Transforming Ancient Egyptian Collars into Modern Fashion

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Abstract. To make some contributions to the inheritance of Ancient Egyptian culture, creative products emphasize the cultural connotation of products, taking tourist souvenirs as an example. The country vigorously develops the green economy represented by tourism, which drives the rise of cultural creative product design. The traditional design excellent cultural creative products have become a real topic. The Egyptian broad collar, the Usekh or Wesekh is a personal ornament, a type of broad collar or necklace, which means 'the broad one, the broad collar is one of the most characteristic elements of ancient Egyptian jewelry. Over time, the collars disappeared despite their wonderful shapes. Literally, the ancient Egyptian collars are the subject matter of this research paper. This study proposes a cultural research model to provide designers with a valuable reference for successful design across cultures. By exploring the meaning of cultural objects and highlighting their cultural features, and from these features, they can be transformed into modern products that complement contemporary women's fashion that meets the needs of the contemporary consumer market.

Keywords: Egyptian Collars; Cultural Product; Product Design; Contemporary Transformation.

1. Introduction

In the global market-local design era, connections between culture and design have become closer. When we think about "globalization", we must consider "localization" for the market first. Designers need a better understanding of cross-cultural communications not only for the global market but also for the local culture [1, 2]. Design and transformation of local cultural features into products appear to be more and more important in the global market. Cultural features are unique characters to be embedded into a product both for the enhancement of its identity in the global market and for the fulfilling of the individual consumer's experiences. Using local features in design fields as a strategy to create product identity in the global market, where the ancient Egyptian civilization was full of arts that dazzled the world, and one of the most important of these arts was the art of jewelry [3]. The Egyptians loved to wear broad necklaces, which we call collars. The rich could afford collars made from gold and semi-precious stones, like carnelian, turquoise, lapis lazuli, and feldspar. The Egyptian Collar, known as a Wesekh, is probably the most well-known piece of jewelry worn by the ancient Egyptians. The jewelry style is depicted in temple's reliefs, on the walls of burial chambers, on the death masks of the pharaohs, and in surviving pieces of art [4]. The collars covered the wearer from breast to collar bone and were worn by both men and women. The collars were often made of gold and copper and featured rows of beads. Due to the high cost of creating these magnificent jewelry pieces, the collar necklace was typically worn by the pharaohs, the royal families, priests, and the wealthy. And when the ancient Egyptian art dwindled, the ancient Egyptian collars began to disappear, although they are distinguished by their attractive shapes, from which we can create complements to the fashion of contemporary women, and be this product has a cultural and heritage value and preserving the cultural heritage from extinction. As designers noted the importance of linking products with cultural features to enhance the value of the product and increase the value of the product in the competitive global market, so we can say that designing a product with heritage features is an important issue in the design process.

Current studies focus on two main aspects, history, artistic style, and cultural symbols. The research conducted by Shingling Kuo demonstrates the transformation of local culture into cultural symbols by designing a series of cultural products inspired by Gardenia and creating a questionnaire to identify cultural perceptions. The results presented illustrate three levels of design thinking to

translate Gardenia and design cultural products based on the research of Professor Rung-Tai Lin, he stated that connections between culture and design have become increasingly evident in this global market-local design era. Besides, designing culture into products will become a trend in the international market. The researcher aims to propose a cultural product design model, where the author transferred Taiwan's culture to modern design and product elements to enhance its design value as the results presented demonstrate the intertwining experience between design and culture [5]. Based on Ser's research, he stated how to transform cultural features into design elements under the framework of culture-oriented design. The researcher plays a role as an explorer to generate a product design based on the cultural product design model, the latter focuses on jewelry design programs. The researchers aim at investigating and interpreting how to transfer cultural features to design elements in designing "Culture-oriented Product Design.".

2. Eanalyzes of Egyptian Literature References

Egyptians adorned themselves in a variety of embellishments including rings, earrings, bracelets, pectorals, necklaces, crowns, girdles, and amulets probably the most iconic form of Egyptian jewelry is the broad layered collar known as a "Wesekh". This collar often had a counterpoise that hung down between the shoulder blades which was referred to as "mankhet". The collar was composed of cylinders or tubes strung in horizontal rows around a central choker. The collars often have an outer row of leaf-shaped pendants, but sometimes the leaf beads are strung between two rows of horizontal beads in art, the Wesekh collar was favored by both the gods and the pharaohs. From the Eighteenth Dynasty this was the form of necklace most often given to officials, dignitaries, and soldiers as a mark or honor. Although, the Wesekh collar was often made of gold, example made of other precious metals, gemstones (most notably Feldspar, Carnelian, Jasper, Turquoise, and Lapis), and faience have also been recovered [6]. The Usekh or Wesekh is a personal ornament, a type of broad collar or necklace, familiar to many because of its presence in images of the ancient Egyptian elite. The ancient word ws can mean "breadth" or "width" in the Ancient Egyptian language and so this adornment is often referred to as the broad collar, the usekh broad collar was wrapped around and supported by the neck and shoulders. It is typically adorned with closely placed rows of colored stone beads, or it is made entirely of metal. The collars were connected with clasps of gold, an Egyptian collar is a highly ornamental collar in the style of the collars worn in Egypt during the pharaonic era, from around 3000 BCE, some very fine examples of neckwear from this period in history can be seen in museums dedicated to Egyptian artifacts and in works of art from Ancient Egypt. For instance, to make a necklace, one person would make the beads, another would drill the holes in the beads, and a third would thread them onto papyrus string, where there were types of hoops, there were hoops that were made of roses and hoops that were made of beads [7].

Culture is defined as a system consisting of a set of beliefs, procedures, knowledge, and behaviors that are formed and shared within a specific category, and the culture that a person creates has a strong and important influence on his behavior. Culture indicates a set of features that characterize any society. Other than others, including: the arts, the music that you are famous for, religion, customs, prevailing customs and traditions, values, in which culture can be classified into three layers which we can see in Fig.1.The results of individual or collective creativity are reproduced on the basis of copyright through industrial processes and global distribution, thus promoting the exchange of cultural objects through books, magazines, multimedia products, software, records, movies, videotapes, sound and light entertainment, crafts, and fashion design. Ultimately, they offer the public diversified cultural options, remarked that products should be manufactured from a consumer-centric perspective and expounded that consumer do not need all aspects of a product to be optimal to purchase it; all they need is a satisfying product with emotional value. People buy cultural products not merely for their functions, but also to possess their symbolic meanings. Cultural products are created through reviewing and reflecting on the cultural elements originally contained in specific objects, using design techniques to generate a modern look of such cultural elements, and exploring

the spiritual satisfaction that can be achieved through object use; these characteristics differentiate cultural products from ordinary products [8, 9].
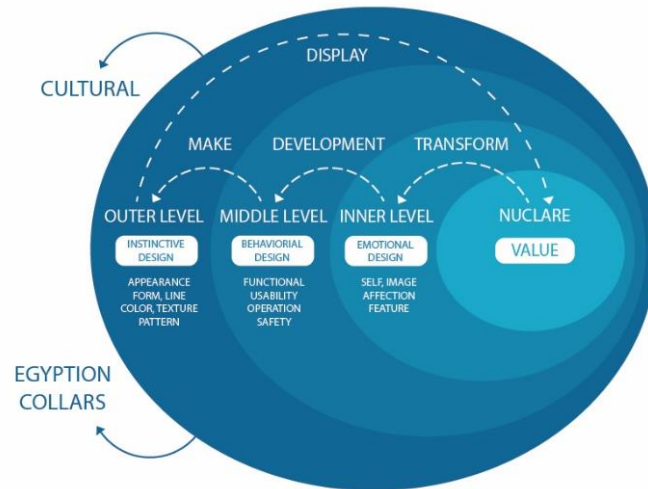

Fig 1. Three layers and levels of cultural objects and design features

3. Methodology

A broad overview of the research process is presented in the form based on the culture scenario and the design transformation model as a framework. This study uses a systematic and practical method to study the cultural transformation from ancient Egyptian collars, and the collars (Wesekh) is used to explain how cultural products are designed. Cultural product design is a process of rethinking or reviewing cultural features and then redefining them to design a new product that can fit into society and can satisfy consumers culturally and aesthetically. Using cultural features to add extra value to products can not only benefit the economic growth of a society but also can promote the uniqueness of local culture in the worldwide market. Therefore, because transferring cultural features into cultural products become a critical issue, the framework is proposed for combining cultural levels, layers, and design features to facilitate the understanding of cultural product design. The conceptual model focuses on how to extract cultural features from a cultural object and then transfer these features to a design model. Creating the design model consists of three steps, as shown in the research method phase: identification (extracting cultural features from an original cultural object), translation (transforming these features into design information and design elements), and finally, implementation, how to incorporate the culture of wearing Egyptian collars into the life of modern women, the problem has always been, the creation of modern products that are culturally distinctive and linked to modern design that can really energize. The decorations and jewelry of the ancient Egyptian were full of texts, graphics, and connotations; this study uses a scenario approach at the beginning of the design. Scenarios for future use of the product are depicted to meet the needs of consumers in the fashion, so when using the scenario approach to design the ancient Egyptian collar culture, a framework is created for the implementation, so that artifacts, stories, usage, and design can be more clear and better integrated. The cultural model of the product considers the transformation the basic framework of work, and the scenario approach is divided into four steps. Create a scenario: it is an expression of products designed to complement clothing for contemporary women. Tell a story: request a special gift that is special among women with a cultural nature. Write a scenario: the modern female becomes more able to communicate Product design: a product to express passion, strength, and culture. The expression of product design is mainly achieved from three levels, namely outer level, middle level, and inner level. The outer level is physical and material. It is the most direct and visible such as color and Figure. Mid-Level focuses on function and use, including safety and enjoyment for use. The inner Level is to express and convey inner feelings. It is the inner spirit of the culture; the ancient Egyptian collars are crystallized to exchange many cultures

such as the ancient Egyptian clothing culture. The Egyptian Wesekh collars have many features, First, it is used by women and men, secondly, it is used to indicate the strength and stature of the person who wears it, thirdly when the king dies, he is buried with him in the cemetery due to his privacy for everyone, fourthly it is presented to the deity where the deity appears on the walls of the temples and on Papyrus papers wearing these collars because of their importance for the ancient Egyptians. It works on communication between individuals, expressing cultural heritage and cultural exchanges between countries, and it serves entertainment functions as it is an essential part of women's clothing and gives a civilized appearance to the wearer.

Design process: there are two steps to the design process, as follows: Cultural product: Determine the cultural product that we will use in converting the style used into a design in terms of shape and spaces. Technical Steps: 1- hand-painted design, set to 3D design software, do design background diagram. 2 -In the 3D design software, the data line is drawn according to the hand-painted design drawings. 3- According to the data line, 3D three-dimensional model is generated with 3D software. 4- Use 3D software rendering see Fig. 2.
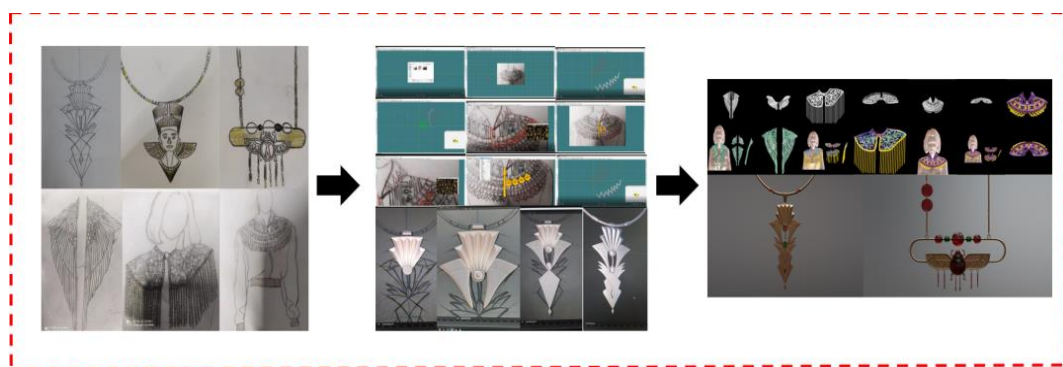
Fig 2. Technical steps to implement designs

4. Applying Semiotics to Design Cultural Products; The Case Study of Egyptian Collars (Wesekh)

4.1 The Analysis and Design of the Outer Lever

The outer plane focuses on the shape and graphic pattern of Egyptian collars as the wide collars consist of beautifully shaped lines and symbols. It consists of five rows above each other in an arrangement or more in horizontal rows around a central necklace. Often these collars had a counterweight hanging between the shoulder blades of the wearer and often ended with a pattern of pharaonic patterns such as the eye of Horus or the lotus flower, The collar was stretched over the wearer from the breast to the collarbone, and it consisted of different shapes of gods, plants, and birds, and it was also made up of geometric shapes and this was the common pattern such as squares, circles, and cylinders, It was made of ceramic beads, linen threads, and some precious stones such as agate, alabaster and golden crystal, It consisted of a wonderful mixture of colors, where the colors were very important to the ancient Egyptians, where the blue color represented the kings and the yellow color represented the sun's rays and strength Women often use embroidery and flowers to decorate clothes, and this has a very strong twist on life, the basic pattern depends on geometric shapes. Common shapes are circles, squares and cylinders, and between them the most representative pattern is the lotus flower. The process of expressing the design in the scenarios is as follows,(1) set a scenario: Growing up together, they learned together, and they wore the same shapes and colors of clothes the king and queen (2) Tell a story: The man and the woman always have something in common (explain the Egyptian style, conceptual framework, case study)(3) Write a script: The characters are linked through modern costumes (4) Product design: designing an innovative form of the outer shape of the Egyptian collar and embroidering it on a man's jacket and a woman's jacket that is the same shape to express the interconnectedness between them.

4.2 The Analysis and Design of the Middlelever

The middle level focuses on the functional use of the ancient Egyptian collar, so it can be seen that in addition to the external characters and drawings, the middle level is more interested in using The design, as the Egyptian collars are an important type of jewelry that they always used to wear, a pattern frame for the Egyptian collars used to decorate the clothes they wore on occasions Egyptian clothing was simple and included kilts for men, loose gowns for women, and very little for children and slaves. Jewelry has played various roles in ancient Egypt. The design process in expressing the scenario is as follows: (1) set a scenario: In the scenario, more attention is paid to the practical application in the era of the previous traditional manual work. Ancient Egyptian jewelry and collars the lack of suitable clothing due to the dry climate, so the ancient Egyptian collars were a means of adornment for Egyptian women and were important in the Egyptian civilization because they had many spiritual and religious goals (the traditional form of the ancient Egyptian collar)(2) Tell a story: In modern storytelling, the advantage of daily use for women should be easy as the modern woman pursues freedom and beauty, jewelry is an important option in their daily life.(3) Write a script: Collars are designed as complements to the trendy fashion of women in different combinations and arrangements (4) Product design: Designing collars that complement modern fashions in an innovative way.

4.3 The Analysis and Design of the Inner Lever

The inner plane represents an emotion, the expression of spiritual content, more specifically as jewelry and costumes are a unique way to record feelings and participation. Where the ancient Egyptian collars used to manufacture them for those who wear them to be of privacy, as they used to write a name on them and the achievements he made, where when the owner dies, these things are buried with him. No one else used it, as the ancient Egyptians liked to wear jewelry because they believed that the more they wore many jewelry, the gods would love them more, and because ancient Egypt was famous for making jewelry and was distinguished in that a lot, The queens wore Egyptian collars, especially on occasions see Fig.3.

According to the scenario the process of expressing the design in the scenario approach is as follows(1) set a scenario: In the scenario, the emphasis is placed on communication and conveying emotion and friendship through something special (2) Tell a story: There are still occasions like holidays that women are interested in appearing in a manner that expresses this occasion where people convey important gifts through giving (3) Write a script: Fashion accessories for women are used on important occasions (4) Product design: a sweater Contains some pharaonic symbols in an innovative.
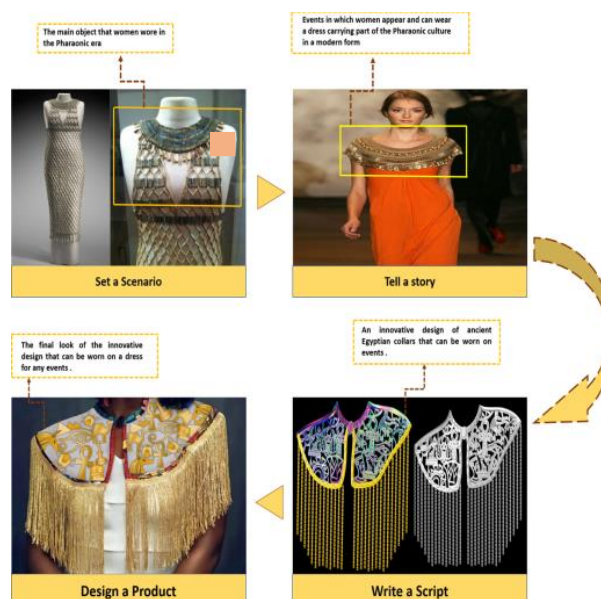
Fig 3. Illustration and design of the inner level

5. Conclusion

This study showed the significance of integrating design and culture and that both influence products. Consumers no longer acquire products exclusively for their scientific value, they give attention to the symbolic meanings and value of the product. Consumers will continue to buy the products, feel their direction, and get joy from them. This study is based on an understanding of the cultural, aesthetical, and economical value of the ancient Egyptian collar, also used the scenario to express the design of cultural products, through the three stages inner, middle, and outer that the conceptual framework and case study of the pattern from all stages are explained, where the external level focuses on the external shape of the Egyptian collar, composition, lines, and colors. The intermediate level focuses on functional use with actual communication capabilities, the internal level being the emotional level and the expression of the soul content.

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