

Recycling Leftover Fabrics Using the Art of Khayamiya to Enrich the Aesthetic Value of Home Furnishings

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Abstracts

The research aimed to produce different and modern designs using the art of tents, and to enrich the aesthetic value used the art of tents in doing the work of these designs, has been using the descriptive approach in the study of types of furnishings, and experimental and analytical in the analysis and innovation of designs, where the researchers invented (10) designs vary in terms of the units used and the type of furniture designed for them, and presented to a sample of arbitrators for evaluation in terms of the foundations and elements of evaluation and the aesthetic, functional and design aspect, the researchers have prepared a questionnaire directed to the arbitrators to arbitrate the designs The questionnaire included the height of three axes, and the average evaluation was determined according to the opinions of the arbitrators and the quality coefficients of the proposed designs were determined, and the results resulted in the following:

- 1- The best proposed designs in achieving the aesthetic aspect, according to the opinions of the design arbitrators (2.6), where they achieved quality coefficients by an excellent percentage (93.6), and the least proposed designs in achieving the aesthetic aspect is design (8), where it achieved a quality factor of (85.8).
- 2- The best proposed designs in achieving the functional aspect, according to the opinions of the arbitrators Design (5), where it achieved quality coefficients by an excellent percentage (90), and the least proposed designs in achieving the functional aspect is Design (1), where it achieved a quality factor of (80.6).
- 3- The best proposed designs in achieving the design aspect, according to the opinions of the arbitrators Design (7), where it achieved quality coefficients by an excellent percentage of (93.1), and the least proposed designs in achieving the design aspect is a design (8.6), where they achieved quality coefficients by (85.3).
- 4- The best proposed designs in the aspects of evaluation as a whole, according to the opinions of the arbitrators Design (5), where it achieved quality factors by an excellent percentage (92%), followed by design (7), where it achieved a quality factor of 90%, and the least proposed designs in the axes as a whole is Design (8), where it achieved quality coefficients by (85).

Introduction

The art of "Khayamiya" is one of the most associated arts with the holy month of Ramadan in Egypt, as it is used to decorate Homes , restaurants and cafes as a sign of the advent of the holy month and "tents" The art of embroidery on fabrics Thick cotton , using a range of bright colors and prominent lines on murals , wall hangings and bags There is disagreement about the origin of this art, but it is historically proven that the ancient Egyptians showed Fond of the arts of embroidery on fabric, Gaston Maspero, a French scientist and one of the most famous scientists Egyptology in his "Royal Mummies "" , that a leather marquee discovered with The21st Dynasty , dating from between 1054 and1009 BC , confirms The "Khayamiya" is an ancient Egyptian art and "Khayamiya" is one of the oldest artisan streets in Ancient Cairo and its long history, as it is located in the ancient Darb Al-Ahmar neighborhood near "under the quarter" in the center of Cairo Al-Muizz Li Din Allah, and includes many Workshops specialized in many crafts , foremost of which "Khayamiya".

Tent maker Mahmoud Najib said that "tents" are not only considered a profession , but an authentic art that carries He has a lot of love and creativity, adding: "The industrialist does not start working on a piece except He tries to finish it just like an artist , and so does every craftsman who tries to add something to his of his own creation without imitating others, but rather innovates and renews every day". He stated that he started working in hand tents and then the cloth for marquees until the profession developed and introduced It has drawings of all kinds , Islamic , Pharaonic and Coptic.

Search problem:

The research problem is summarized in several questions:

- 1- The extent to which the art of tents is used in design
- 2- How can the art of tents design in the style of demolition and construction
- 3- Is it possible to benefit from mixing the art of tents and the direction of demolition, construction and reconstruction of the design

Research Objectives:

The research aims to::

- 1- Enriching the aesthetic value of furnishings in modern ways.
- 2- Creating new designs in the Egyptian way
- 3- Employing the art of tents in making furnishings

Research hypotheses:

- 1- There are statistically significant differences between the proposed designs in achieving the design aspect according to the opinions of the arbitrators

- 2- There are statistically significant differences between the proposed designs in achieving the functional aspect according to the opinions of the arbitrators
- 3- There are statistically significant differences between the proposed designs in achieving the aesthetic aspect according to the opinions of the arbitrators
- 4- There are statistically significant differences between the proposed designs in achieving the design aspects (as a whole) according to the opinions of the arbitrators

Importance of research:

- 1- Emphasizing the aesthetic of the Egyptian tent art in home furnishings
- 2- How to benefit from recycling in making modern designs for home furnishings by the Egyptian art of tents

Research Methodology:

The research depends on the descriptive experimental analytical approach of this research, where everything related to the subject of the research is collected from documented scientific sources and an electronic questionnaire is conducted for arbitrators, through which some of the questions submitted are answered to find out the extent of society's awareness of its importance, then analyze and discuss the results

Search limits:

Time limits: second semester of 1445- AH-1446 AH

Spatial boundaries: Department of Home Economics _ College of Science and Arts in Mahayel Asir _ King Khalid University

Research Sample:

The research sample included:

- 1- The number of (10) designs proposed by researchers
- 2- Arbitrators:(8) professors specializing in clothing, textile and art education

Research Tools:

- 1- -Questionnaire for Arbitrators
- 2- -10 Suggested Designs
- 3- -The following programs ((photoshop--picsart))

Search Procedures:

- 1- -Theoretical study of research and studies related to the field of research
 - 2- -Prepare a questionnaire form and present it to the arbitrators to judge the proposed designs
- Design (10) Proposed Designs

Search terms:

The art of tents: Egyptian art and the term is derived from the word tents, which is the manufacture of colored fabrics that are used in the work of marquees,

Home furnishings: A term that includes all kinds of fabrics used in cladding seats and walls, making curtains, pillows, carpets, etc.

Recycling: The process of converting scrap and waste into new materials and elements that can be used

Previous studies:

1. Asim Al-Dosaqi (2020)

Entitled (Employing automatic knitted clippings in enriching children's jeans clothes)

The research aims: to give aesthetic and functional value to children's clothes by decorating them with cartoon characters from scraps of automatic knitted fabrics, shedding light on a new style of children's clothing decoration, and opening new areas for small and medium enterprises

The research found that: There are statistically significant differences between the designs implemented in achieving the aesthetic aspect according to the opinions of the arbitrators . There are statistically significant differences between the designs implemented in achieving the innovative aspect according to the opinions of the arbitrators . There are statistically significant differences between the designs implemented in achieving the functional aspect according to the opinions of the arbitrators.

2- Mohammed Labib Mohammed Nada (1977) entitled:

(Synthesis with textile materials as a source of enrichment of artistic composition)

The study aimed to: the meaning of synthesis, its types, the remains of raw materials and trash, and the importance of working in the style of synthesis, which is subject to finding a new formation or formulation that makes harmony between raw materials and trash with each other,

and the study presented the characteristics of many of the distinctive raw materials, and to introduce them into formative combinations with aesthetic expression and aim to support curricula. The study also found: that the remains of raw materials can enrich the work of art, as the remains of each material have characteristics that distinguish them, and confirmed that there are many methods and methods of forming the artwork carried out from the remnants of fabrics and there is no optimal way to follow them in the process of artistic formulation and stressed the importance of experimentation.

3 Study by Mohamed Hany Fakhry (1982) entitled:

(Remnants of raw materials and their innovative formulation and benefit from them in art education in the preparatory stage)

The study aimed to: The researcher reviewed in this study the history of synthesis with textile raw materials, starting from primitive art through Greek and Roman art and even modern art, and also for Egyptian arts, starting from ancient Egyptian art through Coptic and Islamic art, and even contemporary art, as well as reviewing the synthesis supports with textile materials, which is familiarity with artistic heritage and artistic culture about the material, practice and experimentation. The study found that textile materials are considered a source of artistic formation because of their structural capabilities and aesthetic values, and that modern textile technology has developed many of these values.

4- Study of Amal Abdel Fattah Sweidan (1994) entitled:

(A proposed program in drawing by synthesizing consumed raw materials and its impact on the development of artistic vision and innovative ability among students of the second cycle of basic education)

The study aimed at: aesthetic vision and innovative ability and its relationship to the work of art throughout the ages, as well as the criteria and elements in the light of which can judge the availability of elements of artistic vision and innovative ability in works of art. The researcher conducted experimental studies on a group of students in basic education in order to measure their innovative ability through the use of color material fluomaster and fabric residue material separately in artistic expression.

5- Study of Sahar Al-Saeed Ibrahim Ahmed Al-Deeb (1998) entitled

(The morphological possibilities of fabric residues as an expressive approach in collage photography)

The study aimed to: display the color, tactile and morphological possibilities of the material of the remnants of fabrics, and was exposed to the definition of different types of fabrics and then

to how to deal with the remnants of fabrics and protect them from damage to light factors, dust or insects. She also explained the different methods of employing the material of fabric residues in the work of photography, and the most important international and local artists who followed these methods in their works, came up with: I designed and implemented a group of paintings in photography using fabric residues that dealt with the human subject from different angles that showed more artistic possibilities of fabric remains.

6 – Study: Nadia Mahmoud Khalil (1998) entitled

(Utilization of leftover fabrics in the design and implementation of clothing accessories in productive families)

The study aimed to: Take advantage of the remnants of fabrics, and auxiliary materials resulting from the processes of detailing and sewing in the design and implementation of clothing accessories in order to obtain new and innovative artistic products, and can be marketed through the productive families project for the benefit of these families without any cost, the study found that: The researcher prepared a program for the design and implementation of clothing accessories for trainers and supervisors in associations and departments of productive families in Giza for training on this simple industry.

7_ Study of Salwa Ezzat (2010) entitled

(Taking advantage of the Khayamiya style in implementing innovative designs for the decoration of headwear for women)

The study aimed to: The art of tents as an art that takes a large space in the field of fashion because of its distinctive impact on the works implemented by it and is commonly used in many fields The study found that: Access to a contemporary design style based on the technique of tents and embroidery with added fabric to implement headdresses for women in the style of designs developed from new design sources represented in the inspiration of its elements from modern art influenced by Islamic arts, which supports the style of tents as a heritage style and its use in new purposes and functions

8_Study Tahani Al-Ajaji (2017) entitled

(Recycling leftover fabrics and employing them in fashion design and beautification)

The study aimed to: recycling the remnants of fabrics and employing them in fashion design and beautification, the study found that: increasing awareness among community members of the importance of recycling waste fabrics for its importance in the economic return and preservation of the environment.

9- Study by Lamia Ali Shaaban (2018) entitled

(The aesthetics of tent works to enrich the furnishing process in Kuwaiti educational buildings)

The study aimed to: Definition of the art of tents, its origin and the history of its development, then touched on the art of patchwork and its relationship to the art of upholstery The study found that: Listing the aesthetic methods of tents in the Arab world and the techniques used in the formation of fabrics and the aesthetic and expressive values of tents in the Arab world and the popular heritage and its definition and its relationship to fiction and the possibility of developing contemporary tents.

10- Study of Iman Muhammad (2019) entitled

(The possibility of benefiting from the perishable ready-made garment industry in the work of patchwork with the additions of some metals to enrich the artistic pendants)

The study aimed to: The plastic and technical capabilities of the remnants of pre-designed fabrics and their multiplicity in the plastic handling and methods of formulation in a way that directly contributes to the operation of industrial waste The study found that: an innovative product of an aesthetic nature and taking advantage of the plastic potential of fabric residues in solving many societal problems such as providing opportunities for each of (low-income, unemployment, ...).

11- Iman Obaid's study (2020) entitled

(An education strategy based on visual thinking to develop the production of artistic works in the style of tents among art education students)

The study aimed to: develop technical skills for the production of artifacts in the style of tents, the study found that: there are statistically significant differences between the results of students before the application of the proposed strategy and after its application

12- Amani Abu Hashim's study (2011) entitled

(Synthesis of ores and minerals as a basis for the establishment of small projects)

The study aimed to: a group of metal and non-metallic raw materials and the generation between them and methods of metal formation, the study also dealt with the characteristics and objectives of small projects and ways to establish them, the study concluded: Educating young people about the positive role of establishing these projects.

13- Heidi Yahya (2016) study entitled

(Recycling the remnants of fabrics to make an innovative artistic work and benefit from it in the field of small projects)

The study aimed to: Recycling the remnants of fabrics with their multiple raw materials to make an innovative functional artistic work and the integration of multiple methods (techniques) used in the formation of fabrics, the study found that: the work of an innovative artistic work and benefit from the remnants of fabrics in the field of small projects to contribute to solving the problem of unemployment, especially for graduates of art education.

14- Study of Sahar Shaaban (2018) entitled

(The aesthetic relationship between manual and automatic formation in the construction of artistic work as a starting point for small projects)

The study aimed to: find new plastic formulations by combining manual and automatic techniques for costume and decoration supplements, the study found that: Benefiting from modern technology for embroidery and laser techniques to enrich artistic works through small projects.

Comment on previous studies:

We find that previous studies are consistent with the current study in:

- Enriching the aesthetic and functional value of home furnishings using leftover fabrics.
- Using the art of tents in making new and modern designs.
- Recycling waste fabrics to achieve sustainability.

Theoretical Framework:

The art of tents:

Khayamiyya: It is one of the methods of fabric added to decorate clothes and textiles by adding pieces of colored fabric that may differ from the color of the fabric to be decorated and its textile composition. It features floral and animal motifs.

Amr Hassouna, (2006)

Journal of Architecture, Arts and Humanities <https://mjaf.journals.ekb.eg> <

Khayamiya as an art that takes up a lot of space in the field of fashion because of its distinctive impact on the works carried out in it, and is usually used in many fields.

The research aimed to reach a contemporary design style based on the technique of tents and embroidery with the addition of cloth to implement women's headdresses in a new design style from new design sources represented in drawing inspiration from modern art influenced by Islamic arts, without resorting to Westernization. The research aimed to root the new design style by implementing 16 design models and then using them with the fashion that suits them, then using scraps and remnants of fabrics from ready-made garment factories in the implementation of a simple artistic style based on the modernity and modernity of the designs. Which has been implemented and which supports the Khayamiya style as a heritage style and employs it for new purposes and functions.

<https://journals.ekb.eg/article144643.html>

In the beginning, the decoration of textiles in the style of Khayamiya is done by adding pieces of colored fabric different from the color of the fabric to be decorated, and the pieces may also differ in the type of fabric, and these pieces are on the floor certain decorative units such as spreading in the form of floral motifs or animal drawings, and sometimes human forms, and other times geometric shapes, and the embroidery style in addition to "Khayamiya" has been transferred to Europe by the Crusaders, and then it was developed in two ways or in two styles Different in each of the art of Eblik, the art of patch work, and the art of Khayamiya was used extensively in all of Egypt, Iran, India and Pakistan, and there was a large group of embroidered pieces in addition to their decorations very accurate and perfect, and fill the whole fabric where it looks as if it is woven and not embroidered, and was known as Rasht, and was the beginning of its appearance in the Safavid era in Iran, and it was sometimes called added patches, and wool was used as a floor For tunics, then pieces of Atlantic silk with silver and gold threads are added. This method is characterized by the fact that each piece is added surrounded by a card, so its drawings and decorations always seem specific and elaborate, and this method has spread in the art of embroidery in addition to the beginning of the eighteenth century AD, but it was clearly many in the nineteenth century, as it was used in prayer rugs, curtains, brushes and saddles. (9)

The art of tents or ebelik is one of the arts of artistic works and has a great artistic taste and is used in the field of ready-made garments such as abayas, pajamas, hair collar, hijab, bedspreads, and head coverings.

It is a local and international style and Egypt, Iran and Pakistan are considered among the most engaged countries in the art of Khayamiya, knowing that the Islamic era represents the golden age of tent works.

People are proficient in the production of clothes and textiles in the Khayamiya method either using hand knitting machines, as there is a method of hand embroidery to produce tent works such as coral stitches, French knots, ajami, saddles, plants, crow's man, blanket, chain and branch.

One of the tent methods is the juxtaposition of raw materials and the addition of a group of materials in their different shapes and their organization in a harmonious manner that achieves the unity of the form in two styles, the first is the juxtaposition of woven and non-woven materials, so that the floor is flat patches, and the second method is the addition of woven and non-woven materials on the surface of the floor fabric Applique (15)

We can say in light of the above that the art of Khayamiya is an art of oriental origin and Islamic character in terms of style and decorations as well as development, and the name is called because it is used in the decoration of tents, as it can be used to cover the head for women.

The art of synthesis can be divided by the juxtaposition of materials into several types, including:

1. The art of synthesis in the style of patches in the form of different areas (block) ***Block Patch work***

It is a unit that is sometimes similar or different from each other from woven materials and each unit is cut separately, and then placed on the floor in its specified places to complete the design, and often these materials are different colors from each other, and from the color of the floor, and each unit may be placed next to the other directly, some units are placed on the other from its edges and then this unit is fixed with visible or invisible stitches according to the design, and it is usually The fixing line of different material and color to create a kind of harmonious combination between more than one material or more color in one design.

2. *The Patch Design Patch work*

In this type, the work is formed completely by repeating one form of fabrics of different colors, types and textile textures, and then these fabrics are woven with each other either manually or by machine, and this type depends on covering them all so that these ground fabrics are, cutting the fabric from different materials in one shape in the form of a rectangle, but different in length and width from one piece to another with leaving the amount of sewing around each piece and the pieces are knitted with each other, and placed on Flat floor, fixed with pins and then knitted on the end and written off with the floor.

3. The art of synthesis in the style of patches with small areas (mosaic) ***Mosaic patch work*** :

In it, the size of the pieces of cloth is completely different from each other in space and color and is many in number, so that it looks like a mosaic when assembled on the floor surface, and it is often used to transform any natural shape into a geometric shape and fill it with small pieces of fabric adjacent to each other and simulated by machine or manually.

4. The art of synthesis in the style of patches ***with geometric spaces Geomatic patch work*** :

In it, the cut pieces are geometric and regular, all of them are in the form of squares, lozenges, shapes or triangles, which are glued to the floor with stitches that are fixed manually or with a machine.

5. The art of synthesis in the style of patches with random spaces: Crazy Patch work

It was called this name because of its randomness in color, shape, design and materials, as it is the collection of a number of woven materials with exquisite colors, with the synthesis of other non-woven materials such as beads, wood, metal shapes, and any materials can be used in any forms within the design, and the randomness of this method in its general view is no less attractive than other types.

Home furnishings:

Furnishings are a world that surrounds us and we deal with it daily and constitutes an important part of our living inside the house, as it is one of the most tools that can be used in home décor because of its advantages, as no housing unit is devoid of the presence of furniture in it, whether it covers the walls, furniture or the floor (Azza Sarhan, Radwa Rajab 2012, p. 437).

The furniture industry needs some colors of knowledge of its various techniques to obtain a product characterized by quality, especially advanced techniques in the arts in general at the present time, and in addition to the functional purpose of the furnishings, the aesthetic touch that is added to it is able to turn it into a work of art that leads to achieving harmony with everything that surrounds it (Ghada Abdel Fattah, Naglaa Taamia, 2012, p. 46)

Furnishings can be divided into the following: Curtains, pillows, bedspreads, sheets, pillowcases, pendants, bed linen, which are the outer cover of the bed and pillow (Amira Abdullah Nouredin, 2010, p. 312)

Recycling:

What do we mean by recycling?

Recycling: It is the process of recycling and reusing waste, whether it is domestic, industrial or agricultural waste. For example, we say that it is appropriate to recycle old newspapers into cardboard plates, we recycle old metal cans to introduce new cans, and we recycle scrap metal to obtain new ingots that can be used to make various products. The goal of reuse is to reduce the volume of this waste and thus reduce its accumulation in the environment. This process is carried out by means of a method of classifying and segregating waste on its basis

The raw materials it contains are then recycled individually.

<https://www.ajsp.net/research>

The recycling process is one of the requirements of sustainable development, as it is considered an effective tool to preserve the environment from pollution and preserve natural resources from depletion and recycling is one of the most important issues that many countries have paid attention to and seek to apply because of its great importance in economic development.

The idea of recycling began during the First and Second World Wars, where it was suffering from a severe shortage of some basic materials, which prompted it to collect and recycle the waste of those materials, and then the most important methods of waste disposal management.

It is clear that as humans we have been living on Earth for a long time, and as one of the most advanced creatures in life, we are making amazing achievements at the scientific and industrial level, and these industries come at a high level, which is intermittent pollution, both in the atmosphere and in the earth's own necessary resources. We need to rethink and respond to recycling projects, we need to try to change our economy, start from mining resources and use them to build something.

New things tend to be more expensive now that the resources we need are scarcer, and therefore more expensive.

What does recycling require?

Successful recycling depends on some key issuesConsumer reconciliation What do we need for recycling? What are the ways in which this scrap can be used for further use? Who can use it? Who wants it? In many ways, it is about reconciliation between people in societies. I have something that's not useful to me anymore. But someone else needs it, so if you throw it away, why not give it to them so we have as much raw materials and emissions as possible?

Recycling is environmentally beneficial, and economically beneficial in most cases.

The better we are at matching consumers, the better the result

<https://www.Hellooha.com>

Types of recycling?

Internal Recycling

Materials, fabric residues and residues resulting from manufacturing and recycling processes are used

Manufactured and used



External Recycling:



Material recovery from a product that has become obsolete or worn out. Recycling the remains of garment factory parts to achieve sustainable developmentUtilizing the remnants of fabrics to enrich aesthetic and functional values.

Applied Study:

The researcher proposed (10) designs for home furnishings using the art of tents to enrich the aesthetic value of the furnishings, the proposed designs consist of pillows, a circular and rectangular tablecloth, a wall hanging, a curtain, round and rectangular carpets, varying in terms of shapes, colors and proposed design units.

The designs were made by photoshop-pics art)

Type of proposed design	Description of the proposed design	Proposed design
<p>Design(3)</p> <p>Consists of:</p> <p>Pillow</p>	<p>Khawadiyya on which the art of tents was</p> <p>used using units of selected decorations</p> 	

<p>Design (4)</p> <p>Consists of:</p> <p>Carpets</p>	<p>Tent art carpets using selected motifs</p> 	
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Design(5)

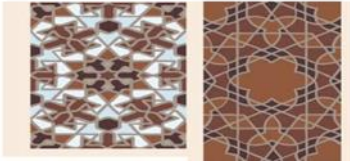

Consists of:

Rectangular tablecloth

Rectangular tablecloth on which tent art was
used using units of selected decorations



<p>Design(6)</p> <p>Consists of:</p> <p>Round carpets</p>	<p>Round carpets on which the art of tents was used using units of</p> <p>selected decorations</p> 	

	<p>A wall hanging on which the art of tents was</p>	
<p>Design(7)</p>		
<p>Consists of:</p>		
<p>Hanging mural</p>	<p>used using</p> <p>Units of selected decorations</p> <div></div>	<div></div>

<p>Design(8)</p> <p>Consists of:</p> <p>Curtain</p>	<p>A curtain on which the art of tents was used using units of</p>  <p>selected decorations</p>	
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Round carpets on which the art of tents was

Design(9)



Consists of:

Round carpets



used using units of selected decorations



<p>Design(10)</p> <p>Consists of:</p> <p>Pillow</p>	<div></div> <p>Khawadiyya on which the art of tents was used using units of selected decorations</p>	<div></div>
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Results and discussion:

First: Arbitrators Evaluation Card Questionnaire for Proposed Designs

The two researchers prepared a questionnaire directed to specialists in the field of clothing and textile - to judge the designs proposed by the two researchers, and the questionnaire included an evaluation of (10) designs, and the questionnaire included three axes:

The first axis: achieving the aesthetic aspect, which includes (3) phrases.

The second axis: achieving the functional aspect, which includes (3) phrases.

The third axis: achieving the design aspect, which includes (3) phrases.

A three-level assessment scale was used so that the answer is appropriate (three degrees) and somewhat appropriate (two degrees) and inappropriate (one degree), and the degree of the first axis was (9) degrees, the second axis (9) degrees, and the third axis (9) degrees, and the total score of the questionnaire was (27) degrees

Second: Discussing and interpreting hypotheses and results

The first hypothesis: There are statistically significant differences between the proposed designs in achieving the aesthetic aspect according to the opinions of the arbitrators.

Table (1) Averages of the arbitrators' evaluations for the first axis of evaluation

(Achieving the aesthetic aspect) of the proposed designs.

Aesthetic aspect	design (1)	design (2)	design (3)	design (4)	design (5)	design (6)	design (7)	design (8)	design (9)	design (10)
Design sheds light on the beauty of the art of Khayamiya	91.2%	94.1%	91.2%	89.7%	97.1%	88.2%	91.2%	85.3%	94.1%	91.2%
There is harmony between decorative elements in the proposed design	86.8%	95.6%	88.2%	86.8%	91.2%	94.1%	88.2%	86.8%	82.4%	88.2%
The proposed design shows the art of tents in a	89.7%	91.2%	89.7%	83.8%	92.6%	91.2%	89.7%	85.3%	92.6%	88.2%

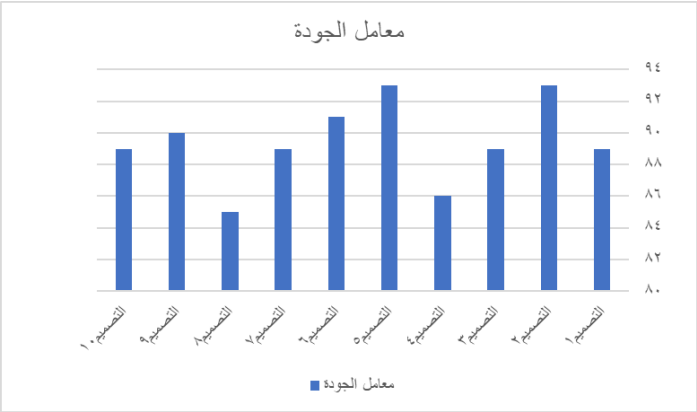
distinctive way										
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Table (2) Quality coefficient for the degrees of the proposed designs in achieving the aesthetic aspect according to the opinions of the arbitrators

Design	Quality Parameter	Design arrangement
Design1	89.2%	4
Design2	93.6%	1
Design 3	89.7%	3
Design 4	86.7%	5
Design 5	93.6%	1
Design 6	91.1%	2
Design 7	89.7%	3
Design 8	85.8%	6
Design 9	89.7%	3
Design 10	89.2%	4

Figure

(1) shows the quality coefficient of the degrees of the proposed designs in achieving the aesthetic aspect according to the opinions of the arbitrators



From Table 2 and Figure 1, it is clear that:

The best proposed designs in achieving the aesthetic aspect, according to the opinions of the design arbitrators (2.6), where they achieved quality coefficients by an excellent percentage (93.6), and the least proposed designs in achieving the aesthetic aspect is the design (8), where it achieved a quality factor of (85.8), and the researchers explain the high quality coefficients of designs (2.6) because these designs were able to shed light on the beauty of the art of tents and achieve harmony between the decorative elements in the design.

The second hypothesis: There are statistically significant differences between the proposed designs in achieving the functional aspect according to the opinions of the arbitrators:

Table (3) Averages of the arbitrators' evaluations for the second axis of evaluation (achieving the functional aspect) of the proposed design

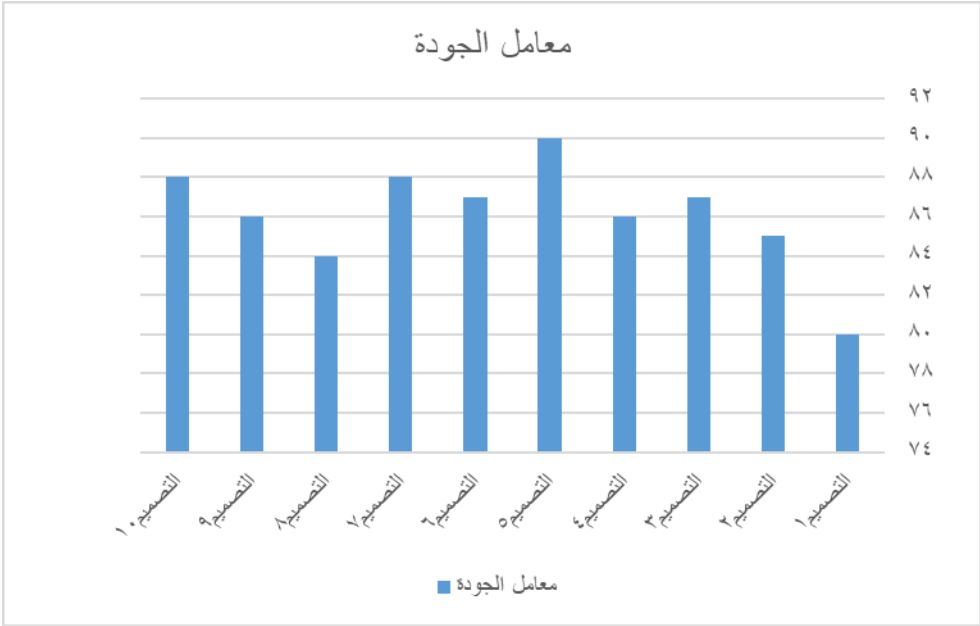
Career aspect	design n	design n	design n	design n	design n	design n	design n	design n	design n	design n
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
The proposed design is suitable for home furnishings	79.4 %	88.2 %	89.7 %	88.2 %	88.2 %	86.8 %	86.8 %	86.8 %	88.2 %	85.3 %
Ease of use of design for household purposes	85.3 %	82.4 %	86.8 %	83.8 %	89.7 %	89.7 %	91.2 %	85.3 %	88.2 %	91.2 %

Khayamiya art is easy to use	77.9 %	85.3 %	85.3 %	88.2 %	94.1 %	85.3 %	85.3 %	79.4 %	83.8 %	88.2 %
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Table (4) Quality coefficient for the degrees of the proposed designs in achieving the functional aspect according to the opinions of the arbitrators

Design	Quality Parameter	Design arrangement
Design 1	80.6%	9
Design 2	85.3%	7
Design 3	87.3%	4
Design 4	86.7	6
Design 5	90.6%	1
Design 6	87.2%	5
Design7	87.7%	3
Design 8	83.8%	8
Design 9	86.7%	6
Design10	88.2	2

Figure (2) shows the quality coefficient of the degrees of the proposed designs in achieving the functional aspect according to the opinions of the arbitrators



From Table 4 and Figure 2, it is clear that:

The best proposed designs in achieving the functional aspect, according to the opinions of the design arbitrators (5), where it achieved quality coefficients by an excellent percentage (90), and the least proposed designs in achieving the functional aspect is design (1), where it achieved a quality factor of (80.6), and these results indicate the achievement of the functional aspect with high quality in these designs

Table (5) Averages of the arbitrators' evaluations for the third axis of the evaluation axes (achieving the design aspect) of the proposed designs

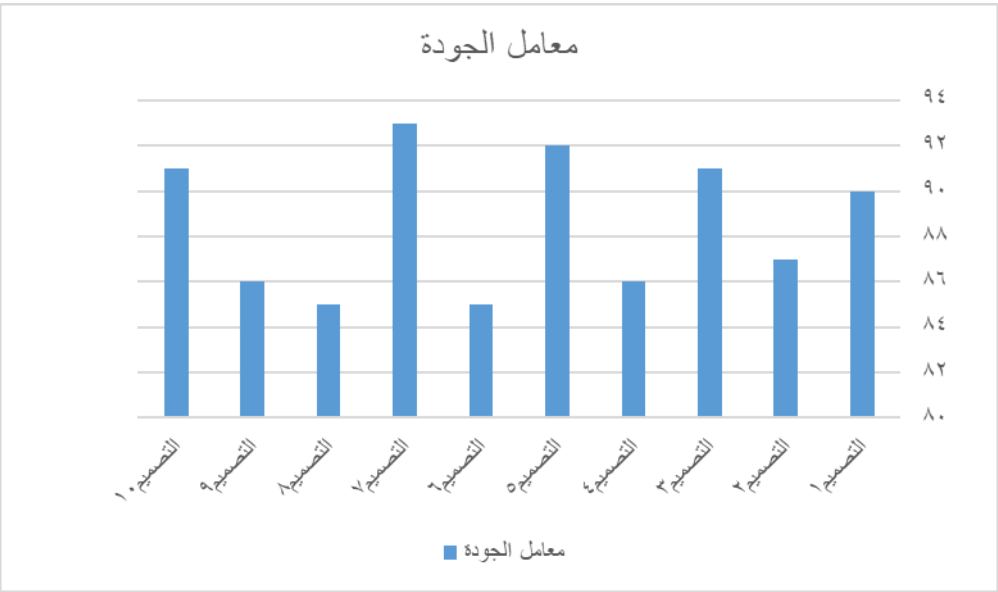
Design	Quality Parameter	Design arrangement
Design1	90.6%	4
Design2	87.2%	5
Design3	91.6%	3
Design4	86.3%	7
Design5	92.6%	2
Design6	85.3%	8
Design7	93.1%	1
Design8	85.3%	8
Design9	86.7%	6
Design10	91.6%	3

The third hypothesis: There are statistically significant differences between the proposed designs in achieving the design aspect according to the opinions of the arbitrators:

Design side	Design n	Design n	Design n	Design n	Design n	Design n	Design n	Design n	Design n	Design n
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
Ratio and proportion between design elements used in tents	91.2 %	86.8 %	94.1 %	86.8 %	95.6 %	82.4 %	94.1 %	82.4 %	88.2 %	91.2 %
Compatibility and harmony of colors with each other in design	92.6 %	89.7 %	88.2 %	86.8 %	89.7 %	86.8 %	91.2 %	88.2 %	85.2 %	88.2 %
Level of innovation in the proposed design	88.2 %	85.3 %	92.6 %	85.3 %	92.6 %	86.8 %	94.1 %	85.3 %	86.8 %	95.6 %

Table (6) Quality coefficient for the degrees of the proposed designs in achieving the design aspect according to the opinions of the arbitrators

Figure (3) shows the quality coefficient of the degrees of the proposed designs in achieving the design aspect according to the opinions of the arbitrators



From Table 6 and Figure 3, it is clear that:

The best proposed designs in achieving the design aspect, according to the opinions of the arbitrators Design (7), where it achieved quality coefficients by an excellent percentage of (93.1), and the least proposed designs in achieving the design aspect is the design of (8.6), where they achieved quality coefficients by (85.3), and the researchers explain the high quality coefficients of design (7), whose quality rate exceeded more than 90% because it achieved the percentage and proportion in a high way, and also achieved a high level of innovation and design, and these factors in turn led to achieving the design aspect with high quality.

Fourth hypothesis: There are statistically significant differences between the proposed designs in achieving the evaluation aspects as a whole according to the opinions of the arbitrators:

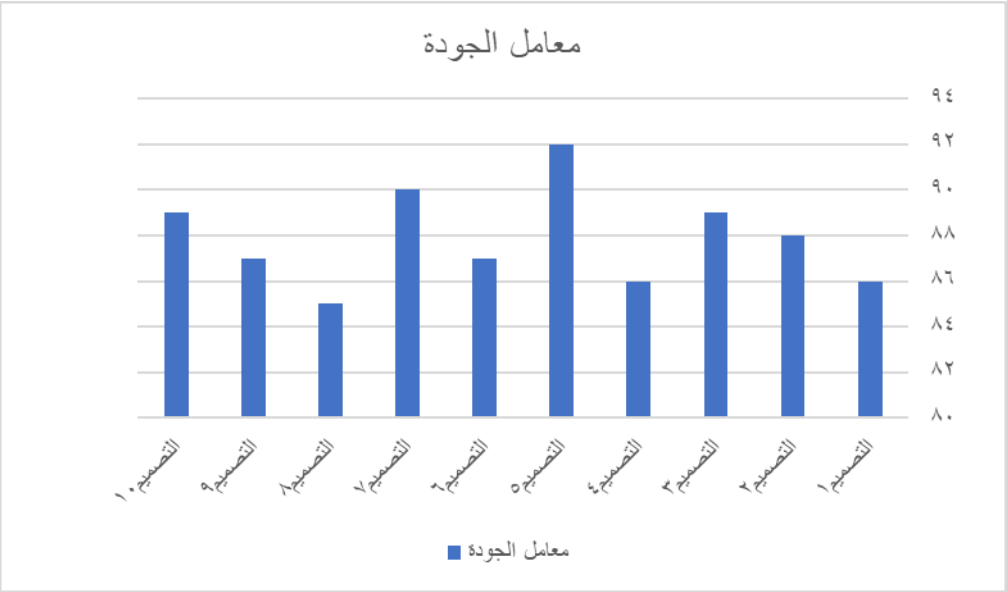
Table (7) Quality coefficient for the degrees of the proposed designs in achieving the evaluation aspects as a whole according to the opinions of the arbitrators

Valuation Items	Design (1)	Design (2)	Design (3)	Design (4)	Design (5)	Design (6)	Design (7)	Design (8)	Design (9)	Design (10)
Aesthetic aspect	89.2%	93.6%	89.7%	86.7%	93.6%	91.1%	89.7%	85.8%	89.7%	89.2%
Career aspect	80.6%	85.3%	87.3%	86.7%	90%	87%	88%	84%	86.7%	88.2%
Design side	90.6%	87.2%	91.6%	86.3%	92.6%	85.3%	93.1%	85.3%	86.7%	91.6%

Table (8) Quality coefficient for the degrees of the proposed designs in achieving the aspects as a whole according to the opinions of the arbitrators

Design	Quality Parameter	Design arrangement
Design 1	86.8%	8
Design 2	88.7%	5
Design3	89.5%	4
Design4	86.5%	9
Design5	92%	1
Design6	87.8%	6
Design7	90.2%	2
Design8	85%	10
Design9	87.7%	7
Design10	89.6%	3

Figure (4) shows the quality coefficient of the degrees of the proposed designs in achieving the aspects as a whole according to the opinions of the arbitrators



From Table 8 and Figure 4, it is clear that:

The best designs proposed in the aspects of evaluation as a whole, according to the opinions of the arbitrators Design (5), where it achieved quality coefficients by an excellent percentage (92%), followed by design (7), where it achieved a quality factor of 90%, and the least proposed designs in the axes as a whole is Design (8), where it achieved quality coefficients by (85), and the researchers explain the high quality coefficients of design (5), whose quality rate exceeded more than 90%. Because he achieved with these appropriate designs between the different design elements with each other at a high rate, and achieved a high level of innovation and development, and these factors in turn led to the achievement of aspects as a whole with high quality in these designs.

From the above, it is clear that:

- 1- The best proposed designs in achieving the aesthetic aspect, according to the opinions of the design arbitrators (2.6), where they achieved quality coefficients by an excellent percentage (93.6), and the least proposed designs in achieving the aesthetic aspect is design (8), where it achieved a quality factor of (85.8).
- 2- The best proposed designs in achieving the functional aspect, according to the opinions of the arbitrators Design (5), where it achieved quality coefficients by an excellent percentage

(90), and the least proposed designs in achieving the functional aspect is Design (1), where it achieved a quality factor of (80.6).

3- The best proposed designs in achieving the design aspect, according to the opinions of the arbitrators Design (7), where it achieved quality coefficients by an excellent percentage of (93.1), and the least proposed designs in achieving the design aspect is a design (8.6), where they achieved quality coefficients by (85.3).

4- The best proposed designs in the aspects of evaluation as a whole, according to the opinions of the arbitrators Design (5), where it achieved quality factors by an excellent percentage (92%), followed by design (7), where it achieved a quality factor of 90%, and the least proposed designs in the axes as a whole is Design (8), where it achieved quality coefficients by (85).

Recommendations:

- 1- The need to link the arts with the field of home furnishings industry.
- 2- Conducting more research using the art of tents in the field of home furnishings.
- 3- The interest of furniture factories in applying the art of tents to home furnishings.

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Supplements:

Evaluation form for the proposed designs according to the opinions of the arbitrators.

Aspects of evaluations	Design		
The first axis: the aesthetic aspect	appropriate	Suitable to some extent	Not suitable
1- The proposed design sheds light on the beauty of the art of Khayamiya			
2- There is harmony between the decorative elements in the proposed design			
3- The proposed design shows the art of tents in a distinctive way			
The second axis: the functional aspect			
1- The proposed design is suitable for home furnishings			
2- Easy to use design for household purposes			
3- Khayamiya art is easy to use			
Third Theme: The Design Aspect			
1- Ratio and proportion between the design elements used in the tents			
2- Compatibility and harmony of colors with each other in the design			
3- The level of innovation in the proposed design			