

Conscious presence in the employment of wooden spoons to achieve novel formulations of handicraft

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ABSTRACT

The research is concerned with studying the formal features of wooden spoons as a starting point for finding design formulas for the handicrafts with a contemporary artistic vision, through the conscious presence of the artist. In this regard, the study aimed at enriching the design construction of the handicrafts by employing the wooden spoons as units of heritage. As well as emphasizing that, the conscious presence of the artist is the original donor to enriching the artistic preoccupation.

The research followed the experimental method in conducting some practical experiments to employ wooden spoons in the production of artifacts with novel formulations and then analyze the aesthetic values of these artifacts, as well as using the historical method to shed light on the history of the craft and manufacture of wooden spoons throughout the ages. The importance of the study is reflected in that it is based on clarifying the concept of conscious existence, as it is concerned with studying the formal features of some tools of material heritage and expanding the circle of design vision for artifacts, and calls for interest in our literal heritage and finding a wider field for implementing original handicrafts of thought.

The research results confirm that wooden spoons possess formal components and various bodies that reflect the richness of the design aspects of the artistic work. The artist's subjective experience is the consciousness of the original donor of the creative process.

Keywords The synthesis; formal bodies; traditional crafts; aesthetic values; design construction

Introduction

Conscious existence is the science of life and through it through the secrets and mysteries unfolding. By self-application, a person can control and control elements of material or other elements, a concept based on experience that leads him to develop awareness and then transfer his experiences to others. After that, the community and the international community following his study, and their inclusion in society, are identical, identical, identical, identical, (Barahma, 2011, p.3-4). The data of his experiences changed with the change of the data of nature, at each stage the components of his thought changed, followed by a change in mental exercises gradually in objective thinking to form his consciousness according to the circumstances surrounding him.

The conscious existence is the essence of what a class lived and man lived, who kept sharpening his mind in a solution

The corresponding problems, as he was satisfied with what nature offers, as he began to manufacture his tools, and the plant surrounding him was a source for the manufacture of many

machines, so he made flasks, ropes, and sticks that were used as axes and spears with which he could defend himself. Thus, he seeks to present a new vision as an inductive sign, which represents a step towards an automatic calculation of the characteristic of conscious existence, so he produced the tools and utensils he needed, and this was linked to the philosophy of life and his beliefs, leaving us with many traditional crafts that have been passed down through generations. Being is a natural, healthy, conscious feature of most of our life experiences. (Sanchez, 2005, p.339-332)

So the traditional crafts are one of the most important heritage sources in the world, as it expresses the conscious existence of peoples, so the human being is every day, but in every moment, he begins his life again and contemplates every moment in the environment surrounding him, as through pure existence calls for conscious existence, the contrast between time The place between history and nature, forgetfulness and tension, fate and causation, reality and facts, and between conscience and reason are the pillars of human thinking (Badawy, 2016, p.236-238).

Everything that surrounds man was a source for the realization of thought, so he was made of bone, wood, ivory, in addition to stone, a variety of weapons and tools. From his mental capacity, he sometimes develops chance discoveries into intended inventions. (Diurant, 1988, p.23-24) Thought belongs to consciousness, but what is important is how we think, for this a mirror that reflects the human soul and its appearance.

As a result of human development, this was reflected in the creativity and material achievements of the legacy and left a great legacy for the types of traditional crafts that are considered one of the oldest living and continuing cultures to this day. One of the techniques that is considered one of the correct and recognized industrial assets to this day is that learning the use of tools is one of the skills needed to operate the material. The technology is multifaceted by the multiplicity of thinking and experimentation. Each material has its operating techniques that are compatible with its

Mechanical and physical properties linked to its structural role in the craft product.

Since the dawn of human civilization, peoples have a rich history and a great inheritance of traditional crafts according to archaeological and historical evidence, and it is one of the oldest living and continuing cultures to this day. Many dinnerware was created from rocks, carved wood, clay dishes, and wooden spoons. Which is thousands of years older than the fork and was used 2000 years ago in Asia (Banati, 2016, p.75). Traditional crafts are an integral part of general human civilization. They are a general artistic asset that can be studied and used. Among those crafts is the manufacture of wooden spoons that have been able to prove themselves as an ideal tool for them many Uses. Its money is of various formal features, its simple design has been used over thousands of years by many ancient civilizations, as it varies according to the different styles of its peoples, up to the modern state and designs that we all know today, as well as symbolic connotations for many peoples. And since art education is one of the fields that is concerned with strengthening the conscious existence associated with conscious treatments of the natural materials that surround us and

benefiting from the literal heritage through visual perception processes and conscious technical treatments.

Perhaps one of the main concerns in the field of artistic works is how to use ready-made assets and items to create innovative trends and new design formulas for the handicrafts.

Therefore, this research handicraft to study the formal features of wooden spoons as a starting point for finding design formulas for the craft with a contemporary artistic vision linking the craft with contemporary art.

The statement of the problem can be formulated in the following question: How can wooden spoons be used as a design unit within the framework of the conscious existence to enrich the handicraft?

Research Objectives:

1. Enriching the design building of the craft by employing wooden spoons as units of heritage.
2. Emphasizing that the conscious presence of the artist is the original donor to enriching the artistic work.

Significance of research:

1. This study is based on clarifying the concept of conscious existence.
2. Attention and study of the formal features of some tangible heritage tools and expanding the circle of design vision for the handicrafts
3. Paying attention to our literal heritage and finding a wider field for implementing artifacts of original thought.

Research Hypotheses:

1. The researchers assumes that: The study of the formal features of wooden spoons can be presented as design units that would lead to enriching the handicraft.

Delimitations:

1. The research is limited to wooden spoons (forks, ladles, and spoons), wood, leather, wire, strings, and beads.

2. Self-experience of the researchers in the use of wooden spoons and their formal bodies in the production of handicrafts.

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

Research Terminology

1. Conscious existence: the entirety of an individual's thoughts, feelings, and impressions.
2. Procedural definition: It is a method of visualizing and formulating the physical elements of wooden spoons with a set of design formulas, experimentation entries, and different synthesis methods for the enrichment of the craft design construction. It can also be defined as the set of mental processes that interact with the group of ideas that determine the artist's behavior during the artistic experience.
3. Spoons: The word "spoon" comes from the old term for the English Anglo-Saxon "spoon, which means a chip or chip of wood, as it is a carved piece of wood slightly concave (Banati, 2016, p.75).

Literature Review

The conscious existence and its relationship to the handicrafts.

The historical roots of wooden spoons.

Wooden spoons in traditional cultures.

The conscious existence and its relationship to the handicrafts:-

Many philosophers have argued over the concept of consciousness, but that consciousness is simply an initial experience of the artist: an attempt to form the raw material that includes colored shapes and sensory qualities that are accompanied by reactions since the substance itself implies an aesthetic value and sensory modalities that will help me Clarifying the expressive content through various artistic methods of plastic, awareness is the phenomenon by which information can be accessed in our minds to think and to control behavior. So, when we perceive the information about what we perceive, we consider it conscious. When we meditate, our thoughts about information are accessible to consciousness.

When we remember, information about the past is access to consciousness. So thought represents consciousness and represents the existential form of the human being, as Descartes said.

Existence is of two types, and it is necessary to differentiate between them (private existence and conscious existence). The first has a context and direction in which destiny prevails. The second is tension and extension that distinguishes between cause and effect because the mind is the source of consciousness that does not know the fate and does not know the direction, and the lack of direction means starting every day with a new, conscious existence meditates every moment in its surroundings (Badawy, 2016, p.236). The production of ideas, perceptions, and feelings is linked to consciousness and closely related to material activity. It is the original language of life. Intellectual production is conditional on the development of human productive forces and the relationships they encounter. So conscious existence is the evolution of actual human life (Marx, 2016, p.39). The consciousness is an internal dimension that accompanies the subjective experience and the perception of the stimuli that are accompanied by sustained activity in the primary visual area, and then the perceptual processes associated with the entry of visual stimuli into the brain are amplified and through mutual communications the keys of the visual formative text are formed and the dynamics of the ideas are formed by a line, color, masses, and space, and the formation of different mental images with complex relationships Specific to the technical busy features accompanied by a perception of the technical treatments of the raw material that needs experimental approaches, which is the subjecting of a specific perception and its introduction into a system of design or performance formulas called experimental controls, and it results in a set of solutions from which many results can be accessed. Each handicraft has its raw material. It does not acquire an artistic character, becomes aesthetically perceptible, and feels it until after it has acquired softness and willingness by artistic skill (Ibrahim, 1967, p.33).

Various technical solutions and treatments for raw materials produce various plastic values and the

aesthetic values that result from them. This is the product of intellectual awareness, through

Subjective experience, and without it is romantic. Moreover, the technology ... etc., resulting from surface treatments that are commensurate with the nature of the raw materials as perceptual components of the artwork's structure, according to the vision. Phenomenology, which is the trend towards things themselves through pure human consciousness, is linked to the two axes of "intentional behavior and the automatic behavior of the artist" that are directed entirely to the data of objects and shapes and through actual practice and vision processes that are considered the original donor consciousness (Abd-Elkarem, 2013,p.30-21). The processes of perception and visualization have the main role in analyzing and creating intentional creative formulas that fall within the scope of the subjective experience, i.e. the artist's awareness, which is a distinctive feature of his experiences during the practice of conscious creativity processes of artistic preoccupations employing a set of inputs and automatic in the flow of ideas associated with the factors of flexibility and fluency, so unity is created between the two axes towards the busy idea Technical.

The historical roots of wooden spoons in human civilizations

Ancient Egyptian civilization:

Wooden, stone, and ivory spoons were found in the tombs of the pharaohs (Banati, 2016, p.75). They were made of materials such as wood, flint, slate, and ivory in distinctive designs. Spoons were used by Egyptian priests and pharaohs for religious ritual purposes and often described and recorded important religious events on their arms using hieroglyphs and detailed drawings, believing in the idea of resurrection after death, as well as throwing offerings to draw close to the gods. It was one of the medical tools, and spoons were used to store cosmetics, mix and use eyeliner and other materials the decorative tools preserved in the museums of the world, Figure 1, 2. Testify to the Egyptian interest in preserving the tools of their decorations. Aldine, 2018).



Figure 1. An ancient Egyptian spoon of kohl
With Egyptian antiquities 1336-1295 CE
www.brooklynmuseum.org



Figure 2.a spoon in the shape of a cartouche the
Louvre Museum - Room 3, Dynasty Eighteenth,
new Kingdom Saqqara
Dimensions 32/8 x 9 3/16 in. (6 x 23.3 cm)
Brooklyn Museum, Charles Edwin Wilbur Fund

Spoons in Greek civilization:

Similar to the ancient Egyptians, spoons were highly regarded in the Greek and Roman empires and were popular among the wealthy, made of bronze and silver (Jones, 2013). The lower classes also used concave wooden spoons. Spoons were made in the middle Ages from bones, wood, and tin. Spoons were sometimes ornately made of silver and gold. This was popular in Britain in the fifteenth century. (Banati, 2016, p.75). The first documented evidence of spoons in England was in 1259 as part of the contents of King Edward I's treasury, and spoons at that time were a sign of wealth and power. It was used in the ceremonies of the coronation rituals of the King of Britain, where the new king is wiped with a ceremonial spoon, and it was used in churches for baptism because it bears the personality of Christ (Jones, 2013).

Islamic times:

Bin Bouta used to be concerned with the economic aspects of his travels and he mentioned what is special for the country, including what he said in Baalbek:

Wooden spoons in some traditional cultures: Bulgaria:

The spoon took center stage in some Bulgarian expressions. The Bulgarian people use wooden spoons in some magical rituals and practices on many occasions such as wedding night-harvest seasons, funeral rites, and Christmas songs. Historian "Dimitar Marinov" asserts that the spoon is often present during spells and magic three, seven, or nine spoons combined from three-

seven or nine houses are used to save from envy and evil eyes, and for this to work, these spoons must be broken or thrown, and they were made of ash, ash, or yoke. (Bezovska, 2014) In the Bulgarian folk examples, when we say that "no spoon for the mouth" means that the intended person has obtained a job beyond his capabilities.

Africa:

Wooden spoons are valued, appreciated, and praised by African tribes, as they are associated with moral values stemming from their customs, traditions, and beliefs. The handle is usually decorated with human figures such as human heads or the lower part of the body, as in Liberia and Ivory Coast Figure 3,4,5,6. and it is given to a specific woman in the village because of her talent for cooking and her hospitality on holidays to be used in traditional dances in her village. Sakharov (2015), and Sakharov asserts that the deep hollow body of the spoon symbolizes the woman's womb as it is a source of food and life in general. Relate to the spirit world, it is analogous to the role of the spiritual force of masks in men.



Figurer3. Figurer 4. Figurer 5. Figurer 6.

And in North Africa, specifically in Algeria in the region of Foraba (Tebarah), we find the use of spoons of customs and traditions related to the climate, specific periods of drought that hit the region between one year and the next, and what the public performed rituals considered pagan rituals and is called (Hougang) which means in the local dialect the owner of the ladle During the dry period, women gather in the house of an old village elder, and choose a beautiful girl, decorate her with jewelry, and give her a large ladle of wood. (Burduz, 2017, p.65) Burduzs notes that it was wrapped in different colored fabrics and ribbons and had two arms from two wooden pendants. Scooper becomes beautiful). The use of spoons was not limited to Algeria, but we also find it in Somalia, as in Figure 7, which is a spoon carved from wood in 1935 AD. Teardrop-shaped, flat handle with two raised circles near the hollow

part, and the handle is sculpted with geometric designs.



Figure 7. A Spoonful of Somali Heritage:
Quoted from the British Museum :
www.britishmuseum.org

America:

In the traditional culture of the Native American tribes, utilitarian things such as spoons, bowls, etc., had a spiritual significance that followed traditions and rituals, reflected the sacred nature of life, and represented a visual metaphor for the spiritual position, and social beliefs such as fear of the unknown and the dignity of a purposeful life. These elements and their decoration embody her love for beauty (Hanna, 2013,p.98)

Practical framework:

formal features of wooden spoons:

Wooden spoons have aesthetic features that may contribute to the richness of the artistic dimensions of the occupied area, with the intellectual visions and literal dimensions it possesses. Simplicity and beauty a basic pillar, and by the methods of formation and the diversity of design bodies, various formal components have been acquired Fig. 8,9. Therefore, we will analyze some of the formal features of wooden spoons, given their availability in the local market, as shown in the following figure.

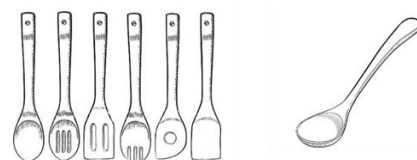


Figure 9.

Figure 8.

Variety in the form of wooden spoons

Dividing wooden spoons according to the form- :

Wooden spoons with organic lines: They have formal components bearing linear values and cavities that create a spatial dimension. Their importance is due to freeing the occupied general structure from adherence to straight lines if they

are used in the construction of the handicrafts. The artisan also made some formal manipulations by removing some parts from the edges to increase the beauty of the shape and the variety of use, and when we analyze those spoons, we find that he paired in his design for the spoon some geometric shapes such as triangles, circle, rectangles, and ovals.



Wooden spoons with geometric lines: we use in their shape a solid rectangle and a rectangle with fine-pointed fingers, a parallel wide one, and another with engraved slits. They carry various linear relationships with sharp turns suggesting tensions that arouse our attention because of intensity and rapid movement, and as a result of our awareness of the fragmented effects resulting from A sudden change in the direction of the lines.

Endoscopy of some handicrafts:

Craft.1: Dimensions:34,5x13 cm

Design: The design is based on the relationships of overlap and overlap between the parts craft, based on wooden spoons with various lines.

Aesthetic values: The equalization of the forces of the occupied visual weights and the interconnectedness and stability of the vertical and horizontal lines gave a sense of stability and stability, this equalization and harmony made the components of the craft take an integral relationship with the ascending movement resulting from the use of the spoon body in integration and consistency to create a kind of dialogue between its elements and the sequential connection and the relationships of internal lines To achieve unity. The symmetry of proportions and the repetition of shapes and interstitial spaces were necessary to understand



Craft (1)

the formal relationships. The rhythm can only be achieved through the diversity of lines and their directions and the optical frequencies resulting from them, and the repetition and difference of masses and volumes and the diversity of their levels as achieved on the surface of the craft and the formulation of its elements.

Craft .2: Dimensions:31 x 19 cm

Design: The structure of the craft is based on a wooden fork superimposed on a wooden disk and through the integration of lines and the diversity of the levels of the surface, protruding and recessed, it gave the peculiarity of the form and the resulting visual implications that help the recipient realize the aesthetics of the craft.

The circle is an important element for embodying the act of movement in the artistic work, as the fork element was used with this tendency and by the endings and the methods of formation used to achieve a conscious presence from his own experiences, and because of this employment he created a visual field that carries aesthetic dimensions that resulted from a group of various lines that worked to equalize the visual masses and weights The axial balance was achieved, and by the repetition of the beads of varying sizes with different distances sometimes and their stability at other times, it played a role in achieving a non-monotonous rhythm, and with the variety of materials and the different optical properties of their surfaces, the palps varied as a result of the diversity of operating methods, and as a result of superposition and overlap relations, the eye became aware of the work in a unit of linear relations

Craft .3: Dimensions: 33,5 x 17 cm.

Design: The design of the workpiece is based on the wooden disk, which extends in the middle of a wooden ladle with the employment of surface values from the recessed and protruding in the building block. With its ends, beads are beads and alternate the path of perception to the rest of the parts that are craft.



Craft (2)

Aesthetic Values: The use of the wooden spoon and by means of operating methods resulted in shadow values that created a kind of contrast between the recessed and the prominent and the tangible values resulting from the technical treatments of the material, and the rhythm was achieved in several forms - there is the color rhythm resulting from the repetition of color, and the diversity of the size and beads of different time periods What the eye needs to move between them, and the technical diversity resulting from the methods of operating the raw material, including (the processes of synthesis, coexistence, cutting, deleting and adding, and methods of argument and braiding), and this coexistence and harmony between the components achieved a kind of unity of the subject and the thought of the occupied.

Craft (3)

Craft .4: Dimensions: 44 x 10 cm

Design: The design formulas of wooden spoons in the manner of overlapping and overlapping helped to diversify the surface levels, which resulted in a variation in the distribution of shadows.

Aesthetic values: The relationship of superposition and overlap between the shapes and the interconnection of lines represented by the copper wire and the braided skin slice in creating a sense of harmony and a continuous connection between the parts craft in support of the unit. By investing in the diversity in the formal shape of the wooden spoons, as well as the technical diversity and the tactile values resulting from the plastic treatments of the raw materials, which resulted in the tactile variation in the structure of the craft. This diversity achieved a harmonious rhythm that we find in the distribution of the sizes of the beads and the flowing lines that suggest movement and increasing growth in a single system while opposing the strong vertical and horizontal lines in the handicraft gave a sense of stability and stability.

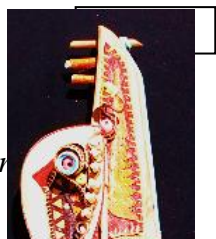
The following is a group of handicrafts based on the use of the formal bodies of wooden spoons produced by the two researchers



Search tools:

Prepare the card:

The card aims to evaluate the work of self-experiment to measure the extent of the contribution of the formal body of wooden spoons as a design unit of heritage in enriching the formal body of handicrafts.



Card Correction Method:

The card included technical handicraft design skills, technical techniques used in raw materials, and synthesis skills in materials. Five evaluators made the correction, by placing the appropriate score for each item of the card for the item by 5 marks.

Validate the card:

The truthfulness was calculated by presenting the card to the masters of the specialized arbitrators, and in light of the opinions of the arbitrators, some items were amended and some inappropriate items were deleted, and the arbitrators approved the card in its final form.

Card stability:

The researchers used the test reliability by applying the test and then re-testing it on a sample of ($n = 10$) of faculty members in Egyptian and Saudi universities by 5 each after (10) days from the first application, and the correlation coefficient between scores was calculated in both

Applications. Where it reached 0.98, which is statistically significant at the level of 0.01, which confirms the stability of the card. Self-validity was also calculated by calculating the square root of the reliability coefficient, which is 0.94.

Data Analysis

The research assignment states: The study of the formal features of wooden spoons can be presented as units of design that will lead to the enrichment of the crafts.

To verify this hypothesis, the variance analysis of the average grades of technical handicraft was calculated after presenting it to the arbitrators through an arbitration form that includes three axes (design - aesthetic values - synthesis and implementation techniques) and under each of them a group of items falls, and the result came according to the opinions of specialists as shown in the following statistical tables.

The first axis:

Table1 Analysis of variance of the mean design scores of the handicraft
Case Processing Summary
Cases

	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
item1	12	100.0%	0	0.0%	12	100.0%
item2	12	100.0%	0	0.0%	12	100.0%
item3	12	100.0%	0	0.0%	12	100.0%
item4	12	100.0%	0	0.0%	12	100.0%

Report

	بند 1	بند 2	بند 3	بند 4
Mean	23.3333	21.5000	21.2500	21.6667
N	12	12	12	12
Std. Deviation	.98473	1.38170	1.21543	1.15470

Table 2 An analysis of variance of average scores for the aesthetic values of the handicraft
Case Processing Summary
Cases

	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
item1	12	100.0%	0	0.0%	12	100.0%
item2	12	100.0%	0	0.0%	12	100.0%
item3	12	100.0%	0	0.0%	12	100.0%
item4	12	100.0%	0	0.0%	12	100.0%

Report				
	بند 1	بند 2	بند 3	بند 4
Mean	23.3333	21.5000	21.4167	21.6667
N	12	12	12	12
Std. Deviation	.98473	1.38170	.79296	1.15470

The third axis: Table 3 Analysis of variance of mean scores for synthesis and implementation techniques of the handicraft.

Case Processing Summary

	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
item1	12	100.0%	0	0.0%	12	100.0%
item2	12	100.0%	0	0.0%	12	100.0%
item3	12	100.0%	0	0.0%	12	100.0%

Report			
	بند 1	بند 2	بند 3
Mean	23.5000	22.5833	22.4167
N	12	12	12
Std. Deviation	1.56670	.99620	1.72986

According to Table (1), it is clear that there are no statistically significant differences between the four items and that the mean values ranged between (23.33, 21.50, 21.25, 21.67) from the first item to the fourth respectively, as the wooden spoons as a design unit played a major role in the richness of the handicraft design For what the spoons possess from the formal components, I gain the visual composition of the occupied work with a methodology of linear relations, and the employment of surface values from the recessed and prominent surface in the occupied building block

according to Table (2), it becomes clear that there are no statistically significant differences between the four items for the diversity of the formal bodies of the spoons as the diversity of the wooden formal bodies and the forming methods used to confirm the conscious presence of the artist in employing wooden spoons and creating a visual field that carries aesthetic dimensions as a result of the diversity of the plastic visions and experimental approaches used.

by looking at Table (3), it becomes clear that there are no statistical differences between the three items, and that the mean values ranged between

(23.50, 22.58, 22.42) from the first item in the third in a row and saved the options in the previous auxiliary options, the synthesis and implementation methods from “cut, delete and methods” Controversy and braiding "This achieved coexistence and harmony and created a sense of harmony between the components of the handicraft.

Results

- The wooden spoons possess a variety of shapes and bodies that helped to enrich and develop designs for the handicraft.
- The design formulations resulting from wooden spoons imposed various operating methods for the auxiliary materials in the technical handicraft.
- Self-experience and actual practice processes are the original donor awareness of the creative process.
- The process of operating materials and the synthesis between them requires a conscious presence of the artist, familiarity with operating methods, the possibilities of plastic materials, and the capacity for insight associated with the bodies he deals with.

Limitations and Future Studies

- In light of the research results, the two researchers recommend studying phenomenology in plastic art.

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