

# Development of Innovative Design Entries for the Hanging Printed Fabrics Based on Philosophical Construction of Ego (irrationality)

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## Abstract

Seeking to the depths of the mystery of the truth of things and escaping towards the unknown, imagination, emotion, inspiration, emotions and feelings, free automatic actions, escaping from logic, unfamiliar subjects in art and vague ideas, and through non-mental reflections in an attempt to get rid of the domination of the mind through spontaneous expression and resort to The freedom of the irrational world, artistic creativity is manifested by its deep philosophical approach, in which the image of the soul has become the main and only interpreter of the feelings and internal conflicts within its walls, being considered one of the tools of linking the Ego with the inner world. When a person discovers in himself and is aware of the various forms within it based on aesthetic and stylistic principles, he becomes more capable of grasping the reins of his emotions, and finds his way of life when it is embodied into a creative work. As art is the most subjective method the world has ever known, which is the ability to question the self, which allows a person to express himself or his surroundings, he is always looking for different perceptions in the depths of the creative artist in his attempt to make The human individual has his own individuality, and when his self is the truth that is sovereign over his being, then he does not lose sight of its truth. Emphasizing the importance of the human psyche and the emotions and feelings it abounds in, the research presented revolves around a fundamental point in its structure and philosophy of textile design, focusing on creating a state of spontaneity and spontaneity and individual freedom of expression and excellence in thinking outside the laws of control and provisions that characterize objectivity, As well as the ability to access beyond the immediate or the familiar from ideas depending on the absolute, the infinite, continuity and being, in search of modernization in artistic works, through the awareness of the ego and the spirit of the times and the nature of the artistic values inherent in the artistic work with the greatest capacity of intellectual starting, flexibility and spontaneity, which corresponds to originality And contemporary.

## Keywords:

Ego(Irrational) - Design -Hanging Fabrics

**Background of the problem: From the previous proposal, we can find out the main axes that represent in their content the background of the problem at hand, which lies in the following:**

1-The scarcity of studies that examine the nature of artistic creativity based on the idiom (irrationality) and what lies behind it in general and in the design of hanging fabrics in particular.

2-Due to the increase in global and local competition in the field of textile design, especially printed textiles, we need a conscious look in the field of design that would remove us from the Department of Citation and Transportation.

3-How to take advantage of self-emanating art in creating new innovative designs and linking them to the printed commentary.

**Research hypotheses: In search of reaching a solution to this problem, the research assumes the following:**

1-The concept of identity (irrationality) and the nature of new values and visions that lie behind it that contribute to the creation of innovative designs that enjoy originality and contemporary.

2-The dynamism represents the axis of decisiveness in the artistic work based on the idiosyncrasy (the irrationality), which enriches the printed commentator.

**Research aims:**

The research aims to study the concept of the id (irrationality) and the concealed creative patterns reveals its nature and effect on the structure of artistic work.

**Research importance:**

1- The research examines the creation of new creative models through an intellectual philosophy based on the true meaning of renewal, liberation, and getting rid of the strict restraints of the mind.

2-The research presents a new proposition based on the expression of the feelings of his own artist and what lies in himself in terms of spontaneity and genius as a true source for the genius of aesthetic experiences.

**Research axes:**

**First: A historical study:**

This is done through a historical study of the nature of the creative process based on emotion (irrationality) and what lies behind it from the human feeling.

**Second: an analytical descriptive study:**

By studying, describing and analyzing some artistic works whose works were based on Ego (irrational).

**Third: An experimental study:** Through the practical side of the study, which is based on creating designs suitable for printing on the hangers.

**Keywords:**

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**The concept of Ego in art:**

The (id) is the beginning or the basis of psychological theory, and after it and with its influence arises the ego and the superego, and it is the “unconscious” part of the human mind, and it is represented by all the pent-up impulses within us and all desires, and it is the inner motivation

that directs you to achieve them. The **id**, the **ego**, and the **superego** are three terms introduced by Sigmund Freud which are considered by the sections of the psyche according to the so-called 'structural theory' of Sigmund Freud. In 1932 Freud introduced these three terms to describe his idea of the division between the conscious and the unconscious mind: the 'id', the 'ego' and the 'super-ego'. Freud believed that these terms provide an excellent description of the dynamic relationships between consciousness and the unconscious.

The ego (often conscious) deals with external reality, and the superego (partly conscious) is the inner consciousness or moral judgment. Whereas, it represents the subconscious, which is the storehouse of pent-up desires, unconscious instincts, and impulses. The id is the main part from which the ego and the superego arises later on, and the id includes two parts, an innate part: the inherited instincts that provide energy to the personality, including the ego and the superego, and an acquired part: which are the suppressed mental processes that the ego (feeling) prevented from appearing, and the air works according to the principle of pleasure and it doesn't take into account logic and reality and is totally subconscious.

The concept of irrationality in art: (irrational) knowledge takes on many meanings and terms, including the unconscious, intuitive and sometimes unconscious Irrationality affirms that the strength of feelings, emotions, and unbridled imagination stemming from unconscious thinking completely liberated from the domination of the mind and entering into the area of miracles and dreams and departing from the usual and familiar which is the true source of the creative process.

Irrationality appeared in art at a time when human kind needed to regenerate in a dry world devoid of feeling and emotion. In the light of modern arts, there were many works of art by Arab and local artists who produced non-intellectual works of art, considering this artistic direction is the best way to express their passionate emotions, but they reach the depths of the soul and search for the most accurate human feelings. Scenes between imagination and dream and between inspiration and genius, resulting in an artistic work that penetrates into the soul of things, a work that contains conscience and feeling trying to reach the inner truth rooted in the depths of its forms in a dramatic rhythm that does not appear to be a reflection of reality as much as it is a true internal reflection carved with lines and colors.

Hence the term (irrationality), which was characterized by individualism, subjectivity, spontaneity, spontaneity in expression, hidden imagination, the world of dreams, the absurd and the comfort of practical rationality. It is a subconscious emotional incoherence of sadness, pain, imagination and rebellion against reality stemming from the depths of the creator without controlling it. Irrational philosophy abounds in dreams and illusions, we do not need any concepts or perceptions in it, but rather it represents a form of (free knowledge) that has no control. It generates its subject matter by itself as if it is a kind of inspiration, so the mind in the field of art is opposed to the imagination.

### **Irrational obsession and its effect on the creative process:**

The artist who has this view of his paintings emits in the same visional feeling of rush and flow, so that one drop becomes multiple drops, and this is the meaning of the self-creation, as he always does not have the slightest idea of what his paintings will turn into, so he did not develop any pre-conception of Shapes or Pictures or lines, but leaves the field open to its spontaneity, and if we asked him to re-draw again, he would draw other drawings than the ones we see now.

Therefore, without exaggeration, this type of composition puts us before a work of art that paints itself.

The painter creates, and whoever tastes his artistic work creates an aesthetic taste, for art here is able to present the soul in its focus on the interior, as it presents the soul in its irrational existence, so that the first look of the paintings indicates the existence of intertwined, divergent and different directions, but despite their divergence, they complement and harmonize to form for us a harmonious whole painting that is also life.

The owners of this view believe that the effect of the painting is amazing, such as the astonishment raised by the colors in the work of the painting. There is a basic structure that is reflected through the intense colors that lead to the creation of flat areas of colors that pour points or flow on the painting, which results in stains and color streams, and here it has affected the artist largely through colors, as the colors always play a role in revealing the inflamed areas in the imagination.

### **A descriptive and analytical study of some artistic works whose works are based on the 'irrationality'**

The (irrational) view emphasized the spirituality of art and abandoning the idea of imitating reality, and did not believe in using nature as an inspiring tool, but rather emphasized translating works into an adventure of self-realization, as in the paintings of several artists, their paintings relied more on color, energy, motives, and images from the mind and the unconscious, which was the catalyst for the revolution of painting about self-expression, and among the most important of these artists is the American artist (Joan Mitchell), whose paintings were famous for the power of colors and they are not painted or calculated designs, they reflect the important characteristics of color and the exaggeration of simplicity.

The paintings of the artist (Hans Hoffmann). Hoffmann's experiences always reveal the color alphabets that the artist places in an emotional and spiritual moment on the surface of the painting in the form of color spaces. When we approach it, we feel that behind it a human world moving behind the color between the rise and fall of the lines on the painting. Some American artists have paid attention to this phenomenon and produced remarkable results, including: - The artist (Jackson Pollock). Pollock was spreading the photographic canvas on the floor of the room and counting the glue boxes after punching them with several holes, then rotating around the cloth, applying the paint in an automatic manner and according to what he perceived to have effects that he adapted as the growth of that process. The broad and dense surfaces are irregular and untidy. Here, the structure of the (non-form) in his paintings expresses an aesthetic level of visual perception or visual observation, which is considered effective for the recipient, and the painting acquires a special philosophical language concerned with the constructive vision of the (irrational) identity and requires abstract interpretations of the overall picture. In the following, the most important artists and their artistic works, which were characterized by a non-intellectual nature, will be shown, as the artist no longer literally performs a job, but has become an artist characterized by creativity, which made the artist's sense of self and the value of what he presented had already begun to change and turn for the better.

## **Results and recommendations**

1-The results of the research: In conclusion, the researcher believes that she has fulfilled the hypotheses that she presented in the introduction to the study.

2-The research idea helped to clarify that identity (irrationality) is one of the most important factors affecting the creative artist, and it is the cornerstone of many scientific and experimental studies and research. Our idea of ourselves has all the influence on our behavior and our personal and social compatibility.

3-The (irrational) identity is a translation of the creative mind. Creative is always in the case of searching for the rooting of a state of entities based on compatibility and harmony between the nature of the (irrational) identity and what lies behind it for the creator in his attempt to form different creative philosophical visions that are inseparable from the nature of the underlying artistic values. In the structure of artistic work.

3-Color has an important and influential role in the structure of artistic work based on Ego (irrationality) in order to extract an innovative design product that matches the desired purpose. The study carried out a set of 7 design models suitable as woven suspensions.

4-The innovative designs were employed through a contemporary Egyptian house and the integrated design was offered within the residence.

## **Recommendations:**

1- The research recommends knowing the nature of the (irrational) identity of every individual artist, so to deepen its understanding is an understanding of existence itself, and penetrate its mysteries.

2-Working on developing the contemplative sense of conscience and moving emotions towards identifying the importance of what is inside us.

3- Interest in knowledge and investigation, as long as there is a feeling emanating from an external act, there is thinking, and with the presence of thinking, the will and awareness are formed.

4-Paying attention to weaving pendants because they add aesthetic value when decorating places with them.

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