
TRADITIONAL INDUSTRIES TO CONFIRM THE IDENTITY OF THE SOURCE PRINT ONE-PIECE DESIGN FOR LADIES CLOTHING

Nour Mohamed Ibrahim YASSIN *

Department of Textile Printing, Dyeing and Finishing, College of Applied Arts, Helwan University, Egypt

Abstract

"Al-Khiamia" is a unique Egyptian craft that distinguishes Egypt from the rest of the world. This craft handles different types of fabrics with different colors and which is considered one of the oldest textile ornaments that handles a certain topic. The research aims at converting the old patterns used in 'Al-Khiamia' craft, which have lost their functions, into new patterns to be used in innovative design solutions and to be applied in the design of one piece printing for ladies and which contributes to rooting and confirming the identity of the Egyptian product. By consequence, The Egyptian designer would find his way among the international designing world through introducing the aesthetic values to 'Al-Khiamia' craft offering new design that expresses the Egyptian identity in a modern way. In the same time, it would make the coming youth recognize that; these Egyptian traditional crafts which are product of ethical and cultural values inherited from the previous generations throughout time, can be international if be formulated in creative modern garments that keeps pace with the global fashion trends.

Keywords

Traditional Industries, The Identity, Print, One-Piece Design, Ladies Clothing.

Introduction

The interest in traditional crafts with artistic value confirms the awareness of the national cultural self and raises the incentives for positive awareness in order to achieve a continuous existence of these crafts that reveal, by the aesthetics of designs and the accuracy of the industry, the civilized human experience in making life on the ground, with free will and a future vision of what is better. It combines the creative imagination and the skill of achieving creativity by means of multiple and varied materials and formulating all of this within a framework of integration, national belonging and combining awareness of national heritage with popular maxim in current daily life.

There are some crafts closely related to the field of textile design, which is the Khayameya craft, which is an original Egyptian art that is unique to Egypt from the rest of the countries of the world. This craft deals with cloth in various types and colors, and it is one of the oldest methods of textile decoration, and the translation of the subject is specific.

Khayameya is known as the art of decorating the cloth on the cloth, and it is also known as the style of decoration with the added fabric. This method is considered one of the important artistic methods, and it is the art of the sky and the foundation that makes it a distinct unit. Khayameya is one of the plastic applied arts, which is the addition of pieces of fabric (cloth) on large different areas. It is reported in color and sometimes texture, and it is fixed with many stitches

* Corresponding author: appliedarts@a-arts.helwan.edu.eg

that may be apparent or hidden, so Khayameya combines colors and fabrics by collecting scraps of different fabrics that are placed together in harmony and harmony to produce an aesthetic painting.

It is worth noting that Khayameya is a collection of experiences that the craftsmen inherited from their fathers and depends on familiarity with hand techniques and distinct formations imposed by the material and the environment. We find that the artist expressed the ancient Egyptian art by using the lotus flower and Islamic to use simple and compound geometric shapes, reaching the Islamic star dishes and some symbols that express popular art such as the eye and the palm of the hand.

Research problem:

How to take advantage of the plastic value system present in the Khayameya craft, which would add new horizons to designing one-piece textiles printing.

- The Egyptian market's lack of print designs bearing the Egyptian identity derived from the aesthetic values of traditional crafts (Khayamia). Research objectives: • Confirming the identity of the ready-to-wear printing product, after the technical analytical study of the Khayamite craft, and showing the aesthetic and creative values of this craft and how it is related to the one-piece design.
- The presence of the Egyptian designer on the global design map through the artistic values of the Khayameya craft and reaching a new design that bears the Egyptian identity in a contemporary style.

Research topic:

First: The traditional industries and the Egyptian identity are defined in the language as a craft: collecting the slips and cutting of a craft, the means of earning from agriculture, industry, trade or other things, which is the industry and the professional is the manufacturer. Tradition is defined in the language as a noun attributed to a tradition - traditions - traditional, according to the tradition running according to the custom, a traditional man who clings to the old, and unconventional who does not adhere to a custom or custom (outside the usual), and identity in philosophy is a term indicating the characteristic that makes the thing It is the same and not jealousy), and Ibn Rushd defined it as it is said synonymously according to the meaning given to the name of the existent, and it is derived from the (he) as humanity is derived from the human (and the issue of belonging and national identity is considered one of the most important and dangerous issues, because of its great impact on the country's march. And belonging in its simplest meanings, which means the individual's feeling of unity with his group and not being alienated from it and his tendency to contribute to thought or that effort for the sake of his

homeland. Above, a strong link is stronger than the factors of rupture and disagreement, regardless of its variety, whether it is ethnic, religious, tribal, or other.)

The role of traditional industries in confirming the Egyptian identity:

Traditional crafts are the best expression of the Egyptian identity, because tradition is defined as emotional limitation to heritage, or human readiness for loyalty to heritage, and Weiss says, "Heritage is not related to things, but with faith in heritage, which represents a spiritual characteristic of a person. The identity may be weakened or lost by the nation by an act." Its fusion and integration into other cultures as a result of its failure to preserve itself and its affirmation in this is a clear and explicit indication of the importance of heritage, as it is one of the constant foundations of the nation's identity and the reservoir of its culture throughout history, and through it the nation draws its values, traditions, customs and customs. The nation, and some opinions indicate the connection of traditional crafts with the confirmation of the Egyptian identity, considering that traditional crafts are one of the expressions of the Egyptian identity, and it is an integral part of the folklore and constitutes the most basic activities of the human community and has a great connection to the history, civilization and culture of many peoples, and our craft heritage It represents the living record of the life of our ancestors, it is the mirror of our identity and the rooting of our civilization that reveals its development through the ages, it is the pillar for asserting identity, and it is the basis of the The cultural and historical continuation over the generations within the Egyptian civilizational context, and our heritage represents a cultural and civilizational wealth created by the successive civilizations of Egypt that were the source in all the civilizations of the world.

Features of traditional industries:

The traditional industries are characterized by a set of values that have a role in preserving the Egyptian identity by establishing these values and understanding their priority and translating them in the work environment, which are:

Historical values: They are represented by the historical and personal associations or events they contain.

Religious values: The symbols of most civilizations have been associated with religious values and beliefs that are dominated by ambiguity and the control of belief.

Documentary values: where the cultural identity of the Egyptian society is distinguished and a document that bears the meaning of time, including formations, customs, concepts and traditions.

Archaeological values: Egyptian crafts and traditional industries represent a unique creative human product.

- Symbolic values: traditional industries and traditional crafts are characterized by the meaning of the form.

- Self-values: represented in the feeling that these products are the product of the minds and thinking of our ancestors, which makes us feel special and the need to preserve our cultural identity.

Communication values: the continuity of the craft or industry achieves communication between the past and the present and contributes to affirming the Egyptian personality throughout the ages.

Aesthetic values: all traditional industries and traditional crafts are characterized by aesthetic artistic values that transformed the utilitarian into a utilitarian aesthetic value that expresses the skill and precision of the maker and the mixing of mind and conscience.

Economic values: traditional crafts are the first line of defense in the face of the economic and cultural invasion of any society, and they are also in some countries a source of national income, such as China). Advantages of Egyptian traditional industries:

First: comparative advantages:

- 1- Its direct link with society and its ability to meet human life needs, which gives it a unique social and economic characteristic.
- 2- It possesses a base of skilled craftsmen.
- 3- That it has a relatively large ability to provide more job opportunities with less capital in view of the lower cost of the job opportunity .. and for certain meetings.
- 4- With the least amount of investments, more entrepreneurs can be created as a result of their dependence on capital and very little investments.
- 5- The ability to rapidly spread anywhere .. as well as its low requirements for infrastructure structures, which makes it a major tool in achieving structural balance for economic activities in addition to geographical balance.
- 6- It consolidates the pillars of stability, social cohesion and understanding between individuals and society, and supports all effective actions and activities to combat poverty and human development.
- 7- Dependence on local resources, especially the raw materials available in their locations.
- 8- It has flexibility over geographical spread in a way that leads to achieving balanced development between the village and the city and thus reducing internal migration rates from the countryside to urban areas .. in order to create new productive societies in remote areas, reduce unemployment rates and reduce environmental pollution.
- 9- It has high capabilities to adapt to market requirements .. thus improving the trade balance

and facing economic changes.

10- Contribution to raising the level of saving and investment.

Second: Competitive Advantages:

- 1- The increase in external demand for it, as well as its link to the global tourism movement.
- 2- Its products express the Egyptian cultural heritage and that they do not constitute an important export commodity only, but rather the spread of Egyptian cultures spanning thousands of years.
- 3- Its products are distinguished by human fingerprint and manual skill.
- 4- Its products have unique historical and heritage origins, and their designs are linked to the inherited environment and social values.
- 5- Its production processes are linked to a subjective technology that has unique historical and environmental roots.
- 6- Its fields are generative and stimulating for innovation and creativity. And some other advantages expressed by some researchers as ease of use.

Second: The craft and manufacture of tents, and the craft of Khayameya is considered one of the Egyptian handicrafts since the era of the ancient Egyptians until now. It is one of its unique folk art. This craft has roots that extend over hundreds of years, and the tents industry in Egypt has reached a high degree of accuracy and good taste. Closely linked to a historical background without which it is difficult to understand the motives for which this craft, which has evolved over time into artistic paintings of high taste, has been added to it with colorful ornaments that almost speak with its wonderful artistic heritage that delicately tastes and beautifully made and speaks the language of art in the ages Egypt is different.

By means of needle and thread, colors and fabrics are mixed by collecting scraps of different fabrics that are added to each other and installed in an exquisite harmony and harmony to produce a distinctive aesthetic painting that represents a work of art that is trampled on the fabrics of marquees, trays, tents, pendants, pillows, clothes and other practical purposes.

The tent industry in Egypt is concentrated in one of the ancient Egyptian neighborhoods, known as the Khayameya neighborhood, and it was previously known as (Kasbah Radwan in Historic Cairo, which is characterized by the unique Islamic character, where a few class of craftsmen work in this authentic Egyptian craft.

Third: Designing the printing of ladies' fabrics. Designing is a process that arises from the mind and is directed by the will of the individual to appear to the physical forms, and this process is not available for that kind of mental activity except for certain individuals. "The design of the printing of women's fabrics is those fabrics that are designed for the purpose of tailoring them

to prepare women's fashion The importance of the role of the textile printing designer in the field of fashion comes as it helps to complete the system of successful artistic elements of fashion design, which are represented by elements intertwined in one composition, such as line, shape, color, rhythm, proportion and the extent of the designer's success in finding a relationship between these parts to each other.

The design of women's fabrics is one of the most functional purposes that must respond to the rapid change in fashion, to the requirements of the ready-made garment industry, and to the consumer in terms of change, diversification, customs, traditions, and religious and moral values of each mother. And there must be some factors that must be taken into account when designing one-piece fabrics for women, including that they be attractive and draw attention to the design more than the outfit itself, as well as be characterized by centralization and cohesion in terms of design, and achieve the purpose of her functional performance of the lady, and finally to achieve the purpose that was implemented for him.

Results:

1. Benefiting from studying the plastic artistic values present in the Khayameya craft and creating new design formulas that confirm the Egyptian identity.
2. Creating printing designs for one-piece textiles for women's clothes in a contemporary style that emphasizes the Egyptian identity.
3. Making use of some computer programs to create one-piece designs for women's clothes through the aesthetic values of Egyptian traditional crafts.
4. Creating new textures (converting the shape of the stitch on the fabric to a print texture), which contributed to enriching the design process.

Recommendations:

- 1 . Increasing interest in employing our artistic heritage represented in Egyptian traditional crafts in creating designs with contemporary thought to be accepted by young people and contribute to increasing their knowledge of their heritage and arts and their adherence to their Egyptian identity.
- 2 . Establishing an institutional plan to raise the level of the craft product and create new styles based on the traditional vocabulary and plastic relationships that suit every craft, but with frameworks and shapes suitable for the consumer at the present time.
- 3 . Linking the development of crafts to a program to stimulate tourism inside and outside Egypt.
- 4 . Make permanent exhibitions to market traditional handicraft products inside and outside

Egypt.

5. Holding a specialized conference between economists and experts in traditional crafts, which sets an urgent implementation strategic plan to save the crafts.

6. Establishing a website to market various products of traditional crafts outside Egypt with an unconventional marketing idea.

7. Preserving the craft from extinction by teaching a new generation of craftsmen the origins of their craft.

References:

1- Al-Waseet Dictionary: The Arabic Language Academy, C1, Egypt Press, Cairo, 1990.

2- The Lexicon: Contemporary Arabic Language through the Internet.

<http://www.almaany.com/ar/dict/ar>

3- Andrey Laland: Al-Aql and Al-Ma'ariah, T. Adel Al-Awa, Arab Company for Printing and Publishing, 1966 Cairo.

4- Ibrahim Yahya Ibrahim: The Social Fund for Development project to revive heritage and traditional industries, the third national conference for the revival of the Egyptian industrial heritage, the Social Fund for Development, Presidency of the Council of Ministers, Cairo, 2009.

5- Ismat Ahmed Awad Naherfa, the tent industry in Egypt, Al-Mathurat Al-Shaabi magazine, Ministry of Culture, Arts and Heritage, Doha, 19.

6- Ali Layla: Arab National Security in the Age of Globalization, Infiltration of Culture and Destruction of Identity, The Anglo-Egyptian Bookshop, Cairo, 2012.

7- Faten Farouk Ahmed Atris: The role of the brand in supporting the competitiveness of traditional industries and traditional crafts, the first national forum for traditional industries and traditional and environmental crafts, sustainable economic and social development, Cairo, 2009.

8- Latifa Ibrahim Khader: Our Identity To Where, Latifah Ibrahim Khader: Our Identity To Where, The World of Books, Cairo, 2005 AD • Muhammad bin Abi Bakr Al-Razi: Mukhtar As-Sahih, Amiri Press, Bulaq, 1st Edition, 1939

9- Murad Wahba: The Ibn Rushd series, Quba Printing and Publishing House, Cairo, 19.

10- Herbert Reid: Art and Industry, T Fath Al Bab Abdel Halim, Mahmoud Youssef, Dar Al Kutub, Cairo, 1974.

11- Ayat Abdullah FAWAZ, Dalia Mohamed Abdel Qader MAKKI, Nada Hussam El Din Mohamed KAMEL, Mohamed OSAMA, THE EDUCATIONAL PROCESS OF FURNITURE

DESIGN BETWEEN MATERIAL AND SUSTAINABILITY, International Journal of Design and Fashion Studies, Vol. 3, No. 1, 2020, pp. 1-5.

12- Dalia Fouad Mahmoud ATTIA, THE IMPACT OF THE COLOR SCHEMES IN THE INTERIOR DESIGN ON SOME GROUPS OF SPECIAL NEEDS CHILDREN (AUTISM, HYPERACTIVITY AND DISTRACTION), International Journal of Design and Fashion Studies, Vol. 3, No. 1, 2020, pp. 6-9.

Received: August 30, 2020

Accepted: October 7, 2020