

Modern Trends

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FACULTY OF ARTS AND
DESIGN

Dean's exclusive interview
&
INTERIOR DESIGN
CINEMA & THEATRE
FASHION
GRAPHIC DESIGN

Index

Topic

Page

- Interview with Dr Tarek Saleh.....4
- **Graphic's Article**7
"Postmodernism in Graphic Art Photorealism as a sample"
By L.A. Basma Barakat
- **Interior's Article**14
"Designing for happiness and meaningful work experence"
By Assoc. prof. Rasha Elzeiny
- **Fachion's Article**7
"Al-tally" ascension journey from an Egyptian folk art
to international fashion trend
By Assoc. Prof. Noha Fawzy
- **Cinema & Theatre's Article**14
Cinema for Humanity
By Dr. Samah Nassar

DEAN'S EXCLUSIVE INTERVIEW



The Interview been created and conducted

By: Dr. Samah Nasser

“From my very beginnings, destiny had it so that my hobby, my love for art and my university education in applied arts, specifically in textile design, all aligned together”

How do you believe you’ve reached this position in this career path?

I was lucky to have had an exemplary childhood that has exposed me to the world of art. Since a young age, I have seen various foreign films and attended a variety of cultural experiences. I believe that I have gained all of experiences in a gradual fashion, it has been the union of reading, acquiring theoretical knowledge, and practical experience that has allowed me to be in the place I am today and transfer this set of knowledge and expertise to the upcoming generations.

Was the path of Art and Design always your dream?

To me, the faculty of design was my absolute first preference when registering in university, despite being in a position where I could’ve been admitted to so-called “top” faculties. This passion for design goes back to when I was just 8 years old; I was in the United States section of a textiles exhibition and was startled by the textile machines, from which I also received a sample of the textile rolls used in the machine from one of the representatives, which had ignited my passion for this path ever since then.

“Textiles is a very complex study because it requires a large set of skills that complement each other, driven by the very principles of design and creativity”

Why have you always been keen to pursue practical work despite the existing load of academic demands of your role?

To put it very simply, in a faculty like ours, the transfer of knowledge is quite difficult if not done through practical work. Therefore, I started very early (1985) being exposed to the practical aspect and the subsequent exporting to the United States from 1990-2004. I have also followed up with quality control of the highest standards. And when I became satisfied with my practical skills, I decided to come back into academic life to transfer all those skills and expertise to future generations. During this time period of practical work.

I have gained indispensable skills of practical vision, great management skills and problem-solving.

“The most critical priority in Egypt right now is empowering the youth and providing them with the necessary education and resources. In Egypt, we have a multitude of talents and skills with an advanced sense of art in diverse fields of arts. The focus to harness those skills and utilize them only requires the appropriate management plans”

How do you view Private Education in Egypt in the latest years?

The private education in Egypt started to witness a great deal of respect and esteem in recent years. Its superior standing comes from the private education’s striving to always incorporate technological advancements and resources into the education system such as E-learning (learning and keeping up with evaluations and lectures through the internet) mixed with effective hands-on lecturing styles. Another aspect that places the private universities at a high standing is the establishment of validation networks with foreign universities that allows students to receive a dual degree (Egyptian and British), expanding their horizons and providing them with the chance to choose the market in which they wish to work.

How do we adequately prepare students for the job market?

This is such a critical topic. This is done, first of all, through evaluating the job market and making predictions about the future trends and patterns expected to take place within it. This is done in addition to establishing networks and relationships with the stakeholders in the fields at which the students work. It is advisable that faculties always receive feedback from their graduates about the job market and their experience within it and make the necessary modifications and additions to maximize the graduate’s adaptation within their respective markets. This allows the preparation of a proper formula that will allow fresh graduates to immediately join the job market without the need of preparatory phases beyond graduation, which is achievable through establishing interactions with the industrial sector.

Where do we look for the skills and how do we cultivate it?

In order to cultivate a skill, a roadmap must be drafted in order to define the goals of the individual and to encourage the individual to utilize this skill in national and international competitions. Those opportunities would provide students with the motivation and confidence to continue their path.

What do you aim to achieve through the continuous updates & modifications you always seek to implement?

I established this faculty & built it from scratch. Therefore, I put into consideration few recommendations actions, provides the opportunity to improve the program and solve any issues that we may face during the implementation. I also believe that the new programs will be more structured and matched with the international standards. I already finalized our validation for five years and now we have to start renewing procedures. Additional skills have been added through which the students can expand their skills. The main issue is always time. Therefore, I have arranged to establish internship courses. The first one will provide two necessary skills especially regarding the software they supposed to deal with in the market.

The second internship will provide themselves with adequate preparation for their graduation project. The internship will not only be reflected positively on the student's career- related skills but, also on their personality as their aims will become clearer and more structured as they know more about their profession and industry.

What is the significant achievement accomplished here at MSA University that you hold very dear to you? And why?

Definitely, the first thing that comes to my mind is the HARVEST Annual Exhibition and I am sure that most of the staff and assistants' staff would share the same feeling of pride regarding its establishment with me. As we are so proud of our students' achievements,



we get to show the recent graduation projects which conclude all the skills they gain throughout their learning path which reflect all the efforts that been done from the staff's side to reflect awareness and highlight their strengths points and how they can now be a part of a productive community. This is a part of our continuous efforts to match their skills with the development plan for Egypt 2030.



Postmodernism in arts; Overview

By L.A. Basma Barakat

The term modernism refers to an era when series of economic, political and social transformations occurred in Western society; to some people the historical term refers to the era that follows the Middle Ages and Feudalism in the West. The famous British historian "Arnold Toynbee" adopted the term "Postmodernism" and published it in the eighth and ninth volumes of his book (A study of history) in 1954. The term refers to an era in the Western history that begins in 1875, which represents a dramatic change from the earlier modernist era. It is an era of wars, social unrest and revolutions. "Toynbee" named it the era of chaos and comprehensive relativity, comparing it to the era of bourgeois modernity characterized by social stability, rationality and progress.



The Italian philosopher "Gianni Vattimo" introduced the term "Postmodernity" in his book (The End of Modernity) in 1988, he interpreted the term by scrutinizing the first syllable (Post), which in turn called for defining (Modernity) term. He saw that Modernity as a state and intellectual orientation dominated by main idea that human thought development history represents a process of continuous enlightenment, which grows and strives towards full and renewed ownership of thought rules and foundations. Modernity in this sense is characterized by awareness of necessity of exceeding the interpretations of the past and its concepts, and the constant pursuit of the continuation of this exceedance in the future, and that to achieve a steady realization of human practices foundations, whether in the fields of science, art, ethics or any other intellectual and practical fields.

"Vattimo" sets that if we accept this definition of modernity, and try to explain the term postmodernism

in its context, we will find ourselves in a paradox, as the syllable (Post) means (Exceed), But (Postmodernism), when seeking to exceed (Modernity), appears

to be opposed to the process of exceedance itself and

refers to this in the post - that it may means (exceedance of the exceedance). In fact, the usage of (Post modernism) term in its literal sense to denote (Modernity) ultimately implies the consolidation of the concept of modernity, which the new term seeks to deny. This means that the term (Postmodernism) (as exceedance of modernity as a process of continuous exceedance of the past) is in fact challenging the credibility of the modernist orientation towards the future, and in its constant quest to rediscover the foundations of thought and practice. The (Postmodernism) trend in this sense represents opposition to the current (Modernity) and doubts legality of its project, which seeks to replace the old and the rejected. The term (Postmodernism) got popular in the early 1970s when it was used by architects "Charles Jencks" and "Robert Venturi" to describe a new style of blending artistic effects in aesthetic construction. The term quickly took its place in artistic criticism to indicate the growing aversion to modern high assumptions about linear progress in art history. After the emergence of Pop Art in the 1960s, it is no longer possible to say that a particular art movement will be followed respectively. Number of simultaneous art movements arose in 1960s and 1970s ranging from Minimalism, Conceptual Art, to Land art, body art, performance art, and installation art. After World War II, New York replaced Paris as the center of art in the world, but in the 1970s there was no city that could be called a command center. Thus, postmodernism was linked to the lack of spatial and temporal determination in artistic methods and movements, and decentralization. The goal of postmodernism is to blend art with life, and to mix different signs and styles in art, literature and architecture.



One of the most important art movements in the postmodernism era, which applies on it the above-mentioned artistic features, is the "Photorealism" movement, which we will take as a sample in graphic art.

Photorealism art movement

It flourished in America in the late 1960s and early 1970s. It is a diagnostic art that is not based on direct observation of external action but on photographs. Although artists used photographs in the second half of the 19th century, they were not used the same way as the Photorealists. Several names have been given to this movement such as: Superrealism, Hyperrealism, Sharp Focus Realism, Radical Realism, and the most popular name Photorealism. Photorealism movement resulted from the union of Drawing and Photography. Photorealists use the camera to choose from the images the scene to be used, Or to blend more than one scene to produce a single image to use in the production of the final artwork. Photorealists emphasize the visual aspects of photography. Also, computers were programmed to imitate photographs, which clearly emphasizes that the Photorealists picture always contain options and cancellations through the properties of the optical medium (). Photorealism has also used means of execution to produce Artwork that does not include an artist expression, but to be at least a spectator after he invented his idea. According to the above, photorealism is a selective synthesis simulation of images that the artist captures and organizes according to a visually acceptable realistic design, as the goal is to show drawing skills by exaggerating attention to all the small details depending on the photo, and this method is used in both real and modern arts, and there are many international artists who rely on the photograph. The Photorealism movement was an anti-abstraction

movement - Which belong to modernity schools- that dominated the plastic movement in America since the beginning of the twentieth century. There are direct aid factors, which are realism, photography, and pop art, as well as the countermeasures represented in abstraction.

First: Realism

It is obvious from the art movement's name "Photorealism" that it contains within its pillars two main ones: realism and photography. Despite much controversy over the definition of term "Realism" in art history, there is no disagreement over the final required result form realistic portraying. Simply, realism needs to portray a realistic scene, as the artwork must be based on the known academic rules, and the most important one within these rules is perspective which creates reality in the artwork through the visual illusion it creates. Realism proved to be the most vital art movement throughout history. There was a kind of realism along with other more revolutionary movements, even in the innovative and modern 20th century.

Second: Photography

Photography is a "light-chemical" process, by which what observed by human sight can be transported to a surface carries light-sensitive substance, which is then treated in order to appear the results of the transportation -which is recorded by the camera- on the surface. The word (Photography) is divided into two words: (photo) which means light, and (graph) which means drawing or recording tool or line. Thus, the word means (drawing by light), as since its beginnings, photography depends on light in achieving the imaging process. Photography was invented by the 14th century Italian painter, "Giovanni Battista Della Porta" (1535-1615). Since in Italian the word "room" is: Camera and the word "dark" is: (Obscura), researchers settled on calling it "Camera Obscura", and then shortened to current name "Camera". Photography has been introduced to all printmaking areas, starting from the classical ones till modern digital printing and still photography contributions are limitless. The graphics field, especially the printmaking field, is waiting for creation of new implementation techniques and other new techniques using photography possibilities and modern digital art.

Third: Pop art

The Pop Art appeared in the mid-1950s, and is considered by critics as postmodernism art. Its inspiration was derived from popular culture images, consumer society such as advertising, magazines, street wall ads, caricatures, music, television and film stars. Some pop artists used their art to critique the consumer society. Others, such as "Andy Warhol" (American, 1928-1987) did not criticize or even praise, but reflected images from the surrounding community then, he painted consumer goods. Therefore Pop art accepts the society's reality and sometimes visually re-evaluates the objects and considers it in its raw state an artwork, whether used or penetrated. "Lawrence Alloway" (1926-1990) coined the term "Pop art" to refer to this type of art, and called its artists "Pop artists", despite the fact that some have called them "new realists." () Europe prefers the term "New Realism", while "Pop Art" is the most widely used name, especially in America. This art was an international model that emphasized the human value and reflected directly on his positive and negative social content. It rejects abstract expressionism that has been internationally recognized.

Fourth: Abstract Expressionism

The term "Abstract Expressionism" was used to describe a dominant art movement for nearly a decade after World War II. It was the first major movement to take place in New York City, the new capital of art. In the post-war period in America, artists wanted to find a new way of expressing themselves free of real form limitations. Thus, Abstract Expressionism got popular, that was based on automatic portraying, using broad brush strokes, abstract images, and the idea of exploring the natural characteristics of the color itself. Abstraction was also one of the artistic movements that belonged to the 20th century's radical art, which rebelled against realism. The Photorealism emerged within the anti-abstract artistic movements, which include among its most important forms abstract expressionism or Minimalism

Photorealism standards:

The Photorealism art movement flourished in the mid- 1960s, and many art historians, including "Jean-Pierre Crikqui" dates (1966) as the real beginning of the Photorealism, and links the peak of this movement to the exhibition

"Documenta" the fifth in 1972. "Louis K. Meisel" embraced the thought of young artists who embraced the movement's principles. "Meisel" launched the name of "Photorealism" - the most famous name - and describes the movement saying: "Photorealism emerged to be an expression of our contemporary life. Among everyday life scenes, the movement focuses on the very ordinary forms, which gives them a greater role in visual memory. The Photorealists made the audience more aware of the surrounded environment. Critics have a full understanding of the Photorealism movement, but most of them preferred to ignore it. But I am against them; they shouldn't attack photorealism, because they will lose their credibility. The public will judge, and find that Photorealists are amazing." In 1972, "Meisel", as the main proponent of the movement and its artists, identified five basic principles for any artwork to be associated with Photorealism.

These principles are as follows:

1. Photography should be used as an intermediary to transfer the final image to the artwork.
2. The image must be transferred mechanically or semi-mechanically to the surface of the panel (ie, the use of technical methods, such as Projector or Gridding).
3. The movement artists must have the technical ability to show the final artwork in photographic appearance.
4. Only the artist who displays his photorealistic artworks until 1972 is considered a movement pioneer.
5. For the artist to be considered a serious member of the movement, he must spend at least five years in his engagement to the movement through exhibiting his artworks. This "Manifesto" is an important clarification of the principles which the photorealists worked upon, and simply expresses the conditions that must be achieved by any member of the movement. "Robert Bechtle", California, made artworks that considered the first photorealism. He painted the "Plymouth 56" (Figure (1)) and "Pontiac '61" (Figure (2)), which were in the street outside his home window in a suburb of California that marks the beginning of what he called six years

later Photorealism. So he is considered one of the pioneers (Figure (3)). By 1972, all the artists associated with the movement exhibited in New York and the Photorealism movement was founded. In the 1970s, the "Realists 22" exhibition was held at "Whitney Museum of American Art", which included seven Photorealists. In 1972, "Documenta 5" exhibition in Germany presented many Photorealists to Europe.

Throughout this decade there have been more than a hundred museums internationally and dozens of magazines and newspaper articles dedicated to photorealism. The proponents of fine art were not enthusiastic about Photorealism, preferring abstract expressionism and conceptual art. Critics attacked Photorealism. They saw that the movement was embraced by beginners, which proves that the movement won't have a serious contribution to modernism and post modernism arts, but by time proved the opposite. Contributions of Photorealism in the art history Despite the conflicting views on photorealism, there is no doubt it has contributions to art, **which are as follows:**

1. It allowed camera usage to capture what serves the artwork, although few still feel that it is considered cheating.
2. Made Computer an aide tool in converting camera footage into a subject fit for artwork.
3. Led to use different ways to transfer the image to the artwork surface, such as Projection, Gridding, and Tracing.
4. Discovering and inventing many methods to add pigments on artwork surface.

What adds credibility and importance to a certain art style is the influence it imposes on the following ones. Since the emergence of photorealism, almost all artworks have included photos and representational aspects, and also graffiti art of several artists have been affected such as: "Keith Haring" (1958-1990), "Jean-Michel Basquiat" (1960-1988), "Kenny Scharf" (1958-), "Banksy" (1974-), and others. A new trend of figurative expressionism has also emerged represented by artists such as: "Julian Schnabel" (1951-), "David Salle" (1952-), "Eric Fischl" (1948-), "Anselm Kiefer" (1945-), "Francesco Clemente" (1952-), "Sandro Chia" (1946-) and "Enzo Cucchi" (1949-). Many of the striking names in modern art scene embraced realism in one way or

another. At the same time, artists began to make giant-scale artworks simulating Photorealism, which led to its appearance in other artistic styles. Regarding the themes of the movement, each artist preferred a specific theme that distinguished him from his colleagues. Outdoor scenes were the most preferred for those who wanted to explore a state of American nature expression. One of the most famous and important photorealists in this theme, is "Richard Estes" (Figure (4)), who made many paintings representing outdoor scenes of streets and cityscrapers and restaurants and shops facades that completely reflect America spirit, especially in New York. There is also Robert Bechtle, who is interested in painting American suburbs of California. In another way of American life expressing, "Robert Cottingham" (Figure (5)) in his outdoors scenes highlighted the billboards on the facades of the shops, hotels or Lighting poles on the sidewalks of the main streets. Other artists preferred to portray still life, and many chose consumer items, such as toys, ketchup, mustard, mineral water and other elements seen in any American fast food restaurant. On the other hand, a small number of pioneers drew portraits, and on the top of them "Chuck Close" (Figures (6), (7)), who characterized by his huge expressionless and accurately painted portraits. Generally, most the Photorealists artworks are characterized by their high-resolution highly focused imagery, as well as the huge size. The reason for Photorealism popularity is its themes that express daily scenes such as a landscape or a street. Therefore, we find that the movement depicts renewed relationships not only between the artist and reality (ie nature), but also between art and human innovation in the era of industry and modern technology, which contains a large number of mediums and innovations.

Conclusion:

The modern technology sciences helped the artist to delve into human feeling and to discover various facts. Man remains the pioneer in all the tools. Without human thought, these means remain static. Technological means are one of the new tools that require us to understand and express them in a positive attitude, so that we can discover ourselves and surroundings. If science has achieved its discovery of material's reality and its impact on human life, art has exceeded that, by the disclosure

of the human being and the senses and sensibilities, and thus art achieves the reality of science. The goal of postmodernism is to blend art with life, to mix different references and styles in art, literature and architecture. We can see the availability of all of the mentioned above in the Photorealism movement, which has a global success and then went out of mainstream to become an isolated sub-model favored by many of art collectors, and is still developing so far. Since the 1990s, Photorealism has been reviving and artists have been working to reach the most accurate results, perhaps to prove that the last word is for the man, not the camera.



Figure (4): "Richard Estes", "Qualicraft Shoes", Screen-print in colours, 91.4 x 124.5 cm, 1974



Figure (5): "Robert Cottingham", "Roxy", Lithograph, 116.8 x 116.5 cm, 2002

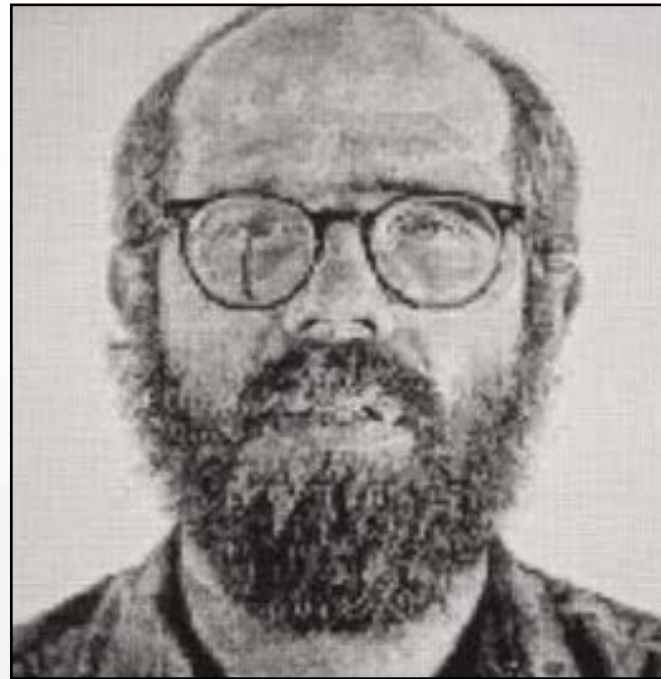


Figure (6): "Chuck Close", "Self-Portrait / White Ink", dry point + aquatint, 136.2 x 107 cm, printed by Crown Point Press, The Anderson Graphic Arts Collection, 1978



Figure (7): "Chuck Close", "Self-Portrait", 47-color hand printed Ukiyo-e woodcut, 94 x 76.2 cm, 2007

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1. Louis K. Meisel, Photorealism in the digital age, New York: Harry N. Abrams, Inc., Publishers, 2013
2. Mary Warner Marien, 100 ideas that changed photography, London: Laurence King publishing, 2012

Interior Design

designing for happiness and meaningful work experience

How to Design for Happiness?

By Assoc. prof. Rasha Elzeiny

The pursuit of happiness is valued as a natural, human right. Happiness should be appreciated as an ongoing process itself and as a life resource (Diener & Biswas-Diener, 2008).

Based on a comprehensive literature review, Lyubomirsky, King, and Diener (2005) found compelling evidence that happy people are healthier, more sociable and active, show more prosocial behavior, have more satisfying relationships, are more creative, and are more productive on the job.

Most of us would probably agree that living a happy, fulfilling life is a desirable goal. Then why not design for happiness?

Determined for a large part by the presence of a predefined genetic happiness set-point, which contributes to happiness for 50%, life circumstances (10%) and intentional activities (40%).

Regarding the genetic set-point of happiness, studies have demonstrated that this factor is stable over time and mostly immune to influence (Lykken & Tellegen, 1996; Tellegen et al., 1988).



Adapted from Lyubomirsky "Pursuing Happiness: The Architecture of Sustainable Change"

Life circumstances refer to the national, geographical and cultural region where a person is living, as well as demographic variables such as gender or age. Also issues such as occupational status, income,

job security, health status at a particular moment in life, religious affiliation and marital status form part of this happiness-determining factor (Lyubomirsky et al., 2005a).

Intentional activities relate to behavior, a factor that is within people's ability to control. By focusing on activities, people have the ability to deliberately increase their happiness through what they do in their lives and how they think (Lyubomirsky, 2007). Intentional activities appear to be the best possible way for people to work on their happiness. In the authors' view, because focusing on activities opens tremendous possibilities for design to contribute to the happiness of people. Looking specifically at the potential contribution that interior design can have in this respect, it seems highly valuable to consider these as 'spaces' where people can deliberately set up intentional activities that contribute to their happiness. (There is a huge challenge in further exploring how interior designers can design spaces in such a way so that they can function as a generous, inspiring and fruitful context wherein people can set up meaningful activities that contribute to their happiness.

The Three Elements of Happiness & PERMA

In Authentic Happiness Theory, Seligman (2002) differentiates three elements of happiness: positive emotions, engagement, and meaning. People who seek pleasures through increasing positive emotions live a 'pleasant life', while an 'engaged life' is enriched by moments of being in a state of 'flow' (Csikszentmihalyi, 1990), hence, in an intrinsically motivated, absorbing activity that optimally challenges a person's skills and talents. A 'meaningful life' does not need hedonic pleasures nor an engaging activity – it is a life that is enhanced by a purpose or contribution that is greater than the self.

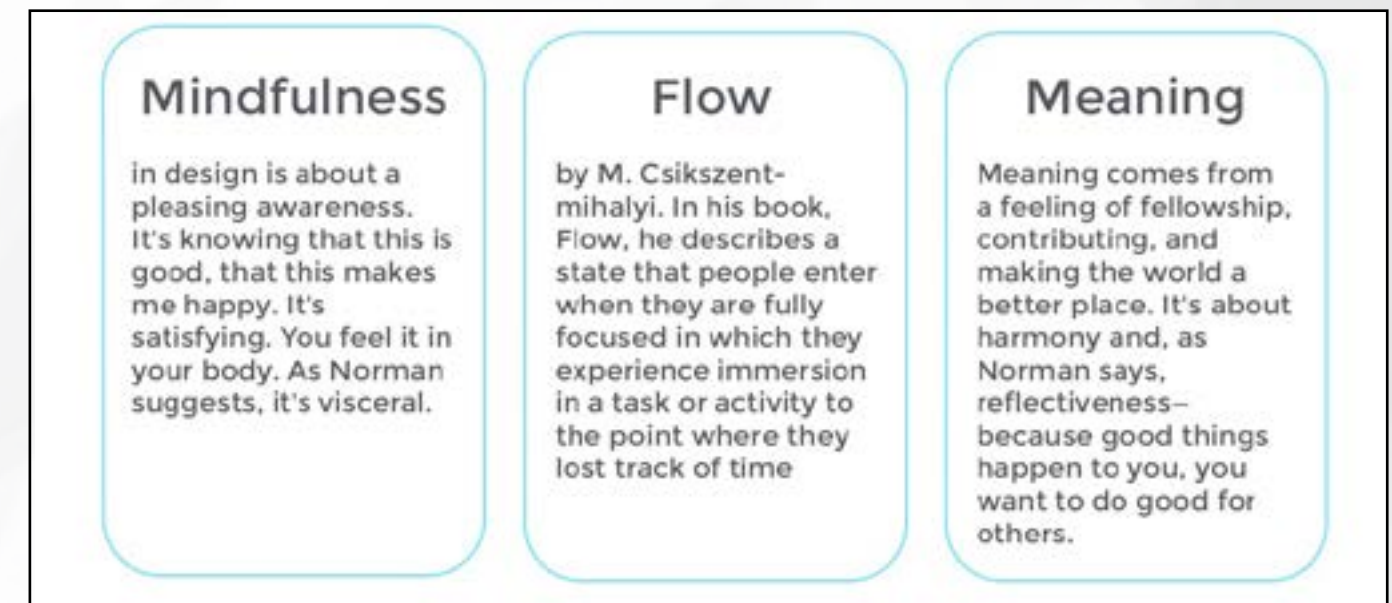


Retrieved from: <https://www.slideshare.net/silviacalvet/architecting-happiness-englishversion-of-27feb2015en>

In Well-Being Theory (Seligman, 2011), two further elements are added: positive relationships and accomplishment. All five postulated elements of wellbeing (positive emotions, engagement, positive relationships, meaning, and accomplishment (abbreviated as PERMA) – are said to be pursued for their own sake and to be independent of the other elements (criterion of exclusivity) (Seligman, 2011). Thus, while well-being can be enhanced by all elements, not all have to be fulfilled in order to thrive.

A practical consequence for design is that each element can be addressed separately, as well as in parallel, when aiming to support human flourishing.

Three Levels of Happy Design

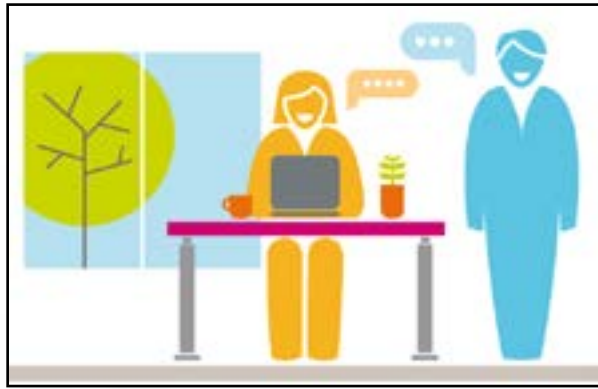


Chisnell, D. (2010). *Beyond Frustration: Three Levels of Happy*. UX Magazine

Looking at this factor from an interior design perspective leads us to questions such as: Can I be happy in this environment? Does the environment enable me to work on my personal happiness?

Actually, a building or interior as such cannot make a person happy. interior design relates to a circumstantial factor which can only contribute to happiness by designing a context wherein activities can take place or can be organized which possibly can contribute to a person's happiness.

Happiness & Workplace



Having productivity as the ultimate purpose of office space was a hallmark of early hierarchical organizations, and probably drove the Baby Boomer2 mindset of bringing the “work only” version of themselves into the office.

With recent flatter organizational models and new generations of employees, this view of work and workplace is shifting. The now dominant Millennial workforce famously blends their work and personal life, bringing a more holistic version of themselves into the office. The need for belonging, connection, and contributing to a greater good, and a sense of meaning in work.

An emerging global movement places happiness and a meaningful life and work as goals, rather than traditional measures of Gross Domestic Product (GDP) or productivity (Gagné, Marylènei, 2015). A happy work life is an enduring state that includes aspects such as lower frustration, improved contentment, relaxation, and sense of well-being. Such a state is logically related to “side benefits,” such as reduced stress, lowered physical and mental health risks, and increased engagement and performance.

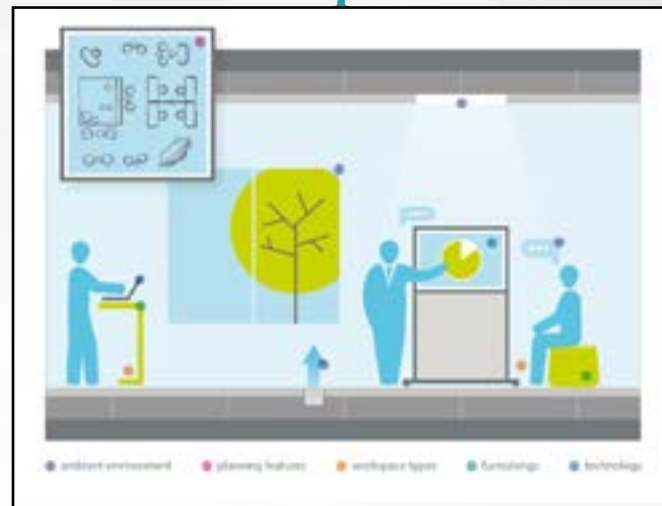
People work for many reasons—compensation, social connections, status. However, the most important drivers of knowledge work today might be the pleasurable personal experience of creativity and problem solving and finding meaning in one’s work (Bursch, Dan, and Kip Kelly, 2014)

Happiness and a sense of meaning in work are largely intrinsic—that is, coming mostly from within the individual. Some people bring a sense of meaning to their work, and some organizations create cultures that foster happiness and meaning in the employee work experience. However, to date, the role of the design of the physical office space that surround people at work has been largely unconsidered.

Happiness Rather than Productivity



Is Happiness Related to Work Experience?



Haworth started a global program studying how design of workspace can be leveraged for happiness and meaningful work. The program ran until 2017 and involved over 2,000

office workers. Worksites of participating organizations. Haworth started a global program studying how design of workspace can be leveraged for happiness and meaningful work. The program ran until 2017 and involved over 2,000 office workers. Worksites of participating organizations.

This research design is the most effective possible (short of a laboratory experiment), using pre- and post-move survey measures and a control group to provide the strongest protection from threats to the validity of the results. The analysis uses multiple regression statistics to identify a broad array of features: ambient environment (noise, acoustics, lighting, air quality, etc.), planning features, workspace types, furnishings, and technology that impact the outcome measures of meaningful work, frustration, happiness. The analysis shows that two work experiences directly influence happiness: 1) design features that make employees feel valued, and 2) the ability to achieve focus at work.

Five Features Contribute to Feeling Valued

their intended use), user control over the primary workspace (adjustability of primary workspace features), having the right technology in the individual workspace, access to daylight from the workspace, and adequate storage in the workspace. These features cue employees that they are valued.



The analysis further reveals that five features of office design affect employees’ ratings of how the space makes them feel valued. These include: the rated overall “legibility” of the office space (the ability to see and find others, understand the layout of the space, degree to which workspaces and furnishings convey

Legibility and access to daylight have the largest impact on feeling valued. This is logical since these two features are part of the overall ambient work environment, affecting everyone regardless of location or type of space used. For instance, legibility can be expressed in the design of space, ranging from the large-scale planning and layout of plan configuration and landmarks, down to the furnishings that people interact with and touch. Access to daylight is also part of the ambient environment, experienced through the large-scale space plan, since daylight can be experienced at any location within the building. The other features Legibility and User Control Help Ability to Focus (adjustability, technology, and storage) are experienced primarily, although not exclusively, within the individual workspace (Haworth, 2017).



Two of the above features that influence feelings of being valued also influence workers' ability to focus. These include: the rated overall legibility of the office space and user control over the primary workspace. Note that both these features also act as cues to employees that they are valued. Legibility conserves resources that can be used for focus, and control over primary workspace can provide people with enough autonomy over how they can best focus in that space.



To create a legible floorplan, incorporate these five elements:

1. Landmarks outside and inside the facility can serve as physical cues about locations within the building. For example, a building or a prominent feature that can be seen through windows may be an exterior landmark. Significant interior features such as a café or a wall with a contrasting color or artwork can also act as landmarks.
2. Plan configuration of the space can affect ease of understanding space layout. Highly irregular layouts can be confusing and have too many decision-points (path intersections) within the space.
3. Visual access allows people to see ahead to landmarks or other areas for navigation. Having

workstations with low horizons and avoiding architectural elements that block visual access to the building core can help open the space. Visual access outside the space through windows gives people sight lines for orientation as they move through the space.

4. Architectural differentiation is the design of different areas to be visually distinct. These areas can serve as secondary landmarks. Differentiation can be as simple as a unified color scheme that identifies a department or a similar look and feel of a large area.

5. Signage and graphics can provide information about the location and intended use of spaces, including directions to common areas or behavioral expectations.

There are plenty of studies that link the aspect of the office to employees' creativity. The sick building syndrome concept discusses buildings that lack natural ventilation, natural lighting or uncomfortable temperature. Therefore, the ideal office that maximizes employee happiness needs to have opposite attributes to the above.



Biophilic Design Brings Nature Indoors

The biophilic design has been in architects' minds for a few years now. However, it's still a new concept for office buildings. Biomimicry imitates nature and provides both sustainable solutions for workers, while boosting their mood.



Hot Desking Makes Flexible Employees

Hot desking office rooms don't have permanently assigned desks. Employees can work at table, in booths or conference rooms, or even lounges. This way, they choose their most creative spaces for meetings and brainstorming. Their brain associates that place with active implication and focus.



Retreat Areas

Moreover, workplace design now focuses on including retreat areas for employees. The exclusive space away from desks follow the live – work concept, which needs a relaxation space. In the age of the open-plan office, private space is more important than ever. For thinking, doing or doing nothing, ‘breakout areas’ are now an important part of modern workplace design.

At the end,

we could say that a person's workspace does affect happiness in two key ways:

First, thoughtful workplace design gives people more control at work.

Second, organizations that invest in flexible interiors where people are empowered to work the way they want demonstrate that they care about their people.

This investment makes employees feel valued and contributes to their happiness.

Assoc. Prof. Rasha El-Zeiny
Interior Design department

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Introduction

By Assoc. Prof. Noha Fawzy

Tally is a netting fabric embroidered with metal. The embroidery is done by threading wide needles with flat strips of metal about 1/8" wide. The metal may be nickel silver, copper or brass. The netting is made of cotton or linen. The fabric is also called tulle-bi-telli. The patterns formed by this metal embroidery include geometric figures as well as plants, birds, people and camels.

Tally has been made in the Asyut region of Upper Egypt since the late 19th century, although the concept of metal embroidery dates to ancient Egypt, as well as other areas of the Middle East, Asia, India and Europe. A very sheer fabric is shown in Ancient Egyptian tomb paintings. The fabric was first imported to the U.S. for the 1893 Chicago. The geometric motifs were well suited to the Art Deco style of the time. Tally is generally black, white or ecru. It is found most often in the form of a shawl, but also seen in small squares, large pieces used as bed canopies and even traditional Egyptian dresses. Tally shawls were made into garments by purchasers, particularly during the 1920s.

What is Tally, Tally or Tulle-bi telli

'Tally' is an Egyptian netting fabric embroidered with real metal and named after its city of origin, Assiut a region of Upper Egypt at the heart of the textile industry during the 19th century. Known as 'tulle bi telli' or 'Assiut' throughout Egypt (Arabic for 'net with metal'), its alternative spellings (due to its transliteration from Arabic to English) are many.

The fabric is essentially a shawl, 2mtres x 1mtre wide. The base cloth is a net (tulle) on which a design of beaten metal is sewn into the holes to form a design. Because of the net, the designs are almost always geometric. Patterns formed by this unique embroidery include geometric figures as well as plants, birds, people and camels, symbols heavily depicted in Egyptian iconography. The art of decorating a type of net with beaten metal is not new. Examples of it were found in the tombs of the Pharaohs and in most cases the metallic thread was gold. It has also been popular through the ages as shown in portraits of royalty from the 18th and 19th centuries. In parts of Turkey, they still embroider with metallic thread. With Tally, small strips of silver-coated metal, about 45 cm long and just under 1/2 cm wide, are sewn through the holes of the net and which aids in creating the design. With

each "stitch", the strip is bent down on itself with the fingernail to keep it in place. When the shawl is complete, the fabric is passed through rollers to ensure it is perfectly flat. The finished product gives such a beautiful shimmer which looks as if the entire fabric is covered with metal thread.(5)

It is generally black, white or ecru and used mostly as shawls, but is also seen in small squares, large pieces (used as bed canopies) and in traditional Egyptian dress.

Tally has great lateral elasticity, thanks to its openwork mesh. It is heavy, and retains heat, but is favored for its ability to drape. Vintage Tally shawls are primarily made from the highly superior long-staple Egyptian cotton grown in the Asyut region with a quality so fine that antique dealers sometimes mistake the cloth for linen, or even silk. This allows the fabric to drape and move in a more supple way. When this fabric is completely coated with individual metal stitches, it drapes heavily, conforming to the shape of the body beneath it, but maintaining the sheen and luster of metal. The weight of the pounded metal in the cloth, gives the fabric a unique character during movement, that is better shown than described.

In contrast, Modern Tally can be quite stiff, and the patterns are often widely spaced upon the mesh ground cloth. The modern fabric is made almost exclusively from short-staple cotton on modern machines which create smaller holes. The stitches are fewer and further apart, giving this cloth a primarily black appearance.



Detail Tulle-bi-tell



History

There is a colorful history concerning the origin of Assiut First, we do know that Tally shawls were first mentioned in travel literature as early as the 1870's. Before the 1870's, there are many references to Egyptian shawls and embroidery, but none made to metallic embroidery on net or mesh. Instead, richly embroidered woven shawls with complex Arabic designs were collected by European travelers.

The ground cloth is made from cotton tulle, named after the lace capital of France. However, the machine used to make the mesh ground cloth was invented in 1806-1808 by English inventor John Heathcoat. These machines were quickly exported to France, and then via France to Egypt during the cotton production explosion of the 1840's(3)

The invention of the bobbinet machine in Tulle, France in the early 19th century gave impetus to the popularity of hexagonal mesh fabric and it became known as tulle. During the French Protectorate, the bobbinet machine was introduced into the Asyut region of Upper Egypt by the French in hopes of establishing a source of employment and income to the depressed farming area sometime in the latter part of the 19th century. The Asyut region was a

logical location since that area was already a well-established textile center.(11)

After manufacture, the hexagonal net fabric was given to local artisans. It was then embroidered with 1/8-inch flat strips of metal, gilt silver or copper wire and later, chrome plated copper or brass.

Tally shawls were very much in demand in Cairo and according to surveys taken in the mid 1920's, the output was greater between 1908 and 1912. In 1897, Egypt boasted over 9,000 tailors but by 1917, that figure had reached 29,000 comprising tailors, clothiers and costumers. Much of the increase was probably in part due to disruptions in Europe during the Great War and to the European fashions of Upper-class Europeans favoring flowing robes and turbans.(4)

In Egypt, it was customary for every bride in the Saidi region, to be presented with a shawl prior to her marriage by either her own family or the groom's. Usually this was used as it was originally intended as a shawl, or made into a galabeya.(8)

Shawls began appearing in the last quarter of the 1800s and were first made as tourist art for European and American travelers, with the fabric later described in Edwardian era travel literature as 'spangled mosquito netting' (to be worn over hats as protection). Their popularity soared in the 1920s at the height of the rush to uncover the ruins of ancient Egypt culminating in the discovery of Tutankhamun's tomb in 1922 incorporating the requisite motifs and symbols representative of hieroglyphics, Egyptian iconography and ancient art. Shawls then began to be made into garments, a fashion that neatly juxtaposed the geometric designs and motifs, influenced by the ancient world, with the modern Art Deco sensibilities of the time.(2) Suddenly, everything Egyptian was desirable and its influence permeated dance, fashion and film.(4)

Tally's first appearance in quantity in the U.S. was at the 1893 Chicago Exposition where they were sold as souvenirs of the scandalous Midway Plaisance. Shawls experienced another upsurge with the opening of King Tut's Tomb in 1922 when all things Egyptian became popular.(13)

Finished shawls were sold by weight, if they were silver, to European tourists who then used them as shawls or piano scarves. In the early 20th century many pieces were used to make gowns or robes, the first true lame.

Tally is still made in Egypt today, but in Suhag and not in Asyut. Much of it ends up in the tourist shops in Cairo.

Egyptian actress and belly dancers such as Samia Gamal and Tahia Carioca wore Tally and the Egyptian Miss Universe Sharlot Wasfy chose to wear it in the official competition in 1934 which she won to be the costume expressing the elegance of the Egyptian heritage in this global competition, also it was worn by the Queen of Egypt «Nazli» in one of the official pictures.(6)



*Queen of Egypt
«Nazli»*



*Alma Aicha's dance in the
Egyptian café of the Rue
du Caire, Paris, 1889 – Bib-
liothèque Nationale*



*The legend Tahia Carioca wearing tally as
a belly dance suit*

Production

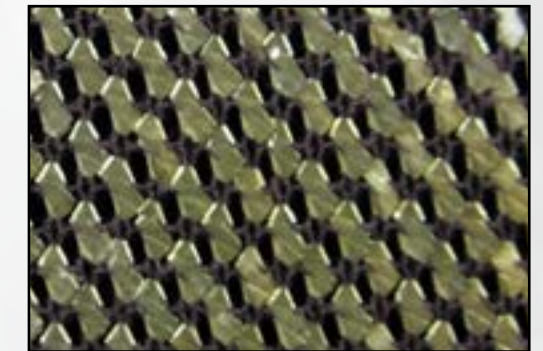
The method for making Tally is fascinating. A special two eyed needle is used. It is approximately 3 or 4 centimeters in length and is flatter than a regular needle. The two eyes are located side by side on one end of the needle and this allows a long flat thin piece of silver thread to be passed through both holes without having to knot it, this is because any knots in the thread would cause it to snag the holes of the tulle. The needle and thread are then passed though the tulle fabric to form individual stitches. After each stitch is taken, the thread is cut and a new stitch is begun. However, it's not cut with a scissors, but rather, it's just quickly snapped off by the artisan's nimble fingers. In this way, patterns are quickly formed on top of the fabric backing.(3) The fabric is neither hammered nor passed through a roller, the artisan merely crimps each stitch with her fingers to clamp it more tightly onto the fabric before continuing to the next stitch.(5) The needle are purchased at a mabsk (a metal smith) where they are made. In past times, Tally fabric was also made with gold threads but these gold-plated fabrics were purchased only by the very wealthy. It used to be customary. Tally threads are imported from some European countries. They differ from each other. The reddish thread is imported from Germany. The yellowish-colored type from France, one of the finest imported types. It is covered with a thick layer of silver or gold, and has the flexibility to help with embroidery. What is imported from

Czechoslovakia is the broad type, not much used. Now and due the expense of the thread they imported it from India the earliest reference dates to the eighteenth century not exclusive to Egypt, the art can also be found in countries of the Gulf and India, where it is embroidered on Saris. What distinguishes Egyptian, however, from that found elsewhere is the subject matter and iconography.(9) Here, motifs that are integral to life in Upper Egypt are common such as: marriage (representation of brides and grooms), religion (mosques and crosses), folk belief (amulets and talismanic symbols), nature (water, stars, palm trees and animals indigenous to the area) and motifs related to daily life (candles, lanterns and combs). Essentially, Over the years, production has diminished partially due to changing fashion trends, but also because of the expense associated with the use of gold and silver thread. There were many dresses made from Tally that were originally designed as long traditional dresses, not shawls made into dresses. They are patterned with appropriate protective embroidery designs around the neck openings, sleeve edges, side openings and usually triangular filled areas across the pelvic area. Upon close examination of the rectangular shawls, you will often be able to discern a discrepancy in pattern along the side that is considered the "signature" of the embroiderer(5)

Shawls come in different sizes: most are long and narrow, and the designs vary, ranging from the simple to the elaborate. Some people believe designs have been passed down through families, as with weaving and embroidery work. Tally fabric isn't made in Assiut very much anymore. Most of the Tally that is sold today is made in Suhag by highly skilled artisans and it is then sold at tourist shops in Cairo or overseas.(1)



*Hand Crafted Needle and Plate for
Tally Embroidery*



Antique Assiut - Stitch Detail.

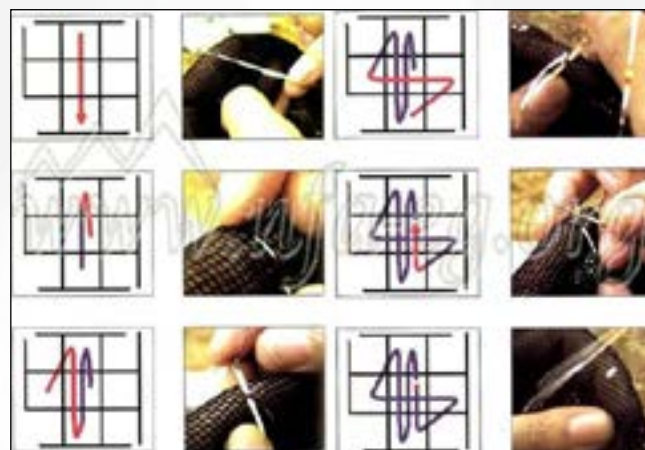


Front of Tally stitch





Six steps to each Tally stitch



Charts expaling how Tally stitch is formed

Patterns

Many of the art motifs that the artisans used tell a story of post- or pre-biblical civilizations. For example, a triangle may denote an amulet, for the practicing sorcerers of the middle ages liked to fold the amulets in this form. A tree can be a symbol of life, borrowed from ancient Egyptian or Persian mythology. And the eye is a symbol of protection, often referring to Horus, the falcon deity whose eyes were said to be the sun and the moon. The motifs often have Islamist or Coptic connotations, but their roots may go further back in time. Water, for example, is traditionally shown as a zigzagging line, which is how ancient Egyptians wrote

the word "water". Temples and crosses are common, so are a variety of birds and stars. The designs are highly geometric and look quite "folkloric" today, but they often repeat ancient art forms found in Egyptian tombs and preserved in Coptic fabrics.(10)

The motifs used were either geometric or figurative and sometimes combinations of both the geometric pieces were older, although the use of figures by Coptic artisans' dates to the introduction of Christianity into Egypt. It was common for bird and animal motifs to be used for ornamentation during the Ottoman occupation (1517-1914 except for a brief French occupation during the Napoleonic wars). Some older pieces were very elaborately decorated or even solidly filled in with little or no exposed net and little discernible pattern. (2)



Candle Sticks



Groom on Camel



Sift



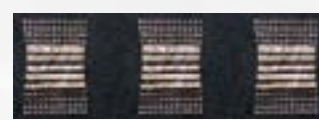
Ewer Variation



Headband Amulet



Camel for Holy Curtain (Mahnat)



Comb



Ewer



Palm Reed



Innovative Cross



Brides



Bride in Bed



Decorative Squares



Tally Patterns and symbols

Tally in Hollywood

Throughout the history of motion pictures, the costume designers of Hollywood, and the stars they dress, have had their own love affair with this gorgeous cloth. Tally fabric was used initially to breathe life into an ancient past and later to provide a connective link to the 20's when the popularity of Tally was at its zenith.

Off screen, this fabulous fabric appeared in publicity stills and was worked into revealing costumes for exotically themed parties, worn draped over the head or as divinely decorated wraps, and transformed into the most stunning and seductive of wedding gowns. Throughout the early days of film, when the cloth represented the luxury of travel and a mythologized east, it became symbolic of an educated, well-travelled bohemian lifestyle and encouraged starlets off screen to collect shawls to wear as elegant accessories or even as garments (Clara Bow Hollywood's 'It' girl famously wore an Tally shawl as a gloriously glamorous dress).(13)

One of the first epics to feature Tally was the 1916 DW Griffith masterpiece, *Intolerance*...by using modern fabrics sourced from Egypt, the film and the costumes evoked the exoticism of a fantastical and timeless place. Travis Banton considered one of the most important costumiers in Hollywood in the 1930s used Tally in Cecil B DeMille's classic *Cleopatra* (1934); June Havoc's Tally dress lent her statuesque frame a cool, metallic quality in *Intrigue* (1947); and it was draped to dramatic effect in *Samson and Delilah* (1949)

in an Edith Head designed, stunning two-piece ensemble cut on the bias to emphasize the contours and curves of the inimitable Hedy Lamar.

Elizabeth Taylor was pictured maintaining a stylishly subtle connection to Egypt (and her hallmark roll of *Cleopatra*) in a beautiful Tally robe in 2007 and lately, period movies have used Tally to reference and echo the last century prompting designers to incorporate this fine vintage cloth to appropriately evoke its popularity with the beautiful and the bohemian during the 1900s and the 1920s. It was used in the film *Water for Elephants*, to reinforce the subtle connection between the fabric and dance and more recently, Tom Cruise wore a vintage Tally scarf to channel his 80s 'metal guru' in *Rock of Ages*.(12)

Even Rudolf Valentino wears Tally in one of his films the costume was designed for a controversial film called *The Young Rajah*, which was one of Valentino's least commercially successful films. The costumes were designed by Natacha Rambova who of course was also his wife. The costumes are quite something.

The 1950's production of *Samson and Delilah* starring Hedy Lamar shows the splendor of its use as exotic costuming for Ms. Lamar. She appears in two magnificent outfits, one of white and one of black Tally shawls made into dresses. The more modern film adaptation of Agatha Christie's *Death on the Nile* features Mia Farrow wearing a late '20's, early '30's style gown of ecru Tally.(7)



Intolerance – DW Griffith Masterpiece of 1916 – assiut cloth draped over the shoulder of an actress in the far-left bottom corner.



Rudolph Valentino wearing an Tally costume for the film The Young Rajah, 1922



Clara Bow Hollywood's "it girl" wearing an assiut shawl transformed into a dress



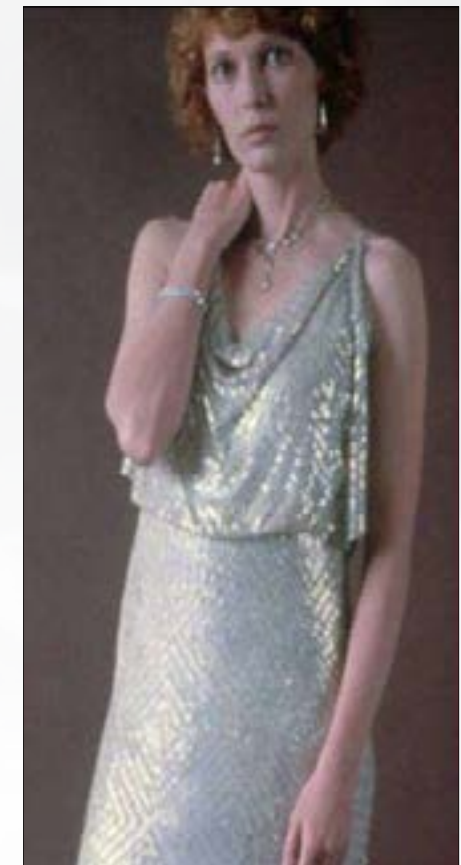
Tally dress worn by Pippa Hayward playing Susan Wyse



Antique Tally coat used in the film Coco Chanel & Igor Stravinsky 2010



Gorgeous 1930s Tally gown worn by Mia Farrow in Death on the Nile, 1978

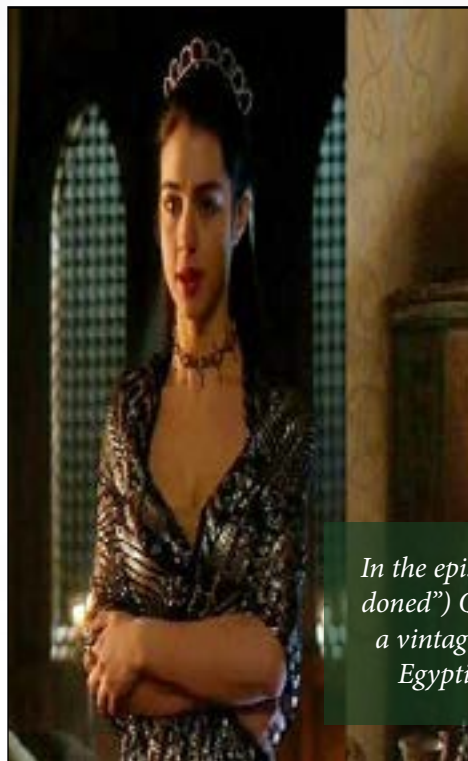


Gloria Swanson as Norma Desmond in Sunset Boulevard in assiut shawl



*House of Eliott Tally love-
liness*

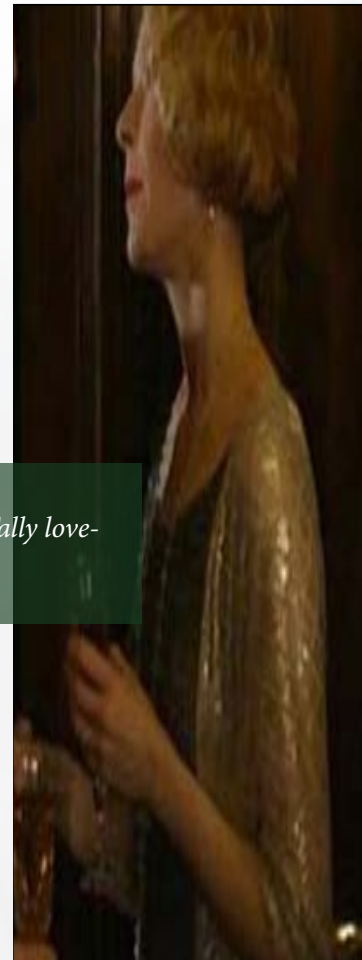
*Gorgeous Assiut Dress
from the BBC show, The
House of Elliot*



*In the episode 2x19 ("Aban-
doned") Queen Mary wears
a vintage 1920s Art Deco
Egyptian Tally Shawl*



*Melanie in Tally - sometime
in the 1970s i'd guess*



Tally in High Fashion

In terms of modern designers, Galliano used Tally in his 1998 Autumn collection for Christian Dior a major style statement that went on to grace every fashion magazine that season.

Tally makes a splash on the high-fashion runway in the Etro spring 2014 collection during fashion week in Milan. Designed by Veronica Etro and inspired by vintage photos from her family's Bohemian past, her collection includes beautiful silk floral and paisley prints the Italian design house known for. These luxurious silk is paired with the drape and shine of modern Tally dresses, tanks, and fringed scarves made from densely embroidered assiut cloth add a vintage flavor to this lighter, brighter take on boho eclecticism.

Jean-Paul Gaultier reworked the styles but the fabric always remained true to its original beauty in 2013 Spring Summer Haute Couture Collection

Roberto Cavalli in his collection for spring/summer 2014 at Milan fashion week used Tally And a Turkish fashion designer Zeynep Tosun also inspired from Tally in Spring/Summer 2014 Ready-To-Wear Collection

Mary Bishara Egyptian fashion designer inspired also from Tally in her collection for Summer 2009-2010. Here are some of Haute Couture designs inspired from Tally



Etro 2014 runway looks. Women's fashion and style



*Jean Paul Gaultier 2013 Spring
Summer Haute Couture Col-
lection*



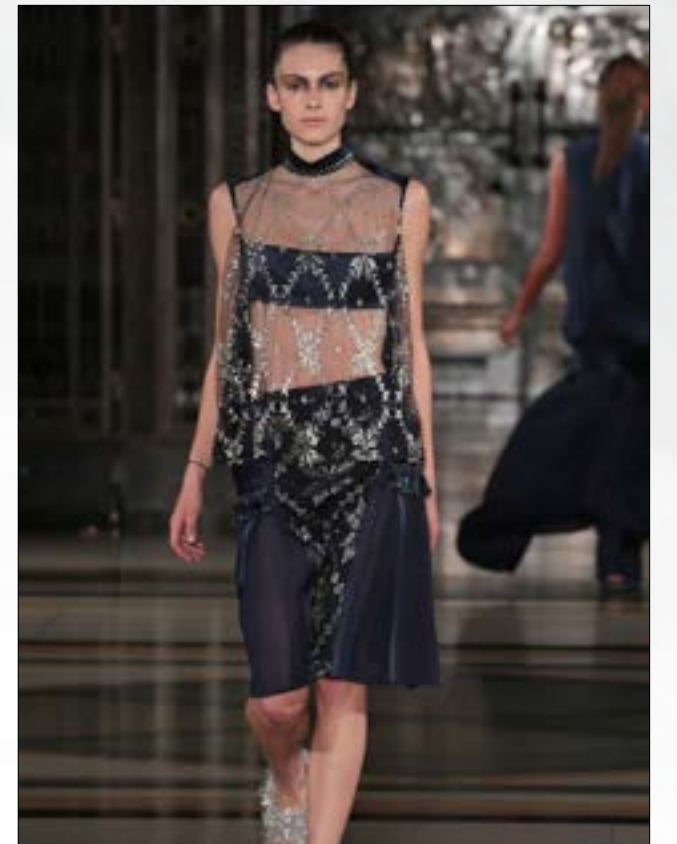
*Magnificent Tally dress....1998 -
Galliano for Dior*



*Roberto Cavalli spring -summer
2014 collection - Milan fashion
week*



*Zeynep Tosun Spring Summer
2014 Ready-To-Wear Collec-
tion4*





Marie Bishara Summer 2009-2010

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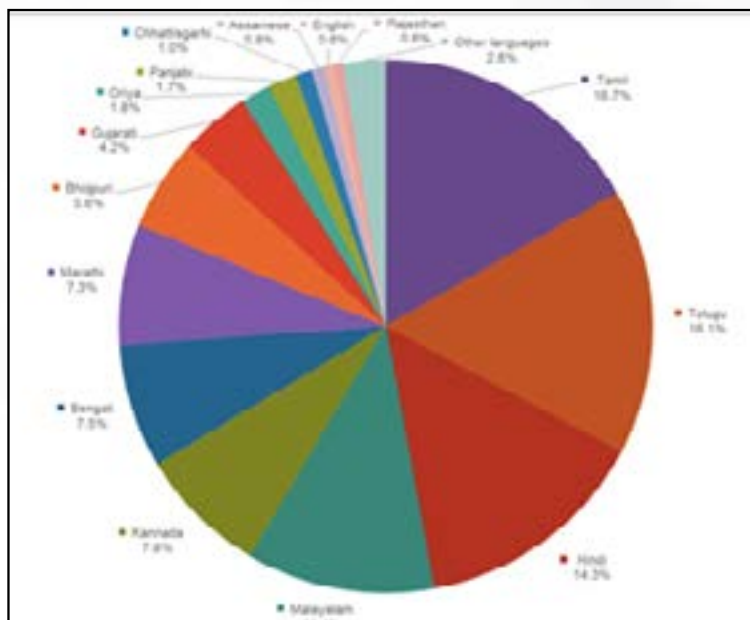


Cinema for Humanity

By Dr. Samah Nassar



A few years ago, I decided I wanted to cut out my wasted time on different social media platforms, to save more time in my life to focus on more productive and important aspects. I believe I have succeeded in ignoring many calls except for one the golden magic window, the Cinema. I have never been able to get away from cinema for I always felt that there was something attracting me and connecting me with this window. Have you ever felt that you need to go to the cinema when you need to recharge yourself, your life or need extra fuel? Why is that? In my understanding that cinema open gates for us as an international cultural network with one fundamental goal to gather people under one umbrella that keep transforming the human behavior while enchanting and developing our senses. Therefore, no wonder it has been remarkably selected from many sides to represent humanity and to carry and deliver this message.



Source: Diversity and the film industry, UNESCO

In India alone, film production is never limited to a single language, yet this linguistic barrier does not prevent each film from diversifying the industry and addressing universal issues through creative content creation.

The art of cinema is an effective industry with significant effect on the humanity all over the world. And the film story and acting emotions provide the best message and interact immediately with the audience. We see several films which have been strongly connected with human culture, education, politics and economy and provide real simulation to life.

The industry of cinema has grown and improved in several techniques, all of which provide direct impact on the audience regarding their feelings, opinions and actions and demonstrating balance to communities and unifying the social life.

The film effect is crossing borders and reaching other communities, with different culture and environment, but still can be strongly affected by a film.



Capturing and exploring humanity through creative cinema in Bosnia-Herzegovina. (2018, April 19). Retrieved from <https://www.icrc.org/en/document/capturing-and-exploring-humanity-through-creative-cinema-bosnia-herzegovina>



The aesthetic dimension along with the vivid portrayal and treatment of human emotions and struggles allow the human experience to be felt and analyzed. It is at the moment that you put your shoes in the stance of a character or even just as an audience member that you become vulnerable to experience the emotions embedded in the film.



The concept of "Cinema for Humanity" has been gaining popularity worldwide very recently, with our very own Gouna Film Festival adopting it as their slogan during its second edition for the same reasons. And whether we realized or not, films are characterized by having a universal language that bridges people from all around the globe through their ability to empathize with one another. Through portraying a various range of human emotions, films create vivid images that transcend human cultural and linguistic barriers and create meanings that are felt artistically by offering a platform with universal audience. Cinema acts as a medium through which global and regional human issues can be exposed, scrutinized and tackled.

The picture below shows the impact of few films as an example for the changes that films can cause, and how the targets and goals were set to affect the social life. Coming out with certain plan within the production and launching phase to reach and build an affective network that push the changes in societies.

FILM	MAKERS	SUBJECT	ISSUES	TARGETS	GOALS
A LION IN THE HOUSE 225 minutes 2006	Steven Bogner and Julia Reichert	Racially and economically diverse young people with cancer, their families and caregivers	Health care equity, Survivorship, Pediatric, end-of-life care	General public, Health care professionals, Service organizations	Collaborations among caregivers, educators, families, young people, etc.
IMPACT Launched with a two-night PBS broadcast, the project became a node for expanded collaborative local/regional/national services network and professional training resources.					
LIONESS 83 minutes 2008	Daria Sommers and Meg McLagan	U.S. military women in combat	Gender equity	General public, Military personnel, Advocates, Policy makers	Legislation, policy change
IMPACT The film became a tool for veterans health care and advocacy organizations. It was instrumental in the passage of the Women Veterans Healthcare Improvement Act (2010) and entered military policy deliberations about the repeal of the ban on women in combat.					
NOT IN OUR TOWN Multiple formats 1995-2011	Patrice O'Neill	Racial, ethnic, gender-based hate violence	Positive community response	General public, Community groups, Policymakers, Law enforcement	Demonstrate and circulate, share positive examples
IMPACT A multiplatform initiative, which reaches diverse audiences, highlights community-building practices that bridge differing opinions, and informs the training of educators, law enforcement officials, and civic leaders.					

Social Justice Documentary: Designing For Impact. (n.d.). Retrieved from <http://cmsimpact.org/resource/social-justice-documentary-designing-for-impact/>



Cinema helps shed light on human struggles and with that comes the imperative necessity of ethics in the field, for the objectivity of the narrative becomes a tool of power and responsibility. With a powerful voice propagated through the narrative of the film, filmmakers assume great responsibility to which they must commit with the highest ethical standards. The issue of accurate representation becomes a critical aspect of the industry that allows it to discuss humanitarian issues



Source: Films for Humanity Website



Cinema is not only a tool that achieves humanitarian outcomes, but rather it helps in understanding humanity in the first place. Through exposing

Cinema is not only a tool that achieves humanitarian outcomes, but rather it helps in understanding humanity in the first place. Through exposing

human emotions as shaped by experiences, events and circumstances, the film experience becomes an ever more effective tool at understanding the human nature. This stems from the fact that films are forms of literature review in the first place, where written discourses become examined for their aesthetic content in order to create an audiovisual experience. Therefore, films establish creative frameworks through which the human nature can be studied, portrayed and most importantly, accepted.

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