

# Design of Printed Textile Hangings between Material and Anthology of Design Structure

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## Abstract:

Material in modern art is not rigid, but rather it is dynamic and vibrant. It contributes in directing the artist's creative activity. Some of historical philosophical theories have been linked to the importance of material in contemporary art and its role in the production of artworks as an extension of anthology. Kant's thoughts about "aesthetic experience" is the starting point of this article, through which it is focusing on creating printed hanging textiles through various textile printing materials by studying the material qualities of art. Material is the designer's inspiration source that present the design ideas of hanging textiles. Thus, the material becomes an integral part of anthology of design structure of hangings. The designer must make a good use of material's capabilities, considered it as an element of a specific form and reacts with them to obtain the unique effect that distinguishes each designer from the other.

Through this paper, the researcher establishes an innovative approach in the implementation of printed hanging textiles in order to achieve the requirements of excellence sought by designers of textile printing. The process of combining more than one technology for textile printing technology with methods of direct drawing with dyes on fabrics, which are sometimes called "Action Painting" to add a special aesthetic sense to the design, in addition to the use of open silk screen (not coated with photo sensitive emulsion) and drawing on it with isolating materials to create artistic forms that enrich the design thought.

## Keywords:

Printed Hanging Textiles- Material- Anthology of Design Structure.

## Introduction:

The field of textile printing is one of the most areas based mainly on the use of the material, which is represented in the various textile raw materials, dyes, printing pastes, methods and tools for printing multiple textiles. Emphasizing that the material in its different forms and characteristics plays a major role in the ontology of the design construction of the suspension in order to develop the form of textile pendants by studying the aesthetic values of each material and discovering its capabilities so that the material becomes a major part in the design through which the designer builds the design idea of the product. The creative process is accompanied by thinking closely related to the nature of the material, and the more knowledge of the material increases, the greater the imagination, creativity, and the integration of the artistic work with it during implementation, as new elements and materials appear in some stages that were not present in the account.

It is always prevalent in the field of textile printing that a visualization (sketches) of the hanging idea is created and the design is created on paper and then printed on the cloth using the silk screen after transferring the design on it through illustrated films or printing it using digital printing technology, whether printing by thermal transfer or inkjet printing. But in this study, traditional hand printing techniques will be used in a way different from what is prevalent and common in textile printing processes, or in other words innovation in the uses of printing techniques and their combination in order to reach that interesting and interesting shape.

The researcher was influenced by the style of some artists in the production of their artworks, such as Jackson Pollock, George Barrack, Henri Matisse and other modern artists who were interested in the value of the material and considering it the basis in their design construction anthology. It is unfamiliar and unconventional in the vision and handling of the material is the artistic approach they follow. The artistic vision and production of works by Henri Matisse and his group surprised the public at the time, and they called them the group of monsters, until brutality became a name for works of art executed with brush strokes of pure, frank and clear colors. Brutalism was a primitive, shocking movement that relied on the drama of color and a dependent distortion of form (121:123/16), opposite to the streamlined constructivist organization in Cubism and Pointillism. The artist's understanding of the nature of the materials he uses and his attempt to think about them in different ways and differently from what is usual, depending on his artistic background and goals, is the reason for the emergence of various artistic styles and forms that topped the modern artistic trend, such as the emergence of collage art based on scraps of colored materials such as cardboard, cardboard, newspapers, etc., which began on The hand of the Spanish artist Pablo Picasso and the French George Braque ؛ or Jackson Pollock's unique style, which is "Drip Painting". These artists were mainly concerned with the structure of the artwork through the materials used after a deep study of its characteristics and capabilities. The material became the artistic subject of these artists, who relied on it in the anthology of design construction for their artistic productions.

As for the materials involved in the printing of textile hangings, they are characterized by multiple capabilities, and among these materials is the "textile raw material", which is the best way for the designer to reflect his feelings for designing and implementing printed textile hangings of a unique nature, through his deep knowledge of its aesthetic capabilities resulting from the complete diversity in its shaped shapes and what they contain. Lines, spaces, shapes, colors and surface textures. Raw materials in the field of textiles play a major role in achieving innovation, as they are an exciting factor for the designer through which he can draw inspiration from ideas that help him translate his design and style. The field of printing textile hangings is one of the most areas for experimentation and employment of raw materials to produce printed and distinct textile hangings in which the ontology of the design construction of the hanging is achieved through the achievement of aesthetic and utilitarian values in the printed textile hanging, as well as various printing pastes, dyes and technological methods "printing tools", all of which the research defines as " Subject".

Accordingly, the material becomes an integral part of the design. Working with various materials in terms of textile material with different color, texture and shape, as well as the use of dyes, printing pastes and various printing tools as a "material" is vital to reach the ontology

of the design construction of the textile suspension in terms of shape and value, and it should have An artistic goal related to the harmony and organic unity between the design elements that share together in creating a single work of art, and the experimental solutions with different materials have themselves become independent works of art.(16) In turn, it involves a share of the secret of creativity and art. So, the textile printing designer must feel the secrets of the material, and whenever he knows these secrets, his imagination will illuminate them and he will follow the path of creativity that is unique and distinguished by him alone.

### **Research problem:**

The research problem is determined by the following questions:

- 1- What is the role of material in achieving the ontology of the design construction of printed textile suspensions?
- 2- What are the types of materials used and their role in reaching the origin and entity of the design structure of the printed textile hangings?
- 3- What are the most important structural and technical treatments that a textile printing designer can rely on in the process of employing the material to create printed textile pendants?

### **research aims:**

- 1- A description of the nature of the role of the material and its formative capabilities, a description employed to determine the aesthetic, functional and formal dimensions to determine the image resulting from it.
- 2- Interpretation of works of art that fall under the banner of matter to discover their deep and complex formal structure in an attempt to determine what that work is.

### **research results:**

At the end of this research, the most important findings can be summarized as follows:

- The material is an end in itself as it has sensory qualities that would assist in the formation and creation of the aesthetic subject and the artistic form of the printed textile hanging.
- In every stage of design thinking, the material played a fundamental role in the ontology of the design construction of the printed textile hanging.

The textile print designer asserted himself by creating his own tools and materials that distinguished his artistic style from other designers. The design process in the production of the textile hanging printed in this research requires the continuity of the vision of the design, which prompted to review the mental layouts first-hand with meditation and calmness, which activates the technical thought for the optimal use of the material to organize the rest of the work units and elements in their final form.

Textile printing methods and the non-traditional and unusual use of the material are the main participants in the ontology of the design construction of the printed textile hanging, and how to combine them indicates the creativity of the textile printing designer. The mechanism of the designer's dealings with them is what draws the features of his artistic style and determines his thinking approach when implementing.

### **Search recommendations:**

The researcher recommends the following:

- Focusing on enriching the artistic and aesthetic values of the printed textile hangings through the practice of experimental thought as one of the appropriate means for the designer to know the nature of the different materials and to get acquainted with their characteristics and enormous plastic potential, and thus increase the intellectual and creative outcome of the textile printing designer.
- The importance of synthesizing and combining textile printing materials and multiple printing techniques in a creative way as a method and design approach that supports the idea of making the material an integral part of the ontology of the design construction of the printed textile hanger and contributes to the formal transformation of the contemporary hanger.

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