

The culture of adornment and its connection to the cognitive formation of the jewelry designer

Walaa Ezz El-Din Zaki Abu Ghonaima

Lecturer at Metal Products & Jewellery Design department – Faculty of Applied Arts – Helwan University ,
walaa.azzeldin@hotmail.com

Shimaa Gamal Samy Abd Elhamed

Lecturer at Metal Products & Jewellery Design department – Faculty of Applied Arts – Helwan University
Gsshimaa@gmail.com

Abstract:

The effective cognitive formation of the jewelry designer results from an in-depth knowledge of various factors related to culture, society and the environment, in addition to the jewelry design knowledge. In order to take advantage of the designer's abilities, he needs to be saturated with these factors, and for this reason the research problem was summarized in the need to build knowledge of the adornment culture with jewelry, because of its importance in developing an integrated vision of adornment and understanding it both as a designer and user, in order to expand interaction with the compatible new trends. With the culture of society, by clarifying the process of perceiving jewelry, and forming a designer with a deeper understanding of the jewelry nature. The research assumes that visual perception enhances the understanding of the jewelry's cultural implications, and that the ways of wearing jewelry are related to the social and cultural aspects through an inductive and analytical approach to the Arab women's jewelry. The results of the research are summarized in: we see jewelry as a part of the woman's overall appearance, and as the distance of vision approaches, the jewelry can be perceived separately, and thus the jewelry confirms the overall appearance of the woman and is affected by the various factors (size - weight - nature of the body - taste), as well as general factors such as social and cultural factors. The designer's realization of the factors that he seeks to apply in his design, and his good understanding of the nature of the jewelry users in order to give the appropriate and complementary look, in order to help create the overall image of the jewelry users, and his understanding of the jewelry nature that is perceived individually and collectively in the users whole form. Therefore, the research recommended that the designer understand the perception process in general, and the perception of jewelry in particular. And the great influence of social and cultural factors in designing jewelry and its acceptance by users and viewers. The culture of societies has been formed through common ideas, customs, beliefs and religion which people have created as a result of their common environment. This culture appears in all aspects of daily life, and among the most important cultural influences: the influence on clothing and the idea of adornment, which shows the characteristics of society, and its form, color, and structural preferences. The adornment culture differs from one society to another and from one environment to another, and it means the way in which members of society beautify themselves by adding things to their external appearance in order to be distinguished and for the idea of exclusivity, also to draw attention and make an impact on other individuals. Among the most important means of adornment are jewelry that date back to primitive times and have evolved over the ages and differed and varied in their materials and uses. Some of them are authentic ornaments such as necklaces and neck pendants, and among them are innovative ones that have transformed from being a use product to becoming a adornment tool such as a ring that started as a seal for its owner and then became Finger ornaments. With this development and change in the adornment culture and the constant desire to rely on jewelry as a means to make a statement, draw attention, deliver some messages, form a certain mental image of the other, and various other uses. And because jewelry is one of the most acceptable and least criticized adornment tools, it is easy to use it without being an expert. It is necessary to understand the nature of jewelry and how the viewer sees it so that their users can achieve the desired effect. The role of the jewelry designer shows at this point, as he must have an understanding and in-depth awareness of the process of jewelry viewing and enhancing its role in the woman over all look.

Statement of the Problem: Is there need for cognitive structure for the adornment culture? is Jewelry design isolated from the woman's overall body look?

Objectives: Studying the process of perceiving jewelry helps in a deeper understanding of the process of designing jewelry. Contributing to the formation of a designer who has a more comprehensive understanding of the jewelry nature.

Hypothesis

1-Perceiving the overall look of a woman, can enhances the process of perceiving jewelry. 2-Social and cultural aspects can support the understanding of how to use jewelry for adornment.

Methodology: Analytical inductive method.

Research Limits: The application is on Arab women.

Recommendation: The importance of understanding the perceptual processes of jewelry in general, so that the designer can provide what the user needs and what suits her in general. Taking into account the influence of cultural, social and economic factors in jewelry designing, as it determine the extent of accepting the design by users and viewers. The importance of expanding the philosophical and logical knowledge in order to analyze requirements and transform them into innovative opportunities. The study of Gestalt theory and its impact on the quality of shape design in jewelry. Study of the perception of shapes and their psychology in more depth, and its impact on jewelry design.

Results: The culture of adornment is linked to the social heritage, and the new trends to achieve innovation. There is a connection by the mental image, with both the designer and the recipient. Others can see the jewelry as woman's adorns with it as an integrated part in the woman's overall appearance. When the distance decreases, the other's ability to perceive the jewelry separately becomes greater. Thus, the jewelry confirms the general appearance of the woman, which is influenced by many factors, including size, weight, and the body shape. And the special taste of women as well as general

factors such as the prevailing culture, legacies, social and economic factors, and fashion. The jewelry designer needs to understand and define the factors that he seeks to apply in his design, and a good understanding the nature of the jewelry users, especially women, and the nature of their need for adornment and their attempt to express themselves through what they wear in general, not just jewelry. The designer should give the appropriate and complementary form to his jewelry design, as it helps in creating the overall image for the users and should understand the jewelry nature of being perceived individually and as a part of the whole look of the users.

Keywords :

Adornment Culture - Gestalt - Perception - Culture - Jewelry Designer.

References :

1. Ashraf Owais, Egyptian ornaments, the treasure of the rich.. and the adornment of the simple, Popular Culture for Studies, Research and Publishing, No. 6, 2009.
2. Ragab Mahmoud, Women's Philosophy, The Egyptian General Book Organization, Cairo, 2014.
3. Shatha Abdel-Baqi Muhammad, Mustafa Muhammad Issa, Modern Trends in Cognitive Psychology, Amman - Dar Al Masirah for Publishing, Distribution and Printing, 2011.
4. Shafiq Falah Alawneh - The Psychology of Human Development from Childhood to Adulthood - 141 Amman - Jordan, Dar Al Masirah for Publishing, Distribution and Printing, 2009.
5. Sabah Bint Muhammad Al-Bahkali, a historical study of fashion complements through different historical eras, Scientific Journal of the College of Specific Education, Issue Three, Part One, 2015.
6. Salah Abd al-Sattar Muhammad al-Shahawi, Ornaments and Adornment in Arab and Popular Culture, Popular Culture Magazine, Issue 9, Crafts and Industries, 2010.
7. France - Joseph Huaying, How do we see things, Al-Bustani House for Publishing and Distribution, 2008.
8. Muhammad Blayeh Hamad Al-Ajmi, The Adornment of Women in Islamic Jurisprudence, College of Basic Education, Public Authority for Applied Education and Training, State of Kuwait - Journal of Arab Studies, College of Dar Al-Uloom, Volume 43, Issue Four, 2021.
9. Mayassa Younes Deeb, Al-Hali fi Historical Ages, The Arab Encyclopedia of Antiquities in Syria, Volume V.
10. Nahla Hassan Ali Hussein, Interactive Design and its Impact on Raising the Use Value of Contemporary Ornaments, unpublished PhD thesis, Hawan University, 2018.
11. Ahmad, Muhamad Fahmi – Hasan, Zakiah and Romli, Zulkifl - Furniture Design Identity: Implementation of National Identity into Office Chair Design –p371- The International Colloquium of Art and Design Education Research (i-CADER) 2014 - Springer Science+Business Media Singapore Pte Ltd.
12. Gabriel Idang, AFRICAN CULTURE AND VALUES, Page 97, 98. Edited.
13. Malik,Aqsa-Parvez,Amjad- the gestalt principle in contemporary Pakistani art – Majallah-e-tahqiq -vol 39,srNo.110 – January-March-2018

Paper History :

Paper received 25th March 2022, Accepted 11th June 2022, and should appear online on July 1, 2022.