

Requirements for the unity of printing form for structural design of children's wear

Prof. Manal Youssef Naguib

Professor of Design, Department of Textile Printing, Dyeing and Finishing, - Faculty of applied arts- Banha University.

Manal.ibrahim@faba.bu.edu.eg

Dr. Marwa Mahmoud Galal Mohamed Osman

Lecturer in the Department of Textile Printing - Dyeing and Finishing,
Faculty of Applied Arts - Banha University

marwagalal77@gmail.com

Researcher. Esraa Atiya Ebrahim Atiya

Freelance Engineer – Faculty of Applied Arts – Benha University

esraaatiya26@gmail.com

Search Summary:

Design is the basic work of every human being, most of what he does involves a certain amount of design, the way he dresses and organizes his home or his ideas, a good designer designs products of all types in a way that keeps pace with evolution and the surrounding community. The designer works to achieve the functional and aesthetic efficiency of the design by the unity of the printed form. It is essential to design if the different forms are to be linked to each other. It contains a special or integral relationship between shapes and color values and takes into account the art of form and space according to the idea and the creative abilities of the designer, visions and perceptions to serve the typology in general in accordance with the design of the costume. The designer unifies different parts of a shape in terms of a unity scheme of elements by cohesiveness of the design and by avoiding disunity, by unity of form in cases of adjacency, contact, entanglement and overlap.

It also connects the structural design elements of the lines and shapes of the parts to be designed for the child's costume with the printed design, the child costume should meet the special requirements of the conditions for the child's motor performance, good taste, and simplicity of design, in designing the child's costume, the inspiration for the design must be very close to the child's sense. In the work of Hundertwasser, he excelled in expressions close to children's drawings, in which he tried to inspire children's paintings after studying their art trends.

The artist Hundertwasser has adopted some of the values inherent in children's paintings, inspired by their freedom, and reweaves his paintings in the spirit of childhood, not interested in classical values. In this research, typographical designs are created that are consistent with the structural design of a child's costume, derived from the plastic values of the work of the child artist Hundertwasser.

The research included:

First: The problem of the research: which focuses on:

- How can the forms in the work of the artist Hundertwasser, who is influenced by children's art, be adapted to the spirit of the times and applied to the structural design of children's costumes?

Second: Objective of the research: It aims to:

1. Studying the plastic vision of the artist Hundertwasser, who is affected by children's arts.
2. Creating designs inspired by the unity of the printed form in the works of the artist Hundertwasser, in accordance with the structural design of the child's costume.

3. **Third: The importance of the research:** It is illustrated by:

1. Recognizing the plastic values of the works of the artist Hundertwasser, who is influenced by children's arts.
2. Contribute to enriching the outer appearance of the child's dress through the unity of the printed form.

3. **Fourth: Research Assumptions:** The researcher supposes:

1. The unit of the printed form from the works of the artist Hundertwasser can serve aesthetic purposes if it is placed and used in its place on a child's dress.
2. Creating a distinctive simple graphic design of the artist Hundertwasser has aesthetic and functional value to enrich the structural design of the child's costume.

Fifth: Research Methodology: The research was based on:

- **The descriptive analytical approach:** the technical analytical study through the analysis of the unity of form for the works of the artist Hundertwasser, who is influenced by children's arts.

- **Sixth: The limits of the research:**

- **Objectives of the research limits:** - It is limited to the artistic study of the works of the artist Hundertwasser, whose works tend to be drawings of children.

- The design aspect is to enrich the structural design of a child's costumes.

- **Theoretical Framework:** This part of the research is divided into three axes:

The first axis: Studying the requirements for building the unit of the added form: - The unit of shape is the building blocks of the design as it establishes the design, also known as the space intersected by a line or between a group of convergent lines, depending on the type. A unit of shape means the patterns, drawings, or embellishment that adorn a cloth; the unit of shape is defined as the relative amounts of color balance with other elements of line, area, and shape. The unit of form sources are numerous, to draw inspiration from the main ideas of each decorative design, and the classification of engravings is mainly based on the motif, as being the most important factor in any design, all references agree that nature is the primary source of all shapes. You either draw shapes in their own right, or the designer's imagination turns them into visual symbols, and the unit of the added form is divided into different systems and different types (natural units, geometric units, symbols, historical elements).

The second axis: Hundertwasser, an Austrian artist and architect who spent his entire career creating amazing nature designs, he was born in Vienna on December 15, 1928, he studied art at his school in Vienna, studied at the Vienna Academy of Visual Arts in 1948-1949, and signed

his works by the artist Hundertwasser, he learned English, French and Italian in his travels, then died in 2000 in New Zealand.

Hundertwasser painted wherever he was, at home, in nature and on the road, in cafes and restaurants, on the train or on planes, in hotels or in the houses of friends or acquaintances that he visited , he did not have a studio and did not paint on textiles, but instead spread the plate or the flat paper in front of him, made many of his drawings himself, painted with watercolors, and oil colors and used different paints in one palette and placed them next to each other, in order to not only create contrast in colors but also in its fabric, and among his most important artworks are:



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THE BLOB GROWS IN A FLOWER POT(١٩٧٤)(



(١٩٧٤)TREE MAN VASE (

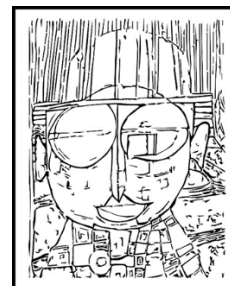


(١٩٨٢) CHAPEAUX QUI PORTENT(

These units were extracted from the artist's work and painted using Photoshop and Illustrator software to create designs for child costumes:



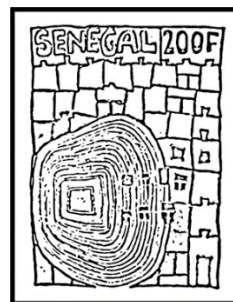
the unity form (٢)



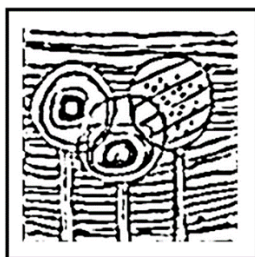
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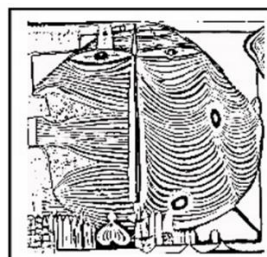
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the unity form(٣)



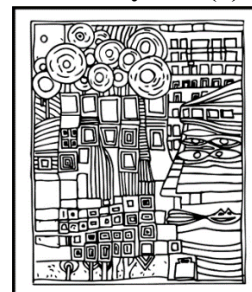
the unity form(٦)



the unity form(٥)



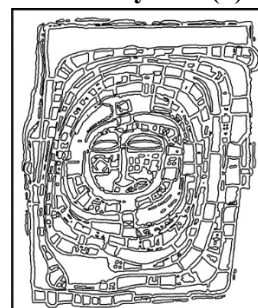
the unity form(٨)



the unity form(٧)



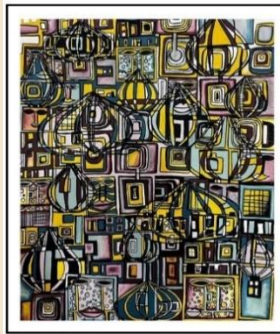
the unity form(١٠)



the unity form (٩)

The third axis: Study of the structural lines of a child's dress and drawing inspiration from designs suitable for a child's dress: The building lines of a costume are the general building lines of the design, the outer line, or line that defines the shade of the garment, and the design of baby clothes has its own standards, so when designing a baby costume, a fashion designer must choose the material well because it can be a great influence on the appearance of a costume to ensure that it does not impair the child's mobility, that it is a means of raising the child, and that it achieves the child's sense of self-confidence. The clothes should match the fashion at this time, and the clothes should be easy to use and should be supplemented with some additions that can change the shape of the costume and make it attractive and effective.

Applied framework:



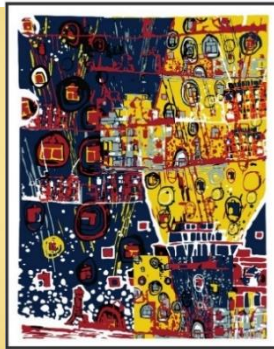
Design idea (1)



Design idea (2)



Design idea (3)



Design idea (4)



Design idea (5)

Finally, the main results and recommendations of the research:

The results:

The researcher conducted a questionnaire that asked questions to judge the design and application of the proposed models in the industry, the survey was conducted with specialists in the field of ready-made garments and textile print design, and the results of the survey show that the best designs for excellence and novelty are in the following order:

- 1- The first - third - fourth design has the highest percentage of excellence and modernity (96%) where the first design has coherence and unity between units within the design, and the third design has color effects, the fourth design is characterized by the movement of different lines that give an illusionary movement within the design.
- 2- The second design (76%), which features units and writings inspired by the work of the artist Hundertwasser.
- 3- The fifth design (70%) which is characterized by geometric shapes that give stability and weight.

Recommendations:

The researchers recommend the following:

- 1- The researcher suggests that the Textile Printing, Dyeing and Finishing Department should make illustrated fashion catalogs that include what has been issued by the most famous international and local fashion houses, to clarify the perception that occurred in fashion, decorate it and the extent of its influence in modern art schools, which helps to benefit from international fashion trends in creating children's costumes.
- 2- Working on documenting and communicating scientific and technical ties between the College of Applied Arts and Industry, so that it would serve as a source of radiation that specializes in researching aesthetic problems in the field, where the ready-made clothing industry can only be promoted if the level of the design office in each factory is raised.
- 3- Emphasis on studying the sources of design creativity for children in order to develop the balance of theoretical knowledge and applied experience.
- 4- The researcher recommends more applied design research to enrich the field of textile printing.

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