The contemporary dialectic between acceptance and rejection in fashion design

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Abstract

The current research contained the first chapter, which dealt with the research problem and the need for it, where the researcher presented the problem in an extensive manner and then ended with the question that summarized that problem with the following question ((What is the impact of contemporary dialectic in achieving acceptance and rejection in fashion designs)) and also included the importance and objective of research and objective limits, the definition of terminology and the second chapter dealt with multiple axes that were dealt with according to the link with the title of the research, where the first topic contained the dialectic of reception beyond the concept of modernity, while the second topic contained the impact of artistic currents in achieving contemporary, and the third was the ideology of demographic variables in the formation of design products, while the third chapter contained the research methodology and the researcher's reliance on the descriptive-analytical approach. As for the fourth chapter, it contained the results, the most important of which are

1- The structural elements in the design models represented a special dialectic And the designer relied here on the holiness of color and formal formation to achieve acceptance and satisfaction of the recipient.

2- The dialectic formed the focus of a dialogue between the recipient and the design idea, as it moved the recipient to previous ages, that dialectic represented primacy and backwardness, but the designer was able to transfer it to a reality of living under the conditions of reality.

Keywords: Fashion Designs, Acceptance, Rejection, Design

Chapter one
Research problem and the need for it

The art of design in general and fashion design in particular faces multiple controversies that put the designer in front of multiple equations, including religious beliefs, special social upbringing and interconnectedness between time, place, age group and currents that brought about changes in the selection process and aesthetic and functional preference for the recipient, Especially after the industrial revolution and the growing technical development, which is like a wheel that does not stop from that development, which resulted in the emergence of globalization and the dialogue of civilizations and the collision between them. All these controversies represented a network of challenges that were placed in front of the fashion designer and he had

to get out of them with design products that achieve acceptance and satisfaction with the recipient. Therefore, the designer must deal with multiple ideologies, thus achieving contemporary dialectics that work to transfer both the designer and the recipient together from one environment to another and from time to time the appearance of these age-appropriate products and the transition from privacy to publicity and moving towards a larger community.

Through what was mentioned, the researcher was able to put the following question to the research problem ((what is the effect of contemporary dialectic in achieving acceptance and rejection in fashion designs))

Research Importance

1- The current research may contribute to the formation of a special dialectic for a certain age group through which the design products are transferred from the specific to the general.

2- The research may contribute to the formation of design products that become a dialogue language for some societal systems.

Search Objective

The current research aims to:

((Identifying the contemporary controversies of acceptance and rejection in fashion designs)) search limits

1. Objective: youth fashion designs (boys) for the age of 15-20 years and for the summer season.
2. Spatial: designs available in the local markets of the city of Baghdad.
3. Time : The research period is 2021-2022.

Define Terms
First: dialectic

Al-Harawi defines dialectic as "the man extracts words from the debate and the meaning of quarreling and other things" (Ibn Faris, 1979, p.287)

It is also known in the language as "meeting the argument with the argument" (Al-Razi, 1989, p. 247).

Dialectic is derived from the Greek verb dialogin, which means "determining speech across the space separating the interlocutors as a method of inquiry" (Mustafa, 2009, p. 154). Through what was mentioned, the researcher was able to put the procedural definition of "dialectic " as (dialogue and conversation between design elements, thus achieving overlap, creation and displacement of some of those elements according to contemporary communicativeness).

Second: Contemporary meaning "who was in your era and your time" (Nasser, 2008, p. 526). Contemporary here is "events of a time period based on communication and interaction as a complex interlocking circle of intertwined intellectual trends between modernity and beyond" (Zakaria, 1997, p. 7) and it was also defined as "everything that is related to the same time, the same age, the same period and the same occurrence at that time." ((Compaut, 1971, p534),

"Alwan" defined the contemporary as "referring to the self, the transformed, and the

contemporary, a relative concept to keep pace with the times in most of its developments and concepts" (Al-Alwan, 2009, p. 21).

Third: Fashion design
It defined the appearance of the clothes, it is said, "he came with the Arab dress and came in a strange dress" (Al-Yasui, 1966, p. 315) in what Imad and Izzat defines as "translation of the ideas that revolve in the designer's imagination, which are proportional to the elasticity of the fabric, its softness, its thickness, its decorations, and the shape of the body. That is, the designer organizes the relationships between each of the fabric, the fashion, and the person who wears the outfit" (Imad Izzat, 1995, p. 45).
The researcher considers the procedural definition as ((the integration between fabric design, the human body and the age stage in the formation of a contemporary costume design that lives with the conditions of reality, reflecting a design vision that expresses a specific goal)).

Chapter II

The first topic: the dialectic of reception after the concept of modernity
The dialectic of reception appeared in the design products through the consolidation of the debate of ideas and concepts, especially in the contemporary stage, as well as through the shock caused by the concept of postmodernism in the research methods and knowledge created by structuralism, thus forming a modern dialectic represented in the design formations. A system of interconnected elements and not as a group of self-sufficient entities, based on the two dimensions, the horizontal dimension applicable to the sequence, the vertical "associative" dimension represented in the systems of elements (Omar, 2005, p. 12), the dialectic of reception here is based on the analysis of the concept of communication and Non-communication (separate, connected) and clarification of philosophical projections through contemporary intellectual spaces for the recipient, relying on the structural cognitive aspect, starting from the structural emphasis on the concept of "synchronization and succession", thus achieving a sequential and continuous dialectic between the designer and the recipient.
Structuralism is one of the most important dialectics of receiving in post-modernism. Structuralism is one of the most important contemporary philosophies that have been able to achieve a postmodern vision, which led to the dropping of many concepts that prevailed for long centuries, which formed structuralism according to that dialectic, the adoption of material for the act of philosophy, such as man, history, Evolution, the subject, that this dialectic remains linked to "the cultural context of the West and thus matches between post-modernism and the West, so that the experiences of others are seen only as a repetition of the models of the West and a reproduction of its methods and methods of work, organization and exchange" (Muhammad, 1998, p. 108),

What makes this controversy the design products in general and fashion design in particular is a global model that designers only work on reproducing, which leads to this controversy that the

West constitutes the cosmic model for postmodernism and becomes the universal reference because it is always in a position of progress

It allows it to transcend others and impose on them in multiple ways, and the necessity of referring to it and quoting from ita achievements and experiences, as extracting this ocean through the time stream to deposit it in the stability of the design products in fashion, especially for young, and this is the first victories for man over a time that does not stop.

That is, these products contain what is modern, "indeed, it is the subject or the individual that we establish in conformity with his era" (Domenach, 1986, p13). However, these images vary and differ in the methods and behaviors of the stages of what is considered modern now and gives a perception that it will be transformed into consumed for the later generations, This allows us to say that this dialectic within the concept of postmodernism is the legitimation of change, "calling for what is new, whose principle always pushes it to what is farther, until it is consumed more and it becomes an ideological change for the sake of change" (Muhammad, 1998, p. 108) This dialectic became "the provocative will represented in the love and celebration of the age" (Henry, 1983, p. 70).

The researcher believes that the dialectic of receiving design products within the concept of postmodernism cannot achieve its paths without problems, but more than that, those problems are within that concept and transcend those problems, as they appear as foundational elements of the dialectic of reception according to the concept of that modernity and the mechanisms that work to be justifying elements of this dialectic, whose design products are in conflict with what is old as far as the problems are reduced. Moving the old constitutes a disruption of the existing and the familiar, as shown in the following figure.

Figure No. (1) shows the contrast between the traditional form and the modern form

The design elements that makes up the artwork according to that dialectic depends on multiple levels of it

The first level: who embodied modern ideals.

The second level: such as irrationality and opposition to socialist concepts.

The third level: It represented the fall of many ideologies, and "with the victory of the private over the general and with the radical criticism of humanism" (Domenach, 1986, p15), as shown in the following figure

Figure No. (2) shows the victory of the private over the general

For this reason, the dialectic of the design elements and its structural relations according to this concept did not give a name to these phenomena for these products, the dialectic of receiving Had in it the stubbornness and violation of every label, as it "rejects every definition, that is, every specification" (Balandier, 1986, p14)

It does not have the founding discourse, which makes for itself modern assumptions according to a special propaganda that works to remove the constants and integrate all that is new from the methods of employment. The dialectic of reception according to the concept of postmodernism is "opening up all individual and social spaces to what is new, because they are linked With everything that is new and unknown" (Beaudrillard, 1997, p11),

Accordingly, the controversy here for design works cannot be reduced to a sociological or historical concept.

It rejects anyone who calls for imitation or reliance on the past, which expresses stereotypical perceptions, which produces behavioral cases that do not meet the general standards with some

communicativeness, which produces their own myths on multiple levels of reception, organization and relationships.

Which resulted in products characterized by "the undulation of its forms and contents, changing in the face of the constants of imitation, then it becomes an expression of imitation of the new" (Mohamed, 1998, p.111)

And that is, this reception became according to the special concept of the fashion designer to achieve transformations in the design structure that fall within the ideologies of the demographic variables that achieve acceptance and rejection of design works, One of the most important requirements of this dialectic is to distinguish and separate everything that is mundane from what is religious, which is like receiving a transcendent model from what is familiar, and this is what helps in the formation of "The dialectic of unfamiliarity with alienation and breaking expectation, and here lies the peculiarity of this composition, which was able to be in one language on not dependent on dialogue by rising from the traditional level and entering into a unique field that constitutes an aesthetic astonishment for the recipient" (MOHAMMED, 2021, p5316), which helped to Return to the primitiveness and uniqueness of these designs as shown in the following figure No. (3)

Figure No. (3) shows a return to primitiveness

As a result, the dialectic of receiving contemporary within the concept of postmodernism appears. Acceptance of the design products of youth fashion is to transcend traditional perceptions of the world, which produces emotional states and behaviors that do not meet the standards that you want to establish on the basis of reason and logic. It produces its own myths, whether in terms of perception, organization or relationships.

The second topic

The impact of artistic currents on achieving contemporary

The epistemological transformation that Bachelard represented was a living example of the importance of this methodology and the fertility of the sources of formation for designs by imposing the crystallization of modern designs that represent radicalism that focuses on changing social concepts by following revolutionary methods that do not achieve communication with heritage and old traditional methods, which was a rupture that achieved modern design elements that formed an idea Acceptance by the recipient as well as the contemporary with which the recipient works to agree with.

The acceptance here within the contemporary is to rely on the principle of non-continuity or separate, as the designer relies here to import his design elements from "naïve realism to positivist empiricism, and from this Newtonian-Kantian empiricism and from simple rationality to complex rationality,

From compound rationality to beyond dialectical rationality *" (Gaston, 1972, p507), contemporary artistic currents in fashion designs were able to "express a profound change in artistic concepts in new social conditions, entering into the general context of an artistic development that began with Impressionism at the end of the nineteenth century, And then it reached a very advanced degree with cubism, which had a key role in overcoming traditional concepts" (Mahmoud, 1996, p. 213) and coming out with a design space representing the Renaissance, Contemporary here constituted abstraction with different forms of design that did not achieve continuity of heritage elements except the absence of the source from the visible world as in Figure (4), which represented that contemporary to devise methods and techniques that achieve compatibility with the forms of modern designs, as abstraction was considered the true path To achieve the development of the design products that achieved acceptance, as this proceeded towards a unilateral polarity that represented the prior control over the recipient's thought, thus achieving this also Figure No. (4)

To accept this based on technology in the integration of form and image, i.e. what de Frene calls "formal integration", the tendency to "abstract according to contemporary is the result of a great internal disturbance generated in man by the phenomena of the external world,

Art becomes an attempt to express the most comprehensive relationship between man and the outside world" (Mahmoud, 1996, p. 216). Accordingly, the development of standards has a social reality extending from "subjects, that is, it depends mainly on the idea formed by a specific group of truth, honesty and validity.

Hence, the validity of social standards is established only from an understanding between the individuals who make up this group" (Muhammad, 1998, p. 180). The fashion designer's ideology is built on understandings in accepting design products, especially in men's (youth) designs with ages productive for the movement.

The designer was also able to rely on deconstruction in employing the design vocabulary achieved for the contemporary ((T-shirt)), as it stems from the structure of those understandings and their dismantling and examining what that deconstruction can achieve from a semantic network by "absorbing them in order to reach the knowledge of the main. foci. that lie in them, Accordingly, the language of the image is a structure of understanding referrals of the selves that refer in each text to other texts" (Nidal, 2015, p.135)

The philosophy of physical presence employed in youth designs (fashion) is a synthetic text that can stand in front of the classic stereotyped and in front of old social traditions,

Thus, the philosophy of the image in youth fashion designs is a strong structure in the recipient's thought map that disrupts the centrality that represented the traditional foundations as a presence with contemporary as shown in Figure No. (5), "The center cannot be touched in the form of existence, but it does not have a spatial characteristic In fact, in his absence, everything turns into a discourse, where the discourse opens to a horizon in which the strength of the presence is transformed, Due to the system of difference to the absence of significance, to enrich the potential significance" (Al-Ta'i, 2015, p. 136). If contemporary fashion designs were able to achieve contradiction and distinction between the two abstract and formal currents, some of them may represent something of exaggeration and thus represent dimensions that may not find a logical explanation in the arts of eastern countries.

Represented in this by the philosophy of absence, including the arts of the Middle East, "that is, what applies to Western arts does not necessarily apply to Eastern arts in general and Islamic arts in particular, as abstraction, according to the Western concept, constitutes an antithesis to the formal" (Mahmoud, 1996, p. 223).

Therefore, these contradictions remain the subject of controversy and discussion about how to employ design vocabulary, sometimes it comes in the form of combined vocabulary represented by a specific design, and sometimes it comes in the form of an explicit image, constituting a presence philosophy that expresses contemporary trends in the formation of design products and in the context of comparison between the abstract and imaginative current, especially youth fashion. As de Fren points out in his article on abstraction referred to - that the decorative remains subordinate to what it adorns and that it gives value to something else (the holder), while the figurative is distinguished by its meaning and content and its independence from the holder to which it belongs. If the decorative does not constitute a significant subject, and is determined by the absence of meaning, then the graphic design suffices itself and carries in itself something that has a meaning" (Mahmoud, 1996, p.223)

Therefore, the formal aspect of the design products in fashion designs, in particular youth, is influential for the recipient, especially at the ages that represent the beginning of the youth stage, so it was able to obtain acceptance among this group with the intellectual and ideological difference

The third topic

The ideology of demographic variables in the formation of design products

Ideology is a method of thinking based on "the interconnected assumptions, beliefs, and interpretation of political, social, and artistic movements. Its content may be religious, economic, political, or artistic. In most cases, adherents of sects generally do not rely on real information in their beliefs. Most people who embrace a particular ideology reject everything else." even the doctrines that have the same content" (Mustafa, 2009, p. 107).

This term is known as the "science of ideas" or the logic of thought and it means the system of principles, foundations and rules that ensure the coherence of thought with itself and with an object in contrast to formal logic, which means the coherence of thought with itself only.

Ideology represents the biggest reversal towards the secularization of human consciousness (affiliation) to the world and not to science, although this "does not contradict with that, but it is not equivalent to it and works to strengthen its tendency and feelings, its attachment to the world, As this is only born in the modern era with contemporary, religious reform, enlightenment, developmental and historical tendency" (Eric, 1972, p.54,55) Which was able to dominate the recipient's thought, which formed special ideologies that represented the designer's intellectual paths in how to direct the design discourse to the recipient.

It formed social life, by expressing its desires and contemporary ideology, especially in youth fashion designs, awakening the "self-inclination, the emergence of the individual personality interested in playing its role in social life, by expressing its desires and worldly inclination" (Simon, 1982, p. 80) and embracing worldly concepts (secularization) and moving away from The communicative concepts that represented the civilizational heritage from which the designer proceeds in the formation of contemporary design products. This ideology led to an epistemological and cognitive discontinuity, forming a dialectical special towards contemporary as shown in Figure (6), Which gave away to that ideology demographic variables represented design vocabulary and formations that moved away from the concept of holiness and went beyond the familiar formality and going to the unfamiliar and making it acceptable to the recipient by forming a pattern of mental thinking and social imagination, the contemporary ideology emerged through these variables and determined the principles used by the designer for the vocabulary constituent of the artwork, which led to "the formation of a special era and a model of relations by relying on ideology in the establishment of a new standard of values and the emergence of special tendencies and taking a position on values" (Al-Jabri, 1990, p.151)

It can be said that the style here shows the formal structure of the orientation of a society or era, towards a particular form, the simulation style differs from the non-imitation style in its growth and dominance in one of the societies, which is that this style is not based on prior laws on artistic productions, but "is a result of

the transformations that occur in the structure of The internal system of artistic work, As a result of what happens from quantitative accumulations and qualitative transformations, it crystallizes as a result into different features" (Bou Taqrabet, 2006, p.76)

Which of these characteristics is not agreed upon intentionally by the designers, which is the fashion that is the prevalent style prevailing in things that are subject to change in the shape of the body and style within the ideologies of demographic variables that are compatible with contemporary.

These appear and disappear in the fields of fabrics, fashion, decoration, cosmetics, engineering and music" (Yousra, 2011, pg. 76) and it is "a passing desire or interest in something new in behavior, fashion or other phenomena and it lasts for a short period and is considered the new thing or Heresy" (J.moline, 1971, p28), which is a type of small fashion, but it is more strange and imaginative than ordinary fashion,

It reaches a few people or is limited to a specific age group or to a sub-community and usually has a sudden popularity that it enjoys within a short period of time and then disappears as quickly as it appeared, and this is what appears in youth fashion designs that do not achieve stability for a long time and that Due to multiple factors, including the designer's idea and his own strategies, or society's resistance to the designer's idea, or the contradictions in the design products that work to transcend the formal custom, or the lack of respect for sanctity or the transgression of the social behaviors of a community.

Theoretical framework indicators

1- This dialectic was able to achieve contradiction with everything that is old and traditional, stereotypical or classical belonging to a certain heritage.
2- This dialectic resulting from the design work cannot be reduced to a specific sociological concept, which is composed of social behaviors that do not meet the general standards.
3- This dialectic of reception and acceptance showed the primitiveness and backwardness in the design works, which formed transcendent and different models from the formal formality.
4- This dialectic produces its own foundations, such as special myths that represent perception, organization and relationships.
5- The designer relies on modern methods such as abstraction to achieve acceptance by the recipient of the design products as a result of accreditation and the development of techniques consistent with contemporary artistic expression.
6- The demographic variables, according to a certain ideology, in the designs of men's youth fashion were able to move away from the concept of holiness and transcend the formal familiarity and make the non-formal acceptable within multiple societies.

Chapter III
Research procedures and methodology
Research Methodology
The researcher relied on the descriptive analytical approach that achieves the collection of products, information and data, as it represents a scientific method that has the ability to observe

the investigated phenomena and then interpret them in order to reach the research results that constitute the goal of the research.

Research Community
The current research community represents youth fashion designs that expressed a special age stage, as the research community included (48) diverse models, the researcher worked to exclude (36) bec of the repeated idea, which became the research community (12) models

The research sample
The researcher chose the samples intentionally with what fits with the goal of the research and the end use, and the diversity in the designs of fabrics and fashion was taken into account, and thus the number of models reached (3) design models.

Search Tool
In order to reach the goal of the current research, the researcher prepared axes to analyze the design models, relying on the most important indicators of the theoretical framework that represented the basics of the scientific method and accurate diagnosis of reality and achieving the goal of the research.

Authenticity of the tool
The validity of the tool for the axes of analysis was confirmed after it was presented to a number of experts * of precise specialization and specialists in scientific research methods before starting the process of analyzing the samples, and thus those axes gained apparent validity.

Tool Stability
For the stability of the apparent honesty and the analytical content of the research sample, the researcher presented samples of the analysis to the committee of experts ** specialists in the designs of fabrics and fashion in order to reach the results, which are used in the rules of analysis in the light of the approved axes of analysis

Model analysis
Model No 1
General Description
Material used: Cotton.
Texture type: knitted fabrics.
Time of use: summer fashion - youth.
Colors used: black - white - red - yellow.
Building elements
 The designer relied on a wide space in employing the design form by using the black color, which represented the space containing all the design forms, which led to the emergence of those forms clearly for the recipient, creating excitement and visual tension as a result by relying on the colors affecting the recipient, as red represents the color that has the largest wavelength between the colors , which was able to achieve the appearance of the yellow (golden) color, which resembled the shape of (eagle bird), which expressed the design foundations of movement, contrast, and the luminous value different from the rest of the shapes.

Constructive Relationships

The design model formed a set of structural relations that were able to achieve the contemporary dialectic through the complexity of that model, as the overlay represented the appearance of the recipient of the bird (eagle), based on the idea of the strength of that bird and its prominence in the air when flying, as this idea left the entanglement and progress of the design forms , constituting those modern semiotic relations that achieved a special dialectic moving to several stations, including the general ones, as those stations started from the power of that bird and the power of follow-up to the concept of sovereignty and general control over things, which represented a certain symbolism in the design thought, transcending that unusual formality, starting from the concept of Primitive to update that image based on the dialectic of formal

interferences.

Printing Techniques

  The designer relied on the concept of modernity in the formation of the concept of design, as the use of digital printing, which was able to achieve the formal overlap, thus forming a multi-color overlap without canceling one another, and this technique was also able to show the dominance of a particular part, thus achieving a gradual visual sequence of the form from the main to the secondary parts.

Model No. (2)

General Description
Material used: cotton
Texture type: knitted fabrics.
Time of use: summer fashion - youth.
Colors used: oblique white with black - black.

Building Elements

The designer was able to achieve a special idea that moves it in the mind of the recipient to a certain stage, thus achieving a special dialectic representing the dominance of a certain era over the general situation at the time, relying on the ideology of employment in the formation of contemporary, and helped the contrast between the two colors white mixed with dark black, forming a prominent form for the recipient away from Container design space for the design form.

Constructive Relationships

The designer proceeded according to a special ideology, achieving a special dialectic between the immediate contemporary and the civilizational heritage, which represented a certain period of time able to control the joints of life for a certain period.Relationships appeared according to that ideology of juxtaposition and integration of the design idea, as well as contact and overlap, and the shape was able to achieve prominence and move the recipient from contemporary to past.

Printing Techniques
Digital printing was able to achieve the concept of sovereignty and integration of the design form and move the recipient from the main parts to the small particles without distortion or lack of knowledge of those forms, which made that technology an integrated design idea for a specific time stage that is intended to move that concept from the principle of privacy to generality.

Model No. (3)
General Description
Material used: Cotton.
Texture type: knitted fabrics.
Time of use: summer fashion - youth.
Colors used: black mixed with white - yellow - red.

Building Elements
The designer was able to achieve a special dialectic for contemporary by employing some design elements that formed a design idea that expressed time and place, but in a contemporary style. As it relied on the employment of convergent colors that transferred the recipient from one part to another without distorting the visual vision, as the yellow color crossed the formational beginning, which was able to attend through the design space containing the shapes, and the red color achieved holiness for the symbolism of the cross located in the middle of that space that is in white Which represented purity and serenity according to the designer's idea.

Constructive Relationships
The designer used a set of structural relations, which led to the emergence of the design idea and its dialectic with time and place, thus achieving modern contemporary. As the designer was able to achieve the formal overlay of the temple located inside the mountain, which led to this dialectical design formation with the natural formation, which was expressed in a circular shape like a sun disk.
As the juxtaposition of the lines of the circular shape achieved the discrepancy in the proportion of the view, and the designer used the intersection to achieve this dialectic by concealing a part of that circle, which represented the holiness of the place of the temple.

Printing Techniques

In creating the design idea, the designer relied on digital printing, which was able to achieve

formal overlap without color migration and distortion of the design idea and to deliver an integrated message as a result of the clarity of that technology.

As this technique was able to continue the correct employment of constructive relations, thus showing a special dialectic that moved the recipient through time and space from the past to the present, thus forming a special ideology.

The Fourth Chapter
Search results and discussion

1- It was found from the general description of the design models that the dependence on natural materials is absolutely, because of the direct contact with the human body and what is characterized by great comfort when using, which formed these specifications closely linked to the ideology of employment for the design idea.

2- It also became clear from the general description that the time of use in the summer season is influential, which made these designs one of the main fashions that cannot be worn another piece that prevents the arrival of the design idea, so the argument here was according to the location of the appearance, which led to the full emergence of the design idea.

3- The structural elements in the design models represented a special dialectic, and the designer relied here on the holiness of color and the formal formation in achieving acceptance and satisfaction of the recipient, so all the design models were a process of transferring the past events and employing them in a modern way, thus achieving the contemporary dialectic.

4- The structural relations that were employed in the design models showed the sanctity of the design forms and their appearance clearly above the design space that collects those forms, thus forming a certain symbolism of the design idea that was able to appear in a way that achieves the design modernity and coexist with the modern intellectual reality of man.

5- The digital technology of the printing process constituted a modern method in the formation of the contemporary dialectic according to the ideology of the recipient, as the recipient searches for the formal and intellectual entanglement in the transmission of events, if those were able to transmit complete events or narrate specific events within a certain period employed in a contemporary style, thus achieving a special dialectic.

6- The dialectic formed the focus of a dialogue between the recipient and the design idea, as it moved the recipient to previous ages, that dialectic represented primacy and backwardness, but the designer was able to transfer it to a reality of living under the conditions of reality.

Conclusions

1- Summer designs were able to achieve an integrated dialectic of the design idea through the wide space that collects all the details, which formed a lack of intersection in the mind of the recipient, which achieved acceptance and satisfaction for the recipient.

2- Relying on myths and legends in achieving a dialectic synchronized with reality by relying on design techniques, which led to achieving acceptance and satisfaction.

Recommendations

1- Relying on the principle of social privacy in achieving a special identity that represents a specific environment and a specific period that serves as a social icon that achieves a special dialectic for a specific time stage.

2- Staying away from myths and legends and adopting the reality that depends on the scientific theory, thus achieving compatibility between the scientific reality and the civilizational heritage, thus realizing the dialectic of contemporaneity with time and place.

Suggestions

1- The researcher recommends the development of curricula that work on the comparison between the present and the past and come up with design products that achieve the scientific dialectic of the contemporary without reference to myths and legends.

2- Creating design vocabulary that is an icon indicating the identity of belonging and working to correct social paths.

Thanks and appreciation

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Margins

Dialectics: It is a term used to describe a method of philosophical discussion that includes a kind of contradictory processes between the opposite views between them, as dialectics opposes the traditional pattern.

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