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INTERVIEW
With Ahmed Riad

Interview with Ahmed Riad

Prepared and Interviewed by Dr. Samah Nassar

Who is Ahmed Riad?

Business Development Manager, Strategic Engagement Division, ITU Telecommunication Standardization Bureau Ahmed works at the United Nations specialized agency for ICTs (ITU) HQ based in Geneva since 2014. He works mainly on the Artificial Intelligence for Good Global Summit in the areas of business development and program coordination. His job includes programming various elements of the Summit on the top of which are; leading the Innovation Factory (focusing on identifying and scaling AI centric start-ups and innovative ideas to a global impact), National AI strategies track, AI to preserve cultural and historical heritage and real-time measurements of SDGs among other areas.

Prior to this role, Ahmed worked for ITU Telecom managing the Small and Medium Enterprises innovation programme, in addition to his sales and partnership & client's relations role at ITU Telecom World events. Before joining the ITU in 2014, Ahmed worked for the Nokia Networks and Ericsson collectively for ٧ years, where he delivered various projects across MEA and Asia regions, mainly in the Mobile Broadband domain as a senior solution architect and technical project manager. In parallel he was heavily involved in various civil society engagements and NGOs activities focusing on ICT4D, and actively engaged in various global technology events and forums coordination focused on digital innovation and transformation, ICT for development, and SMEs and Scale-ups development programs.

Ahmed is currently working on his PhD, from University of Geneva, researching and working on the role of digital innovations such as Artificial Intelligence in "modelling sustainable digital transformation". He holds a Master of Sciences degree in Telecommunications with Business from University College London, UK, and a BSc degree in Electrical Communications and Electronics Systems Engineering from **MSA University in Egypt.**

First, can you tell us how you were able to reach your special position in Genève?

I believe there is a circuit usually to achieve anything. First, you think about your passion and how it's overlapping with your internal skills because I might have a passion towards something, but I am not good at. For example, if I have a passion towards playing soccer but I actually have no skills then it's just wasting time. And finally, you have to connect both with the current global opportunity or you will not be able to grow or go furthermore.

Can we apply this method in your case?

For me my passion is technology and I am good at business communication and developments and the global opportunity right now is into the SDG's so that was my choice for my Ph.D. research and how can I question and measure the SDD's in more than 60 Countries and connect that to the development in those countries, where I focus on few factors and indicators like technology, economy and others to investigating the SDG's and be able to measure the sustainability of a country.

would people value the artifacts produced by a computer as highly as they would the human produced ones?

Since, the question tend to play on our definition to arts, so, lets first define what's arts as a way of expressing and can be found in many outcomes in painting, music and writing ….etc in this case we know that the outcomes will reflects the artist own previous experience that been exposed to while arts produced by computer will have a richer experiences collected as data and information that been entered to the program. So, eventually artificial arts can reflect a bigger experience, but it will be unfamiliar to the audience so yes it might be harder to digest but eventually, with the mental development to the human kind we will be able to appreciate such kind of arts.

How do you see the computational creativity, and would AI expand the capability of the human creativity?

AI computer is not ruled based program so there is no rules to follow but it is a program that can invent rules or certain connectivity through different inputs and make decision based on the data given so it depends on it. For example, if we put van Gogh techniques and paintings it will follow this information and somehow will lose creativity in that scenes don't think people would like this kind of vision as it will be a repetition and not fully creative. But creativity in AI would be through given different data that human being can not actually put together like as an artist can not live different lives together then merging it would be producing arts that people would consider it as a creative one. In addition, technically AI can produce unbelievable arts on the longest term and produce very unusual pieces of arts and uncompetitive ways, but the philosophical and psychological sides of the audience will decide to accept it or no and I guess that will never take over the traditional arts. And in my opinion, I think if it is n ot acceptable now it will be later. I see the interactions between humans and AI models as not a competition but as a collaboration and we are not competing with the AI models vs human creativity but, I see we are extending the creativity scale by combining both and will create faster and we can push our limitations of the creativity very far for example, if I can pain but I can't produce music and let's imagine if AI can help me to

explain my painting through music or blend painting with musical effects that can show the painting or the opposite. Then, we will be doing a great favor to the human artist and increase creativity.

Challenging world of the VR, AR and MR can replace or affect the 3D designers?
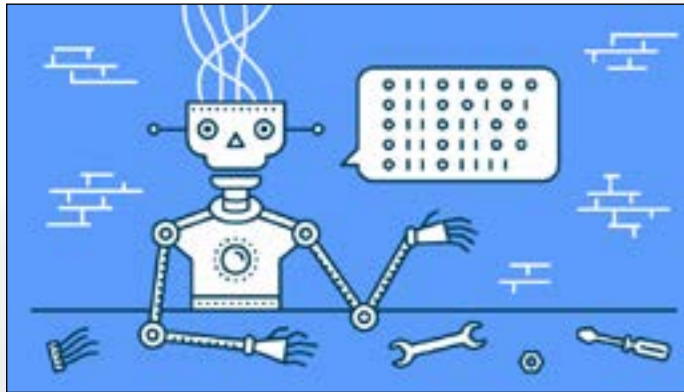
Personal opinion, yes eventually it might happen as it is going with unbelievable development scale. Usually, computer system is not created to make decisions, but AI can think like reinforcement deep learning technology can think as it has multilayers of networks and then can make new outcomes.

Can AI create true art?

I will tell you a story and you judge it…
If we bring videos for people who are dancing on music beats from different cultures and kinds and put it on AI program which can hear the music and map it with the body movements and Skelton… The question is can we put music for this program and ask it to design a dance for it? Yes, and that would be a true art or no ??the program would act as director and no one would ever expect the outcomes and programing free as it starts to create new unruled art.

Graphic Design

post modernism in graphic art photorealism as a sample

The Integrative Role of Street Art and Its Impact on Enhancing the Effectiveness of Awareness Campaigns

(Study on the Egyptian Society)

Ass, Prof , Dalia Mohamed Abd-El Mohaiman (*Associate Professor****), & Dr, Sara Ahmed Sayed Ali (****Lecturer****) – Graphics and Media Arts department - Faculty of Arts and Design – October University for Modern Sciences and Arts (MSA)***

Introduction:

Street Art considers as one of the most powerful tool to visualize ideas and to express feelings, it encompasses a lot of visual elements and techniques to add aesthetical function to the streets.

Street art can be a very strong tool to convey messages to the different audiences in streets in different places with different cultures and life styles, these messages can be for awareness purposes to aware people about some issues in the society or to change their believes in something or to motivate them to do some positive actions toward some issues in the society.

The aims of most awareness campaigns that are displayed in T.Vs and outdoors are to enhance the positive feelings toward audiences by using different means to encourage them to make positive actions and to change their behaviors.

In Egypt street arts when having awareness messages can be very effective when applying in poor places where the streets are too crowd and buildings are very close to each other with no sense of art.

1.Street Art Definition:

Street Art is a significant part of contemporary art, it includes any art developed in public places (generally in the streets), and mainly done in an illegal way. The term refers to "graffiti" and some other artistic expression forms in the street. It can be found all over the world, especially in London, Barcelona, Berlin, São Paulo and Toronto.

Street art can be used to spread awareness, to advertise or just for some aesthetical purposes, and it is intended to surprise

Img (1)
A significant part of contemporary art developed in public streets, Egypt
http://www.akhbarak.net/articles

the receivers by integrating its elements in crowded public places, so it usually has a powerful message that criticizes the society with irony and invites to social fight or political criticism.*(Quick Adsense WordPress Plugin: http://quicksense.net/.)*

Street arts divers from its type and its techniques in the diagram below the researchers classify the types of street arts as follows
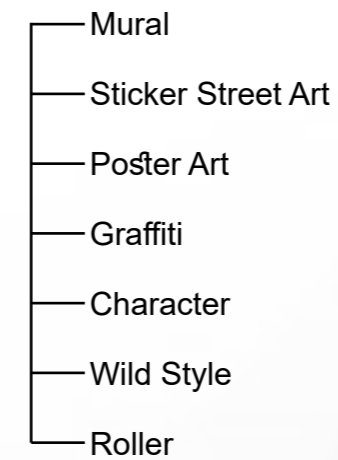
2.Street Arts's types

```
┌─── Mural
├─── Sticker Street Art
├─── Poster Art
├─── Graffiti
├─── Character
├─── Wild Style
└─── Roller
```

Diagram (1) Classification of the types of Street Arts.

2- 1 Mural:

Mural is paintings made directly on building walls, ceilings, and on a permanent surface, it involves paint, but can also be mixed media it usually deal with abstract ideas, which make the walls more look attractive. Some artists are so good at paintings that they make it look like real life objects, this kind of art appeared unprecedented vitality in Egypt at 2011 since revolution through embodied the political situation toward the revolution and to express the Egyptian feelings toward it.

2- 2 Sticker Street Art:

Sticker art is also known as sticker bombing, sticker slapping, slap tagging, and sticker tagging. This art uses images with stickers to post them publicly. It promote political, entertainment or society related things, and

Img (2)
Paintings made directly on walls, using sprays to visualize a live portraits of famous political persons in Egypt, (Tahrir Square, Egypt,2011)
http://en.rfi.fr/africa/20120525-slideshow-graffiti-cairo-egypt

Img (3)
Uses images with stickers to post them publicly.
https://listsurge.com › 10-types-street-art.

it can be removed easily, or it can be vinyl stickers that are hard to be removed.*(https://listsurge.com › 10-types-street-art)*

2 -3 Poster Art:

Posters are a media that is used to convey a certain messages to specific group of people ,this messages can be for commercial or awareness purposes, wherever we go on the streets, we see various posters. Some of them are about some notices, others are artistic it has usually 2D artistic drawings, painting or calligraphic elements on it. They can be on walls or fences.

Img (4)
Painted poster on fence to express the suffering of the poor Egyptians this artwork was made during the Egyptian revolution 2011(Street Art, Egypt)
https://www.huckmag.com/perspectives/activism-2/egypts-revolutionary-street-artists-silenced-new-military-dictatorship/

24- Graffiti:

Graffiti are one of the oldest art presentations which exist from ancient Egypt and Greece, It implies casual drawing of painting on public or private structures often without permission it can provide either a secure message or sometimes give some trendy view. Many times, it is made from very bright colors to fascinate everyone who passes by. *(https:// listsurge.com › 10-types-street-art)*

23 1-4-D Wall Graffiti:

3D wall graffiti gives a feel of something coming on you out of the wall, but actually, it is painted on a plane surface, this art form on the streets is fascinating.

3D wall Graffiti is a game of shadows and colors to make paintings look real or may be relatable, it is entirely legal with the permission from the property owner.

There are a lots of street art techniques that artists follow to create their art in the streets, in the diagram below, the researchers classified those techniques as follows:

Img (5)
Painting combining with calligraphy using Arabic words in the background to express belly dancer as a part from the Egyptian Folklore (Graffiti from Egypt)
https://elfasla.co/ArtsAndCulture/Interview-with-Nofa

2- 5- Character:

Cute or creepy, cartoonish or realistic, a character serves as a signature or visual shorthand. Some artists take their characters from comic books or television, but many invent wholly original beings. A character can be put up on its own or as part of a larger narrative scene. In Egypt there is a graffiti

Img (6)
This kind gives spectator feel of something coming on them out of the wall but actually, it is painted on a plane surface.

artist called "Ahmed Noufal " He created a cartoonish Egyptian characters inspired by the Egyptian culture and history in a very trendy and contemporary ways and he made a wonderful artworks that added aesthetical aspects to the local Egyptian streets.

Img (7)
Cartoonish Egyptian Characters made by " Ahmed Noufal", They were applied in local places in Egypt
https://elfasla.co/ArtsAndCulture/Interview-with-Nofa

2 -6- Wild Style:

Elaborate, interlocking letters or symbols used when tagging. Wild Style forms a complicated code that excludes non-writers, as generally only experts or practitioners can read the name.

Img (8)
Elaborate, interlocking letters or symbols used when tagging.
Street Art Terms—mentalfloss.com › article.

2- 7 Roller:

A work done with a roller brush. Most rollers consist of block-letter tags or phrases, sometimes with drop shadows or intentional drips. The brush's long handle enables artists to paint in hard-to-reach or tricky spots, such as down the side of a building, or to complete really large pieces.

Img (9)
Enables artists to paint in hard-to-reach or tricky spots, such as down the side of a building, or to complete really large pieces
Visualizing a portrait of a pharaoh king holding buses in his hand, (Faial Street, Egypt)
https://elfasla.co/ArtsAndCulture/Interview-with-Nofa

3. Awareness Campaigns:

Awareness campaigns are a marketing effort to build public recognition of a problem through different media and contemporary communication tools. These campaigns target a large number of receivers over a specific period of time to try and generate specific outcomes or achieve pre-determined goals.

Awareness campaigns are important because they can be used to contribute to policy changing by putting pressure on policy-makers and encourage the community to take actions, these campaigns can inform the community about a current problems by highlighting and drawing attention to it to motivate the audience to aware the receivers about current issues to change their thoughts and behaviors positively.

4. Main Aspects of Awareness Advertising Campaigns:

There are three main aspects related to design awareness advertising campaigns each aspect related to achieve a specific objective to guarantee the successful of these campaigns those aspects are as follows:

4- 1 Semiotic:

Semiotics is concerned with the study of signs, symbols, significance and semantics systems, it uses in awareness campaigns and advertising in general to create visual metaphor through making relationships between two elements have something in common to embody the ideas of the Ads creatively and effectively.

4- 2 Aesthetic:

Form and content are the main two elements that cannot be separated from each other, Beauty can be achieved through achieving the adaptation between the form and the function. In awareness advertising campaigns designers can add aesthetical aspects through applying the design principles appropriately to make the designs visually appealing to the audiences.

4 -3 Function:

Awareness advertising campaigns should achieve function from several aspects, It should achieve the Aesthetical function through making the audiences feel pleasant while seeing the Ad or to leave a positive impact on them.

5. Samples of Awareness campaigns in Egypt:

Researchers begun to assemble TV awareness campaigns in Egypt with different topics to see their aims and issues and to use them as a reference when designing the street arts to make the appropriate integrative roles between the whole awareness campaigns and the street art.

Sample 1:

Description	
Ad Type:	TV Ad
Ad Subject:	Awareness Advertisement to aware the Egyptian society against bullying.
Target Audience:	Parents and Students.
Publishing Date:	25 April 2018
Publishers:	- Ministry of Education - The Supreme Council for Childhood and Motherhood
Ad Concept:	This TV Ad was made as one of the activities that was held for the event " The National Bullying Prevention Week"

Img (10)
screen shot from awareness TV Ad "Against the Bullying in Schools".

Analysis	
Ad's Aim	We can consider the aims of this awareness advertisement as a motivation to the students in classes and children in general to stop bullying, and stop to tell each other harmful words, It's also included a message to the parents to raise their children with the concept of choosing the positive words to tell their friends or colleagues in their life, and it's also considered as a message to the whole people in Egypt to show them the influence of the bad and harmful words on the children and their personality in the future.
The Semantic, Functional and Aesthetical Aspects of advertising	**Semantic:** The Advertiser used the psychological impact of bullying words as a connotation of the physical harm to the children especially to the students in schools.
	Functional: The Ad has a very effective awareness message to both children and parents through elaborating the harmful impact of bullying on students in schools.
	Aesthetical: The general mood of the Ad that depended on dull colors in the scenic design of the Ad, the motion, the movement of the camera and the close up shots on the boy's face in addition to the performance of the actors enhanced the message and made it more effective.

Sample 2: 6. Applied Study

Description	
Ad Type:	TV Ad
Ad Subject:	Awareness advertisement to aware the Egyptian society against food waste and to motivate them to save the food to eliminate hunger in Egypt.
Target Audience:	B and A class from the Egyptian society

Description

Publishing Date:	5 June 2018
Publishers:	-The Egyptian food bank organization. -Food & agriculture organization of the United Nations.

Img (11)
screen shot from Egyptian awareness TV ad that motivate people to save food and to eliminate the hunger in Egypt.

Analysis

Ad's Aim	The Main Aim of this ad is to aware people of the importance of food and to motivate them to save the food even if it was just a tomato through embodied the tomato as a person who talks to the people and tell them its suffering through depicting some situation of people throw it away or even buy more than they need, to warn people that this food won›t be come again.
The Semantic, Functional and Aesthetical Aspects of advertising	**Semantic:** In this Ad the advertiser symbolize the tomato as an indication of food through symbolizing it as a person suffering and telling its story through display a flash back of what happened to it from humans.
	Functional: The Ad has a very strong message that was designed to be more closely to the target audience to motivate them to save food and don't through it away or buy more than they need and deal with food as human that won't be coming back again.
	Aesthetical: through isolating the tomato and make it as a focal point in the design it became more recognizable and catchy.

6. Applied Study:

From the previous Inductive methods that the researchers have followed to assemble information about street arts and awareness campaigns in Egypt , The researchers went through Empirical study through designing a several designs extracted from the three previous awareness campaigns and apply them in different areas in poor places in Egypt, and through qualitative approach the researchers measured the impact of the designed street arts and its role to enhance the awareness campaigns as a new media in the poor places in Egypt through a questionnaire.

Sample (1) A: **Sample (1) B:**

Description

	Sample (1) a	Sample (1) b
Type:	Poster	Graffiti
Idea of Implementation:	Concentrating on the boy's face that full of injuries to express how hard the words on him are.	Combining between colored Arabic words that express the harmful words to make them more attractive and express the harmful impact of those word on the boy through writing them as injuries on his face.
Slogan:	"No Bullying" and there are some harmful words written in the background like "Weak , Stupid, Loser"	"No Bullying" There is also some Arabic words written with colors like" Stupid ,Weak , Loser , Mama's boy"
Target Audience:	B and C classes	B and C classes

Sample (2) A:

Sample (2) B:

Sample (2) C:

Sample (2) D:

Description				
	Sample (2) A	Sample (2) B	Sample (2) C	Sample (2) D
Type:	Poster	Poster & Mural	Character	Mural
Idea of Implementation:	Embodied the suffering that can be happened when driving with influence by drugs.	Visualize an accident that happens in a school bus to display the suffering and the sudden impact of driving with influence by drugs.	Visualize the driver when taking drugs.	Embodied the psychological suffering of the teacher after accident to transfer her feeling to the audiences to enhance the message of the Ad
Slogan:	"Report and save them"			
Target Audience:	C class because drivers in Egypt mostly from class C ,They aren't well educated , so They usually work as drivers			

Sample (3):

	Sample (3)
Type:	3D Wall Graffiti
Idea of Implementation:	Concentrating on the tomato and make it as a focal point in the design to grab the audience's attention directly toward it in addition to enhance the main message in the T.V Ad which aware people to keep the food and don't throw it away.
Slogan:	"Don't throw me away" and it's repeated to add repetition in the design throw reading the slogan many times to enhance the impact of the message on the target audiences.
Target Audience:	A and B classes from the Egyptian society.

7.Analysis of Hypothesis:

After designing the three samples of street art, the researchers designed a questionnaire form and distributed it to 20 persons from the poor places in Egypt to know their opinion about samples of street arts extracted from contemporary awareness campaigns in Egypt .

The Purpose of the questionnaire is to measure the follows:
- The impact of using street art on grabbing the attention of the target audiences and motivate them to see the beauty around them.
- The role of the street art in enhancing the effectiveness of the awareness campaigns as an integrative media to leave a positive impact on the target audiences.

The characteristics of the chosen specimen:
• The average age of the specimen is from 20 to 60 years old.
• The social level is from C and D Classes.
• The educational level of the specimen is low educated.

Results:
Q1: Did you feel pleasure while seeing this art in the streets?
• The total answers which with "No "was only one sample with 5% and who answered with "Maybe" were 4 samples with 20% and who answered with "Yes" were 15 samples with 75%.
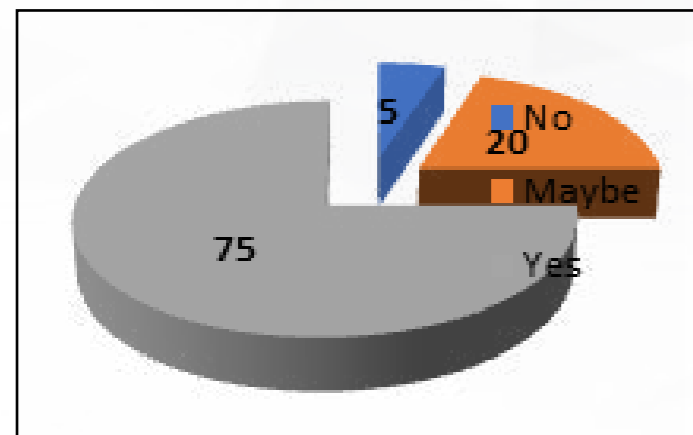• The average of the question Q1 was 2.7 with ST. Deviation 0.571

Fig. (1) Frequencies and Percentage

Q2- Did the colors attract your attention and give you a feeling of warmth in the street?
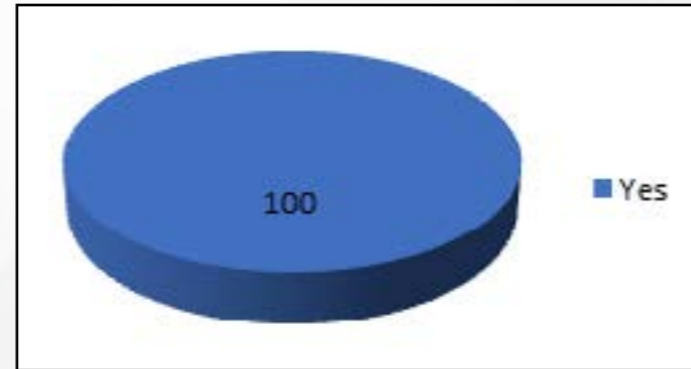The total samples responded with "Yes" were 20 with 100%.

Fig. (2) Frequencies of Q2

Q3- Did the design of street art attract your attention and motivate you to see it a bit longer?
• Sample 2 (d) comes in the first rank as the answers "Yes" were 20.
• Sample 1 (a) and "Sample 3 (a) comes in the second rank as the answers "Yes" were 19 and "No" was 1.
• There were 4 samples which Sample (1) Model (b), Sample (2) Model (a),Sample (2) Model (b) and Sample (2) Model (c) had Answer "No" twice.
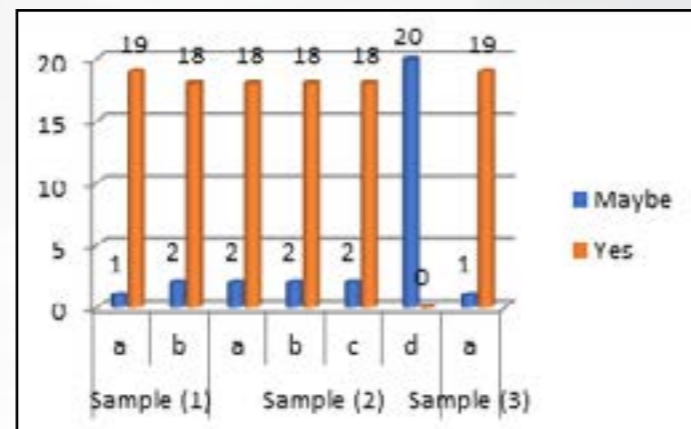

Fig. (3) Frequencies of Q3

Q4- Did you understand the message included in the street art?
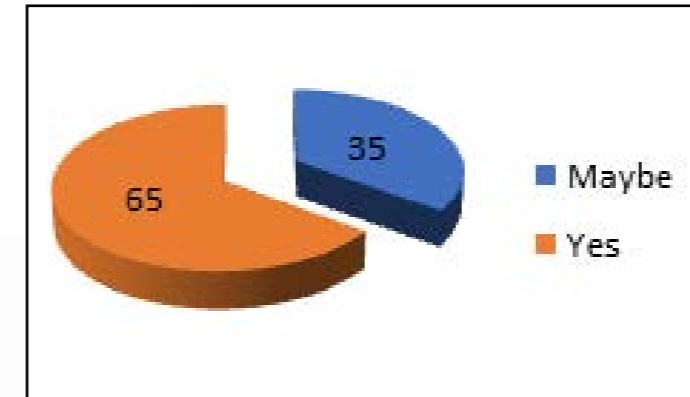The total answers with "Yes" were 13 and "Maybe" were 7

Fig. (4) Frequencies of Q5

Q5- Do you think this Ad as a street art will have an impact on you?
• Sample 1 (a) and Sample 2 (d) comes in the first rank as the answers "Yes" were 20 with 100%
• Sample 3 (a) comes in the second rank as the answers " Yes" were 19 while answers "No" was only one .
• Sample 1 (b), Sample 2 (a) and Sample 2 (c) come in the second rank as the answers "Yes" were 18 and answers "No" were 2.
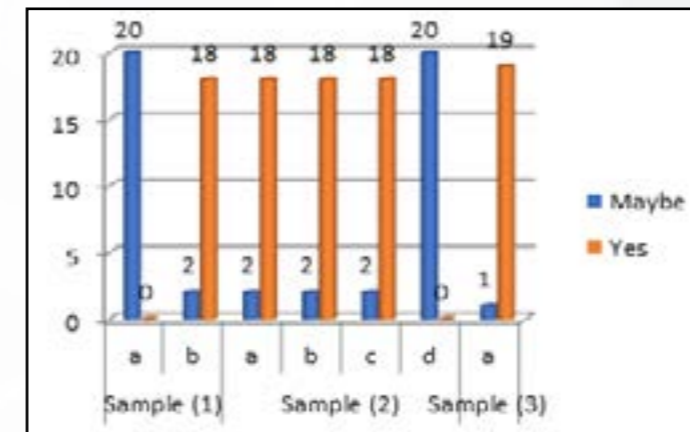

Fig. (5) Frequencies of Q5

Q6- Do you think this Ad integrated positively with other media of this campaign?
The total number of people who chose Street Art were 14 who chose TV were 2 who chose both Street Art and TV were 4.

Q7- Which type is the most one you preferred?
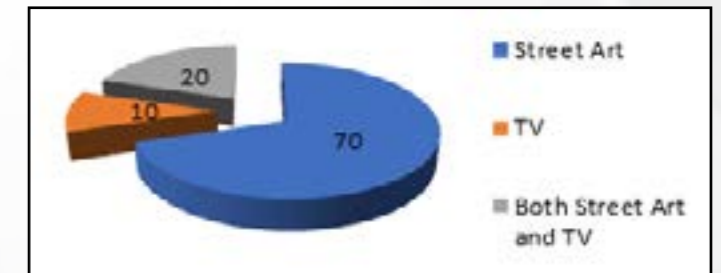
Fig. (6) Frequencies of Q6

• Sample 1 (a) was preferred by 4 people.
• Sample 1 (b) was preferred by 3 people.
• Sample 2 (a) was preferred by 7 people.
• Sample 2 (b) was preferred by 3 people.
• Sample 2 (c) was preferred by 4 people.
• Sample 2 (d) was preferred by 5 people.
• Sample 3 (a) was preferred by 2 people.

Discussion:
To test the hypotheses the Mean, ST, Deviation and relative importance were used as follows:
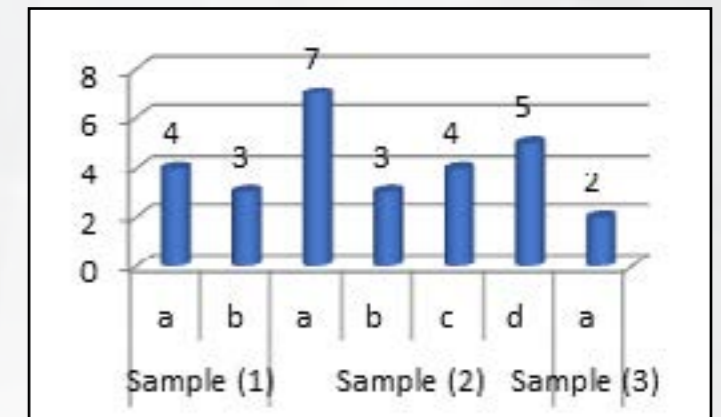

Fig. (7) Frequencies of Q7

Hypothesis 1: Designing awareness advertisement using street art may achieve functional and aesthetical approaches to it.

Question	Mean	ST. Deviation	Relative Importance	Rank
Q1- Did you feel pleasure while seeing this art in the streets?	2.70	0.57	90.00	2
Q2- Did the colors attract your attention and give you a feeling of warmth in the street?	2.21	0.41	73.67	3
Q3 Did the design of street art attract your attention and motivate you to see it a bit longer?	2.93	0.28	97.67	1
Q7- Which type is the most one you preferred?	2.20	0.40	73.33	4
Averages	2.51	0.42	83.67	2.51

• Q3- comes at the first rank, mean is 2.93, and its standard deviation is 0.28 while the relative importance is 97.67%.
• Q1- comes at the second rank, mean is 2.7, and its standard deviation is 0.57 while the relative importance is 90%.
• Q2 comes at the third rank, mean is 2.21, and its standard deviation is 0.41 while the relative importance is 73.67%.
• Q7- comes at the last rank, mean is 2.2, and its standard deviation is 0.4 while the relative importance is 73.33%.
The relative importance of Hypothesis 1 is 83.67% and its mean is 2.51 while its standard deviation is 0.42 and this importance is more than 60%.

Hypothesis 2: The Egyptian receivers may be more influenced when seeing street art integrated with awareness campaigns.

Question	Mean	ST. Deviation	Relative Importance	Rank
Q4- Did you understand the message included in the street art?	2.65	0.49	88.33	3
Q5- Do you think this Ad as a street art will have an impact on you?	2.94	0.21	98.00	1
Q6- Do you think this Ad integrated positively with other media of this campaign?	2.70	0.47	90.00	12
Averages	2.76	0.39	92.11	2.51

• Q5- comes at the first rank, mean is 2.94, and its standard deviation is 0.21 while the relative importance is 98%.
• Q6- comes at the second rank, mean is 2.7, and its standard deviation is 0.47 while the relative importance is 90%.
• Q4-comes at the last rank, mean is 2.65, and its standard deviation is 0.49 while the relative importance is 88.33%.
The relative importance of Hypothesis 2 is 92.11% and its mean is 2.76 while its standard deviation is 0.39 and its importance is more than 60% so the researcher can conclude that the hypothesis has been validated.

Conclusion:
• 75% from the receivers assured that street arts add a beauty to the Egyptian streets.
• The poster, Graffiti and 3D wall graffiti are the most attracted types to the target audiences.
• The awareness messages that included in the street art have a positive impact on the target audiences.
• 70% from the receivers assured that street art with awareness messages are more effective than T.V.

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6-rasmussen.libanswers.com › academics › faq.

designing for happiness and meaningful work experience

Interior Design

Visualization of body movement

Essay by: L.A Nariman Zain

Abstract:

It is always important to look at everything with different perspective. The intent of the Research is to examine the methods and tools of visualization the body movement in the design process. This essay will look at the body movement through analyzing the tools and their development and how those tools could reflect and add new perspective of visualizing and using body movement in Design and in architecture. And it will investigate the need of this visualization and its effect on the buildings and designs through the examples of theories that includes the theory of Rudolf Laban and analyzing the patterns of movements, and new computerized tools as SYNC tool, MAVI tool, and processing software.

1.1 Introduction

This essay will look at the use of body movement as an element of design through visualization, using theoretical and contemporary examples to show what the technology achieved so far in this part. The body movement is the motion of some or all the parts of the body it is shaped by the moving of joints. These movements include Rotation, flexion, and extension of parts of the body. In order to use the movements in the design process, it was important to know the components of the body movement, which can help in specifying the type of movement used and the way of reflecting those types of movements in visualization. Components of the movement include the (Poe et al.,2013)

1. Body movements including the ways of body moves.
2. Body Awareness including what the body can do according to his/her awareness.
3. Space Awareness including where the body moves reflected on the space around.
4. Relationships including how the body relates anything happing around and how

this is reflected in the kind of movement.
5. Qualities of movement including how the body moves through
- Time and speed of the movement.
- Effort and strength of the movement.
- Flow and control of the movement.

1.2 Patterns of the movements

When we look at the history and theory of the use of body movement we definitely think that, as there weren't any technological methods to help in developing the way of analyzing and understanding the body movement and how it can be used in the design. Architect Rudolf Laban was influenced from the body movement in his work, he was thinking in terms of movement, movement thinking. Laban's findings focused on patterns of the discovery of movements (Hodgson, J., 2001 mastering movement.). He analyzed everything that can be related or connected of affecting the movement in (32 patterns) from the universal pattern which all the movement takes place to the principals and the nature of movement and how all these kinds of patterns link the human's movement to the universe, space.

From the patterns that I got inspired from (Hodgson, J., 2001 mastering movement.)
- Pattern 14:Level of response of the movement
- Pattern 17:The body in space
- Pattern 19: The body and its movement Dynamic
- Pattern 29: Space harmony
- Pattern 31: Geometric shapes4
- Pattern 32: Icosahedron

All those types of patterns added information and knowledge about understanding the depth and the how complicated it is when it comes to the body movement as it can be seen through the analysis of Laban's theory of pattern that the movement can be affected by the motion, stress, space, harmony, respond and many other elements.

Laban's thinking of movement can help in linking all the factors that affect the body movement into a technological computerized tool that can use all those factors to visualize the body movement.

1.3 Chronophotography and chronomorphology

Chronophotograph is a series of photographs of a moving object that are taken to create phases of object's motion in one frame. This photography technique had been used through the Victorian era. This technique has been used in the contemporary process of photography, as its movement of the object is used to create unique art pieces. Jay, Bill (1972)

The use of this technique in photography was a source of inspiration of capturing the movement of an object and creating lines of the movement to create a unique shape that is connected and reflect the type of movement. The researcher experimented the Chronophotography technique with two phases, points and lines with a dancing object and results were the creation of a pattern from the object itself that include rotation, scaling, and motion. Motion and

Image 1.1
picture in motion photographed by the researcher

lines phase which is the second and the last phase of the experiment in which the lines are already created but they should be added to the motion of the body movement to create the pattern from the moving object. And the results of this pattern could be used as a piece of art that reflect the movement of the body but it takes much time and effort to create that result of only one movement. Also it can be seen that this technique creates only 2D shapes, which is not what is needed, the movement should be captured and visualized in a 3D form.

While the inspiration for using this technique was to try to find or create a new way of capturing the movement of the object and creating the points and lines in one step without all this process and to capture and use the movement in a 3d forms.
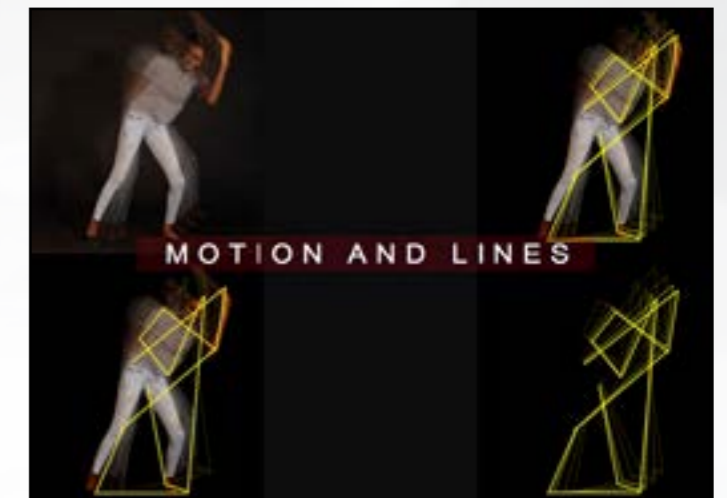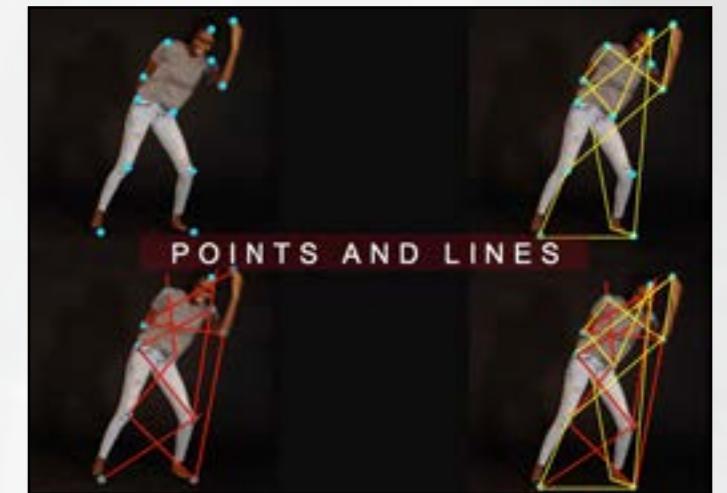
Chrono morphology is a development of

Image 1.2
pictures in motion photographed by the researcher and edited using adobe Photoshop.

Chronophotograph but in a contemporary method. It is a combined record of an object's movement. In place of a photograph, conversely, the recording mode in this technique is a three-dimensional model of the object created through a virtual digital environment. This is created through using Reverb, which uses in techniques computer vision, digital design, and digital fabrication to translate your real-world hand gestures into intricate geometry that can be immediately printed and worn on the body. (Gannon, 2017) It can be seen that this 3d context can enable a designer to expertise complicated digital shapes using hand movements around a physical body. This 3D software helped the researcher to explore how complex can the shapes are generated using only one type of movement using only hand gestures, and also this software create the shapes based on the movement around the hands not but nevertheless this technology is not able to capture and generate shapes based on all the body movement of a physical object.

1.4 Contemporary visualizing tools

1.Sync Tool

Sync is a tool that allows visualizations of x, y and z points in space that represent body parts or joints, or links between these, in real time. This movement data allows designers and artists to work with movement and build interactions upon the possible data readings. (Hansen, 2013)

The idea of this program is based on the interaction between the program and the moving body but when it comes to the generated shapes it can be seen that this program translate the body joints or moving parts into 2D points with the same shape of the body only not complex of lines creating a 3d shaped pattern. It can be seen that the program creates a path to the researcher in thinking of the way of translating the points of movement in the body into a new way of visualization through using the recorded data of moving object and creating the shapes while the body is moving to get a result of having complex pattern that is connected to the movement itself.

Image 1.3
the 3d program and the shape after 3d printing.

Image 2.1
The Sync interface visualizing the movement

Image 2.2
Capturing the movement through the Sync tool

2.MAVI Tool

MAVi, is a new tool for video creation that allow movement data visualization, real-time manipulation, and recording. The tool is executed in unity and presently support functionalities to apply MoCap data to transform the environment, choices of characters, camera, audio, character texture, apply visualization of particle system, and explore composition of multiple generated characters. (Zhang et al., 2014)

This tool inspires and helped the researcher in finding the existing tools that visualize the movement of a object- character but as seen in the above images this tool create visualization based on the selected movement that is computerized created not an actual human movement that is reflected. And also it can be seen that the type of visualizing the character only change the texture, color of the body not create connections between body points or create pattern from this kind of movement. Therefore this tool didn't achieve the needed results of using the body movement as a tool to create a pattern from it, but it helped in giving knowledge to the researcher about the recent programs and tools that visualize the body movement and what it achieved so far.

3.Processing

Processing is a flexible software sketchbook and a language for learning how to code within the context of the visual arts. (Processing. org, 2018)

It is a computer-based interface that Generates and visualizes the points, lines, and geometrical shapes by given data through the coding. It can interact with the human by voice, camera or even the touch pad or mouse.

The idea of this interface is unique as it creates complex shapes and patterns that can be static or dynamic based on the coding that is created by the designer. But unfortunately it cannot recognize the movement of any object and create the shapes based on it, as it cannot recognize any outer object. The developing

Image 2.3
The interface of the software with the options

Image 2.4
Choosing the visualization options of the character effect

of this interface can add a new value for this program and for the visualization of the body movement as if it can be programmed to translate the body into points and lines into a coding method that can be then used to create their own formed pattern based on the type of movement.

1.5 Towards a new realm of computer visualizations

The debate over technological computer graphics and visualization software has been known lately through the last 20 years. It becomes the main tool for designing and considered in the process of all architectural project. Since the designers are using those tools as an extension of their hands in a technological method that can transform their drawing and designs into computerized as-real designs.

This research helped me to reach the needs and the aim of having body movement software. As it will create a new way of connecting the body movement to the creation of architectural forms and buildings, through adding a new phase of design by the use of this interface.

Image 2.5
one project the processing created using coding

Through the research and finding of the existing tools and methods of visualizing the body movement, the researcher claims that there is no program or software that can translate the body movement into lines and develop these lines to create forms and patterns generated on the based movement. Either the tools create part of what needed or create 2D shapes instead of 3D. Through the process of developing the idea, the use of handmade experiments to achieve the same results take much effort, time, process, and money and it does not reach the same results as the computerized software can reach.
The VOBM (Visualization of the body movement) Software will be able to create a new, easy, quick, creative and unique way of visualizing the body movement through 5 phases, which are :

1.Capturing the movement-using camera that is linked to the software.
2.The movement recognition by the software as points.
3.Forming lines connected to those points to create a form and pattern.
4.Developing this form using digital tools.
5.Use the pattern as a Design element (building, Furniture, Cladding, Lighting Fixture) the pattern can be used as static or dynamic forms.

1.6 Conclusion
By the end of this research and observing the existing and current technologies and methods, that researcher used all the examples shown as part of the process to know the limitation of the contemporary technology in this field and what is needed to be created that can add value and new way of thinking of computerized designing. The vision is to introduce new computerized software that visualize and create patterns from the movement. As the limitation of the researcher at this part is to plan the interface and the needed commands to achieve the needed result. As at this step of the project collaboration with a computer science and programming students is needed to invent this software.

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Image	Description
Image 1.1	Picture in motion photographed by the researcher
Image 1.2	Pictures in motion photographed by the researcher and edited using adobe Photoshop
Image 1.3	The 3d program and the shape after 3d printing.
Image 2.1	The Sync interface visualizing the movement
Image 2.2	Capturing the movement through the Sync tool
Image 2.3	The interface of the software with the options
Image 2.4	Choosing the visualization options of the character effect
Image 2.5	one project the processing created using coding

Fashion Design

At-tally ascension journey from an Egyptian folk art to international fashion trend

Sustainability Applications in Clothing Design Fits the Egyptian Industry

Sustainability in clothing design is one of the most complicated concepts in application and diversity of directions. Due to the difference impact of clothing manufacture, consumption and disposal on the sustainability levels (environmental safety, social equity, economic security), and this effect enhanced by the fast fashion trend that reduces the clothes life-cycle.

Research Aims:

•Identify the different aspects of clothing sustainability.
•Identify methods of applying sustainability in the garment industry and the impact of the design phase on the sustainability of clothing
•Studying the role of design in the sustainable clothing industry.
•Identify the basics and standards of clothing design
•Develop a research and analytical framework for the role of design in the sustainability of clothing.

The thesis was divided into three sections that included theoretical and applied studies related to the subject of the thesis as follows:
The first part is: **«Theoretical study»** of two chapters as follows:
The first chapter entitled: **«Sustainability and the garment industry»** The concept of sustainability defined as the design of human and industrial systems to ensure that the use of natural resources and cycles does not lead to a decline in human quality of life. Fast production and distribution, or fast fashion, is the dominant system in the garment industry, with the aim of rapidly meets the market demands and maximize the sales levels. Due to that, and to target reducing the negative impact of the fashion and garments industry, Slow fashion and sustainable clothing directions have been started with its effective systems.
The second chapter was entitled **«Sustainability in clothing design»**.

The design of clothing in the context of sustainability is a comprehensive approach, which is not only related to the clothing fiber content, but also to the full process for the benefit of human and the environment. , But it has many other aspects: Sustainability can be achieved through the task-oriented function or through the social function, depending on the product, the way it is used, and through aesthetics that can be effective in changing the consumption methods of our needs in the context of environmental and cultural conditions.

The second part includes "An experiment to implement sustainability strategies in clothing design», taking the advantage of the theoretical data in the applied study based on this study to adopt strategies that can designer follow to achieve a vision that integrates the functional and aesthetic aspect with sustainability. The researcher then designed a measuring tool to ascertain the effectiveness of the strategies used, and then evaluated the designs proposed by the specialists in the field of designing and manufacturing clothes locally using the measuring tool.

Line 1:
Outfit designs with decorative embroidery and contemporary cutlines.
Part of the Proposed Collection
Designed by Walaa A.Salem

Chapter Three: Conclusions and Recommendations:

This section deals with the results of the research and its discussion. The most important results are as follows:
•The research emphasized the effective role of the design phase in the garment industry, especially in guiding the garment industry approach towards sustainability.
•The application of sustainability in clothing design requires study of the economic, environmental and social dimension.
•The sustainable design is based on conscious specifications, which meet the needs of the consumer in terms of quality of clothing at the functional and aesthetic level.
•Through his designs, the designer can define the approach that the concept of sustainability seeks, and influence all levels and stages of the garment industry.
•Clothing design has an important sustainable dimension, represented by its functional quality on the one hand, and aesthetic on the other.

•The value of clothing to the consumer is measured by the quality of the design, which affects its consumption pattern.
•Sustainable clothing design achieves high quality consumer standards, thus reducing the chances of getting rid of clothes.
•Real understanding of the concept of sustainability contributes to determining the benefits of sustainable design and its effectiveness in reducing resource consumption.
•Sustainable design has become a global target for garment companies, and is increasingly expanding to meet the demands of global markets.
•The inclusion of the garment industry has become more than a kind of design luxury, given the increasing global awareness of the negative impact of the garment industry on the environmental, social and economic level.

Design # 1
Fabric : Cotton 100%
Embroidery : Sinia Handcraft

Design # 6
Fabric : Cotton Lycra
90%/10%
Embroidery :
Sinia Handcraft

Design # 3
Fabric : Cotton 100%
Embroidery : Sinia Handcraft

Design # 4
Fabric : Cotton Lycra 90%/10%
Embroidery : Sinia Handcraft

Cinema & Theatre
cinema for humanity

Madkour Thabet's Cave Apparatus in: The Original and The Copy | Directing the story of Naguib Mahfouz, 'A Picture' (1972)

Article by: L.A Shaimaa Farouk

"The Original and The Copy | Directing the story of Naguib Mahfouz, 'A Picture'" is the "Third Story" of the Egyptian film "Forbidden Pictures" (1972) that is composed of three films for three different directors. This story is directed by Madkour Thabet, director of photography Hassan Abd El-Fattah and Production Designer Onsi Abu Saif.

The story of the film revolves around the murder of a girl by the great pyramid under uncanny circumstances. A series of police and journalists' investigations takes place to reveal her identity and search for the murderer. The element that moves the whole plot is a "picture" that was released in all the papers and that is passed on between different characters and families who are related to victim or were acquainted with her in a way or another. The viewer listens to a series of different stories from these acquaintances to be able to identify the murderer.

This article would interpret a concept of Madkour Thabet's story through a specific film theory: **Plato's Cave Apparatus**, as discussed through film.

Firstly, and shortly, **Plato's Cave Apparatus** is a theory were Plato imagines a number of prisoners held in a cave for their entire lives, their bodies chained. The prisoners are unable to move, unable to turn their heads, able only to perceive what is in front of them, a cave wall. The prisoners do not even know that they have heads that could move. Behind the prisoners on an inclined slope is a low wall beneath which some persons are hiding. Let us call these persons 'artists'. Still higher up in the cave is a bonfire. Light from the bonfire illuminates the cave wall in front of the prisoners, making it a kind of 'screen'. The artists thrust puppets of real world elements into the light above the barrier wall. The prisoners cannot conceive of any sort of world that exists 'behind or beyond'; nor is there a 'front' to contrast with a 'back'. Thus, for example, the shadows of puppets in front of the prisoners are not 'shadows' or 'puppets', for there can be no notion of 'light' from elsewhere, only a 'glow' from the wall; and the cave wall is not the 'wall of a cave' (it is the world). In short, what the prisoners see on the wall is the entirety of their world – simply, directly, and absolutely; there can be no thought or evidence of anything other or different (Branigan 2014).

So, if they see, for example, a puppet of a cat on the wall, what would happen if one day the prisoners were released outside of the cave and they came to encounter a real cat?

Now, several picture treatments for our film here would suggest such a theory to a viewer, mostly viewers who are familiar with Plato's Cave. These treatments would be interpreted through visual components, picture compositions, symbolic elements, or dialogues, for example:

A. The Film starts off with a shot that is composed of the contouring lines of a girl's face (Figure 11-). Following that shot is another where the inner spaces start to fill up to reveal the colour and shades of her hair and skin (Figure 12-). Until the full picture is completed through the following shot, giving the viewer a photo of a girl who seemed either sleeping or dead (Figure 13-).

The relation between such a sequence and Plato's Cave could be interpreted as follows: The inner spaces of the contouring lines leave a range of possibilities for the viewer, and his/her opinion and point of view about the case, to fill such a space with either truths or lies. Such a treatment is parallel to the film's plot, where the victim's photo is passed on between different people and each had their own version of the story or opinion about that girl, they even had different names for her. Moreover, the idea of an outline would be considered to be the same concept as the shadows of the puppets that represent a real object but is not real in itself, even if considered the real object by the residents of Plato's cave (in this case, the viewers). All which makes the path to reach the truth a hard one.

B.Journalist Rashed -one of the main characters of the film- appeared dressed in an outfit that resembles a Roman Toga in the sequence of the story of the businessman -Hassouna Al Maghribi- and his version of the story about the victim. Rashed was put into composition appearing by an old tree which looked and felt like the entrance of a cave (Figure 21-), giving way for the viewer who knows about Plato's Cave to relate, and the viewer who doesn't, to sense an entrance to an unknown fictional realm that carries all the possibilities and interpretations.

Rashed appears once more in a scene with Magda -the other journalist working on the case- lying down on a rock by a lake, while Magda poured wine into his mouth (Figure

Figure 1

Figure 2: (1 and 2) shots from the film, (3) «Bacchus» by Carvaggio [1595]

22-), conjuring the images of Bacchus - the Roman God of wine and theater (Figure 23-). Such a visual treatment connects the film to the idea of theater or play, where audiences are fooled by the content due to a failure to perceive the "Original" from the "Copy".

C. Another technique used by Madkour Thabet that suggests Plato's Cave and involves the audience in the whole experiment is: Breaking the Forth Wall.
(breaking the illusion of fiction), and he performed such a technique in different scenes. Rashed, for example, was made to look towards the camera for several times and talk to the viewers, like when he asked them to ask the director to make him state his own point of view on screen (Figure 31-). We then find the officer responsible for the investigation updating us about the latest findings about the case every now and then throughout the whole film (Figure 32-). Director Madkour Thabet himself appeared on screen several times speaking to the actors, talking to the viewers, and expressing his apologies (Figure 36 ,5 ,3-). We also listen to his voice while giving instructions to the D.O.P while filming Cairo's streets (Figure 34-), saying "Don't let anyone see the camera! Our plot will fail if we they see us!"

Figure 3

Notes:

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Publishing Team

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Dr. Samah Nassar

Designed By
Dr. Samah Nassar
T.A Nancy Helaslasy

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