



How to Employ the Motifs of the ASSR Area in Weaving Techniques for New Methods Keep up with the times

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Abstract:

The research aims to achieve three basic entrances, namely the entrance to benefit from the decorations of the Asir region and the entrance to employ the decorations of the Asir region in a harmonious aesthetic style and the entrance to textile techniques by linking them to make contemporary designs to employ them in new ways. And identify the materials used in the fabric and explain how to link them. The research has provided the background of the research and determine its problem, its goal and the assumptions that the goal achieves, then indicated the importance of the research and its limits, and one of the most important results that we reached. The multiple Asiri motifs of the Saudi heritage have a major role in achieving a new vision, and employing them in new plastic formulations that combine simplicity and modernity, whether in terms of prepared design or performance methods, and then employing the decorations of the ASRarea in weaving techniques for new methods that keep pace with the times, and the research is based on the experimental descriptive approach.

Keywords – achieve, Designs, Identify, combine , approach

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Introduction:

Histology is the study of the structure and functioning of textile materials. It includes the examination of fibers (the basic unit of all textile materials), the manufacture of fiber threads, and the methods of fitting threads for the textile industry. It also includes knowledge of the dyes that give textile materials a spectrum of colors, and includes knowledge of the many chemicals used to improve both the aesthetic and functional properties of fabrics and theTextile performance is complementary to the study of histology. In the twentieth century, scientists discovered how to engineer textile fibers to give performance properties necessary in some special applications. At the end of the 1980s, textile scientists expanded the ability to fully engineer the performance of the textile system; the goal of histology was to select the most appropriate textile materials to meet the requirements of the disease desired by the consumer. [ISBN 0314904719, Textile Science, K.L. (1993), Hatch] The fabric is made up of fibers, threads, and fabrics. The diagram shows the strands that make up the fabric and the fibers that make up the filaments. We can look up close with a magnifying glass to discern the structure of the fabric.

Search problem:

1- How to employ Asiri motifs in the design of modern textiles.

2- How to preserve ancient heritage by employing it in the art of weaving.

Research hypotheses:

1- By linking the past of Asiri decorative art with the present, it is possible to find a contemporary Asiri art style in home furnishing.

2- The artistic values of Asiri motifs may lead to the emergence of new creations in the field of furniture design.

Research Objectives:

1- Introducing Asiri motifs in contemporary designs

2- Preserving the Asiri folklore.

3- Highlighting the importance of preserving Asiri art in modern Saudi homes.

Importance of Research:

1- Preserving the popular heritage.

2- Developing new designs that keep pace with the modern era based on Asiri motifs.

Research Methodology:

The research follows the descriptive and experimental descriptive approach in describing the fabric, the method of currency, types of stitches, area, and in defining Asiri decorations, their shapes, colors and places of use. Each researcher executed a loom measuring 30×30 cm with a core inspired by Asiri motifs.

Research Limitations:

The research includes the design of contemporary furniture units using Asiri floral and geometric motifs as its source.

Background

We can distinguish three main types of fabric according to the way they are manufactured into woven fabric consisting of two sets of threads intertwined at right angles, the first group called warp and the other called weft. A warp is a number of parallel filaments of equal length, representing the longitudinal direction of the fabric. Weft is a thread that runs the width of the fabric between its two edges.

The woven fabric consists of two sets of threads intertwined exactly perpendicularly, while the woven fabric consists of a basic element, the stitch. A stitch is a loop of thread that holds together as a result of overlapping other loops. This special structure of the knitted fabric gives the knitted fabrics high elasticity, and always tries to return to the more stable position, which is the circular position of the stitch. The latter type is a non-woven fabric that looks like felt, which is refers to a fabric performed without the usual methods of weaving and knitting, where the transition is made directly from the stage of short or medium fibers or bristles to the final product without going through the stages of spinning or preparatory processes required for the weaving or knitting process. It is made of continuous extruded textile filaments, or from a reinforced fiber network by bonding them using several techniques including adhesive bonding, adhesive bonding, mechanical bonding using needles or water jet force, or Thermal bonding, or binding with sewing stitches, as in Figure (1).

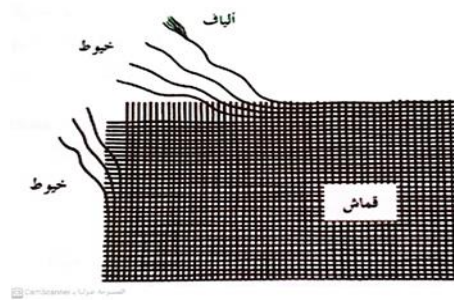


Figure 5m (1)

The threads are intertwined with a fixed system known as histological structure that greatly affects the properties of the tissues.

The artistic and aesthetic values in folk motifs can be seen as plastic elements in folk art used by the folk artist to paint his forms and decorative units, and we summarize them as follows:

Point:

The popular artist in the pronunciation of Asir has shown his use of the point in the formation of his Zurfi units, and in a way that suits the nature of the design instinctively and spontaneously, so it was used in multiple forms and methods, including its use scattered within the triangular shapes surrounded by it. The scattered points can raise in the seer an awareness of the trends extended between them, because the presence of two points in the field of perception be as two forces make the space between them charged with a latent effect that makes it stand out for interest from the rest of the space Vndrak the extension between the two points perception estimated "Saifi, 1992, p. 120". As in Figure (2).



Figure No. (2) of the decorative inscriptions of the Asiri folk art

Line:

He asserts that calligraphy "is one of the oldest means used in artistic expression, as the caveman used to draw with his fingers marks in wet clay or draw a manuscript with a piece of burnt wood on hard surfaces to mark spaces by which to express the shapes he sees (Riad, d.t., p. 121).

The lines are one of the most important artistic and aesthetic elements used in traditional Asir architecture due to their qualities that allow them the ability to express movement because the line also does not express

movement in its sense associated with some moving objects only, but in its aesthetic sense, which produces an automatic movement that makes the line dance in a luster independent of any productive purpose. In the Asir region, the folk artist used fonts to determine their shapes, spaces and decorative units as a first step, and then colored them with different powders and colors, one of the folk artists in the region says that when she wants to do the engraving and decoration process on the walls of the interior rooms of the dwelling, she first begins to plan the decorative units that she wants to paint in black, and then the women who help her fill the spaces using different colors under her supervision and guidance. "Elfi, 1974, p. 102" where the colors to be used are specified. As in Figure (3).



Figure (3) Geometric inscriptions of Asiri folk art

The lines in their various forms: (horizontal, refracted, curved, oblique) are among the most used geometric shapes in folk decoration in the Asir region, we discuss them as follows:

(a) Horizontal lines:

Horizontal lines are the most common in all governorates and centers of Asir, but there is hardly a traditional dwelling without them, there are residences that are satisfied with drawing parallel horizontal lines only in beautifying their internal rooms, and perhaps the reason for their frequent use is due to the meanings of stillness, stability and extension, and because the horizontal lines work as a floor or base for everything above them. The popular artist in the study area instinctively and spontaneously made the lines a base on which to base her forms and decorative units. The number of these lines varies according to the economic level of homeowners, so their number increases among the rich compared to those with limited income, where their number ranges from one to five lines, and each line has an independent color that differs from the other, these lines extend to eventually form a belt surrounding the council or room from the inside. When they meet the door or windows, they change from horizontal to vertical, horizontal, and so on. "Riyad, D.T., 1995, p. 156." Figure (4).



Figure (4) Geometric motifs in Asiri folk art

The popular artist's choice of this type of fonts spontaneously is evidence and witness to the extent of her sophisticated artistic sense and innate design abilities, as her use of horizontal lines in design gives us a sense of width and horizontal breadth, and this phenomenon is exploited in the design of wall decorations, because placing them in the design is a way to estimate the extent of the distance of the shapes or their proximity to the viewer's eye. (Shawky, 1998, p. 105).

(b) Broken lines:

It is a set of lines that turned from a stable and balanced static position to an upward vertical position or to a moving oblique position, and I have used broken lines in decoration and decoration in the study area in more than one position, including what we see on both sides of the stairs where horizontal lines turn to vertical and then to horizontal again and so on, and the popular artist has innately baptized this type of linear exchange between vertical and horizontal in order to confirm with these broken lines the movement of the stairs that It would go up or down. "The short lines arranged in the form of a staircase and the objectivity on either side of a longer line help to show it as moving in a direction, because it increases the effect of moving up near the upper edge of the design, and helps to show the downward movement at the lower edge," he confirms. We also see the broken lines formed in the form of sharp transverse waves that make us feel continuous and repetitive movement, and the third example here is different from its predecessors, where we see the broken lines that change their direction from the horizontal position, to the vertical position and then return again to the horizontal position in order to break the boredom resulting from the continuity of horizontal lines, the popular artist was able to instinctively move with our eyes between horizontal straight lines that carry the meanings of stillness, balance and stability to vertical lines that symbolize ascension And rigor, durability and stability, "Abdel Halim et al., 1984, p. 46". As in Figure (5).



Figure (5) Asiri inscriptions

(c) Curved lines:

The curve line is part of the circumference of a circle that repeats in a wave that makes us feel energetic and flexible, and explains this by saying: "The use of lines with wide curves in the composition arouses in the soul a sense of calm, unlike the use of lines with sharp angles that give a sense of strength (Shawky, 1998, p. 148) and because curved lines, as he says, have a stronger impact when they are drawn along a straight line, so the eye can then estimate the extension and extent of the curve (Abdel Halim et al., 1984, p. 46).

(d) Italics:

One of the characteristics of oblique lines is that they are unstable and give a sense of movement and instability, he says that what the oblique lines raise from the meanings of movement is directly related to the sense of falling to those oblique lines, as the viewer senses their instability. It is a tense situation that tends to fall in one direction and fall in itself is a movement, "but the artist in the study area made these lines balanced, moving up and down the equilateral triangle (Shawky, 1998, p. 149). As in Figure (6.7).



Figure 6



Figure 7

Shape:

Form in folk art is related to the applied aspect of the material, function, environment, and inherited beliefs, and is characterized by decorative style, simplicity and comfortable space." The popular artist in the study area was able to show the shape, by focusing on its contrast with the floor through his use of white quartz stones to decorate the facades of stone buildings with dark colors to show the shape clearly. As for the popular artist, she showed the shape by defining it with black lines because of her great interest in shape, while the floor is clear through the abandoned spaces.

There are many decorative forms used in decorating and decorating traditional buildings in the study area, such as triangular, circular, square, and polygonal shapes (Al-Owaili 1991, p. 73). Figure (8).



Figure (8)

Color:

The popular artist uses multiple methods in placing colors according to the nature of the surface and the extent to which it is related to the materials of the implementation, and although these methods differ, the popular character in each of them has not changed." The popular artist in the study area deals with three types of colors, the first is natural colors extracted from limestone powders, colored clays, or some herbs such as alfalfa. These natural colors are prepared by the popular artist herself by adding fixing and polished materials, and the second is ready-made colors in the form of powders (powder) brought from Yemen in

the form of cardboard cubes, and by adding water and fixed materials to them, they are colored, and the third type of colors used in coloring and decoration are modern oil colors, noting that this type of colors was not used until recently. It is noticeable for the popular artist in the region to deal with the primary colors (red, yellow, blue) mainly, in addition to the binary colors (green, orange), and used triple colors presently, as this coincided with her use of modern oil colors, for example, what is found in a modern house in the province of Rijal Almaa, where the popular artist (Fatima Abu Qahas) used modern oil colors with all ability. She excelled in mixing and synthesis until she created beautiful modern colors. As for the black (neutral) color, the popular artist used it in the process of drawing and initial planning of her decorative work, and then she fills the spaces with different colors, and also showed her artistic ability in distributing colors beautifully. Although the popular artist is known for her use of colors for her frankness and nature, the researcher revealed through field surveys and interviews with popular artists that they use white to obtain multiple color tones. When moving to the external facades of mud houses, we find them painted with white plaster, and the contrast is clearly shown due to its use on the surface of the wall near the brown color (Al-Owaili, 1991, p. 73).

Second: Practical Framework:

Multiple experiments were carried out taking advantage of the results of the study in the theoretical framework, and then several contemporary designs derived from the decorations of the Asiri art of the Kingdom of Saudi Arabia were made and employed in several artifacts through the exploitation of the remains of threads, to create various designs for the sustainable development of the artistic workpiece, which helped achieve the objectives of the research and hypothesis, by implementing several designs that were implemented as follows:

First: Materials used:

Remnants of threads - wood frame - implemented design.- Needle pins - scissors .

Second: Techniques used: Weaving techniques and types of beads.

Third: The source of the quotation: from the decorations of the Asiri art of the Kingdom of Saudi Arabia.

Fourth: Steps to implement the research experiment:

- 1- Collecting the remains of colored threads from workshops and factories in the region.
- 2- Determine the type of design to be implemented.
- 3- Choose the style and type of art appropriate for the design.
- 4- Implementation of the design by weaving threads together, down to the final product.

Implemented Design Group:

A range of different designs have been implemented and types of

Different stitches used in textile work in the implementation of these, some tools have been used in the implementation of designs using colored threads, and these designs have been evaluated and analyzed technically.

First artwork:



Analytical Description:

- **Textile artwork (1) represented in:** Wall hanging made with textile threads dimensions 40 ×60 cm
- **Materials:** Colored threads - wooden hammers - specific design .
- **Methods and technical methods:** techniques and beads of textile works.

The second artwork:



Analytical Description:

- **Textile artwork (2) represented in:** Wall hanging made with textile threads dimensions 40 ×60 cm
- **Materials:** Colored threads - wooden hammers - specific design .
- **Methods and artistic methods:** techniques and beads of textile work.

Third artwork:



Analytical Description:

- **Textile artwork (3) represented in:** Wall hanging made with textile threads dimensions 40 ×60 cm

- **Materials:** Colored threads - wooden hammers - specific design .
- **Methods and artistic methods:** techniques and beads of textile work.

Fourth artwork:



Analytical Description:

- **Textile artwork (4) represented in:** Wall hanging made with textile threads dimensions 40 ×60 cm
- **Materials:** Colored threads - wooden hammers - specific design .
- **Methods and artistic methods:** techniques and beads of textile work.

Fifth artwork:



Analytical Description:

- **Textile artwork (5) represented in:** Wall hanger made with textile threads dimensions 40×60 cm
- **Materials:** Colored threads - wooden hammers - specific design .
- **Methods and artistic methods:** techniques and beads of textile work.

Results:

- The possibility of finding a contemporary Asiri decorative style in furniture design by combining Asiri motifs and contemporary furniture designs.
- Asiri motifs are characterized by flexibility and suitability for contemporary furniture designs, which gives furniture units a Asiri character and identity.
- Reviving and preserving Asiri folk art and introducing it into contemporary art design.

Recommendations:

- 1- The research is recommended to direct research in the field of artistic works to draw inspiration from the decorations of Asiri art and take advantage of the various entrances to enrich the artistic field.
- 2- Paying attention to the work of training programs that contribute to the development of creative thinking to support the idea of textile works and benefit from them in opening areas of work for young people.
- 3- The research recommends the need to emphasize the need to document the relationship between heritage and art, which is done through studying and revealing the aesthetics of Asiri art and investing in the artistic field in general and the field of textile work in particular.
- 4- Encouraging small projects such as exploiting the remnants of colored threads to reduce unemployment.

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