

## **A Sustainable Design Strategy for utilizing Textile (Aesthetical, Functional, and Conceptual features to Design Printed Hangings**

### **Prof. Odette Ameen Awad**

Former Prof. of Design, Department of Textile Printing, Dyeing and Finishing, Faculty of Applied Arts, Helwan University

### **Prof. Rania El-Sayed El- Araby**

Prof. of Design, Department of Textile Printing, Dyeing and Finishing  
Faculty of Applied Arts, Helwan University

### **Dr. Dina Talaat Youssef Hassan**

Freelancer Designer, A PHD in Textile Printing, Dyeing and Finishing, Faculty of Applied Arts, Helwan University, eng\_dina26@outlook.com

### **Abstract:**

Sustainability is becoming increasingly important in textile design due to issues related to both production processes and unconscious consumption. There are direct and indirect environmental and social impacts associated with the system of production and consumption of printed textiles. The phenomenon of excessive consumption, consumer dissatisfaction, and the absence of a hoof call for the consumer's association with textiles, which calls for renewal and unconscious purchase. The traditional design approach will find it difficult to address the goal of sustainable design; Because sustainability is not considered an essential part of design processes, or it is often seen as a subjective and unnecessary work. Today we are faced with the fact that these approaches are not sufficient to encourage sustainable design and that a new approach is needed. Sustainable design strategies generally emphasize the design of the visible and invisible elements of printed textile design, and highlight the importance of textile benefits and services (as a printed product) such as functionality, aesthetics, meaning and values in design, which help counteract increased production and short-term consumption. The current understanding of sustainability indicates that it is a property of an integrated system rather than a property of individual elements. Therefore, achieving them requires an approach based on processes, standards, multi-scales, and a planning approach directed by an integrated vision instead of the traditional goal-based improvement approaches, as a result of several factors, including the development of industry and technology, the diversity and abundance of printed textile designs, and after increasing awareness among designers and manufacturers that sustainability is one of the most important Fundamentals as a result of changes due to consumers' consumption and buying behavior, satisfaction, etc. Therefore, the current emerging view is that there is a need for a fundamental, transformative change in how we engage with society. It is accepted that such radical change requires not only technological interventions, but also social, cultural/behavioral, institutional, organizational, economic and environmental change. This is in line with contextual changes and theoretical developments that have taken place and are still changing. There are many strategies, standards, or frameworks for understanding sustainability and its impact on the design and development of printed textiles (as a product and service), as well as on the behavior of businesses and consumers. For the most part, none of them are complete on their own, and only together do they form a complete picture of more sustainable solutions. The paper discusses one of the most important of these strategies, which is the strategy of designing the benefits of sustainable textiles.

Printed textile design benefits strategy Although the specific design features of textiles may change from time to time, each implementation of the design must create values that are engraved in the memory of the consumer. The design of printed fabrics is not simply a matter of designing a textile, but of creating internal qualities that provide a lasting experience for the consumer. . Design is defined here as an emerging whole and is the obvious means by which sustainability can be achieved.

Textile design refers to a set of constituent elements of the benefits of textiles (as a product), which consumers perceive and organize as a multi-dimensional construct that includes three dimensions, and their importance to the consumer depends on their culture, motivations, knowledge, needs, etc., namely:

1 (Function), i.e. Utilitarian It makes printed fabrics useful by being reliable, safe and comfortable. A “function” according to the Oxford English Dictionary is “a special activity or purpose for something” that is both practical and useful. Or being the interest or benefit provided by the thing, and the purpose for which it was prepared.

2 (aesthetics), and the benefits of textile pleasure are defined as (aesthetic, experiential, and related benefits), and pleasure is defined as “those aspects of consumer behavior that relate to the multisensory, imaginative, and

emotional aspects of the consumer's experience with textiles." Pleasure is also defined as "something as simple as happiness and fun, and it is the easiest way to change consumer behavior towards positivity and association, so that it benefits the consumer as an individual and society, and is also known as the emotional, psychological and practical benefits associated with textiles." Thus, according to these definitions, the aesthetic benefit is part of the hedonistic benefits.

3 (meaning), where the semiotic benefits relate to the 'meaning' value of design, which helps consumers identify the origins of textiles as their category, purpose and context of consumption.

Functionality affects the sustainability of printed fabric design as well-designed printed products are more likely to stand the test of time and be more efficient and practical in the context of their intended consumption. Functionality can be viewed on a linear scale so that on the one hand we have a task-oriented function and on the other hand we have a social function. Task-oriented functionality includes products that perform and fulfill certain practices and serve a purpose. while the social function is a method of "mediating the private values and beliefs of the consumer". Sustainability can be created either through a task-oriented function or through a social function. Depending on the purpose of textile consumption and the way it is used. There is no doubt that without function printed textiles cannot be sustainable if we limit ourselves to the field of design. The job also provides many opportunities to embed the idea of sustainability into design practice. Textiles (the subject of research) are also likely to remain in consumption for a longer period.

Textile design aesthetics, The literature on the concept and practice of "sustainable design" tends to emphasize only the utilitarian (functionality) perspective. This trend towards utilitarianism, while highly practical, limits opportunities for expansion and application of sustainability. Therefore, there is a need to expand with a new idea that supports sustainability by introducing beauty as a criterion for textile design. It is essential to treat beauty as a sustainable design challenge, as a central design criterion, rather than an expensive luxury or optional accessory.

In order to fully understand the way design has come to represent a new paradigm for creating value for the consumer, it is important to consider design in terms of an emerging aesthetic imperative. This means that the increasing importance of design in terms of the appeal of textiles must not only be understood as a shift from functional aspects to aesthetics, but the underlying aesthetics of textiles must also be seen in deeper content. This is the meaning of aesthetic determinism, which includes a renewed interest in 'look and feel' as well as the deeper inner qualities of textiles. This is referred to as a shift from the production of "post-industrial or informational" goods with knowledge content to "postmodern" goods with aesthetic content. Hence, the aesthetic content has become an integral part of the subject matter. This reorientation is generally attributed to an excess visual orientation in contemporary society and an increase in textiles on offer. In this respect, design emerges not only as a different way of creating consumer value based on experience, but also as a different way of managing design. Aesthetics is therefore important for sustainability because it acts as a great social magnet, outlet for ideas, agent for change, and guidance for more choices. As a result, the sustainable alternative will be made more attractive to consumers, more acceptable, more desirable and more retainable.

Moreover, in the field of textile design, design has been promoted as the most important competitive tool for successful market functioning, and that design means not only offering functional tools, but also visual robustness, visual imagery, and aesthetic experiences. Some have even gone so far as to describe the entire industry as an aesthetic enterprise. This emerging design awareness towards the importance of design aesthetics is the result of several factors, the most important of which are:

- It is an important aspect towards sustainable design and value creation of textiles.
- Consumer expectations and preferences have changed.
- Technical and functional qualities have in many cases been taken for granted, and this has led to the aesthetics of design being seen as a compelling marketing element.
- Another important factor driving companies in this direction is the realization that sustainable consumption is no longer seen merely as a material support, but also as a highly aesthetic experience, for example, as the contemporary period is referred to as the era of visual consumption.
- It is becoming a particularly prevalent approach among companies that market textiles, where aesthetics/sensory aspects are becoming major drivers. Design is seen more as a situation that has the potential to constantly absorb new ideas.
- In order to enhance the aesthetic value of textile design, it was necessary to seriously consider factors other than technical and economic only. As the impact of these factors is no longer sufficient to obtain and maintain a competitive advantage, design has thus become a critical component of the strategic toolkit.
- Perspectives on increasing consumption and technological developments have also led to the growing importance of textile aesthetics.

- Gain insight into what can be called "responsible and sustainable material culture", by seeking to understand the needs and perspectives of consumers, whether intrinsic or apparent. Aesthetics culture refers to an understanding of the consumer's relationship to textiles (as a product), and includes concepts such as values, preferences, consumption choices, and the perception of meaning, through the qualities and aesthetic experience of textiles.
- Beauty is a criterion for the quality of textiles, where the aesthetic qualities of textiles are used as the basis for evaluating their "quality"; So as to form judgments about its acceptability.
- Enhancing the sustainability of textile consumption through aesthetic qualities, and their impacts more on the choices and lifestyle of consumers, as the aesthetics of textile design may not only help in sales, but also keep consumers in the long run.
- Aesthetics Central to Competitive Differentiation As aesthetics become central to companies' success, as products become more similar in terms of their functional features.

Textile meanings, A sustainable solution can be understood as one that possesses lasting value in terms of its meanings and properties, as such, the concept of meaning is perhaps more complex than function and aesthetics. As a relational property, meaning is influenced by the consumer's past experiences, while also being highly context specific. Implicit and hidden aspects of the meaning of textiles influence the consumer experience but are not easily recognizable or directly transferred to design. Perhaps the only difference between a designer and a consumer is that the designer has worked to create meaning, and through this process strong and meaningful bonds are formed between the consumers and the textiles.

Meaning has been a growing discussion point in the design world over the past years and especially in the domain of sustainability, where designers aim to engage the consumer on an emotional level whether the targeted sentiment is positive or negative. Emotions as mentioned are powerful mechanisms for the consumer to communicate and build relationships with textiles (as a product). The meaning is deeper than the emotions and requires more careful consideration. Meaning is the deepest level at which consumers interact with textiles. It is the most important aspect of experience, representing the deepest of the Five Levels that describe how we evaluate (often unconsciously), how these experiences fit into our lives and how important they are to us. In addition, it is used as evaluation criteria for selecting among the myriad alternatives and options available to us.

Experimental and applied study

Design is the need to mobilize collaboration and imagination. The design process must remain open to requirements that evolve as necessary, as well as be able to come up with new and sometimes unexpected solutions. Design is defined in terms of internal qualities (materials) rather than specific properties (surface), it is important to distinguish between style and internal qualities, trend and ephemeral fashion, visual durability and inflexibility, innovation and tradition, and then design is defined in terms of aesthetic content, which is the content Which can breathe life into the object (textiles), the quality of sustainable design or its aesthetic content is understood as a phenomenon that can be fully expressed and appreciated in the mind as an idea, experience, feelings, emotions, meaning and then transferred to tangible reality. The quality of sustainable design aesthetics is understood as something that cannot be abstracted from the material object itself, nor from the social context in which it is made, it organizes itself in relation to the environment rather than in relation to absolute value, and is not subject to a fixed rule.

What was previously discussed in the research was taken advantage of in creating a number of designs that are commensurate with the needs of the modern dwelling, which were employed as printed textile hangings, and computer programs were used in the implementation of printed textile hangings.

The results are set in Aesthetics are necessary for the printed design, and belong to knowledge and reality, and it is not a supplementary secondary fact. The function was also important, but it is not the only determinant of the form, The sustainable design of printed posters is seen as a balance between its various elements of aesthetics, function and meaning, Creating (5) sustainable printed hanging designs for the modern dwelling (subject of research) through the strategic thought of the benefits of sustainable textiles.

### **Keywords :**

Function- Aesthetics - Meaning – Sustainable design- Strategies of sustainable design- sustainability

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