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Strategy Plan for Fashion Design Process Inspired from Ancient Egypt (Pyramids as a Case Study)

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Abstract:

Fashion designers use a variety of objects as source of inspiration to be used for a range of purposes. Anything visual can be a source of inspiration for a design. In the design process; it is important to acknowledge the design process; knowing from which angle the designer approached the task could help in identifying the designer real interest, inspirational sources and the ways those resources are used. This study was aimed to analyze fashion designs inspired from ancient Egypt in three suggested ways. First, taking the whole unit from the old civilization as it is to be used (copying). Secondly, taking some parts or elements and employ them in contemporary designs (remodeling). Thirdly, create a strategy plan to know how to read and analyze the unit and conclude the features the unit is based on (e.g. linearity, colours, shape ...etc.) to deduce a concept which upon, the design is made (used the pyramids as a case study) to gain new ideas for a new fashion in a new way.

Keywords: *inspiration, design process, ancient Egypt, civilization, cultural*

1. Introduction

Designing is an art and the art is a product of the creative process. It is the human power to conceive, plan and realize the products that serve human beings in the accomplishment of any individual or collective purpose ⁽¹⁾. The designer needs a new, fresh, innovative spark for creating. It is wondered where all these design ideas come from! Inspiration for design themes can be found everywhere. World over designers of clothing and textiles draw inspirations from current garments, historic and ethnic costumes, fabric materials, artworks including paintings, sculpture, architecture, literature, movies, music, theater, natural objects and phenomena ⁽²⁾.

Sources of inspiration play an important role in the design process, both in defining the context for new designs and in informing the creation of individual designs. Previous designs and other sources of ideas furnish a vocabulary both for thinking about new designs and for describing designs to others ⁽³⁾.

Designers use inspiration sources to gain ideas and to understand the design task they have to perform. Sometimes the inspiration comes quickly and sometimes it takes long research till the idea is born. Aesthetic apparel design is made with awareness on the cultural context. The fashions of the past are also rich sources of design inspiration to fashion designers ⁽⁴⁾.

However, there are some interesting questions still remaining to be answered:

How to read previous works for designers? How to inspire from culture heritage directly? How to read and analyze any source of inspiration to understand the constructions that show the nature that create objects and looking for the essential of it? How to make and follow a strategic plan to achieve your goal?

1.1. Research Problem

→ Most of the designers find that it is important to introduce innovation in their designs inspired from Ancient Egypt; mostly their inspirational sources were the most obvious, visible and tangible. Only few designers gave to their collection a deeper meaning by applying less obvious or intangible cultural heritage of Ancient Egypt in their designs.

→ Few studies bother to explain - especially for those interested in the field of design and clothing industry, scholars and beginners-how to inspire from the cultural heritage by how to read and analyze the source of inspiration and conclude the features the unit is based on to deduce a concept which upon the design is made and gain a new ideas for new design trends.

1.2. Research Objectives

The research aims to:

- 1- Collect information about Ancient Egypt civilization and some photos for existing fashion designs inspired from ancient Egypt and analyze them to understand their way of inspiration, distinguish the strength from weakness and then identify the opportunities for new designs.
- 2- To make a strategic plan for fashion goers (as designer students, fashion designers, people who work in related field and the people who are interesting in enterprise in order to understand how they get fashion information), that might help in how to read

and analyze the source of inspiration (pyramids as a case study) and conclude the features the unit is based on (e.g. linearity, colours, shape ...etc.) to deduce a concept which upon the design is made; for designing and developing fashion designs from any sources of inspiration.

1.3. Research Hypothesis

- The research assumes that the ways of inspiration from the Ancient Egypt will help the people who are interested with the field of design in their designing process.
- Propose creative strategy for designing and developing fashion designs from any sources of inspiration will help in designing process, new fashion trends, reading existing designs as well as helping in the field of clothing industry.

1.4. Research Methodology

The research depends on the analytical study.

1.5. Research limitations

The research focused on Ancient Egypt as a source of inspiration for fashion design process.

2. Theoretical Study

2.1. What is a source of inspiration?

Sources of inspiration exist throughout everything and should be infused in the design process, so that it becomes constant in the creative process. Anything visual or tactile, in fact sensual, can be a source of inspiration in fashion design. World over designers of clothing and textiles draw inspirations from current garments, historic and ethnic costumes, fabric materials, artworks including paintings, sculpture, architecture, literature, movies, music, theater, natural objects and phenomena ⁽²⁾.

2.2. Ancient Egypt as a source of fashion design

Egypt has been called the "Gift of the Nile", as the Nile River flooded to enrich the location with an immensely fertile soil, where the greatest civilization grew. The Ancient Egypt is considered one of the greatest civilizations in the world which left behind many of the remaining monuments. It is known with their kings, queens, arts, architectures, jewelries, wall paintings, gods and goddesses ...etc.

2.2.1. Art and Architecture

The Egyptians excelled in architecture and sculpture of great temples, pyramids and other structures which were built. They carved lifelike statues of men and beasts, beautiful jewelry and other objects of copper and bronze were made. Also, the arts of Ancient Egypt included painting on tombs' walls and carvings on temples. Some show everyday scenes of trade, farming, family life, or religious ceremonies and others shape the victories in battles. The peculiarly Egyptian concern with the continuity of life after death in a form similar to that which had been experienced upon earth provided an element in the development of the arts. Thus, architecture, painting, and sculpture appeared to be serving the cult of a god or to glorify the wealth and power of a ruler ⁽⁵⁾.

2.2.1.1. Pyramids

There are no more famous ancient sites within Egypt, or for that matter elsewhere in the world, than the Great Pyramids of Giza. They are undeniably the icon which symbolizes Egypt. They have been both the main destination for tourists and a source of inspiration in all ways of arts to the world for over three thousand years ⁽⁶⁾. The ancient Egyptians built pyramids to act as tombs for the pharaohs and their queens. The pharaohs were buried in pyramids of many different shapes and sizes from before the beginning of the Old Kingdom (2686 B.C. to 2181 B.C.) to the end of the Middle Kingdom (2055 B.C. to 1650 B.C.) ⁽⁶⁾. However, there are actually over 100 pyramids in Egypt, including at least eight more at the Giza plateau (two belonging to kings and six to queens).

The Pyramids of Giza are very important, and worldwide famous, but they are not the only important pyramids in Egypt. For example, The Step Pyramid of Djoser at Saqqara (Sakkara) is extremely important as it was the first successful pyramid built in Egypt as well as the Bent pyramid of Senefru, which was the first true pyramid planned from the outset ^(7,8).

➤ Djoser Pyramid

It was built in the era of the Pharaoh "Netjenkhet Djoser", the 2nd King of Egypt's 3rd Dynasty. Netjerikhet Djoser is mostly known as the king who commissioned the building of the Step Pyramid at Saqqara and the temple complex surrounding it. This is often recognized as the first monumental building made of stone. His name is linked with the first architect who planned and constructed the Djoser Pyramid plan, Imhotep. The Step Pyramid is the reason why king Djoser became so famous and his name echoed worldwide.

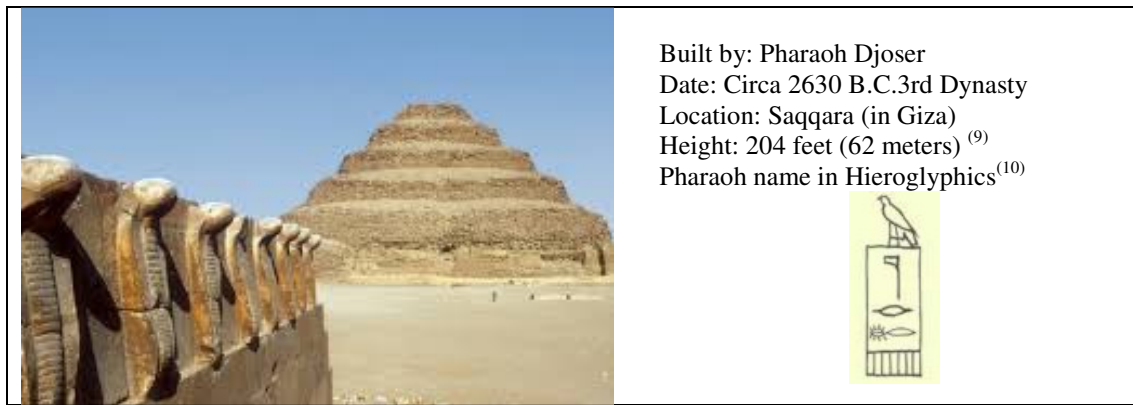
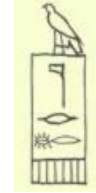


Figure 1

Built by: Pharaoh Djoser
 Date: Circa 2630 B.C.3rd Dynasty
 Location: Saqqara (in Giza)
 Height: 204 feet (62 meters) ⁽⁹⁾
 Pharaoh name in Hieroglyphics ⁽¹⁰⁾



For the keeping of the mummified body of king Djoser, the Step pyramid was initially built as a traditional, flat-roofed mastaba, and then later, by the end of his 19-year reign, in 2611 B.C., it had risen to six stepped layers (mastabas) and stood 204 feet (62 meters) high. It was the largest building of its time.

The high use of stone and the carvings to resemble wood, reeds and other soft materials, made the tomb more durable than its mud-brick forebears. Such amazing techniques, made the people glorify Imhotep for such durable and lovely stone work.

The Step Pyramid complex was enclosed by a 30-foot (10-meter) wall and included courtyards, temples, and chapels covering nearly 40 acres (16 hectares)—the size of a large town in the third millennium B.C.

As in earlier mastaba tombs, the Step Pyramid's burial chambers are built underground, hidden within a maze of tunnels, mostly to stop grave robbers from stealing. The tomb was however stolen, and all that remains of Djoser, the third king of Egypt's 3rd dynasty, is his mummified left foot ^(9,11).

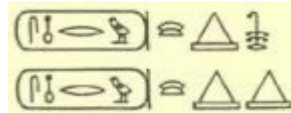
➤ Bent Pyramid

The Bent Pyramid was probably the first pyramid to have a plan of a true pyramid from the outset with smooth sides. This represents a glorious period in the evolution of the pyramids, comparing to the Step Pyramid at Saqqara which was built by Imhotep for King Djoser of the 3rd dynasty. The Bent Pyramid was the 2nd pyramid of king Snefru, who built Meidum pyramid as his first and after the Bent pyramid; he built The Red Pyramid, the first true pyramid. The pyramid is also sometimes called the Rhomboidal, False, or Blunt Pyramid while the ancient Egyptians called it "Snefru Shines - South (pyramid)" ⁽¹²⁾.



Figure 2

Built by: Pharaoh Snefru
 Date: Circa 2600 B.C.4th Dynasty
 Location: Dahshur
 Height: 244 feet (105 meters) ⁽¹³⁾
 Pharaoh name in Hieroglyphics ⁽¹²⁾



This first Egyptian attempt at a smooth-sided pyramid was started by building the sides at a very steep angle; however, after going through the structure, lack of stability was shown in the structure, and that is why the architects decided to finish building it with a new angle. Built after, he abruptly shifted his court north to Dahshur, this second pyramid by Snefru had two burial chambers, each with a separate entrance.

Due to the awkward shape of the Bent pyramid, king Snefru ordered the architects to start in building the 3rd pyramid while sending some workers to finish the Meidum pyramid.

➤ The greatest pyramid of Giza: Khufu

Khufu (aka Cheops), son of Snefru and second ruler of the 4th dynasty (time line), moved the royal necropolis to Giza, north of modern-day Cairo ⁽¹³⁾; and was the builder of the Great Pyramid of Giza ⁽¹⁴⁾; which, after all, is one of the seven ancient wonders of the world that still survives. On the Giza Plateau, his pyramid is oriented almost perfectly north no to mention that the largest pyramid ever built incorporated about 2.3 million stone blocks, weighing an average of 2.5 to 15 tons each. The co-workers placed each stone

in about 2 and half minutes approximately ⁽¹³⁾. In the end, this pyramid was built for religious reasons; it was created to bury the king in a complex that would match the ancient Egyptian religion ⁽¹⁵⁾. The pyramid has three burial chambers. The first is underground, carved into bedrock. The second, the queen's chamber, was above the ground. The third is the king's chamber, which had a sarcophagus made of red granite located almost exactly at the center of the pyramid⁽¹³⁾.

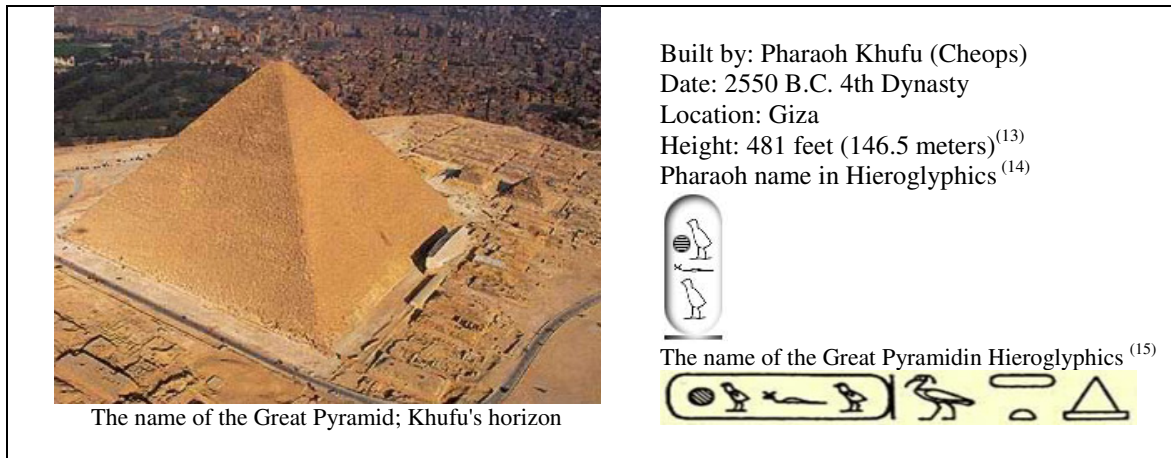


Figure 3

2.2.2. Hieroglyphics

The ancient Egyptians called their picture writing ‘divine word’, as they believed that Thoth, god of wisdom, had given them the knowledge of how to write. Consequently, the magic force the signs held, for instant, could bring the items shown as the funeral offering to life. Today, we call Egyptian picture writing 'Hieroglyphs'. This word is derived from a phrase meaning ‘sacred carvings’ used by the ancient Greek visitors to Egypt describing the symbols that they saw written on the tombs' and temples' walls. Hieroglyph is formed from two ancient Greek words: *hieros* 'holy' + *glyphe* ‘carvings’ which described the ancient holy writing of the Egyptians. It was a crude system that used pictures and symbols to describe. In the repertoire of the Egyptian scribes, there were more than 700 hieroglyphic signs; since one sign could represent a combination of two or more consonants. The hieroglyphs were chosen from a wide variety of observed images, for example, people, birds, trees, or buildings ⁽¹⁶⁾.

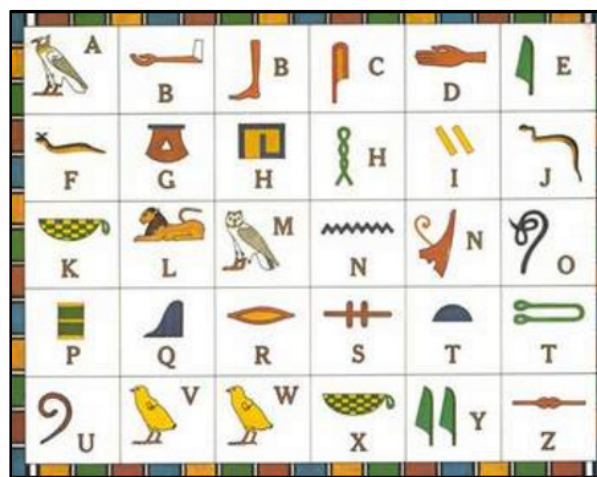


Figure 4: Hieroglyphics signs and its meaning in alphabet

2.2.3. Egyptian Religions: Polytheism

Miscellaneous gods and goddesses were worshiped by the Egyptians. These gods take different forms, usually as animals. Ra (head of falcon), Osiris (A green skinned man), Isis (a woman with a headdress shaped like a throne and could also be represented with wings), Horus (a man with a head of falcon that wore a double crown), Anubis (a man with a head of a jackal), Amun (a red skinned man wearing a long hat with two feathers), Maat (a woman which had on her head the feather of an ostrich), Ptah (a green skinned mummified man covered with linen), Thoth (a man with the head of a bird "ibis"), Sobek (a man with the head of a crocodile and crown)etc. ⁽¹⁷⁾.

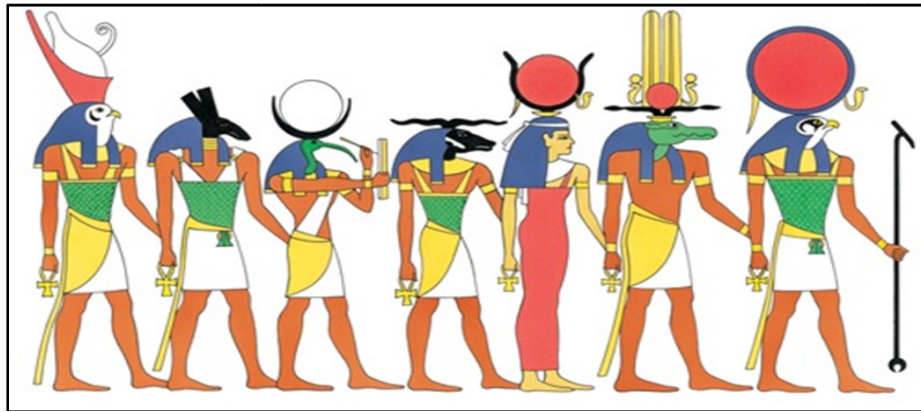


Figure 5: Ancient Egypt gods; from the left: Horus, Anubis, Thoth, Seth, Isis, Sobek and Ra

2.2.4. Clothes

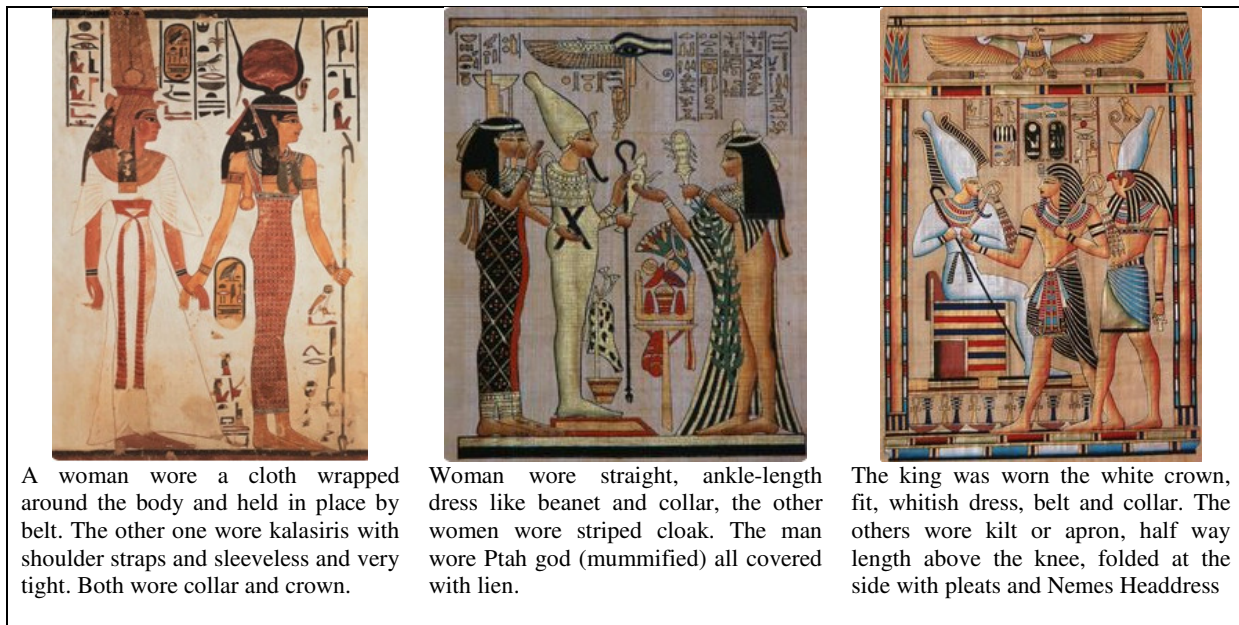
Fashion for men and women, rich or poor, changed very little over the centuries in Ancient Egypt. The clothing worn by men and women was made of simply designed light weight linen for the hot climate. All men, from the tomb worker to the pharaoh, wore a kind of kilt or apron that varied in length over the years, from halfway above the knee, to halfway below it. It was tied at the front not to mention being folded in at the side, or in two knots at the hips. A sleeved, shirt-like garment also became fashionable.

Women wore not only straight, ankle-length dresses that usually had straps that tied at the neck or behind the shoulders, but also they wore some dresses which had short sleeves. Some women wore short robes which were tied over their shoulders. Later, fashions showed that the linen was folded in many tiny vertical pleats and fringes were put at the edges. Wealthy people wore leather sandals which had straps across the instep and between the first and second toes⁽¹⁸⁾.

Basic garments with minor variations accounted for fashion, social status and wealth did not change fundamentally throughout Egypt's history. Very little sewing was done. A belt held the cloth which was wrapped around the body in place. Its colour was generally whitish, on the opposite to the clothes that had symphony of colours that the foreigners wore in Egyptian depictions; however, dyed cloths were unknown. Everyday clothing was mostly undecorated, though pleating was recognized since the Old Kingdom, when some horizontally pleated dresses were worn by the upper class Egyptians. In the New Kingdom, the pleats were often vertical, but pleating could be quite intricate. A Middle Kingdom piece of clothing displayed three different types of pleating: one part used a few centimeters apart pleats, another with very narrow pleats and a third part is chevron-patterned, with horizontal and vertical pleats crossing each other. The way pleating was done is yet unknown, but it is generally supposed to have been very labour intensive.

The robes worn by both sexes in Egypt were called calasiris by Herodotus. The materials and cuts varied over the centuries, though most of the clothes chosen were always linen. The calasiris women wore, used to cover one or both shoulders or used to be worn with shoulder straps and fringes hanging about the legs. While the top could reach anywhere from below the breast up to the neck, the bottom hem generally touched the calves or even the ankles. Some had short sleeves, others were sleeveless. The fit might be very tight or quite loose. They were often worn with a belt which held together the folds of cloth.

Beads sometimes were used to ornament women's dresses. Dresses covered the breasts most of the time, although some periods had the fashion of leaving the breasts bare. Circular capes date back as far as the Old Kingdom. They were fabricated out of linen with an opening at the center for the head. They came in different forms; some were dyed, others were painted or otherwise decorated and covered little more than the shoulders. Shawls were sometimes worn during the New Kingdom⁽¹⁹⁾.



A woman wore a cloth wrapped around the body and held in place by belt. The other one wore kalasiris with shoulder straps and sleeveless and very tight. Both wore collar and crown.

Women wore straight, ankle-length dress like beanet and collar, the other women wore striped cloak. The man wore Ptah god (mummified) all covered with lien.

The king wore the white crown, fit, whitish dress, belt and collar. The others wore kilt or apron, half way length above the knee, folded at the side with pleats and Nemes Headdress

Figure 6

2.2.5. Headdresses

Royalty used the headdresses, crowns as well as putting on wigs, as the headdresses had significance and had a message about the wearer. There were a number of different types of crowns, mostly worn by gods, kings and queens and sometimes their children.

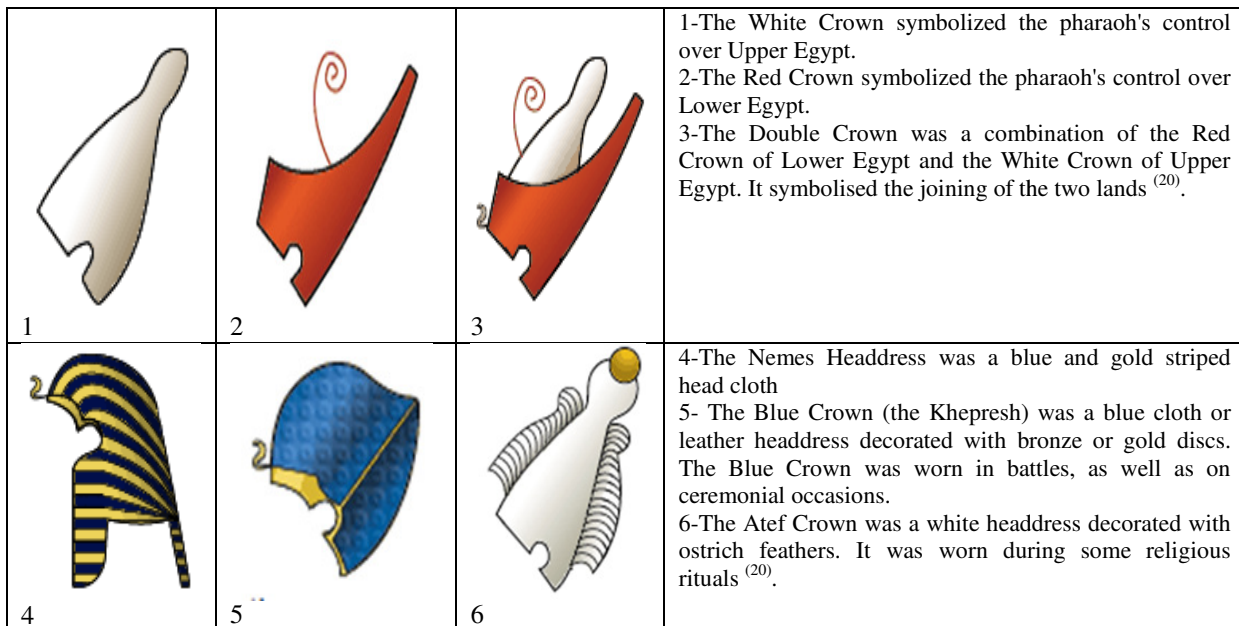


Figure 7

2.2.6. Jewelry

Egyptians decorated themselves with as much jewelry as they could afford. Pairs of bracelets were worn around the wrist or high on the arm, above the elbow. Rings and anklets were also worn. Women wore large round earrings and put bands around their heads or held their hair in place with ivory and metal hair pins. Ordinary people wore necklaces made of brightly coloured pottery beads. Also they wore wide jeweled collars around neck which covered part of their shoulders.

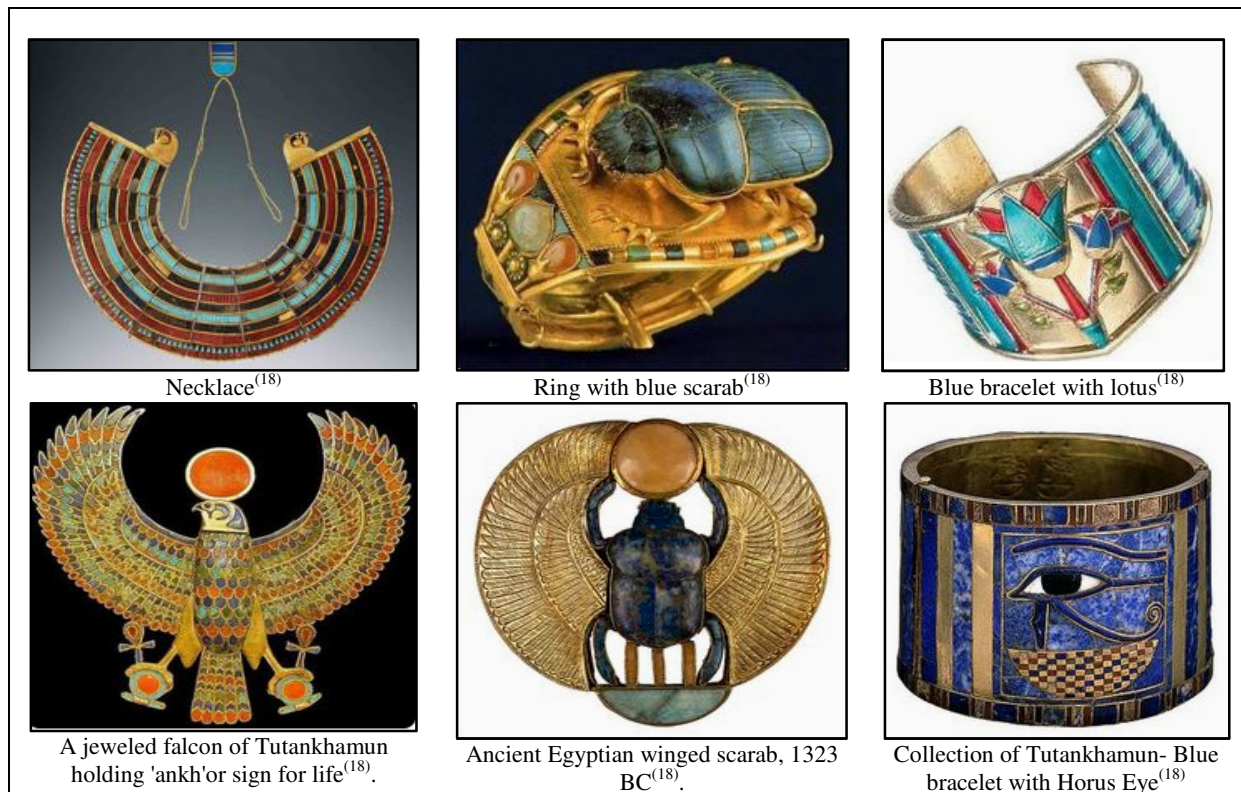


Figure 8

2.2.7. Colours

To the ancient Egyptians, colours were an essential part of life. The colour symbolized the substance or the heart of the matter. Symbolism was anything they created had more meaningful meaning, including the precious or semi-precious gemstone colours of jewelry they wore, the colours used in tomb reliefs and the colours and materials used to make amulets from ancient time till now; many people have put their faith in the power of the gemstones and colour. Colours were very important to ancient Egyptians, because they believed that they discovered the true core of a human or a thing and could supply them with safeguard or other magical properties. They used it for protecting the deceased persons after life as well as living on earth. The Egyptian artist had a palette which contained six colours, including red, green, blue, yellow, beside black and white which were extracted from mineral compounds from the earth. Each colour had its own intrinsic symbolic meaning. However, the duplicity of meaning described by some should be carefully noted.

The color green and also known with (*wadj*) was believed to be the colour of new life, fertility, growth and vegetation. Earth and fertility gods such as Geb and Osiris are depicted with green skin, indicating their power to encourage the growth of vegetation. Green also meant flourish or to be healthy. The green stone "Malachite" represented joy and was closely associated with the goddess Hathor. The phrase "field of malachite" was used when speaking of the land of the blessed dead. In the "Book of Dead", the deceased goddess became a falcon "whose wings are of green stone", referring to new life and rebirth. For this reason, some images of the deceased were painted green in order to identify them with Osiris; thus, guarantee their (re)birth in the afterlife. Turquoise also was a favorite Egyptians green stone, which meant joy or delight.

The colour Red (*deshet*) was a powerful colour symbolizing two conflicts: life and victory and on the other side, anger and fire. Mummies of the pharaohs contained a red stone instead of human heart, and it was placed in the heart cavity with scarab. It was made of valuable or invaluable red stone which symbolized the Ba (a person spirit that it would live after the body died; it is depicted as a human-headed bird flying out the tomb). God Seth, had red eyes and hair and sometimes coloured with red skin because he presented the god of evil, darkness as well as storm. Red was also a symbol of anger and fire. "To redden" meant "to die". Seth was also the evil killer of his brother Osiris. His red colouration could take on the significance of evil or victory building on the situation in which he is depicted. Red was commonly used to symbolize the disc sun and serpent amulets representing the "sun god Ra" and made of either carnelian or any type of red stones to ensure long life for the wearer.

The colour white (*hedj* and *shesep*) indicated all-powerfulness and purity as well as the colour of simple and sacramental things. White was especially symbolic in the religious objects and ceremonial tools used by priests which were made of white alabaster, and people used to wear white sandals at holy ceremonies, in addition to that most of Egyptian clothes were white. Also the name of Memphis city refers to "White Walls". White colour was known with Hedj, which also used for silver. When silver and gold were used together, they symbolized the moon and sun.

In ancient Egypt, **black** word was known with (*kem*) refer to Kemet or "the black land", due to the dark silt left behind by the anniversary Nile flood on the Nile Valley which represented fertility.

Black was also a symbol of death, of the night and the underworld. Osiris, the king of the afterlife was called "the black one". As black symbolized death, it was also a natural symbol of the underworld and so also of resurrection. Black colour also reference to the god of embalming, Anubis, who was presented with a man with a head of a black jackal or dog.

The colour yellow (*khenet, kenit*) Yellow symbolized the eternal and the everlasting life, also the sun and the gold have shared the meaning of immortality. In Ancient Egypt, people believed that the god's skin and bones were made from gold so the god's statues were made of gold or were gold-plated and gods were painted on tombs' wall showing gods with golden skin, and since the belief was that a deceased pharaoh becomes a god; they had made the pharaohs sarcophagi from gold. Some of the funerary jewelry was made from gold, and many golden mummy masks have been found. The Shen amulet was always made of gold and was placed above the breast inside the mummy wrappings. It was consecrated to Ra and symbolized that the man would be regained to life and live as long as the sun shines and rising akin to Ra himself.

The colour Blue (*irtiu, sbedj*) was the colour of royalty and symbolized the sky, & water, also, it was the colour of the heavens and of the primeval floods. In all these cases, blue adopted the meaning of life and re-birth. Blue was also a symbol of the Nile and its related crops, offerings and fertility. The symbol of the primeval flood was "phoenix" which was patterned on the heron with its naturally gray-blue plumage and usually painted with bright blue feathers to emphasize their correlation with the waters of the creation. Amon was often shown with a blue face to symbolize his role in the creation of the world. Sometimes, when the pharaohs wanted to become identified with Amon; they were shown with blue faces. The ibis, a blue bird was a symbol of Thoth, as well as the baboons were coloured blue to emphasize their connection to Thoth^(21,22).

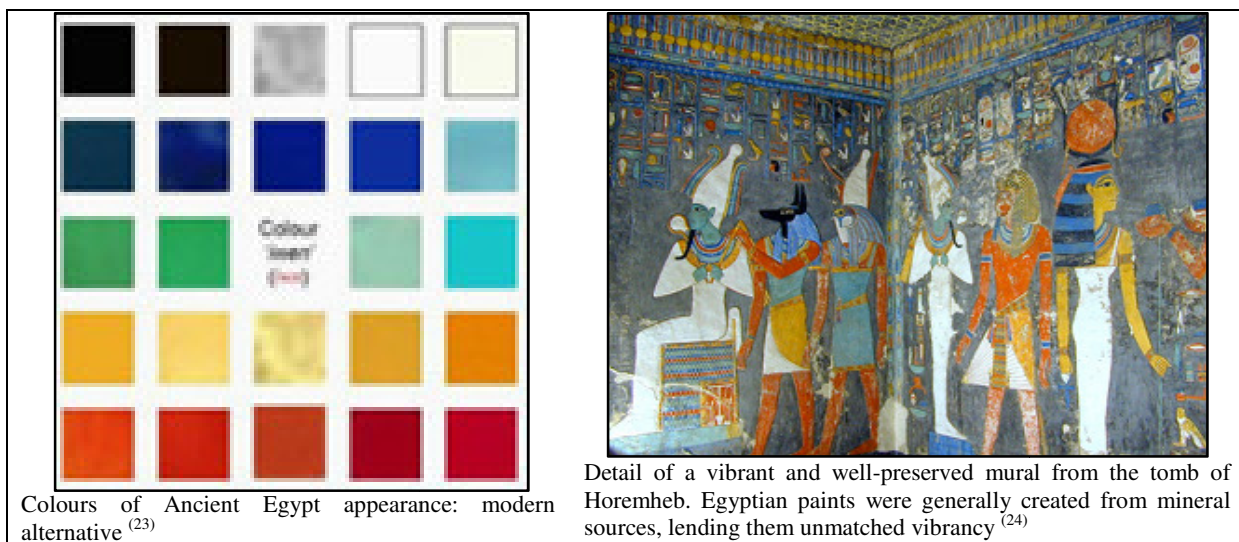


Figure 9

3. Fashion Designers and Ancient Egypt

The tomb of the boy king, Tutankhamun was discovered by Howard Carter in November 4, 1922. Not only did Carter open a window on ancient history, but he unwittingly unleashed Tutmania upon a world that was soon gilded and embellished with neo-Egyptian motifs. Many fashion designers around the world like Christian Dior inspired several times from Ancient Egypt in his fashion haute couture collection; as well as Givenchy and many others of designers. In addition to; in Education field, fashion and textile students and designers and in the field of industry.

4. A Strategic Plan

4.1. Planning

Several experts define "planning" and some of these definitions come as the following:

- Planning is the process of establishing goals and choosing the means to achieve those goals. (Stoner, 1996).
- Planning...anticipates decision-making. It is a process of deciding...before action is required. (Ackoff, 1981)
- Planning is the process followed to determine exactly what the organization will do to achieve its objectives. (Ortiz, s/f)
- Planning is the process of establishing objectives and choosing the most appropriate means to achieve them before taking action. (Goodstein, 1998)
- Planning is the process of defining the course of action and the procedures required to achieve the objectives and goals. The plan establishes what must be done to achieve the desired final state. (Cortés, 1998)
- Planning consists of deciding in advance what must be done, who must do it and how it should be done. It is erected as a bridge between the point where we are and the point where we want to go. (Murdick, 1994)

In the definitions above, we can find two common elements: the establishment of objectives or goals, and the selection of the most appropriate means to achieve them (plans and programs)⁽²⁵⁾.

4.2. Strategic Plan

Project with independent innovator strategy establishes its direction by encouraging innovative and independent behavior for finding or maintaining the project's own business content and purpose. A strategic plan is an important tool to guide the work of any organization. It will help maintain a focused, long term vision of the organization's mission and purpose, and aid decisions about the allocation of human and financial resources. The success of an independent innovator strategy may be measured through newness, degree of change, or impact related to the project's outcome, or even through the project's capability to renew or change its parent's business strategy. The strategic planning process must mirror the cultural values and goals of the work^(26,27).

Planning is an important aspect of strategic thinking and management. By working on a strategic plan together a team can:

- Think creatively about the focus and direction of the work.
- Strengthen team approaches by defining together a clear focus and direction.
- Develop plans collaboratively with partner, beneficiaries and other designers.
- Provide a framework against which to monitor progress, learn from experience and make the changes necessary to improve effectiveness and impact.
- Enable decisions to be made about the best use of the human and resources available⁽²⁶⁾.

It is usual for a strategic plan to be revisited annually as part of the programme review process. (An annual report might also be written at the same time.) The plan can be amended and modified to reflect developments that have taken place⁽²⁶⁾.

The benefit of the discipline that develops from the process of strategic planning, leads to improved communication. It facilitates effective decision-making, better selection of tactical options and leads to a higher probability of achieving the owners' or stakeholders' goals and objectives⁽²⁸⁾.

4.2. Structure of Strategic Plan

A strategy specifies how a vision will be achieved. A strategic plan begins with an assessment. This is similar to identifying and analyzing problems. The resulting strategic plan is made up of these elements:

- Vision.
- Mission
- Aim and objectives: major steps to accomplishing a goal.
- Literature review: collecting data about Ancient Egypt and fashion designs photo
- Literature review analysis; Identify strengths, weaknesses and opportunities
- Target group: (who will benefit from the strategic plan?)
- Design strategies issues: (will help highlight areas where the organization needs to make choices and decisions)
- Action steps: (How will do it? Why?)
- Conclusion: (Evaluate the previous steps)

5. Experimental Work

To achieve the aim of this work, the following steps were performed; to collect information about Ancient Egypt, in addition of the fashion designs inspired from Ancient Egypt; analyze them to understand the ancient civilization and the way of inspiration that the designers follow and to distinguish the strength from the weakness; then build up the strategy plan:

5.1. Collection of Photos

Ancient Egypt data and photos as well as fashion designs photos inspired from ancient Egypt were collected as a literature of review to help in building up and understand the important of the strategic plan.

5.2. Analyzing of Fashion Design Photos

Analyzing the collected photos of fashion designs inspired from ancient Egypt by designers and divided them into two main categories, to make two ways of inspiration; one by copying (taking the whole unit from the old civilization as it is to be used), and the second one by remodeling (taking some parts or elements and employ them in contemporary designs).

5.3 Create Strategy to Read and Analyze the Source of Inspiration to Get Ideas

The cultural heritage elements in the recent years became a determining factor of the fashion trend by copying or remodeling. This part of the research is focusing on researching the motivation behind the fashion designers for using cultural heritage by reading and analyzing the source of inspiration (pyramids of Ancient Egypt as a case study) to conclude the features of this unit and to deduce a concept which upon the design is made to create a strategy; as a third way of an innovative for inspiration.

The main purpose of a **visioning exercise for the strategic plan** is to:

- Provide inspiration and allow participants to share creative ideas.
- Help participants to see what they are working towards.
- Encourage team building through debate on areas of agreement and disagreement to reach consensus.
- Encourage designers focus through discussion about what will or will not do, and how people will work together towards shared goals⁽²⁵⁾.

6. Results and Discussion

Several photos for fashion designs were collected and analyzed by the researcher into two categories as a two ways of inspiration, and then the researcher suggested the third one by putting strategy to how to innovate a design by reading and analyzing the source of design to get new ideas for new one.

6.1. First Way of Inspiration: Copying

The designers were taking the whole unit from the old civilization and their inspiration depended on the total form and the material of the costume.

 <p>Reassembled beanie dress, 2551- 2528 BC- Egypt. Straight, ankle- length, tight dress, shoulder straps and collar ⁽²⁹⁾</p>	 <p>Kilt with halfway knee length, folded belt and decorated collar, Nude at the chest⁽³⁰⁾</p>	 <p>Reassembled kalasiris women robe, with one shoulder, sleeveless and belt. Jewelry like crown, bracelets and collar ⁽²⁹⁾</p>
 <p>Queen Nefertiti headdress and decorated collar ⁽²⁹⁾</p>	 <p>Headdress with the snake crown, collar with lotus ⁽²⁹⁾</p>	 <p>Pharaoh headdress, collar and top in form of wings⁽²⁹⁾.</p>
 <p>Full length, sleeveless dress with belt and collar. Full jewelry (pairs of bracelets around the wrist and above elbow and crown.</p>	 <p>Apron with belt. It's length above the knee, collar, jewelry and crown</p>	 <p>Sleeveless knee length dress knots and folded at one side with belt and collar. Full jewelry and crown.</p>

Figure 10

6.2. Second way of Inspiration: Remodeling

The designers were taking some parts or elements from the Ancient Egypt and employed them in contemporary fashion designs; some of them were wearable and some designs were innovated for fashion shows runway.

Christian Dior Haute Couture, spring 2004		
<p>Contemporary clothes combined with the mask of king Tutankhamun and straight, ankle-length dress.</p>	<p>Contemporary clothes combined with the Pharaoh's crown, beard makeup, collar and Striped cloth.</p>	<p>Contemporary clothes combined with printed fabric using Photos and motives from Pharaonic era.</p>
<p>Inspired from Ancient Egypt's pyramids. London Fashion Week SS11 – Catwalk Like An Egyptian – Ada Zanditon Shows Pyramora Collection September 21, 2010 ⁽³¹⁾</p>	<p>Inspired from an ancient Egyptian queen holding the Crook and Flail during a fashion show at the 'Regional Countries General Trade Fair' in Arbil, ⁽³²⁾ Baghdad on April 28, 2009.</p>	<p>Inspired from the great pyramid –Junya Watanabe Fall March 10, 2015 ⁽³³⁾</p>



Figure 11

6.3. Third way of Inspiration: Creating Strategy for Inspiration

To achieve this goal; it is important to know that in design, the pre-understanding to create and design for an expression has deep roots in changing the starting point (the design method) as well as the expected result by thinking about how to read and analyze the unit (source of inspiration) with stimulate and awakened senses, and how this would be achieved by the use of the form but also by using the features and concepts with respect to the suitable method of applying them on the fabrics.

6.3.1. Aim of the Strategy

Collect data from the source of inspiration (pyramids of Ancient Egypt as a case study) by reading and analyzing it, to gain ideas that designers need to build up their new designs with new trends.

6.3.2. Target Group

This study wants to present a work that might help fashion goes as fashion and textile design students, fashion and textile designers, people who work in related field and the people who are interesting in enterprise in order to understand how they get fashion information to have basic concept for starting their fashion trends.

6.3.3. Literature Review

Collect information from library and internet about Ancient Egypt arts, styles, architecture, motives, clothes and headdresses; in addition to fashion designs inspired from this civilization.

6.3.4. Analyze the Data

After analyzing the data from the previous review from multiple viewpoints; to allow a more open interpretation about the content of the strategy, it became clear:

- The features of Ancient Egypt civilization.
- The ways of fashion designers follow to inspire from this civilization by copying or remodeling and identify strengths, weaknesses, opportunities, and threats in these ways of inspirations.

6.3.5. Action Steps

The following suggested steps of applying the strategy plan are to help the target group to understand the tasks that can be done to accomplish the objectives:


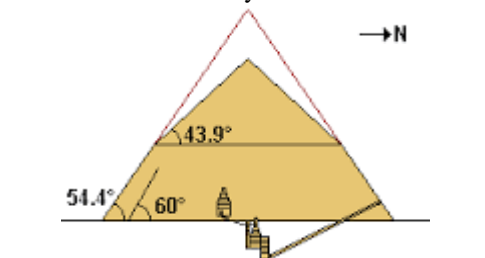
6.3.5.1. Choose the Unit (Source of Inspiration)

Three pyramids from Ancient Egypt (Djoser pyramid, Bent pyramid and Khufu pyramid) were chosen as a case study for applying the new strategy for designs inspiration.

6.3.5.2. Read and Analyze the Unit

The designer or who has a background about design, can handle design variables like balance, repetition, contrast, unity, motif, style, space, value, texture as well as design elements likeline, shape, form and colour. But in all cases (if the person has a background or a beginner or interested with design process); this step can be achieved by asking: What can I see? How can I feel?

Twenty students were shown the photos of the three pyramids and asked to describe about what can they see? And how can they feel about them? The answers of the twenty students at the first year at the women's college and didn't have any background about fashion design process came as the following, table 1:

The pyramid	Student analysis
<p>Djoser Pyramid</p> 	<ul style="list-style-type: none"> -Leveling –Clusters –Mastaba -Prominent & Sunken – Grid –3-sided -Symmetry –Sharp Edge –Hidden/Mystery –Massive –Stable –Contrast –Compact -Sand –Yellow -Gradient –Linear -broken line –Geometric forms
<p>Bent Pyramid</p> 	<ul style="list-style-type: none"> -Bending –Middle Vertex –Unstable -Smooth –Red –Limestone –Symmetry -Sharp Edges –3 sided –Hidden -Underground –Massive –Contrast -Recessed -Angles -Intersection of 3 sides at the vertex

	<ul style="list-style-type: none"> -Smooth sides at the top -True -3 sided -underground -massive -sharp edges - one vertex at the top -stable -Hidden -yellow -Symmetry -sand -Geometric form -Slopes -Intersection of 3 sides at the vertex
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Table 1: Show the answers of the twenty students

6.3.5.3. Finding Some Suggesting Ideas for Applying the Results of the Analysis

After reading and analyzing the pyramids as a source of inspiration and conclude the features they based on; it's the time for the designer to focus on several details of the previous analysis of the pyramids and drawing sketches or express his new ideas in the dress form. The sketches or modeling that they have drawn or made on the dress form guided hem in deciding which details are to be used for a new fashion in a new way. They have combined the basic elements into their fashion designs.

The results of the previous analysis of the pyramids can be applied by different methods; according to the end target that the designer wants to achieve by the end of the strategy plan; he might think about focusing on new fashion trends with the features and concepts of the pyramids without copying or remodeling; beside that, he must to think about the materials and the method of applyinghis contemporary design practically; by cutting, printing, waving or knitting, embroidery, different sewing techniques. There are some collected photos for several methods suggested for applying work which might be help in the way of applying the design ideas.

<ul style="list-style-type: none"> -Intersection of 2 sides at the vertex -Slopes -Smooth Sides -Vertex - Compact 		
<ul style="list-style-type: none"> -Clusters -Geometric Shapes -Vertex 		

<ul style="list-style-type: none"> -Clusters -Vertex -Geometric Shapes -Symmetry - Prominent and Sunken 		
<ul style="list-style-type: none"> -Leveling -Slopes -Gradient -Intersection Point -Sandy colours/ Desert colours 		
<ul style="list-style-type: none"> -Leveling -Linear - Sharp Edges 		
<ul style="list-style-type: none"> -Hidden -Prominent and Sunken -Geometric shapes 		









<ul style="list-style-type: none"> -Geometric shapes -Intersection at one point -Vertex 		
<ul style="list-style-type: none"> -Different angles -Grid -Sharp Edges -Geometric Shapes -Vertex 		
<ul style="list-style-type: none"> -Grid -Desert colours -Symmetry -Yellow -Linear 		
<ul style="list-style-type: none"> -Geometric Shapes -Leveling -Sharp Edges 		

Figure 12

7. Conclusion

Most of the designers or design students learn various technical skills and culture research but are lack of knowledge on how to think about how to get new ideas for new trends from a source of inspiration. Due to this factor the present study put a strategic plan work that might help fashion goes like designer students, textile and fashion students and designers and those who are already in industry to have basic concepts of starting their own design ideas and trends.

It is important to identify the strategic issues that have emerged from the analysis so far because this helps to:

- focus attention on really important issues
- identify the major choices facing the fashion designers
- highlight areas needing change
- provide insights about how to resolve the issues.

Ancient Egypt data and photos as well as fashion designs photos inspired from ancient Egypt were collected and analyzed as a literature of review for the strategic plan; the resulting of the analysis of the data collected is made up of the following elements:

- 1- Ancient Egypt civilization is one from the most important human culture heritage in the world. It has a rich storage of arts, architecture, clothes and headdress, colours as well as Egyptian religions; which increase the desire of many fashion designers to inspire from the richness of this culture heritage.
- 2- The cultural heritage elements in the recent years became a determining factor of the fashion trend. The Ancient Egypt was mostly used by designers as a source of inspiration; they used the Pharaonic style and motives in obvious, visible and tangible way by copying or remodeling.
- 3- The strength of Copying and some way of modeling (ex.Christian Dior Haute Couture, spring 2004) are: a- expressing the Egyptian civilization obviously and directly which help in revival and continuity of this culture, b-These ways of inspiration are suitable for fashion shows runway, national and international celebrations and festivals; The weakness: a- not suitable to wear in our daily life.
- 4- The strength of inspiration by remodeling is(in some cases) are creative way in fashion design process because the result is combined between a new fashion wearable trends and in the same time reflect the culture of Ancient Egypt clearly. The weakness of this way of inspiration is the designer is focusing on the inspired motives with limited innovative ideas.

- Strategic planning is a disciplined process for making key decisions and agreeing on actions that will shape and guide what a fashion designer is, what it does, and why it does it. Strategic planning can be done in different ways, and many books and manuals have been written describing various approaches.

- Innovative strategy will help each member brainstorms to the participants his or her ideal for the program of design process; and will help anyone concern in the field of create and design to know how to read and analyze the unit and conclude the features the unit is based on to deduce a concept which upon, the design is made.

- The strategic plan strength: a- will help designer to make brainstorm to create new fashion trends in particular and innovate new ideas in the field of design. The weakness of this type of inspiration that it's gives culture heritage a contemporary frame. It is only implicitly manifested in the final pieces it is not visible and intangible. It can be detected only in the process of the creative work.

8. Recommendation

Reapply this study on other unites in Ancient Egypt as well as other sources of inspiration in the fashion design field, in addition to it can be applied in any other areas of design.

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