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## An Innovative vision for re-designing traditional Siwa clothes

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### Abstract:

The world is full of different societies with diverse traditional clothes, which spanned and lasted for hundreds of years, expressing its identity and ideology, and with globalization and the rapid spread of fashion, a conflict arose between whether we should wear traditional clothing or follow Western trends which provide a great diversity of styles to satisfy desires and tastes. For that the searcher carry out this study, by taking the traditional Siwa clothing heritage in women's fashion and create design solutions to achieve a balance between the old and the new through some modifications so, it preserve the original design of traditional clothes and making it more fashionable and trendy to fit consumers' desires and sizes. The study reviewed these products: (Wedding Dress, Shawl, Pants, Malaya, and Drawstring fashion). It relied on applying three steps to present the research topic: collecting data on the reasons for refusing to wear traditional clothes through a questionnaire study, then, adding a set of proposed modifications to three types of Siwan clothing (Wedding Dress - Shawl - Pants), and finally taking the questionnaire study again to the same experts to re-review. The questionnaire study includes five elements: (Design, Printing, Proportionality, Following fashion trends, Suitability for different occasions). The expert's evaluation of these three modification traditional clothes was positive overall and the shawl got the highest rating, followed by the wedding dress then the trousers. The applications have been done on the "shawl" product and how it can be applied in different appearances. As a result, the Designer should have a new vision allows him to make designs inspired by traditional ones and keep pace with fashion trends at the same time.

### Keywords:

Traditional Clothes,  
Siwa Oasis,  
Drawstring Fashion,  
Fashion Design

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### Introduction:

Many societies around the world are accustomed to preserving their identity and expressing their ideology by keeping unique types of traditional clothing. They are mostly comfortable clothing made from natural eco-friendly fibers and beautiful colorful vibrant clothing that contains various handicraft motifs inviting attention, so many fashion designers are used to inspired their designs. (1)

Since Egypt possesses a unique historical and cultural diversity, it had range of traditional clothes easily to distinguish from government to another. Accordingly, Siwa Oasis has its unique characteristics of traditional clothes, which are rich in hand embroidery produced with colorful silk it's most impressive features of Siwa traditional crafts and it still used by indigenous population in addition to Heritage fans of tourists. (2)

Perhaps we will not realize the value of using Siwa traditional clothes to inspire modern designs of clothes except when we notice the behavior of the Parisian Fashion House Chloe used it as a source to inspire its designs, without pointing that

dress of the artist Adele stepped onto the stage of an English theater inspired from the traditional costume of the Siwa bride known as (Asherah) as figure (1) and The dress was described as being inspired by the 1970s while it is a copy of Siwa wedding dress.

### Methodology:

The researcher to achieve the purpose went to through four steps:

1. Collect the data about reasons for rejecting traditional clothes
2. Add some suggested modification to three types of Siwan clothes (wedding dress- shawl-trousers).
3. The experts evaluate these types after adding modification.
4. The researcher implements one of these modification Siwan clothes.

### Significance:

The research has implications for fashion designers as it provides new insights for designers who want to create designs that keep pace with fashion trends inspired by a specific culture other than familiar methods that rely on analyzing silhouettes and motifs and then drawing

inspiration from them by maintaining the original design and the traditional way to wear it at the same time, Which creates a strong, deep and harmonious relationship between clothes and their wearers while at the same time enhancing the national identity and satisfying the desires and tastes of the consumer and helps in the continuation of traditional crafts and thus provides continuous job opportunities for their owners.



Figure 1. The Singer “Adele” wore the traditional costume of the Siwa.

Also the bride white dress was offered in fashion show of fall 2016/2017 (3), claiming that her costume is one of his original designs as figure (2)



Figure 2. The Siwa bride white dress in fall 2016/2017. Fashion House

It has been observed in recent years that many fashion houses rely on design ideas from traditional clothes.

The researcher has noted that designers rely on one of two methods in dealing with traditional clothes. The first is to use the design as it is without making any significant changes depending on their design to use extremely luxurious and very expensive fabrics to be used in narrow occasions and it is only acquired by a specific class in society as figure (3).



figure 3.examples of imitation swain clothes

As for the other way, it depends on the use of some decorative derivations and lines that are

inspired by traditional clothes, where they are mixed with modern lines and motifs, as a result of

which the loss of the spirit of authentic traditional clothes. These clothes are often inexpensive,

suitable for most layers of society.as figure (4).



Figure 4. Examples designs inspired from Siwa clothes.

So this current study focus on the ability of creativity innovation and integration the originality with modernity by adding modern modification to traditional clothes preserve original design at the same time it is renewable.

#### Siwa oasis:

Siwa oasis is an Egyptian City in Western desert people in Siwa have their own unique clothes, especially for girls and ladies those clothes remain for long centuries to present day they inherited by shape, color and composition from ancient times.

these clothes distinguished by its a design and simplicity with wide ,long sleeves and are not the same as any other woman's clothes at any region on Egypt or Style at any Arab land it's the shape doesn't change nor its design no matter how the social level of women changes (4).

In past women used to be equipped with tens of clothes but now the number this dresses is less than before.

#### Wedding dress

it is the most famous clothes in Siwa , In the days before at wedding night the bride wore a silk dress called(teddy an ashrah) , but now the matter is different, the bride wears the white dress, vile and embroidered trousers with silk (5).

in Siwa the most precious and favorite dresses for women are two dresses, which they made for her before marriage one of them is white and the other is black with handmade Rich silk embroidery red,orange, (1) green And black which is always . Embellished with shells, buttons and the beads, where black silk dress is known as (asherah nazitaf) figure (5).



Figure 5 .Siwa black dress is known as (asherah nazitaf)



While the white cotton dress is known as (asherah namilal) figure (6). (2)



Figure 6. Siwa white cotton dress is known as (asherah namilal)

The wedding is characterized by embroidery motifs in front of dress without back, the opening Neck and chest in horizontal, radiant and the broken extended throughout the areas of the garment as rows mimic the emitting sun (4).

Women used to cover their head by shawl at home and in Celebration it is rectangular piece of cloth with motifs embroidered with silk thread repeated in sets of contiguous vertical lines, has silk tufts it's known as (itraqat) (3) figure (7).

#### Shawl:



Figure 7. examples of Siwa women.

#### Trousers:

woman used to wear a cotton trousers narrow at bottom of legs with embroidered with silk thread

it's known as (Asrawen an khwatem) (4) figure (8).



Figure 8. Siwa white cotton trousers is known as (Asrawen and khwatem).

**Malaya:**

When married woman goes out she used to covers her body with several dresses and warped her body with (Malaya) it is a sheet of dark gray or blue fabric known as (tarphot). (4)

Age of women can be recognized through

"malaya", as the size of the embroidery expresses the age, "wherever the woman's age increases, the embroidery decreases, so that the age of the elderly women becomes masters as a kind of dignity.figure (9). (7)



Figure 9 .examples of Siwa blue malaya known as (tarphot).

**Drawstring fashion:**

A string or cord, encased in a fabric tube, with one or more small openings into the tube, on a bag or garment, allowing the item to be closed (as with a bag) or tightened (as with sweatpants or a bathing suit). Or controlling fullness in garments or curtains. (7)

Initially used in traditional ways on pajama pants,

hoodies, dresses, skirts, and even hems. Drawstrings come in all shapes and sizes. They can be made from a twisted or braided cord, satin ribbon, twill tape, or self-made from cotton or knit fabric. Cording tends to feel casual or have a nautical vibe whereas twill tape or ribbon have a feminine refined feel and are perfect for dresses.(8) as figure (10).



Figure 10. Examples of different drawstrings shapes and sizes.

There are have many useful purposes designers use not only straps as waistlines, drawstring handbags or drawstrings on the bottom edge of jacket but also used to create interesting shirred textures and shaping where pull cords and ties simply used as embellishments, and create asymmetric slashes or curves. (9) as figure(11).

The drawstrings also have the ability to instantly change a silhouette and transform it into

something completely new that gives extraordinary designs. (10)

Designers like Phillip Lim, Calvin Klein, Alexander Wang, Derek Lam and others showed that trend at New York Fashion Week for spring 2018. (11)

**Method:**

In this study the researcher went to through three steps to achieve her purpose.



Figure11. Examples of using drawstrings in fashion clothes.

**Step one:**

The researcher collect data about reasons for rejecting wearing traditional clothes through a questionnaire composed of 5 items us follow:

1. Structural shape of clothes or Design.
2. Used pattern or print.
3. Suit my size or fitting.
4. Keeping up with fashion trends.
5. Suitability for different occasions.

Then researcher evaluates the questionnaire by group of 20 experts in the field of fashion design their answers restricted between 1 to 5.

**Step two:**

The researcher added a set of proposed modifications to three types of Siwan's clothes (wedding dress-shawl-trousers) based on the previous survey answers and they were presented again to the same experts to assess their satisfaction.

**Step three:**

The researcher Implement One of these type of Siwan clothes is (shawl).

**Referee Comparison (1):****Table (1): Average of every reasons for rejecting wearing traditional clothes**

Questionnaires	Original			
	Trouser	Shawl	Dress	Total
shape	1.9	1.4	1.4	<b>1.5</b>
motifs	1.8	1.4	1.3	<b>1.5</b>
size	4.6	3.7	4.3	<b>4.2</b>
fashion trend	4.6	3.0	2.7	<b>3.4</b>
occasion	4.6	3.8	3.7	<b>4.0</b>
<b>Total</b>	<b>3.5</b>	<b>2.7</b>	<b>2.7</b>	<b>2.9</b>

The results of primary questionnaire table (1) showed that item of structural shape or design, and item of pattern or print are most Limited average (1.5%) in comparing to size and fitting which is the most highest average (4.2%) , then followed by Suitability for different occasions with average (4%) , then followed by Keeping up with fashion trends with average (3.4%).

**Suggested designs modifications:**

According to the results of the statistical analysis, the researcher suggested that design solutions rely on adjustable clothes through adjustable taps, bottoms, etc..... to be flexible enough for different sizes of users and body shape in addition to using different methods of wearing while maintaining the original design.

The researcher depends on the lines in Siwa's clothes resulting from repeated motifs units where

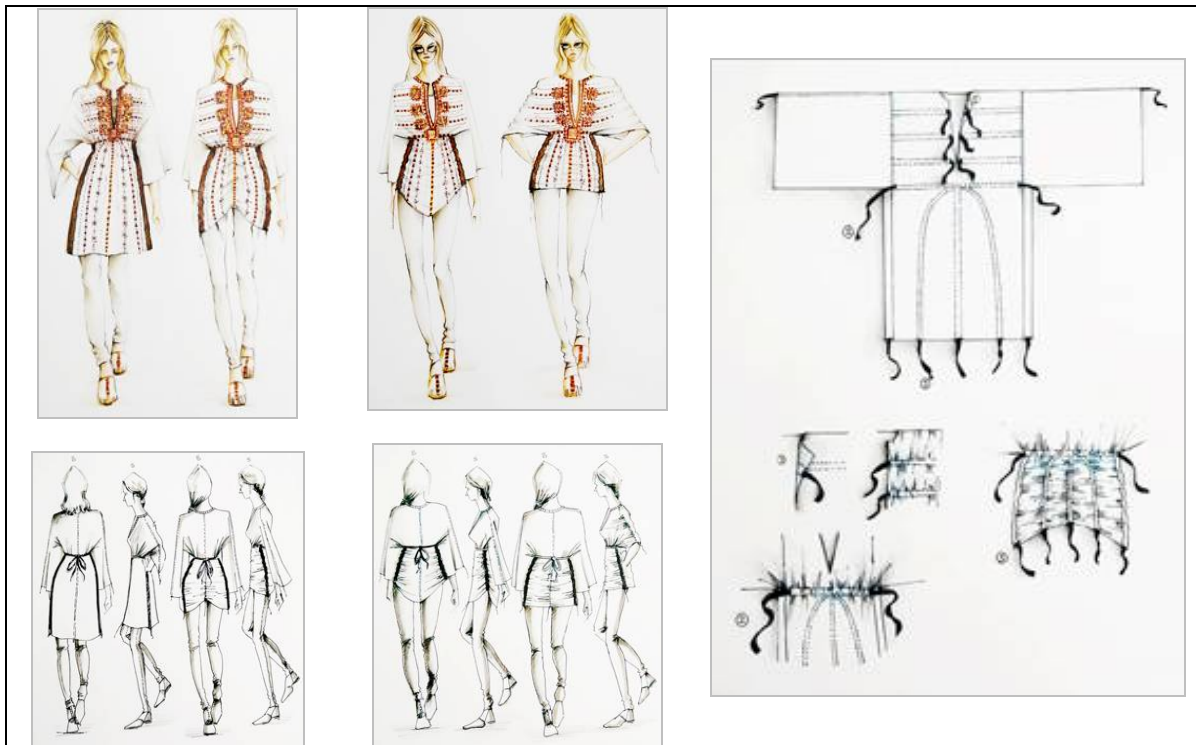
that researcher put taps and buttons in a format consistent with lines system which is the basis for the technical composition of Siwa's clothes.

Where that the researcher fixed taps and others means under motifs lines with disappeared threads.

**The proposed amendment to the wedding dress:**

Additional strips were distributed under each of the motifs in the chest area, side seam and the outer edge of the wide sleeves so that the wearer can adjust the shape of the dress through the assembly and the extent of the fabric and thus control the length and width of the dress and the shape of the sleeves and their length in a wide range of permutations and combinations as design (1).



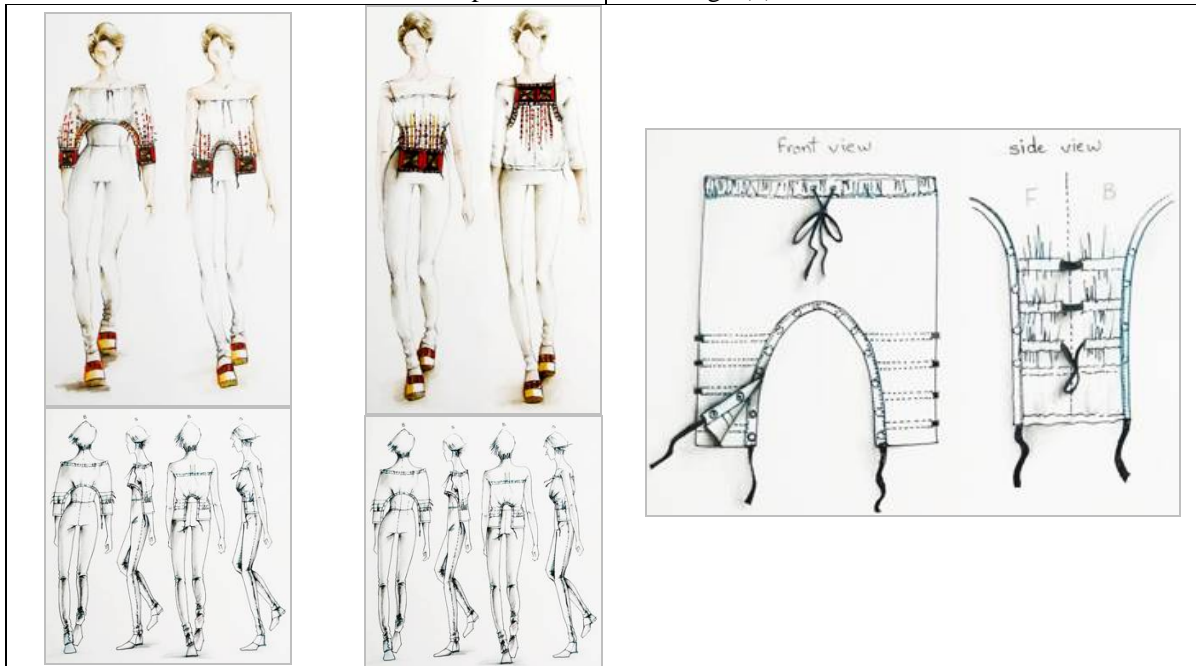


Design (1): Proposed amendment to Siwan dress.

**The proposed amendment to Siwan trouser:**

A Siwan trousers design to be generous, wide and loose fitting with elastic waist band these was employed beside the additional ribbons which distributed horizontally under the embroidered motifs concentrated at the end trousers pairs and

as well as the inner knitting line of trouser pairs consist of a set of buttons all these additions enable the shape of the trouser to be modified, which allows it to wear in more than one way it can be wear as a top or a blouse in various designs as design (2).



Design (2): Proposed amendment to Siwan trouser

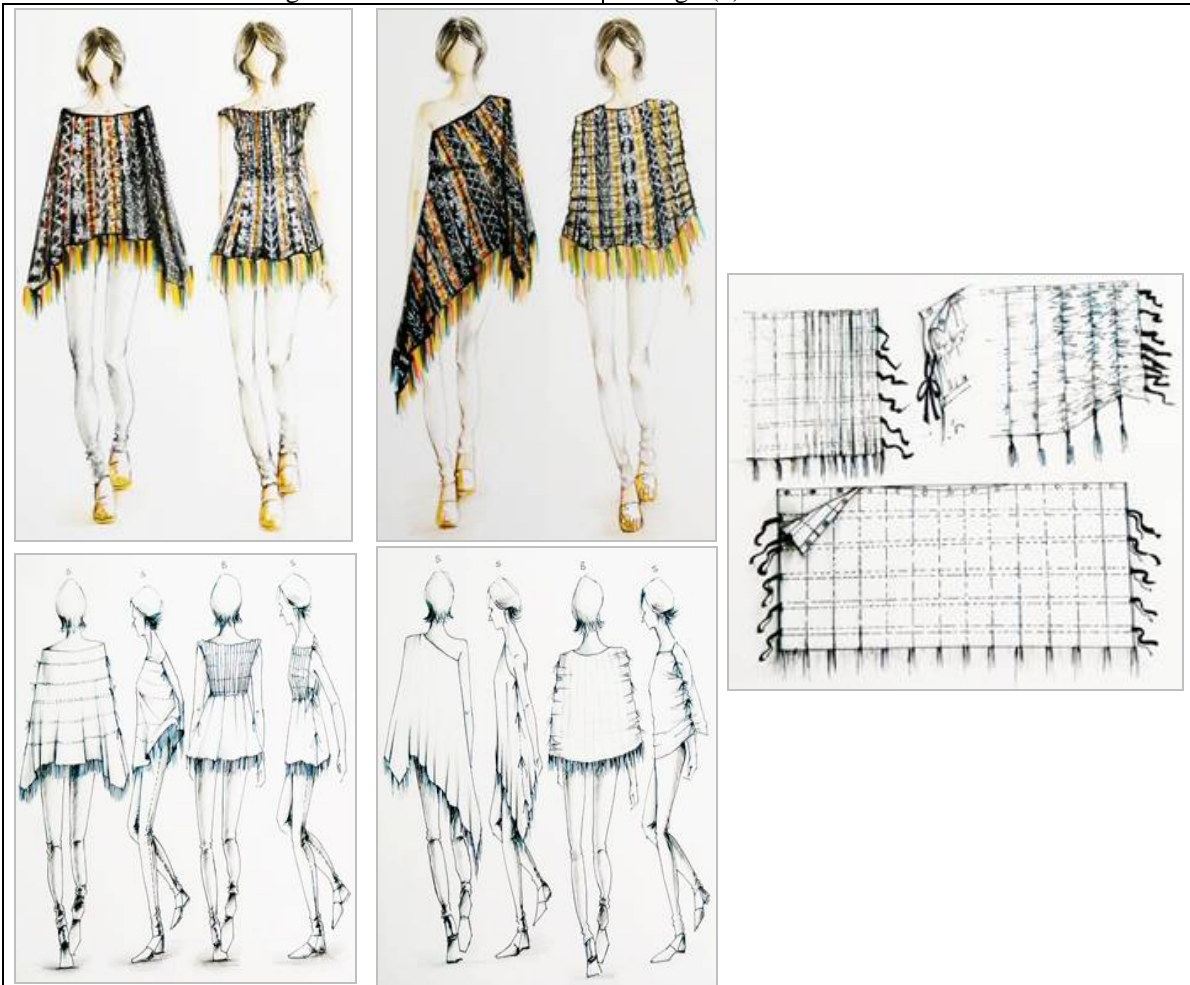
**The proposed amendment to shawl:**

the researcher use two pieces of shawl and

bonded together by ribbons and buttons which can be modify to be worn as poncho or top with



different armholes designs with relaxed fit as design (3).



Design (3): proposed amendment to Siwan shawl

**Evaluation the additional modifications to Siwan clothes:**

After developing the three types of traditional Siwan clothes (wedding dress- shawl - trousers) the researcher presented it to the same group of

design experts to evaluate them with the same items in the primary questionnaire.

**Referee Comparison (2):**

in over all the referees evaluation is positive.

**Table (2): Average of every reasons for rejecting wearing traditional clothes. After additional modifications to Siwan clothes**

Questionnaires	Ref1	Ref2	Ref3	Ref4	Ref5	Ref6	Ref7	Ref8	Ref9	Ref10	Total
Shape	1.67	1.50	1.67	1.67	1.75	1.33	1.75	1.83	1.75	1.75	<b>1.67</b>
Motifs	1.83	1.58	1.50	1.83	1.75	1.42	1.75	1.42	1.50	1.42	<b>1.60</b>
Size	1.17	1.42	1.25	1.25	1.25	1.25	1.33	1.25	1.33	1.25	<b>1.28</b>
Fashion trend	1.67	1.50	1.50	1.58	1.67	1.83	1.75	1.50	1.67	1.50	<b>1.62</b>
Occasion	2.92	2.75	3.00	3.17	2.92	2.83	2.92	2.67	2.58	2.50	<b>2.83</b>

The results of second questionnaire table (2) showed that all scores of 5 questions were so closed with average between (1.28 % -2.83 %) so As it becomes clear from Table (2) that the five items are closely related, with slight differences, as size and fitting has the most lowest average

(1.28%), followed by item of pattern or motifs with average (1.6%), then Keeping up with fashion trends with average (1.62%), and then with structural shape or design with average (1.67%), and then finally followed by Suitability for different occasions with average (2.83%).

**Table (3): Average of rejection for every piece of Siwa clothes after additional modifications to Siwan clothes**

	Trouser					Shawl					Dress				
	Original	D1	D2	D3	D4	Original	D1	D2	D3	D4	Original	D1	D2	D3	D4
<b>Ref 1</b>	3.4	2	2	2.2	1.4	3	2	2	1.8	1.8	2.8	2	1.8	1.6	1.6
<b>Ref 2</b>	3.8	1.8	1.8	1.8	1.6	2.8	1.8	1.8	1.4	2	2.8	1.8	1.4	2	1.8
<b>Ref 3</b>	3.4	2	1.8	2.2	2	3.2	1.6	1.6	1.8	1.6	2.6	1.6	2	1.6	1.6
<b>Ref 4</b>	3.6	1.8	2	2.2	1.8	2.6	1.8	2	1.8	1.8	3.2	1.8	1.8	2	2
<b>Ref 5</b>	3.6	2	2	2	2	2.6	2.2	1.6	1.6	1.6	3.2	1.6	2	1.8	2
<b>Ref 6</b>	3.4	1.8	1.8	2.2	2	3.2	1.8	1.6	1.4	1.4	2.6	2.2	1.2	1.8	1.6
<b>Ref 7</b>	3.6	2	2.2	2.4	2	2.8	2	1.4	1.8	1.6	3	2.2	1.4	1.8	2
<b>Ref 8</b>	3.4	2	1.8	2.2	2	2.8	2	1.6	1.4	1.2	3.2	1.8	1.6	1.6	1.6
<b>Ref 9</b>	3.4	1.8	2	1.8	1.8	3	1.6	1.2	1.8	2	3	1.8	1.8	2	1.6
<b>Ref10</b>	3.4	1.8	2	2.2	1.6	3.2	1.6	1.6	1.2	1.4	3	1.8	1.6	1.8	1.6
<b>Total</b>	<b>3.5</b>	<b>1.9</b>	<b>1.9</b>	<b>2.12</b>	<b>1.82</b>	<b>2.92</b>	<b>1.84</b>	<b>1.64</b>	<b>1.6</b>	<b>1.64</b>	<b>2.94</b>	<b>1.86</b>	<b>1.66</b>	<b>1.8</b>	<b>1.74</b>

It is evident from table (3) & (4) that all the pieces of Siwa clothes dress –shawl –trouser) became less rejected after adding the modifications and after additional modification the shawl have lowest average of rejection with 1.68% followed by dress with average 1.765% and finally trousers by highest average with 1.945 %..

**Table (4): A comparison of average rejection of every piece of Siwa clothing before and after additional modifications**

	Trouser	Shawl	Dress
<b>original</b>	3.5	2.92	2.94
<b>Modification</b>	1.945	1.68	1.765



Design (1): it is worn as a dress knitted in the chest till the waist while it is wide and ruffle in the skirt, it can be modified to suit different sizes.



Design (2): it is worn as wide blouse with flared sleeves and adjustable cuffs to fit different sizes.



Design (3): it wore as one shoulder poncho with opening sides, the neck opening can be controlled with buttons.



Design (4): it wore as closed poncho with opening sides, the neck opening can be controlled with buttons.

#### **Implementation:**

This step includes the production of the final

product by applying the proposed modifications into the original two pieces of the shawl where

light satin ribbons were used (1/2 inch) then stitched with black silk strings (DMC) and installed from the back, horizontally and vertically, and black buttons (1/3 inch) along the edge of the shawl were installed with a distance separating them (3 inch).

Where each of the ribbons and buttons were used to tie the two pieces Together and modify the shape of the design as shown:

#### **Results end of Discussion:**

To get idea about addition modification that indicate best or worth the researcher reviews the next:

**size and fitting:** modification in Siwan clothes help to present flexible silhouettes shape have enough ease of volume instead of fitting tight up body this ease creates natural drapes that fit various size and the body shapes.

**Keeping up with fashion trends:** this diversity of modification designs allows the wearer to transform the clothes in various ways by changing (the lengths - the width -sleeves shapes- waist line) according to fashion trends and choose the appropriate style from them.

**Structural shape or design:** The modifications preserve the original design and add different styles of design, including familiar and unusual designs in terms of symmetry and distribution of motifs and the items of clothes emphasized the feminine appearance of women, it has successfully combined the aesthetics of traditional design and contemporary design.

**Pattern or print:** The method of adding these modifications was successful in keeping the aesthetics of the original design in line with the method of repeating the motifs units, which added new embellishment shapes to the derivatives of the original design without any distortion of the original decorations.

**Suitability for different occasions:** Although these modifications enabled the creation of new designs that can be worn in more than one way, However they are used in a specific set of occasions due to the nature of the materials from which the traditional design was made and nature of used motifs so it difficult to wear them in various daily activities.

#### **Conclusion:**

As a result of globalization and global civilization, many individuals no longer wear their traditional clothes in their daily lives. This abolition in private traditional costume may lead to cultural extinction and loss of cultural diversity. The researcher underwent a design process to achieve a balance between the new and the old, by adding modifications that allow the original design of

Siwan traditional clothes to be preserved and worn in the traditional way and at the same time can be converted to other designs, where the researcher initially worked on a questionnaire to determine reasons for rejecting wearing traditional clothes and then study the characteristics of traditional clothes of Siwa in silhouette and the ways to distribute and repeat motifs in , then develop three types of Siwa clothes ( wedding dress- shawl-trousers ) by adding modifications that suit them, then evaluate these modified traditional designs.

As a result, the researcher found that Siwa's clothes depend on the loose design and simple geometric pattern and are found in three silhouettes (limited dimensions and defined for body lines), which gave a great deal of flexibility that allowed to wear in more than one way to suit different sizes, lengths and patterns of body shapes, namely:

- 1 - The silhouette is unlimited and unlimited, represented in the shawl in the form of rectangle shape and receiving the highest evaluation.
- 2- A limited and unlimited silhouette T, represented by a wedding dress of a large size.
- 3- A specific and limited silhouette U, represented by the trousers.

Expert assessments on the three models were generally positive.

The research has implications for clothing designers as it provides new insights for designers who want to create designs inspired by a specific culture that keeps pace with fashion trends and maintains the original design and the traditional way to wear it at the same time, which creates a strong, deep and harmonious relationship between clothes and those who wear them, which enhances the national identity and meets the desires and tastes of consumers, and helps in the continuation of traditional crafts and thus provides continuous job opportunities for their owners.

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