

Making Use of the Egyptian Craft Identity as A Requirement for Sustainable Development in The Garment Industry

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ABSTRACT:

Handicrafts and craftsmen are receiving a lot of attention and support from governmental agencies and institutions directly or indirectly. It is worth mentioning that handicrafts who are in the garment industry are getting a great interest at the state level. The garment industry is an important requirement in our lives. This handicraft must be developed and increased attention must be given to the elements of its success as the state is deeply concerned with preserving Egypt's heritage and identity through the use of trained manpower and providing solutions to the problems facing the owners of these crafts. The idea of this research depends on how to revive the art of punch needle embroidery and "patch work" as applied arts and handicrafts that can be utilized in a contemporary way suitable for modern use. Micro, Small & Medium Enterprises (MSMEs) of these crafts provide job opportunities for young people who are engaged in such crafts to make contemporary designs of the Egyptian women clothing, considering the economic, environmental and social dimensions, preserve the Egyptian craft identity and protect handicraft industries from extinction. The findings showed that the Egyptian craftsmanship and hand embroidery can be used to make designs for university female students' garments. The findings showed the possibility of taking advantage of the Egyptian identity by integrating it with international fashion trends to start small projects. The researcher shall devise garment designs that suit the Egyptian girl and fit with the international fashion trends of 2019/2020. The research sample consisted of (10) single forms distributed to the specialists in the field of fashion design, craftsmen and owners of garment factories to know their opinions about the proposed designs.

Keywords:

(handicrafts, identity, punch needle embroidery, sustainable development, fashion trends).

1-1 INTRODUCTION:

Throughout history, the Egyptians have preserved their cultural, social and professional identity. As the preservation of the distinctive features of our identity is the responsibility of all of us, we must cherish it and recognize that it consists of the accumulation of several civilizations and has been able to withstand all attempts to destroy it. The garment industry occupies a prominent position among the industries. Clothing is a product of daily consumption with continuous and increasing demand, and the history of making clothing is an integral part of the "cultural and social" history of any society. Changes in the fashion industry refer to further and deeper changes than mere clothing. There are many books and studies in the West dealing with the history of the garment industry and fashion changes. Identity aims to create

cohesion among various groups of society because the association of groups is one of the most dominant features in social relations. It means homogeneity of intellectual and cultural backgrounds which is necessary to survive within the country's political state. The importance of handicrafts comes from their reference to aspects of the national identity of the producing state of these handicrafts. Egypt can achieve economic gains from giving interest and support to its handicrafts. In Egypt traditional crafts are considered a national heavy industry, as they constitute the second productive force after agriculture, as their production meets people's needs of clothing, and architecture, along with the art of stone, wooden, ceramic and glass decorations, the work of bone inlaying, copper and silver works, silk and wool textiles, embroidery and tents, and dozens of other products from inherited crafts that are exported to other countries. For these reasons and features that characterize handicrafts and their economic and cultural impact on the Egyptian society, the idea of this research has emerged to shed light on how to revive punch needle embroidery and the art of patch work as applied arts and handicrafts that can be utilized in a contemporary way to suit the modern use and enrich this important industry in the society.

1-2 STATEMENT OF THE PROBLEM:

The problem of the research relies in protecting the art of embroidery and handicrafts from disappearance as a result of the invasion of modern technology and artificial materials used in this industry through the application of modern technological methods. The importance of handicrafts has been diminished significantly, which made experienced craftsmen abandon these crafts and practice other forms of work, also modern technologies, which has a negative impact on craftsmen, and the Egyptian industrial community in general. The consequence of abandoning is the elimination of the Egyptian identity, which has been used as a source of attraction to tourists due to its unique characteristics in certain handicrafts including the art of embroidery.

1-3 STUDY SIGNIFICANCE AND OBJECTIVES:

The importance of this study comes from its pursuit in how to revive the Egyptian identity through the revival of the use of handicrafts and encourage young people to establish small and micro projects to preserve these handicrafts and adapt them in terms of costumes designs to suit modernity and global trends. The aim of the study is to develop a proposed methodology to create designs suitable for global fashion trends and how to use these crafts to preserve the Egyptian heritage in all its forms with an eye to economic, social and environmental dimension to achieve sustainable development within the Egyptian society.

1-4 HYPOTHESIS:

1. The researcher assumes that there is a positive relationship between the identity of handicrafts and the elements of the project through the opinions of the arbitrators.
2. The possibility of developing a proposed methodology for handicrafts to create designs in line with international fashion trends.

1-5 SEARCH LIMITS:**1-5-1 Objective limits:**

- The researcher shall use cotton fabrics, cotton and acrylic threads to apply (embroidery) stitches.
- Studying the Egyptian folklore as a source of inspiration for the designs to match the hand embroidery stitches.

1-5-2 Time limits:

- The international fashion trends of 2019/2020.
- Applying designs suitable for the age group of 25-35 years for women

1-6 SEARCH PROCEDURES:**1-6-1 Methodology:**

The descriptive and analytical method was used for the handicrafts of embroidery as well as the experimental method in the application of some artistic stitches for hand embroidery using the punch needle as a requirement to achieve sustainable development and preserve the Egyptian identity in the handicrafts.

1-6-2 Research Sample:

The research sample consisted of (11) single forms distributed to the specialists in the field of fashion design, craftsmen and owners of garment factories to know their opinions about the proposed designs.

Executing three (8) samples using the art of embroidery of punch stitch to be applied on 5 designs for women garments.

1-6-3 Research tools:

- A questionnaire was designed to measure the opinions of professionals, craftsmen and industrialists on the proposed designs.
- Using a set of needles used in the art of embroidery "punch needle" and tent-making.

1-7 TERMINOLOGY AND THEORETICAL FRAMEWORK**1-7-1 Identity:**

Identity is a fixed, fundamental and common features that distinguish the civilization of a nation from other civilizations and differentiate the national identity from other national identities.

Identity is a dynamic structure geared towards defining the strength of the cultural identity of a society, which is the result of the inherited beliefs, cultures and customs throughout history²⁰.

An entity in which harmonious and similar people are influenced by unified characteristics and features. Identity is considered a set of similar social, psychological, living and historical characteristics that reflect an entity in which harmonious and similar people are influenced by these features.¹⁵

Another definition of identity describes Identity as attributes and characteristics, social relations, roles and social group that determines "who" is who. Identity is a description or, in other words, a definition of existence and loyalty as it is composed of two pillars; self and identity¹¹.

1-7-2 Identity Formation Mechanisms

Identity is created as per the requirement of time and depends on time and leisure. The concept of identity, continuity and change are presented without making contradictions. On the contrary, continuity, insofar is related to the "self" and the "other"⁹.

1-7-3 Handicrafts

The lexical definition of crafts: is a profession regardless of its techniques, such as medicine, literature, poetry or others. The word craft is often linked with "hand" as the most prominent part of human body, which translates human motives and desires into tangible artistic manifestations. The research heritage of handicrafts indicates that the definitions of them are numerous. Some state that handicrafts reflect some form of positive interaction among ranges of factors that lie within the environment⁸.

The Egyptian traditional handicrafts are the result of cumulative experiences of the community which reflects the cultural heritage of the individuals and their relationships with one another, with the available resources and also with the surrounded environment. These traditional handicrafts are varied according to many issues, but in general the result is always artistic and fascinating. This point is the main core of this paper which is presenting and discussing a strategy to preserve and promote the Egyptian traditional handicrafts¹⁴

1-7-4 Egyptian Craftsmanship Identity:

Egypt is famous for many handicrafts, where many tourist areas sell many handicrafts that contribute to the promotion of tourism. Handicrafts occupy a large area of the Egyptian heritage as the manufacturer depends on his/her manual skills, using raw materials available in the local environment or imported.



Figure (1) some of the handicrafts with Egyptian identity

Figure (1) shows the different forms of handicrafts that Egypt is famous for, namely: (tent-making (patch work), hand weaving, kilim, embroidery, traditional glasswork, pottery, Ramadan lantern, lace, papyrus, engraving on copper, and arabesque).

1-7-5 Obstacles facing handicrafts in Egypt:



Figure (2) the obstacles facing handicrafts in Egypt

Figure (2) shows the obstacles facing handicrafts in Egypt, including economic, cultural and social obstacles and the most important of these obstacles is marketing as it is necessary to keep this work in progress. Emphasis on the economic aspect and its impact on the Egyptian economy will be put as well as modern technological alternatives to these handicrafts as proposed in this research, which is the use of the punch needle as a modern technique in embroidery of garments.

1-7-5 Handicrafts as an entry point to enhance the economy:

The economic importance of handicrafts in enhancing the economy can be summarized in the following points:

- Creating more jobs to large numbers of workforce with low educational qualifications with fewer resources compared to the requirements of other industries.
- Benefit from local materials, especially they are economical and available in abundance.
- It is easy for women to practice the craft at the suitable time for her and in the places she chooses or even at her home.
- Reduced costs of training, as it is mainly provided as on-the-job training using simple and uncomplicated techniques.
- Flexibility to spread in different governorates and regions of Egypt, where the raw materials are available that leads to balanced rural-urban development and reduce internal migration and the growth of new productive communities in remote areas¹³.

1-7-5-1 Embroidery and its role in design:

Embroidery is the decoration of textiles after they are woven using different raw materials in the warp and weft with simple primitive stitches in attaching leaves and animal skins that were made with primitive needles⁷.

1-7-5-2 Modern Technology of Embroidery:

Embroidery is the use of different threads, whether cotton, silk or metal using some decorative pieces such as beads, sequins, lace and other such as added fabric to give a decorative design on clothing⁴.

1-7-5-3 Egyptian identity and Folklore:

Folk art is the pure art which is associated with the intellect and conscience of people, and expresses its cultural identity accumulated through long cultures extended in place and over time. Folk art is attributed to the whole people and not to a particular individual, and includes inheritance and heritage¹⁸

1-7-5-4 Characteristics of Folklore

1. A true mirror of culture and philosophy of a society.
2. A combination of symbols of life, myths and anecdotes.
3. Symbols prevail rather than shapes within the formulas of artistic construction.
4. The simple and easy-to-acquire expressive and symbolic language over generations.
5. Linear identification of elements and symbols.
6. Focus on stories and myths.
7. Attention to hot colors and black outlines¹⁹.

❖ The necessity of studying folklore and its decoration is as follows:

1. Cultural necessity (to achieve cultural integration, intergenerational communication and to preserve the identity and characteristics of the people among the world's cultures)
2. Economic necessity (represented in the possibility of investing heritage in global aesthetic creations that can achieve an economic return to society, and document the features of civilization identity).
3. Social necessity (to achieve social cohesion through the language of the popular cultural heritage, which is transmitted over generations through different celebrations, ceremonies and rituals)¹⁷.

1-7-5-5 Aesthetics of folklore of the Egyptian identity:

Egyptian folklore is the cultural behavior and values of the people, which consists of inherited elements created and influenced by the people. Such elements are progressing. Its value lies in the human knowledge of the Egyptian people²³. There are many homogeneous classifications of folklore according to the association of symbols and shapes and the way they are dealt with in different cultures. One of the important classifications related to the applications of folklore within this research (drawing, engraving, sculpture, architecture, and fashion "clothes and accessories"). They are expressive methods the artist can convey his/her message through⁶.



Figure (3): Nubian folklore

Figures (3) and (4) illustrate the works related to the popular environment of the Egyptian identity of the Nubian people. These buildings were characterized by decorative drawings that express nature, but in an abstract symbolic expression of the aesthetic value carried by the people living in that area of Egypt, especially on their Nubian-style buildings. They decorated everything.



Figure (4): photo of folklore and its elements

We find that impact of folk symbols on artists appear in their works. Some of them are influenced by events and folk stories and this clearly appear in their artistic works which are characterized by simplicity and beauty. Folk artists use symbolic units to express some beliefs to protect from envy (such as hands, palms, Kamsa wi Khamisa, blue beads, horseshoes, fish...etc.). Artists used also sparrows, palms, horses, lions, camels, brides and others. Folk art reflects the culture of people in their original customs and traditions stemming from the spontaneity of ordinary people.

The symbols include multiple types such as verbal, action or signal. All of them are given to God's creation as an instinct. People could make symbols in an attempt to express their ideas in order to influence others and when others respond to these symbols, they become meaningful to the community or society they live in. The meaning is not found in the symbol but in the thoughts of the community or society. Symbols are not a pot full of meanings, but they develop meanings in ourselves that we have learned in our social, scientific and cultural life¹⁶.

1-7-6 Summer Fashion Trends (2019/2020):

1-7-6-1 Definition of Fashion:

Fashion is defined as a common style at a given time. It means elegance, happiness or even ugliness. It is a style of expression in any art and is clearly shown in clothing, especially in style, or color¹. There are factors affecting fashion including economic, social, technological, tradition and political factors¹⁰. We must recognize the meaning of fashion, which is what designers devise to identify popular needs, which later become a fashion trend.

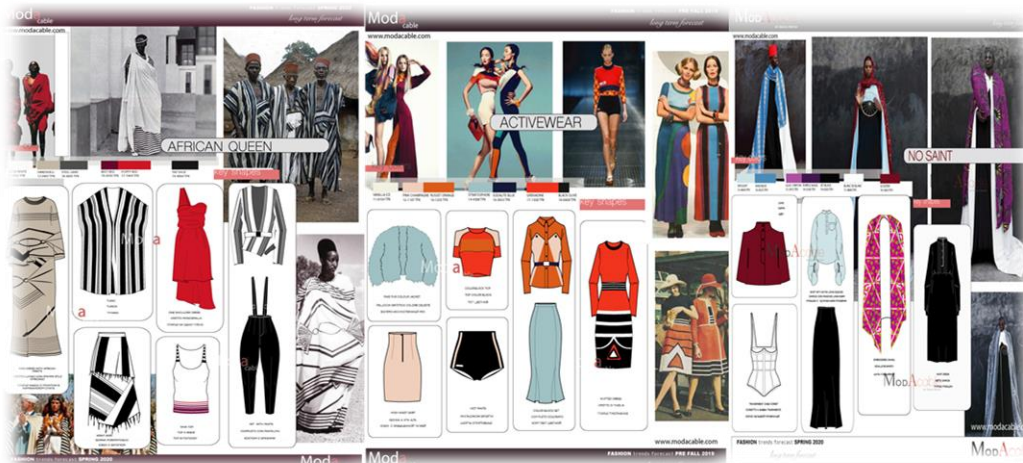


Figure (5): International Fashion Trends (2019/2020)²¹⁻⁵

Figure (5) shows the fashion trends of the 2019/2020 season. The interest in the use of geometric shapes and traditional models of the countries heritage, gives them modernity and by the reuse of these models, with modern framework.

Michael Kors, Ulla Johnson and Anna Sui brought everyone back to the 1970s with loose crochet dresses. This year's fall fashion took the time machine and went back to the Middle Ages in Europe, when solid corsets and bloated wide sleeves, which were two fashion styles rarely spotted since the Renaissance. The Vanessa Valiente main fashion trends for 2019/2020 are pastels, bold colors, monochromatic looks, feathers, and skirts in general - we have not seen a lot of skirts for a while now and people are tired of jeans¹²

1-7-6-2 SMEs:

Small and medium enterprises (SMEs) are the engine of economic growth in Egypt in the coming decades as they contribute to the creation of many jobs necessary for a steady population growth. The term small business has been widely used recently and includes activities ranging from self-employed or small enterprises employing a certain number of workers not exceeding 50 workers according to the Egyptian legislation.

❖ These types of activities and projects have the following advantages:

These projects are geographically spread, which help to reduce regional disparities, achieve balanced spatial development and serve limited markets. These projects provide affordable goods and services to low-income community groups who seek to obtain them at relatively cheap prices consistent with their purchasing power. They can be a source of innovation and contribute to the creation of administrative and technical cadres that can move to work in large projects²².

1-7-6-3 Handicraft Projects:

They are defined as the craft, which includes 10 artisans who usually carry out craft activities. Artisans do not have assets because they work with simple tools instead of machines.

1-7-6-4 Sustainable Development:

Sustainability is generally defined as the continuation of the community's own efforts to fundamentally serve itself. Some other efforts and potentials may be asked for some time from outside to be used. It also means the response to the new needs and requirements of the community.¹³

1-7-6-5 Areas of Sustainable Development:

1. Achieving economic growth and justice through the creation of coherence among global economic laws and regulations.
2. Preserving the environmental and natural resources of future generations, which requires constant search for suitable solutions to reduce the unjustified and unreasonable consumption of economic resources.
3. Achieving social development all over the world, through job creation, and provision of food, education and health care for all.

1-7-6-6 Constraints to Sustainable Development:

Despite the global efforts and serious attempts to achieve sustainable development in all countries and societies of the world, but these attempts are still largely deficient, for a number of reasons, perhaps the most important and notable one are those in the following figure²⁰.

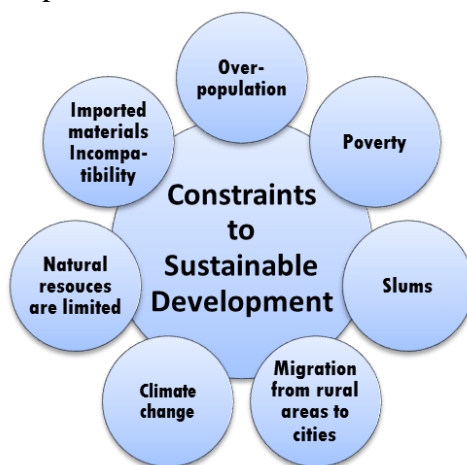


Figure (6) Constraints to Sustainable Development.³

1-7-6-7 Sustainable development in the field of ready-made clothes:

Despite the rapid spread of the concept of sustainable development in recent times, especially, that sustainable development has become a method of development imposed by the current era, due to the importance of this science in the economic advancement of developing countries. Ready-made clothes industry, where the researcher believes that achieving sustainable development in the field of clothing design is to build the creative student "novice designer" by developing and developing the technical and technical capabilities of students as a human capital effectively contributes to raising Crown to meet current and future needs of the market.

1-8 Practical applications for research:

In application of this research I tried to adapt the art of hand embroidery in a contemporary style to suit the design of women's fashion, depending on the Egyptian popular identity, in order to preserve the Egyptian identity inherent in handicrafts. The applied framework depends on three basics, namely:

1. Description of the embroidery stitch and tools.
 2. Detailed presentation of the proposed designs.
 3. A proposed plan for the implementation of the project to preserve the identity of handicrafts and sustainable development.
- They will be presented in detail as follows:

1-8-1 Description of the embroidery stitch and tools:

The sample of the study includes the implementation of three (3) samples using the art of embroidery "Punch Stitch" and its usage.

1-8-2 Punch Needle:

The use of this needle dates back to the ancient Egyptians when they began to use animals' bones as needles, and this needle was known as the eastern needle, which make a stitch made by penetrating the fabric leaving lint on the outside surface such as the carpet lint.

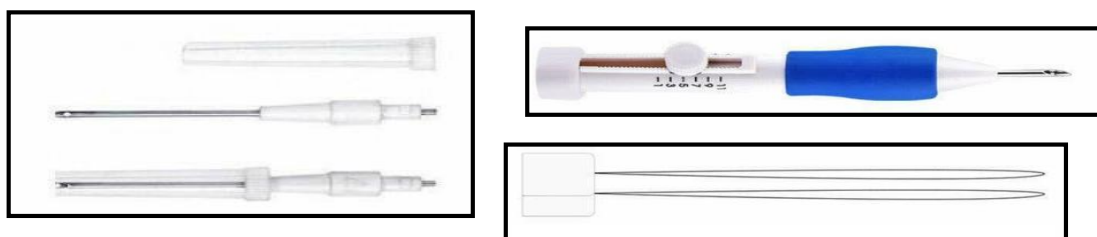


Figure (7): Components of the embroidery needle (the Punch Needle)

1-8-3 Steps of work using the Punch Needle:

The following steps illustrate each step of using the Punch needle.

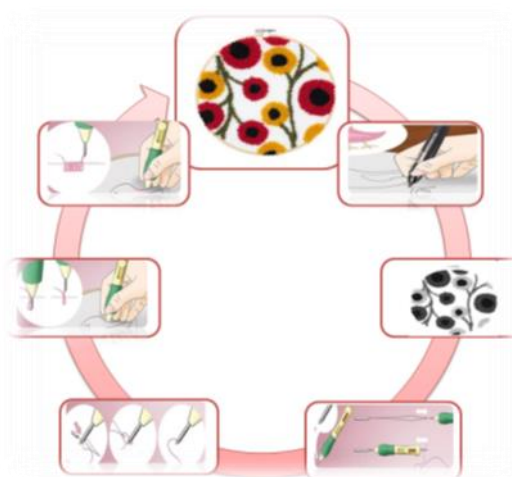


Figure (8) Working steps using the Punch Needle

Upon the start of the eastern needle work, tools shall be prepared to make this stitch, including the wooden or plastic hoop, the drawing to be implemented by imitating it on the cloth using carbon cloth or manual drawing, tightening the cloth on the hoop and work starts as shown in Figure (8).

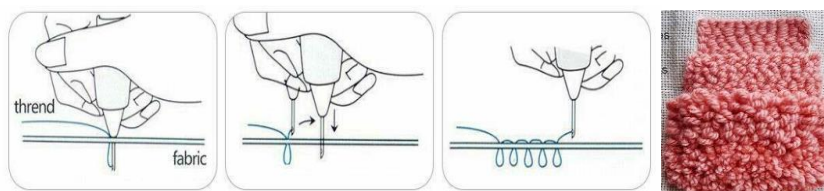


Figure (9) shows the different levels and lengths of the eastern stitch

Figure (9) shows the different levels of stitch length and different sizes according to the drawing to be implemented. The length is controlled by a scale next to the stitch which consists of 2/4/6/8/10/12 measurements.

1-9 Proposed Designs:

The sample of the study includes a number of designs for women's garment, which are appropriate for the age group (35-25).



Figure (10): Design (1&2) has one and two sample design



Figure (12): Design (3&4) has two sample design



Figure (14): Design 5 has one sample design

Figure (10, 11, 12, 13, and 14) shows finished samples made with the punch needle by the researcher, using the special decorations with the Egyptian identity, which represents folklore. The researcher used colors and threads associated with this heritage because of its high artistic value for the art connoisseur. Modernity appears in the first design as roses were used to indicate the possibility of applying this stitch on many decorations of natural designs and also show designs influenced by the Egyptian identity. The embroidery associated with each piece is in the figure. The source of inspiration was the previously presented paintings taken from folklore. See figure (4).

1-9-1 Plan for the implementation of the project to preserve identity of handicrafts and sustainable development:

There are many experiences of countries that have taken SMEs as a pillar to achieve their development goals, and it can be said that these projects were the main reason for the emergence of Asian tiger countries on the world stage.

1-9-2 Feasibility study of the implemented project:

- Selecting a suitable place ranging from 100 m to 150 m.
- Identifying the quality of the products to be applied for children, men and women.
- Conducting field visits to places of sale of raw materials and handicrafts workshops in Egypt.
- Identifying the most suitable raw materials for implementation by the effects of embroidery punch stitch technique.
- Using materials (cotton, acrylic yarns, filling cloth, and white glue).
- Making a wooden frame (Shabluna) and tightening and fixing the cloth on the wooden frame to implement the chosen design. The area of the wooden frame shall be according to the size of the chosen designs.
- Identifying the quality of machines and arranging production lines.

1-9-3 Product Marketing

- Identifying global fashion trends through specialized Internet websites.
- Creating a page on social networking sites.
- Taking professional photos of the product and publishing them in an attractive way on different websites.
- Identifying tourist places frequently visited by tourists in Egypt to market products.

1-9-4 Feasibility study

Table (1) Feasibility study of the implemented project

N	Type of workers	Machine Type	Number of Employment	Total Machine	production quantity
1	sewing workers	One needle machine	5	4	500
2	Cutting workers	cutting machine	2	1	
3	Print worker	—————	2	—————	

4	Embroidery worker	embroidery needle	5	5	
5	Finishing workers	Finished scissors	2	2	
total			16	12	

1-10 Results and Discussion:

1-10-1 Testing Measurement Validity:

The initial designs of the arbitration measures were presented and the target categories of arbitration and they are 11 in each category (professors, craftsmen and industrialists).

They were reformulated after making the necessary amendments, in accordance with the opinions of the arbitrators whether by deletion, addition, moving or exchange among the basics.

The standards were drafted in its final form as follows:

Table (2) Assessment Levels and Standard Degree (Relative Weight Values)

Phrase	Fully agree	Agree	Somehow agree	Disagree	Fully disagree
Standard Degree	5	4	3	2	1

Factorial Scale's:

Table (3) of correlation between the total degree of design, which expresses the Egyptian identity and the themes of innovative design.

Table (3) of correlation between the total degree

	Design elements and quotation level	Design aesthetics	Level of innovation	Total degree of design
Design Elements and quotation level				
Design aesthetics	.586**			
Level of innovation	.320**	.512**		
Total degree of design	.773**	.861**	.781**	
**P-value 0.001				

The correlation is positive, strong and of very high statistical significance, where the level of significance reaches less than 0.001

Second: The stability of the questionnaire:

The stability of the questionnaire was calculated , the value of the (alpha) coefficient for the questionnaire as a whole was (0.808).

Table (4) The stability of the questionnaire Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.808	.822	12

The differences between the respondents' opinions on the components of the main elements of the Egyptian identity

Table (5) The differences between the respondents'

Source of variation	arithmetic mean	Standard deviation	Values T	P-value	Order
1-1	4.78	.734	68.304	.001	1
1-2	3.95	1.021	40.521	.001	3
1-3	3.36	1.131	31.189	.001	9
1-4	3.15	1.265	26.158	.001	12
1-5	3.57	1.062	35.286	.001	5
1-6	3.59	1.069	35.227	.001	4
1-7	3.54	.945	39.245	.001	6
1-8	3.21	1.227	27.423	.001	11
1-9	4.07	1.055	40.472	.001	2
1-10	3.49	1.029	35.569	.001	7
1-11	3.42	1.053	34.059	.001	8
1-12	3.36	1.290	27.342	.001	10

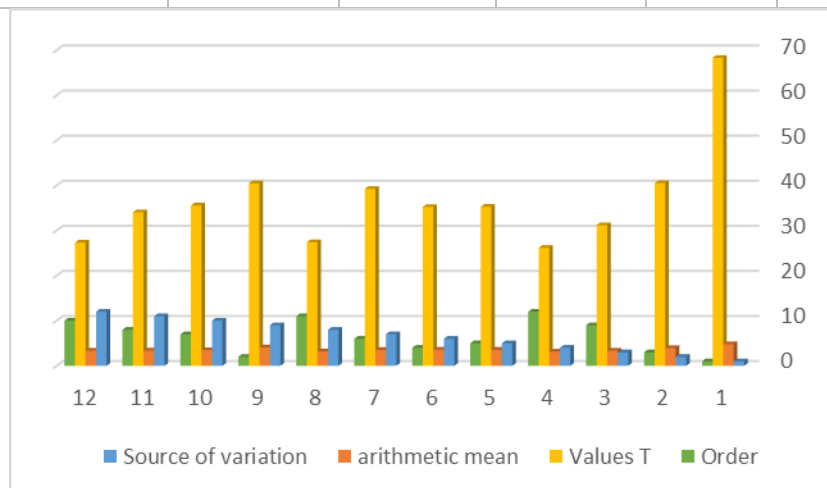


Figure (15) The differences between the respondents'(arithmetic mean/ Values T/ Order)

Fourthly: The opinions of the respondents on the level of the main axes of the questionnaire:

Table (6) Statistical analysis used for each sample.

One-Sample Statistics				
Axes	arithmetic mean	Standard deviation	Values T	df.
Design elements and quotation level	3.6727	0.56335	68.376	109
Design aesthetics	3.5295	0.56028	66.071	109
Level of innovation	3.6614	0.64305	59.716	109
Project Idea	3.5841	0.4597	81.771	109
Craft in implementation	3.4636	0.61967	58.623	109
sustainable development	3.5239	0.38555	95.859	109
Egyptian identity	3.6212	0.36221	104.855	109

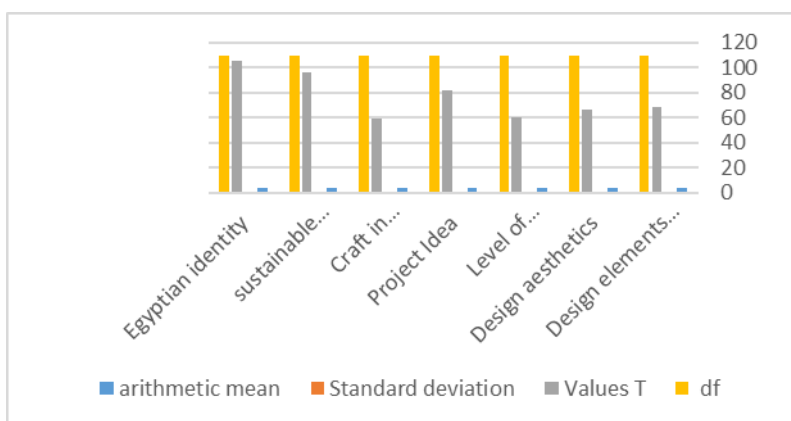


Figure (16) Statistical analysis used for each sample

Fifthly: The difference among the sources of opinions of the design model:

Table (7) There is a difference in the opinions of the respondents in their view of the main axes of research according to the design model in some of these axes such as the axis of aesthetics of design, the level of innovation, craftsmanship in implementation and the Egyptian identity, whereas evidence of differences in their views in other axes such as design elements, level of measurement, project idea and sustainable development.

Table (7) the difference among the sources of opinions of the design model

Axes	arithmetic mean	Standard deviation	df	Value''f''	p-value
Design elements and quotation level	3.6727	.56335	4	1.700	.155
Design aesthetics	3.5295	.56028	4	3.506	.010
Level of innovation	3.6614	.64305	4	3.919	.005
Project Idea	3.5841	.45970	4	1.561	.190
Craft in implementation	3.4636	.61967	4	5.362	.001
sustainable development	3.5239	.38555	4	1.709	.153
Egyptian identity	3.6212	.36221	4	5.872	.000

Sixthly: Results of the research hypotheses:

1- There is a positive correlation between the verbatim identity and sustainable development in setting up small projects to preserve the Egyptian literal identity through the opinions of the investigated arbitrators.

Table (8) there is statistical significance at the level of significance 0.01 on the presence of a strong positive correlation between the Egyptian identity and sustainable development of 0.801 using the Pearson correlation coefficient.

Table (8) Statistical analysis used correlation analysis

Correlations			
		Sustainable Development	the Egyptian identity
Sustainable Development	Pearson Correlation	1	.801**
	Sig. (2-tailed)		.000
	N	110	110
Egyptian identity	Pearson Correlation	.801**	1
	Sig. (2-tailed)	.000	
	N	110	110
** . Correlation is significant at the 0.01 level (2-tailed).			

2-There are statistically significant differences among the innovative designs and their correlation in the overall degree of design, measurement elements, level of innovation, design aesthetics, design elements and level of measurement) through the opinions of the investigated arbitrators.

Table (9) The analysis of mono-variance demonstrated the presence of statistically significant differences among innovative designs and between: the overall degree of design at a significant level of .000 and the level of innovation at a level of significance of .005 and design aesthetics

at a level of significance of .010 despite the absence of significant differences Statistics among innovative design models and between design elements and the level of quotation. However, the comparative multi-analysis demonstrated the presence of statistically significant differences between the first design and the fourth design at a level of significance of 0.05, using the least squares method

Table (9) Statistical analysis used mono-variance analysis

Axes		df	Value"f"	significance level
Design elements and quotation level	between groups	4	1.700	0.155
	Inside the groups	105		
	Inside the groups	109		
Design aesthetics	between groups	4	3.506	.010
	Inside the groups	105		
	Inside the groups	109		
Level of innovation	between groups	4	3.919	.005
	Inside the groups	105		
	Inside the groups	109		
Egyptian identity	between groups	4	5.872	.000
	Inside the groups	105		
	Inside the groups	109		

Seventhly: Designs arranged by the opinions of specialist faculty members:

Figure 17 and Table 10, which illustrate the prioritization of innovative designs and implemented samples, shows that, design No. 2 is the winner of the highest classification of opinions of professionals from the faculty and craftsmen, after Design No1.

Table (10) Values of Mean, Standard Deviation and Arrangement of Designs

Design	Mean	Std. Deviation	Std. Error	Order	Degree of freedom	F	Sig.
1	3.5985	0.32289	0.06884	3	4	5.872	0
2	3.8409	0.24789	0.05285	1			
3	3.7462	0.38873	0.08288	2			
4	3.4242	0.27448	0.05852	5			
5	3.4962	0.40538	0.08643	4			
Total	3.6212	0.36221	0.03454				

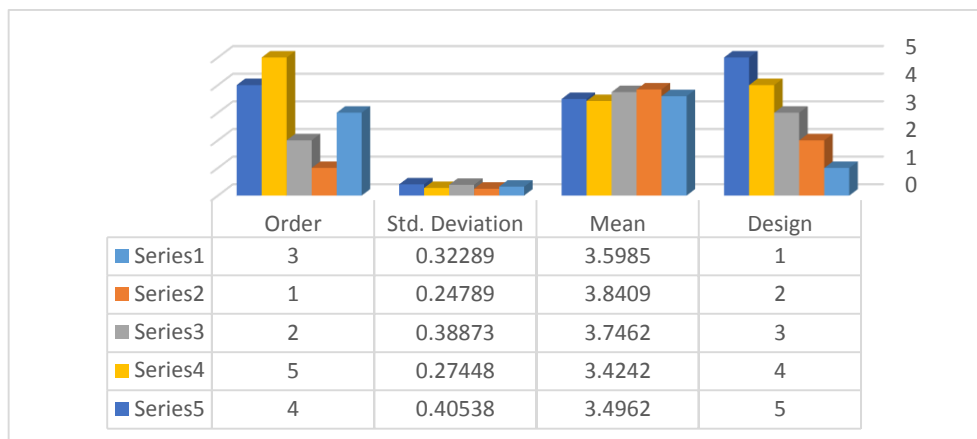


Figure (17) Arrangement of innovative designs

Table (11) show a summary of the views of the faculty members and specialists in craft industries to measure the extent to which the Egyptian identity can be used as a basic factor for sustainable development, through the values listed in the table

Table (11) a summary of the views of the faculty members who are specialized in the craft

Axes	Source of contrast	arithmetic mean	Standard deviation	df	Value"f"	p-value
The possibility of benefiting from the project as a prerequisite for sustainable development in order to advance the national economy	professors	2.6364	1.07778	1	9.367	.003
	craftsmen and industrialists	3.2545	1.04027			

1-11 Summary of Findings:

- The findings showed that the Egyptian craftsmanship and hand embroidery can be used to make designs for university female students' garments.
- The findings also confirmed that the garments of university female students can be upgraded technically and aesthetically through the use of the Egyptian identity taken from Egyptian folklore and authentic crafts.
- The success of these proposed designs is considered an introduction to improve the common taste of university female students.
- The findings showed the possibility of taking advantage of the Egyptian identity by integrating it with international fashion trends to start small projects.
- The statistical findings confirmed the consensus of the arbitrators in the possibility of "taking advantage of the Egyptian handicrafts identity as a requirement for sustainable development in the garment industry".

1-12 Recommendations

In light of these findings, the researcher recommends the following:

- Taking advantage of the Egyptian handcraft identity to enrich contemporary garment designs.
- Benefit from the folklore as an inspiration source for contemporary garment.
- Spreading economic awareness among young people of the importance of implementing projects based on sustainable development for the importance of these projects in the national economy.
- Creating new aesthetic features in folklore and integrating them with the Egyptian-natured handicrafts.

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