

Value and symbol in the heritage of Applied Amazigh art as a source of design innovation of printing Upholstery fabrics

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Abstract:

The artistic heritage of any nation is one of the most important factors that work for the establishment, continuation and survival of civilization throughout the ages, and applied arts are among the most important sources of reference materials (elements) that the designer can rely on in creating contemporary design ideas that match the general taste. The workers in the field of art and design have never stopped using the arts of ancient Egyptian heritage (Pharaonic - Coptic - Islamic) as well as the arts of ancient civilizations in other countries such as Iraq, Andalusia, India, China, etc. In the search for sources to innovate the design of printing fabrics for furnishing. The research focuses on the artistic applied heritage of the Berbers in the Northwest African region, and the research aims to conduct a study of the Amazigh artistic applied heritage in the Arab Maghreb and the high aesthetic and symbolic values it contains and how to benefit from it in inspiring designs suitable for printing woven furnishing fabrics that contribute to enriching the general taste and attention to the aesthetic aspect in the field of printing furnishing fabrics. The research relies on the descriptive analytical approach to study the aesthetic and symbolic values of the decorative vocabulary component of the Amazigh artistic applied heritage, as well as the experimental approach to obtaining a set of innovative design ideas to print contemporary furnishing fabrics and suit public taste in light of oriental customs and traditions. The researcher has reached many important results, including that the Amazigh (Berber) art heritage did not have a sufficient amount of study and research in the field of textile printing design, despite its distinguished aesthetic and symbolic values that could assist workers in the field of designing the printing of furnishing fabrics in creating ideas for Renewable designs, variable and suitable for oriental culture. The researcher recommends in-depth study and analysis of the elements of the Amazigh artistic heritage and making use of them in the field of textile printing, design in general and the field of design for the printing of furnishing fabrics.

Key Words:

Heritage, Amazigh (Berber) applied art, Textile printing design, Furnishing fabric printing.

1. Introduction

The value and symbol in the Amazigh artistic heritage is full and rich with reference materials that have been crowned by the artist in general and the designer of textile printing in order to develop innovative design ideas, the research provides a theoretical general framework on the Amazigh civilization and its artistic and cultural heritage as well as provides an artistic and aesthetic analytical study of the decorative elements that characterize the artistic heritage of this civilization and in addition to integrating those aesthetic and artistic values with artistic and aesthetic values for the alphabet of the Berber

language by studying a selection of artistic heritage models and their surface elements and touches through which a set of designs can be applied in the field of designing the printing of furnishing fabrics and their harmonies that are not without any escape indoor immigration for any home or institution.

2. Overview And Background

It is well known that the Arab Islamic conquest was not aimed at colonialism and plundering of good deeds, but it cannot be denied that this conquest in the beginning was not developmental as it was military because many Muslims fought battles to victory over the enemies of God and those who were fighting Islam. Sufyan when he was appointed at the head of the army Muawiya bin Hadij in 666 AD, then established the obstacle of Kairouan the first Islamic city in North Africa, then faced the fate of Islamic expansion and turned to attacks and conquests and left the development and successive battles and killing an obstacle and then came after whoever fights to support the religion of Islam in North Africa (<http://www.tawalt.com/?p=3398>). The Muslim preachers have expanded and approached the Berbers in cities and villages in all parts of the Arab Maghreb by addressing the hearts and the Berbers became deeply religious and became protectors of Islam, each in its place and a solid line of defense against the infidels and religious deviants, and many religious centers (Zawayya) appeared and played a prominent role in the Islamization of the countryside and villages, while preserving some of the pre-Islamic traditions and customs of Islam that do not harm religion in anything.

Amazigh art:

The earliest artifacts that recorded the Berber arts in ancient times can be restricted to the inscriptions and drawings found on some pieces of rock, and in some tools that were necessary such as pots and ornaments, these models confirm that the ancient Amazigh man was using the inscriptions and drawings for utilitarian and functional purposes and not for the sake of pleasure and beauty only, discovering a group of tombs that take pyramid and conical forms that demonstrate the progress achieved by the Berbers in architecture. Add to that a passion for music, singing, dancing, acting and others. (Darraji, Bouziani: 2010, p. 68)

The spiritual dimension of the Amazigh design:

James Jereb says in his book "Arts and Crafts in Morocco" that barbaric designs attest to the contemplative, aesthetic and spiritual strength of their applied products, as well as demonstrate their inherent belief in the supernatural power, and the Amazigh art pieces contain a spiritual force that includes the blessing that is a concept rooted in Moroccan religious beliefs along with its elegant aesthetic form, which should be taken into account in analyzing Moroccan applied arts.

The meaning of the blessing is inherent in the Arab Maghreb, not only in the handcraft products that are made, but we find it in talismans on jewelry, as well as in inscriptions in henna, cosmetics and incense.

Amazigh patterns and drawings:

Those who are interested in studying the history of the Arabs can work on studying that history through a set of drawings and engravings carved on the rock from immemorial time. The person did not have access to the knowledge of writing. Therefore, the first Moroccan person tried to

record his history and beliefs using a simple and innovative expressive artistic method represented in the language of calligraphy. Engineering and the colors of the surrounding nature around it. Search and excavation campaigns for that lost treasure of carved inscriptions on rocks in the Maghreb countries began in the last quarter of the nineteenth century on the initiative of George Bartlemy Flamand. The book "Written Stones" was published two years later. Of his death in 1921 and then researches in this fertile area have been doubled for study and exploration.



Figure (1): It shows some prominent reliefs for drawing an animal obtained in southern Morocco, dating back to 6000 BC.

Berber furniture and jewelry:

The old Moroccan person used ornaments for decorating purposes while using furniture to perform his life inside the houses, and he mastered designing their forms, and was keen to decorate them with some reliefs in order to highlight the aesthetic side next to the utilitarian side of the applied arts that he produced despite the fact that the old Moroccan artist has seen these works of art as an ordinary thing from the necessities of daily life. As for jewelry some people talk about it for the purpose of decoration, it was used for the purpose known in the past, which is nullifying magic and attending events and celebrations.



Figure (2) shows Berber bracelets of silver, beads, coral, precious stones and leather.

Berber tattoo:

The Amazigh art movement knew the art of tattooing, which the Amazigh woman used to decorate, beautify, and express her Amazigh identity to our times and her adherence to her cultural and artistic heritage. The Amazigh woman was decorating her face and body with specific icons and signs that were formed, colored, and inked her with colors and symbols that express joy. (Hamdaoui, Jamil: 2016, p. 7)



Figure (7): It shows the decoration of women's hands in Moroccan tattoos, which are very popular with foreign guests

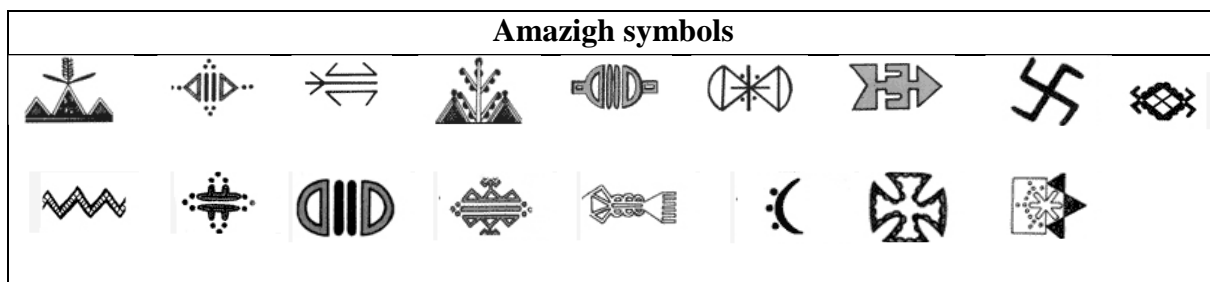
<http://www.kenzi.com/95wep0f2bsm4k9d720906ovcx2ks01>

Amazigh Carpet (Zeripia):

The carpet of the Berbers, or what is known as the Berber carpets of the Arabs, in which the people of North Africa were famous in ancient and modern times, this type of carpet can be recognized by the shapes and elements that decorate it. Its motifs are simple; animal drawings and geometric motifs and colorful colors like red, green, orange and yellow. The carpet differs from one region to another to reflect the nature of the region and the surrounding environment, and therefore wools differ in quality from one region to another.



Figure 8: Moroccan carpet



Amazigh Language:

It is strange to know that the Amazigh language was not written until recently, except for some simple inscriptions on the ruins. The Berber texts that were used for engraving on stones in ancient times are called the Tifinagh alphabet and meaning "our discovery" and it consists of a number of phonetic symbols that are expressed by Some simple geometric shapes, and there are some opinions stating that that alphabet may be derived from the ancient Phoenician alphabet and have some symbols for consonants, and some Berbers have tried to add some symbols to the vowels until the letters of that alphabet are increased, and the marginal shape is used in the

Amazigh alphabet Tifinagh to write, but it is worth mentioning that most of the people who speak Amazigh are using the Latin alphabet in writing that language

ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ
ya	yab	yag	yag [~]	yad	yad	yey	yaf	yak	yak [~]	yah
a	b	g	g [~]	d	d	e	f	k	k [~]	h
[a]	[b]	[g]	[g [~]]	[d/ð]	[d ^ˀ]	[e]	[f]	[k/ç]	[k [~]]	[h]
ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ
yah	yac	yax	yaq	yi	yaj	yai	yam	yan	yu	yar
h		x	q	i	j	l	m	n	u	r
[h]	[ʔ]	[x]	[q]	[i]	[j]	[l]	[m]	[n]	[u]	[r]
ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ	ⵙ	ⵔ	ⵓ	ⵉ	ⵏ
yar	yagh	yas	yas	yac	yat	yat	yaw	yay	yaz	yaz
r	gh	s	ʃ	c	t	t	w	y	z	z
[r ^ˀ]	[y]	[s]	[ʃ ^ˀ]	[j]	[t/θ]	[t ^ˀ]	[w]	[j]	[z]	[z ^ˀ]

Figure (3): it shows the letters of the Berber alphabet represented in the geometric shapes and the corresponding letters in the Latin language
S. Jessica, A. Taieb, V. College, 2017, pp. 37)

3. Problem Statment

- The furniture market needs more innovative design ideas that can be inspired by the plastic elements on the applied products of the civilizations of the East.
- How can the plastic elements of the Berber applied products and their value and symbol be used in creating a design for the printing of furnishing fabrics based on computer graphic applications specialized in the field of textile printing design? And what its applicability in the field of interior design?
- Creating designs suitable for printing furnishing fabrics using the value and symbol of the literal alphabet of the Berber language.
- Mixing the elements of the composition on the applied products Berber and the alphabet of the Berber language in the design of printing furnishing fabrics.

4. Aims And Objectives

- Emphasizing on highlighting the role of computer graphic applications (Photoshop and Illustrator) in creating a set of systematic ideas for designing and printing furniture for furnishing fabrics and their symmetries.
- Emphasizing the pivotal role of the textile printing designer in the systematic work that aims to meet the consumer needs of printed furnishing fabrics and their harmonies that suit public taste.

5. Hypothesis And Methodologies

The research relies on the descriptive analytical approach in describing and analyzing examples of the Berber applied arts, as well as innovative design ideas for printing furnishing fabrics and their symmetries, as well as adopting the experimental approach in creating a set of innovative design solutions that are suitable for furnishing fabrics and their harmonies and employment proposals.

6. Conclusions

1. The research shed light on the Amazigh artistic heritage in general and the applied products in particular and stationed in the Arab Maghreb for the purpose of caring for the arts of that spot from the Arab region and for its roots spanning several countries including Egypt and the inherited customs and traditions of the people of that region, as they have preserved the artistic and cultural heritage of their ancestors.
2. Through conducting the research, it was found that the vocabulary of the Amazigh art and its values and symbols have abstract qualities that suit modern and contemporary trends in design, which helped the researcher to invent many design ideas.
3. The interest in the Amazigh heritage would serve to assert the national identity of the people of that region of the Arab and Islamic world, especially in the time of liberties and democracy and the development of communications and information technology that helped preserve the traditions and customs of people.
4. The use of specialized computer graphic applications in the field of textile printing contributes effectively to the innovation of many repetitive units and printing designs, especially in creating multiple and varied harmonies for the design of printing of furnishing fabrics.
5. The results of the research can contribute to the revitalization of tourism for various nationalities so that the world can be introduced to the artistic and cultural heritage of the Amazigh applied products and the enjoyment of some of the innate beauty stemming from the difficult life that the people of those regions are accustomed to.
6. The researcher was able to invent several designs that are suitable for printing furnishing fabrics of various types. Also, several harmonizers have been created for this group of designs.
7. The researcher devised several proposals for employing design ideas and their harmonies, suitable as bed covers, winter blanket bags, pillowcases, as well as curtain fabrics and printed textile hangers.

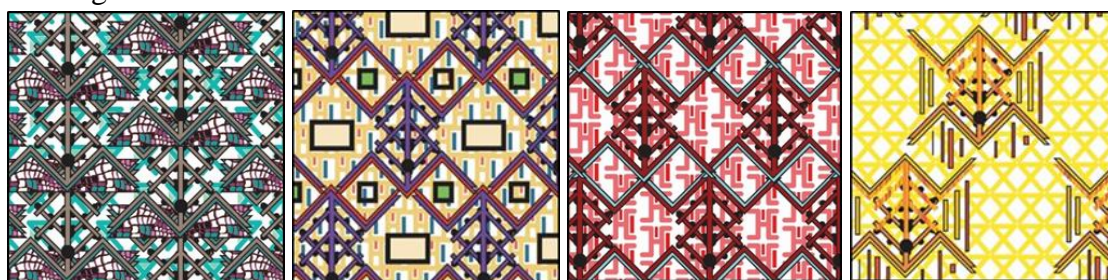


Figure (5): design ideas.

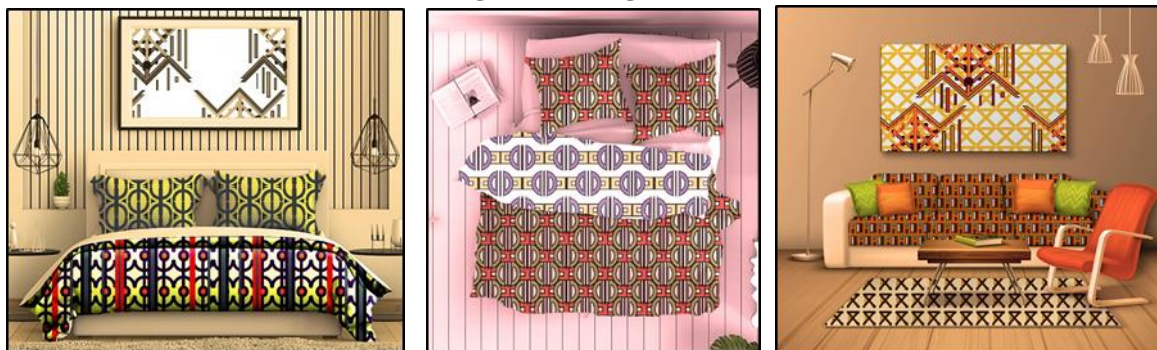


Figure (8): A proposal to employ the design idea (5) and its coordinates.

Figure (9): a proposal to employ the design idea (2) and its coordinates.

Figure (10): a proposal to employ the design idea (7,3,1) and its coordinates.

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