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تعزيز الهوية البصرية النوبية من خلال بعض التصميمات التى تتضمن أعمال الحرف اليدوية والوجوه
النوبية الأصيلة

Enhancing the Nubian visual identity through some designs that include handicrafts and authentic Nubian faces

دينا مجدى عبد الملك

مدرس بكلية الفنون التطبيقية - قسم الإعلان - جامعه دمياط

Abstract

Handicrafts and traditional industries occupy large area of the Egyptian heritage, where the manufacturer relies on his individual mental and manual skills using raw materials available in the local natural environment or imported.

Nubians are passionate about their heritage, arts, crafts and professions, developing many handicrafts themselves. Through them, they express the beauty of the great Nubian homeland, their customs, traditions, and their great heritage, which dates back to the era of the Pharaohs. (2) The Nubian region and its ruins are also included in the UNESCO World Heritage List, in addition to Egypt's Vision 2030 and sustainable development.

This paper aims to explain that every art of the Egyptian heritage, with its characteristics, visual symbols, and intellectual content, is a source of inspiration because of its originality stemming from the depths of Egyptian society.

The originality of the identity designed by the researcher stands out through the heritage of the community, and how to organize the official relations between those elements to emphasize the aesthetic and functional aspect of designs, and thus present a visual configuration that carries a distinct privacy and supports the culture of the recipient.

The research follows the descriptive and applied method in the applied part related to the Nubian identity and authentic Nubian faces that were designed by highlighting them, through making logo and posters for Nubia in order to enhance the visual identity, promote the city and some authentic handicrafts, along with the statistical method used in analysis of the proposed designs questionnaire.

Keywords

1. Introduction:

Egypt Vision 2030 is a national agenda launched in February 2016 that reflects the country's long-term strategic plan to achieve the principles and goals of sustainable development in all fields, and to resettle them in the various Egyptian state agencies. Egypt Vision 2030 is based on the principles of “comprehensive sustainable development” and “balanced regional development.” Egypt Vision 2030 reflects the three dimensions of sustainable development: the economic dimension, the social dimension, and the environmental dimension. ⁽¹⁾

Handicrafts is a national heritage and a source of investment attraction, as handicrafts and traditional industries occupy a large area of the Egyptian heritage, in which the manufacturer relies on his individual mental and manual skills, using the raw materials available in the local natural environment or the imported raw materials.

The importance of handicrafts are reflected in the fact that they indicate aspects of the national identity of the country producing handicrafts and handmade artifacts. Egypt can achieve impressive material gains from its interest and support for handicrafts, as the global trade volume of handicrafts and traditional crafts exceeds \$100 billion. ⁽³⁾

The Nubian woman has been known in the Nubian heritage since ancient times for her

daily practice of some distinctive handicrafts. It relied entirely on the local resources that Aswan is generous to it, and the source of those resources are agricultural crops and trees that are found in the region, In addition to other natural sources such as clay, from which pottery vessels are made, and some limestone and non-limestone included in one way or another in some handicrafts. As for agricultural crops and trees, the palm tree comes in the forefront, as the heritage of Nubia depends mainly on the date palm. ⁽⁴⁾

2. Statement of the Problem:

The present study mainly tried to answer the subsequent questions:

Q1: To what extent can the visual symbols of the Nubian heritage be used as a source of inspiration for the designer?

Q2: What is the possibility of creating new design formulas from the visual symbols of the Nubian heritage and employing them in advertising design to enhance the Nubian visual identity?

3. Objectives:

This study aims to:

1- Highlight the design identity of the Nubian art posters and faces as one of the cultural posters, through the use of graphic elements that have a cultural specificity.

2- Inspire formal treatments of graphic elements from the Nubian cultural, historical and environmental data to enhance the visual identity of Nubian art besides the cultural and aesthetic communication.

4. Importance:

1- Strengthening the design identity of Nubian art by using a visual language that enhances the cultural and aesthetic communication of the community to enrich the culture of the recipient and direct his thought towards the content of the design with a new vision of Nubia.

2- Presenting a contemporary design vision to benefit from the aesthetic values of art and authentic Nubian faces in formulating logo and posters design works for the purpose of promoting Nubian art and stimulating tourism.

5. Hypothesis:

1- The use of graphic elements of Nubian cultural specificity helps to highlight the design identity of Nubian art in Egypt as a kind of cultural poster.

2- Inspiring formal treatments of the graphic elements from the Nubian cultural, historical and environmental data enhance the cultural and aesthetic communication of the community.

3- Introducing new design formulas inspired by the visual symbols of the Egyptian Nubian heritage, may help to revitalize

tourism in the country of Nubia and attract tourists globally and locally.

6. Theoretical Framework:

Nubian art, and Nubian music in particular, are one of the arts that was able to create a special and distinctive path for itself in the Egyptian artistic culture without dissolving in it. Until the Nubian art is almost independent Egyptian art, it is Egyptian in name, but it is African in character, which gives Egyptian culture another character, in addition to the rest of the arts inherited through generations.⁽⁵⁾

6.1. Nubian folk heritage:

The one who looks at the Nubian architecture will find a set of characteristics that distinguish it from others: the first is that it is built of natural materials, rarely used by industry, the second is the reliance on simplicity in the architectural structure, most of which are built of mud brick.

Nubian art is not separate from the ancient Egyptian civilization, as it was affected by the transformations of this civilization, and added to it, where we find plurality in the artistic vision, where the Nubian artist does not tend to repeat or stereotype, but always tries to renew, and invent his own visions ⁽⁶⁾

Nubian art in general is characterized by diversity at the level of construction, and at the level of decorative form, and the Nubian artist cares about the elements of the

environment perhaps more than any other artist, because he is linked to it and derives aesthetic energy from it, so that the colors he uses in painting are natural colors, and are mixed with types of Oxides, cheerful colors are usually used to signify happiness and optimism.

The Nubian Museum is filled with multiple examples of such works. There are embodied models of Nubian houses in their various forms, and there are models of Nubian utensils and hunting tools, and work in the field, indicating the accuracy of the decoration and its special aesthetics. ⁽⁶⁾

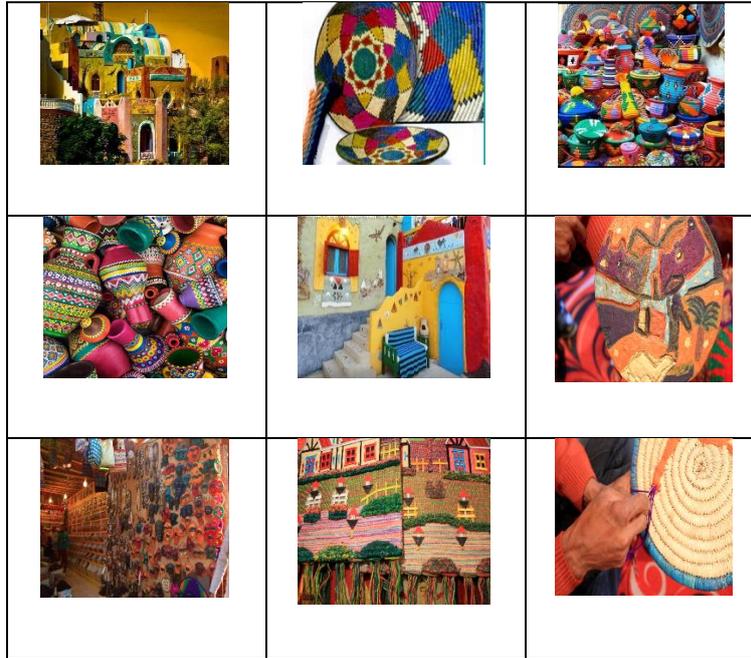
Due to the Nubia's long civilized history, its folklore is distinguished by its heritage, richness, and diversity, and it has its own peculiarity that distinguishes it from others in the rest of the valley. It is natural that the forms and expressions of the Nubian folklore vary, including buildings, furniture, arts, ornaments, customs and social norms, and so on.

6.2. Signs and symbols of Nubian art

Nubian art reflects the Nubian cultural peculiarities, and includes symbols that reflect their connotations and popular beliefs. This appears in the tattoos and murals that decorate the facades and entrances of houses, as well as beadwork and the decoration of palm and wicker crafts such as baskets, dishes, mats, and others. The decorative elements often carry moral and symbolic connotations. The sword symbolizes heroism and courage, the crescent and star suggest optimism, and the black cat suggests optimism. The crow and the owl are a symbol of misfortune and desolation, while the flowers and roses symbolize friendship and love, and the jug and prayer rug symbolize purity and purity. ⁽⁷⁾

6.2.1. Some different pictures that illustrate the features of Nubian art, the visual and color identity, which were used in the design of the practical part can be shown below in table (1) as follows:

Table (1): shows some of the Nubian nature and their handicrafts:



6.3. Visual identity enhances belonging among citizens:

As much as we care about visual identity, we get the internal belonging (pride) in the citizens. Human nature tends to belong to a strong entity. An entity that makes a difference in societies and peoples and other matters that instill confidence in the hearts of citizens, and make them more confident in their leadership, and more belonging to their homeland and country.

6.4. Visual identity in design:

- 1- The visual identity consists of the name, logo, font, color, signature style, and the values that the designer wants to convey.
- 2- It is essential for a brand to assert itself through both print and online media.
- 3- It is one of the basic pillars of communication strategy.

6.5. The importance of visual identity:

Before proceeding to create a visual identity for a particular place, the designer must first define the strategic goals of the business precisely.

A visual identity should perform three basic functions: (8)

6.5.1. Recognizable: being simple and clear (which was designed through a logo of the city of Nubia, which expresses in its different colors the spirit of the city)

6.5.2. Granting an independent personality to the work (which is what appears through the use of the colors of the Nubia and the use of authentic Nubian faces and the various products available and made by the hands of the people of the city).

6.5.3. To highlight the difference between the nature of Nubia and the nature of other countries (which is what appears in the designs of integrated posters).

6.6. Benefits of Nubian visual identity reminding:

The benefits of properly developing a Nubian visual identity and reminding recipients of the importance of Nubia as a tourist attraction and first handicraft gathering, which in turn is supposed to reap many benefits, including: ⁽³⁾

6.6.1. • Awareness: As the Nubian identity becomes more developed and thus recognizable, awareness will grow and increase of the strategic importance of that ancient city.

6.6.2. • Positioning: symbols, values, culture and projects. All of these help to encourage and promote any progress within the city.

6.6.3 • Authenticity: From the perspective of recipients and designers, a strong identity creates a sense of belonging and authenticity.

6.6.4. • Continuity in the market: The visual identity will allow the control to respond quickly and effectively to changes, thus ensuring the survival and continuity of handicrafts in the city with a higher purchase rate.

6.6.5. • Savings: A well-designed visual identity will gain a lot of money, so that there is no need to constantly re-design the graphics. The Nubian visual identity will be firmly established in the minds, which leads to a high rate of domestic and foreign tourism.

7. Research methodology:

Nubian arts tend to bright cheerful colors, harmonizing with each other appropriately and comfortably to look and attractive to young people before adults.

The Nubian conscience tends to be realistic and optimistic, as it appears from the colors of the drawings and attractive decorations, as their art is full of symbols whose meanings and connotations differ from one artist to another, and reflects the privacy and popular beliefs as manifested in tattoos, drawings of building facades, entrances, interior walls, beadwork, decorations, besides handicrafts of fronds, wicker baskets and dishes. Their decorations sometimes carry moral connotations. ⁽⁹⁾

The design identity has a vital and important role in every design, as it gives a special intellectual and reference significance, depending on the cultural, historical and environmental data, where the identity is embodied in the design of some posters for Nubia through the visual formulations of the graphic elements as a communicative cultural language, and inspired by new formal treatments and Nubian faces.

The researcher designed some proposed ideas that include a different experiment to design a logo for the city of Nubia (extracted from the Nubian houses, drawings and the existing Nubian style and shining colors), along with designing some posters that highlight the Nubian character

and authentic Nubian faces. A complete advertising campaign was made to enhance the Nubian visual identity with a different design vision, and it could also be used to stimulate tourism as well.

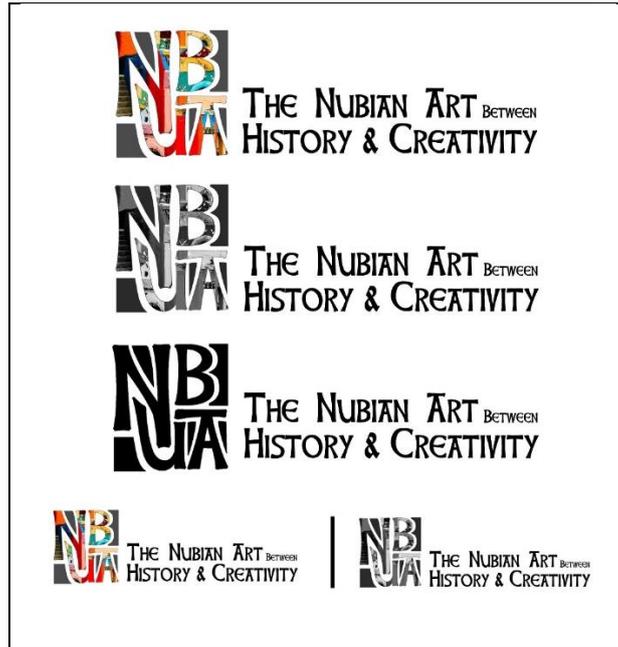
This research also includes a questionnaire submitted to (100) recipient included specialists and non-specialists (ordinary recipients), where the paper is distributed via written questionnaire and Internet via social media.

The design suggestions came as shown below:

1- Logo Design: The logo was designed inspired by Nubian art and authentic Nubian colors as shown below in table (2).

Table (2): Logo design

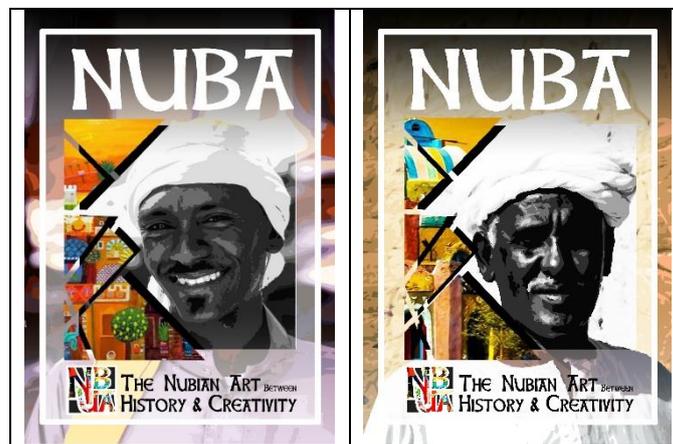




Poster design: A group of advertising posters inspired by Nubian art, authentic Nubian colors, and Nubian faces, including men, women and children, were designed to

emphasize and enhance the Nubian visual identity, some of these posters are chosen to represent and can be showed below in the above tables (3, 4, 5, 6) as follows:

Table (3): shows some designed posters for Nubian art



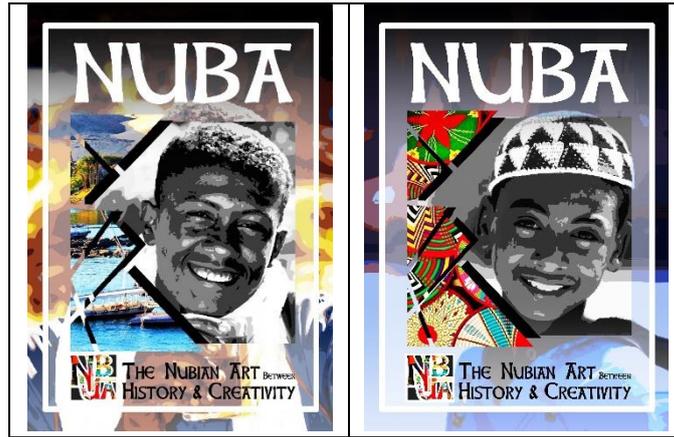


Table (4): shows some designed posters for Nubian art



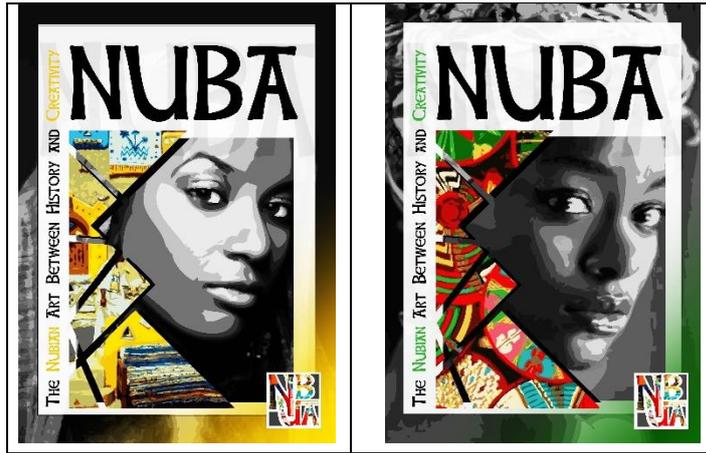
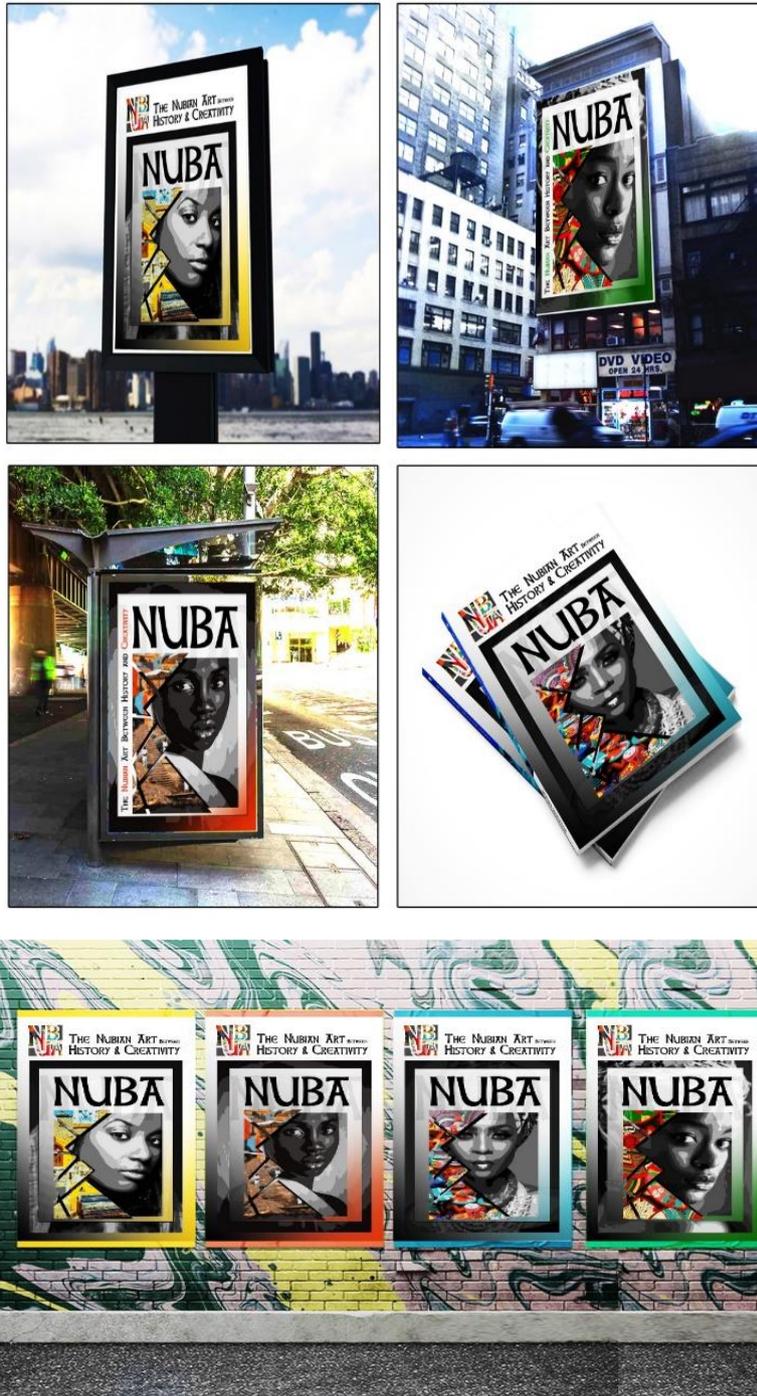


Table (5): Shows a proposed designed stationary:



Table (6): shows some different applications of advertising posters to display on different places as follows:



Recruitment of the participants and sample size:

The sample was selected (100 recipient) who were exposed to the different designs of the researcher to enhance the Nubian visual identity by reviving the design using

different Nubian colors and faces, and took their opinions regarding the designs, images, and fonts used. The questionnaire was presented to the specialists for review and revision before taking it out and collecting opinions about it.

Table 7. Sample percentage for study

	Distribute d questionn aire	Returned questionnai res	Excluded questionnai res	Analysis questionnai res
N	100	82	12	70
%	100%	82%	12%	70%

The questionnaire form was designed to measure the response of the consumer towards the advertisement with some

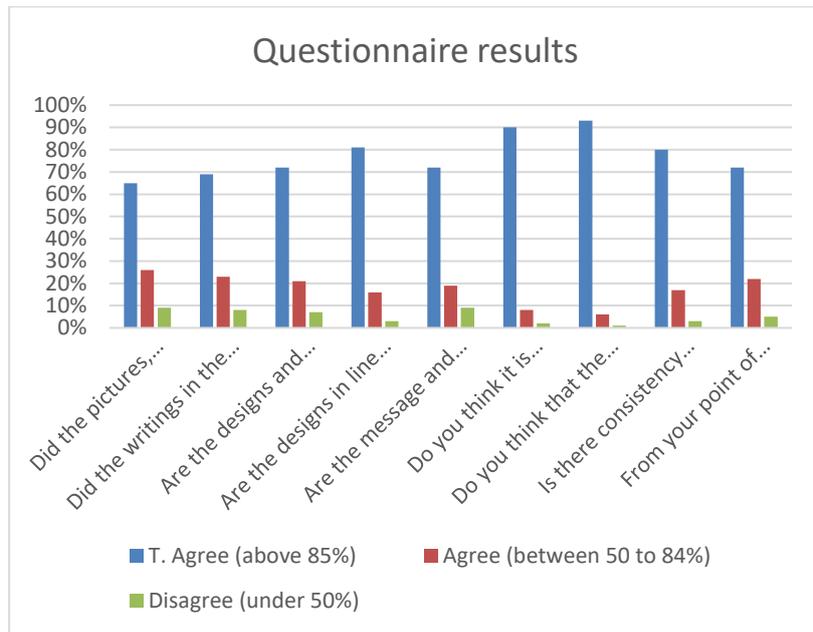
simple questions, and the results related to the questionnaire statistical analysis was presented in table (2) as follows:

Table 8. Results of questionnaire related to statistical analysis for the study:

	Elements of designing questionnaire	T. Agree (above 85 %)	Agree (between 50 to 84%)	Dis-agree (under 50%)
1	Did the pictures, drawings and characters used express the Nubian identity?	65%	26%	9%
2	Did the writings in the design and logo are commensurate with Nubia as a country?	69%	23%	8%
3	Are the designs and logo easy to remember?	72%	21%	7%

4	Are the designs in line with the customs and traditions of the Nubian community?	81%	16%	3%
5	Are the message and advertising idea successfully connected?	72%	19%	9%
6	Do you think it is necessary to continuously carry out tourism campaigns in other different regions?	90%	8%	2%
7	Do you think that the tourist revival campaigns enhance the visual identity of the place?	93%	6%	1%
8	Is there consistency between the images, writings and colors used?	80%	17%	3%
9	From your point of view, do you see it as a successful design experiment and fulfill its intended purpose?	72%	22%	5%

7.2 - Questionnaire results estimated from the above table results showed that:



Figure(1)

1- 91% of the recipients who took the questionnaire saw that the pictures, drawings and characters used to express the Nubian identity and had achieved its purpose.

2- Writings in the design and logo are commensurate with Nubia as a country by a percentage of 92 which indicates a good configuration of the design and the rest of the 8% would have preferred to make the same designs in Arabic and different languages as well.

93% of recipients agreed that the designs and logo easy to remember, they saw it as relatively different and lively, while the 7%

believed that there are many colors and it is preferable to use only one or two colors.

4- 97% of the recipients believed that the designs are in line with the customs and traditions of the Nubian community, It does not contradict it, but reinforces and supports it

5- (The Nubian Art between History and Creativity) was the slogan of the stationary, 91% of recipients believed that the message and advertising idea successfully connected, where history and creativity are emphasized together.

6- It is always necessary to continuously carry out tourism campaigns in other different regions, and it was the opinion of

the vast majority 98% of the individuals who were questioned

7- Tourism revival campaigns enhance the visual identity of the place 99%, which is the natural thing expected in this question for those who have a broad future vision.

8- There is consistency between the images, writings, and colors used by more than 97%.

9- 95% of the recipients who took the questionnaire saw that from their point of view, the design experiment, that were presented to them in the questionnaire were successful and fulfill their intended purpose.

8- Conclusion, discussion and results:

1- It is clear from the preceding table that the design experience won the approval of 1- the majority of the recipients who were offered the design work and the questionnaire, The purpose of which was to create a simple and different visual identity for Nubia based on Nubian faces, handicrafts, colors and the special Nubian character to revive and recall it.

2- Designing an integrated visual commercial identity for the city of Nubia from time to time is a renewal of the city and a great addition to it, which encourages the revitalization of tourism, education and reminding of the identity of the city and the extent of its development while retaining the ancient Nubian assets.

3- Visual identity is a very important part in building trust, because it gives an impression in the minds of citizens, tourists

and customers, to form a distinctive image that expresses the activity and importance of the city, and is also unique in order to leave a mark and be a distinctive mark for the products or services that you can find in Nubia.

4. The advertising designer's study of the visual symbols in the Egyptian Nubian heritage and their significance, discovering their meanings and drawing inspiration from their aesthetics and artistic prowess, as they are a civilized component that helps to benefit in the work of different designs that combine originality and contemporary

General Conclusion and result:

1- Preserving handicrafts needs to take a set of measures, including the need to intensify advertising campaigns that explain the importance of these crafts and can be optimally exploited locally.

2- Nubian tourism in particular, and a major national institution must be established to sponsor this activity and attract investors to set up dozens of craft centers for training, production and marketing inside and outside Egypt. From the countries of the world, including those that invade us with their products today.

3- Advertising in general is a means of promoting ideas and cultures, as it is a means of communicating various knowledge and information as it has a clear impact in shaping the culture of the tourist locally and globally. ⁽³⁾

4- Creative thinking is one of the most important pillars of the design process, as it is a visual communication that aims to deliver advertising messages, whether informative, persuasive, or reminders. Sometimes it needs to deviate from the ordinary and from some of the accepted and already applied rules in the field of advertising, while adhering to customs and traditions. ⁽¹⁰⁾

10- Recommendations:

1 - The necessity of making different designs and advertising campaigns for the different governorates with the aim of promoting, revitalizing and emphasizing the identity and authenticity of each city that has a special and distinctive character.

2 - Trying to be in line with the goals of the Egyptian state and the strategic plan 2030 for the development of handicrafts and the advancement of villages, cities and industries, and advertising has an important and distinctive role in this

3- The necessity of raising interest in the issue of the environment from time to time with advertising and merging them together through the various goods and services that are advertised using any innovative technology that is appropriate and environmentally friendly and is in line with the nature of the advertised product or service and the nature of the country or place that provides it. ⁽¹¹⁾

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الملخص:

تحتل الحرف اليدوية والصناعات التقليدية مساحة كبيرة من التراث المصري ، حيث يعتمد المصنع على مهاراته الذهنية واليدوية الفردية باستخدام المواد الخام المتوفرة في البيئة الطبيعية المحلية أو المواد الخام المستوردة. النوبيون متحمسون لتراثهم وفنونهم وحرفهم ومهنتهم ، ويطورون العديد من الحرف اليدوية بأنفسهم. يعبرون من خلالهم عن جمال الوطن النوبي العظيم وعاداتهم وتقاليدهم وتراثهم العظيم الذي يعود إلى عصر الفراعنة (٢) . منطقة النوبة وأثارها مدرجة أيضاً في قائمة اليونسكو للتراث العالمي ، بالإضافة إلى رؤية مصر ٢٠٣٠ والتنمية المستدامة. تهدف هذه الورقة البحثية إلى توضيح أن كل فن من فنون التراث المصري ، بخصائصه ورموزه البصرية ومحتواه الفكري ، هو مصدر إلهام لما له من أصالة نابغة من أعماق المجتمع المصري.

تبرز أصالة الهوية التي صممها الباحث من خلال تراث المجتمع ، وكيفية تنظيم العلاقات الرسمية بين تلك العناصر للتأكيد على الجانب الجمالي والوظيفي للتصميمات ، وبالتالي تقديم تكوين بصري يحمل خصوصية متميزة و يدعم ثقافة المتلقي.

يتبع البحث المنهج الوصفي والتطبيقي في الشق التطبيقي المتعلق بالهوية النوبية والوجوه النوبية الأصيلة التي تم إبرازها من خلال التصميمات وعمل شعار وملصقات لمدينة النوبة من أجل تعزيز الهوية البصرية وتعزيز المدينة وبعض الحرف اليدوية الأصيلة مع الأسلوب الإحصائي المستخدم في تحليل استبيان التصاميم المقترحة.

الكلمات المفتاحية:

النوبة ، الهوية البصرية ، الحرف اليدوية ، الوجوه النوبية ، التراث النوب