula and teaching methods for the field of ceramics, in line with the needs of society, to pursue technological development in various aspects of knowledge.
- 4- Paying attention to traditional arts and working on its continuation through modern plastic formulations to preserve them through financial and technical support for those in charge of folk pottery in proportion to their relative potentials so that they can cover costs and achieve the appropriate return.
- 5- Work to find an integrated approach that helps the continuation and development of folk

pottery production.

6- Providing training programs appropriate to the nature of small productive projects in different cultural centers.

7- The necessity for comprehensive and equitable economic and educational development to raise the level of productivity and education.

8- To develop educational programs and curricula in art colleges in general and art education in particular, so that they have an effective role in pushing forward the development process of popular pottery.

9- The necessity of launching some training programs in different art fields by art colleges to advertise them on the Internet and market these programs in free studies or open education programs to allow everyone to acquire multiple skills and experiences.

10- Working on the development of history-related people relying on science and technology to transform their human energy into the largest trained force without abandoning the cultural heritage and relying on it as the beginning of the launch and benefiting from the successful developmental experiences such as Japan, China and India, which started from a traditional society to a modern society.

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