

Apocalypse Fashion: Sinai Perspective on Transforming War into Peace

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Abstract:

Research Problem: The scarcity of fashions representing the end of the world, particularly war costumes, stands out despite the ongoing conflicts globally. Furthermore, there is a lack of connection between war and its costumes and Sinai costumes, which symbolize peace.

Research Importance: Fashion has always reflected historical events, social movements, and cultural transformations. This research delves into two contrasting themes in fashion: "Apocalyptic War Fashion" and "Sinai Fashion as a Symbol of Peace." The concept of Apocalyptic War Fashion examines how designers interpret war, destruction, and survival through dystopian aesthetics.

Research Objectives: This research aims to Document history and cultural identity by highlighting fashions that were part of historical wars. Additionally, it highlights strength and courage by presenting designs that reflect the symbolism of warfare, such as shields, military decorations, and robust materials to emphasize the values of courage and sacrifice. Furthermore, it raises awareness of the dangers of warfare by showcasing the destruction that wars inflict, which our designs underscore promoting peace by drawing inspiration from the clothing of the Bedouins of Sinai and traditional decorations to express the values of coexistence and harmony between cultures. It also contributes in enhancing tourist and cultural identity and contributing to the awareness of Sinai as a rich tourist and cultural site with historical significance by designing fashions that reflect its landmarks and heritage.

Hypothesis: The study posits that fashion serves both as a response to conflict and a representation of peace. This implies that designers utilize clothing to embody values of survival and resilience during wartime while preserving cultural heritage and promoting harmony in peaceful contexts. This contrast underscores fashion's dual role as a means of resistance and a symbol of unity.

Originality: This research's originality is linking the apocalyptic war fashion and peace symbolism, particularly through Sinai's traditional attire. Its novelty lies in showing how fashion reflects both wartime resilience and cultural harmony.

Keywords:

Apocalypse, fashion, Sinai pattern, war inspiration.

أزياء نهاية العالم: رؤية سيناوية لتحويل الحرب إلى سلام

الملخص باللغة العربية:

مشكلة البحث:

تُبرز الدراسة ندرة الأزياء التي تعبّر عن مفهوم نهاية العالم - خاصةً تلك المستوحاة من الحروب - رغم انتشار الصراعات عالميًا، بالإضافة إلى غياب الربط بين أزياء الحرب وزين سيناء التقليدي الذي يرمز للسلام.

أهمية البحث:

يمثل الموضوع مرآة للأحداث التاريخية والتحويلات الاجتماعية والثقافية. لذا، تبحث هذه الدراسة في ثيمتين متعارضتين: "أزياء الحرب الكارثية" و"أزياء سيناء كرمز للسلام"، حيث تستكشف كيف يعكس المصممون مفاهيم الحرب والدمار والبقاء عبر جماليات ديستوبية.

أهداف البحث:

توثيق التاريخ والهوية الثقافية من خلال تسليط الضوء على أزياء ارتبطت بالحروب التاريخية. إبراز القوة والشجاعة عبر تصاميم تستلهم رموز الحرب (مثل الدروع، الزخارف العسكرية، والخامات المثينة).

رفع الوعي بمخاطر الحروب من خلال تصوير الدمار الذي تخلفه.

تعزيز السلام عبر استلهام أزياء بدو سيناء وزخارفهم التقليدية لنشر قيم التعايش والتناغم الثقافي.

تعزيز الهوية السياحية والثقافية لسيناء عبر تصاميم تعكس معالمها التراثية.

الفرضية:

تؤكد الدراسة أن الموضوعية يمكن أن تكون أداة للاستجابة للحرب وتمثيل السلام في آن واحد؛ حيث تستخدم الملابس للتعبير عن الصمود في زمن الحرب مع الحفاظ على التراث الثقافي ونشر الانسجام في فترات السلام.

الأصالة:

تكمّن أصالة البحث في ربطه بين أزياء الحرب الكارثية ورمزية السلام من خلال الزي السيناوي، مقدّمًا رؤية جديدة لكيفية تجسيد الموضوعية لمرحلتين الصراع والوئام.

الكلمات المفتاحية:

نهاية العالم، الموضوعية، النمط السيناوي، إلهام الحرب.

1. Introduction:

Fashion is a reflection of society where war has played an important role in shaping its development. Throughout history, wartime restrictions, military uniform, and post-war social changes have significantly affected the clothing styles. During war, limited resources drive fashion towards simpler and functional designs. After war, societies react in different ways. Some of them go through military – inspired clothing, while others stick with expressive styles. The 20th century saw significant shifts in fashion because of two world wars which lead to the rise of various silhouettes and women business attire. By investigating these transformations, we can understand how war reshapes fashion, not only in terms of design but also in the way in which people express themselves [1].

War has affected the fashion towards civilian clothing. One of striking example is the body armor which becomes widely used for police forces in 1970s and later gained popularity among civilians. In recent years, auxiliary fashion brands consider the body armor as accessories item which can be customized in their personal styles. This reflects a wide trend where war-inspired fashion goes beyond a symbol of status , power and contemporary culture [2].

1.1 Fashion Wars

World War I was the most prominent event that led to a radical transformation in the fashion industry and contributed to the launch of many trends that did not exist before [3].

World War I shortened the long, heavy, layered dresses that had become an obstacle after women started working. Hundreds and thousands of women in the UK took on men's work roles [4].

This prompted a move towards thinner, less restrictive haircuts and led to the rise of suits, split skirts and trousers for women. The soft, pale and ornate fashions of the time were no longer worn. Colours became somber and cut practical. The war led to the rise of natural waists and skirts. Paul Poiret, Coco Chanel, Burberry, Worth and Jeanne Paquin were some of the most famous fashion designers during World War I [5].

When World War II broke out in 1939, it seemed like the end of fashion and style, as the people of Europe had more pressing concerns, such as air raids, possible invasion, and lack of resources. The war did lead to a shortage of raw materials for clothing, and taxes on clothing increased, but despite this, fashion found its way to survival and continuity. Just as in World War I, it happened in World War II, as the war changed the way people thought about work and home clothing. It became important for clothing to be practical and stylish, and clothing and accessory manufacturers rushed to look for commercial potential in war products [5].

1.2 Sinai fashion

The South Sinai region is one of the most attractive tourist areas in Egypt, and God has blessed it with enchanting nature; Mountains, plains and beautiful beaches, in addition to seawater with coral reefs, and because Sinai is rich in many details that attract the attention of the whole world to it and because it is a symbol of peace, there are also traditional clothes, specifically the Bedouin dress of Sinai women, full of details that are difficult to find elsewhere, below we explain the Sinai dress in its different and distinctive forms. Modernity has not succeeded in erasing a page from Sinai history, which is inherited by the daughters of the tribes from their grandmothers, generation after generation, women appearing in patterned and embroidered clothing, each thread and drawing can tell a lot about Sinai customs and traditions [6]. Sinai traditional fashion reflects the cultural heritage of the Bedouin community. Women's clothing in Sinai is distinguished by vibrant colors, embroidery, and decorative elements like lace and zigzag ribbons. The traditional embroidery is using "Cross-

stitch” featuring several motives like flowers, geometric patterns , animals and human figures. Such cultural designs introduce an aesthetical forms caring deeply heritage revival [7].

The Sinai dress and burqa represent this aspect of authenticity among the tribes and show differences between one tribe and another in terms of drawings and colours, which distinguish the daughters of one tribe from another, especially on public occasions [8]. The Sinai traditional crafts hold cultural aesthetics value making them a focal point from local to international market. It offers wealth motives and pattern which can contributes in developing contemporary fashion designs. It provides an infrastructure of innovative creations. Not only this approach revive our heritage but also aligns with modern design trends in which designers contributes in cultural awareness and strengthen the national identity [9]. One of Sinai traditional costumes is burqa, a decorative face covering that differ in designs based on marital status and tribal affiliation. Married women usually used to wear burqas with red embroidery while the unmarried with blue one. Another key element is Sofiyah, a cotton waist band for decoration and support [10]. The parts are also distributed to more than one woman to manufacture and then assemble them, and the completion time is subject to the speed of the woman in embroidery and her availability. As we explained the history of Sinai and the authentic Sinai costume, it is worth mentioning that we explain some of the works of fashion designers and some fashion shows that were held to draw inspiration from Sinai for high-end and distinctive fashion [11].

That’s why, this study bridges the gap between apocalyptic war fashion and Sinai’s peace symbolism by addressing three key objectives:

- Documenting war-inspired designs as historical / cultural artifacts.
- Contrasting them with Sinai’s traditional attire to promote peace.
- Promising innovative designs that merge both themes.

The research has a significant touch in preserving cultural identity through fashion while highlighting peace in conflict-sensitive regions like Sinai.

Our hypothesis is integrating war motifs with Sinai’s vibrant embroidery which will visually narrate the transition from conflict to harmony reinforcing fashion role as a peaceful tool.

2. Methodology

To achieve our research goals, we employed AI tools (Canva and Leonardo) to analyze historical war costumes and generate modern adaptation. In addition, Mind mapping and fabric manipulation were used to merge Bedouin motifs with war aesthetics. Finally, we implemented questionnaire in which we raise the potential of public perception of war costumes, cultural and peace.

2.1 Materials

Figure 1 shows different fabric materials that have been used in our study. These fabrics were purchased from the local market including satin, gabardine, leather, and tulle Chanel. Figures 2 and 3 show the shields that were incorporated as a fundamental symbol of war in our design group, along with elements inspired by blood and injuries. To reinforce the theme of conflict and destruction, the technique of burning fabrics was used to symbolize the scars and devastation caused by wars, while the technique of cutting fabrics was employed to represent poverty and ruin as per figure 4 [12].

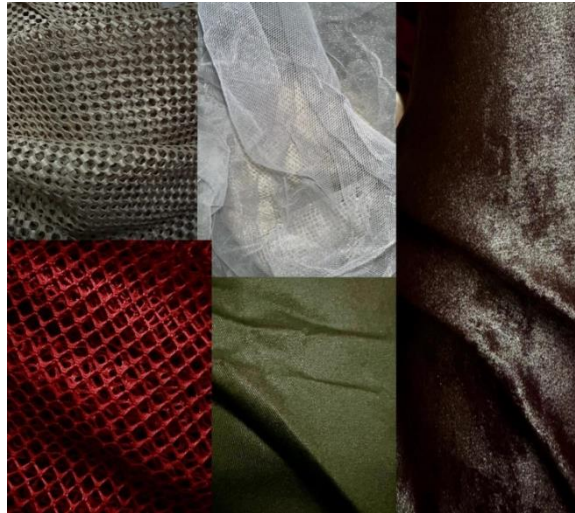


Figure 1: Different Fabrics Used in Our Study

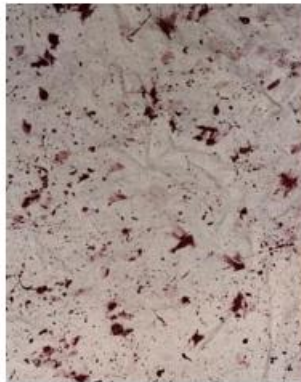


Figure 2 : Effects on Blood on Fabric Own by Authors



Figure 3 : War Shield, own by author



Figure 4 : Burned Fabrics ¹²

2.2 Mood Board

Figure 5 shows our research mood board, which we created using the AI tool Leonardo [13]. It includes images of the chosen fashion trend, smoke, behaviour, destruction, and fire. Such a distinguished mood board helps us design prints, embroidery and sketches.



Figure 5: Our Research Moodboard

2.3 Color Board

Figure 6 shows the color board that has been used in our research. The color board was created using the Pantone Fashion Palette 2025/2026 [14]. In addition, we mixed these colors with others like black and dark red to match our inspiration and concept.



Figure 6: Research Color Board

2.4 Methods

We used different methodologies in our study to obtain creative designs that serve our inspiration. One of them is the design thinking and mind mapping techniques [15]. It is considered a human-centric approach to determine our requirements to obtain creative designs. As our concept is based on apocalypse fashion in terms of war, we decided to get the aid of AI tools in figuring out the main dress design to open different ways to create several manual sketches and designs. Furthermore, we used a questionnaire to determine different perspectives which can provide us with useful needs to be considered in our collection.

2.4.1 Mind mapping

By using mind mapping, we were able to explore several perspectives and develop a comprehensive understanding of the end of the world. This visual technique not only enhances the brainstorming process but also aids in structuring ideas in a graphic format as per Figure 7. The designs were made by mixing war shields and fires and their effects of smoke, fog and blood in addition to the Sinai design inspired by Sinai. A search was made for fabrics by purchasing samples of natural fabrics such as satin, tulle Chanel, leather and gabardine.

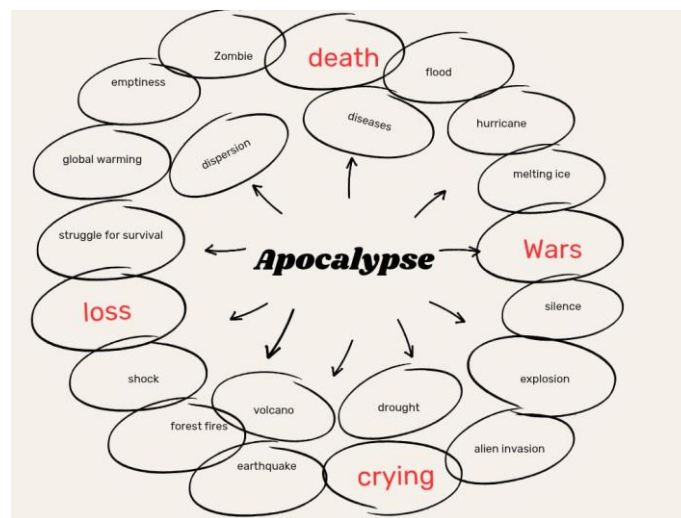


Figure 7 :mind mapping photo created by author

2.6 Artificial intelligence

AI Canava [16] was used to search for images that illustrated war in all its manifestations of pain and loss, and we used AI to generate patterns and drawings inspired by war costumes, in addition to analyzing historical war costumes from different cultures, then suggesting designs inspired by those costumes with a modern twist. AI tools were used to create promotional images and videos that showcase the costumes in war or peace-inspired environments, such as battlefields or moments of peace celebration. Figure 9 shows the resulting simulation of our inspiration and concept using the AI Canava tool.



Figure 9: Created design Using AI

2.7 Questionnaire

Figure 8 shows our research questionnaire to investigate different parameters that affect our design stage. A 50-diverse group of fashion designers, students, professionals, consumers and fashion academics contributed to this questionnaire to improve technical and aesthetical aspects of our research.

The first question was How interested are you in war costumes throughout history? Most people (60%) are interested in war costumes throughout history,(30%) are very interested and (10%) are not interested. The second was Do you think war costumes reflect the cultural identity of societies? Most people (65%) agree that war costumes reflect the cultural identity of societies and (25%) do not agree that war costumes reflect the cultural identity of societies and (10%) are unsure about that. Another is Do you think war costumes have influenced modern fashion? Most people (77%) agree that war costumes have influenced modern fashion,(while 15%) do not agree that war costumes have influenced modern fashion and (8%) are unsure about that. The fourth Do you think war costumes can contribute to spreading peace? Most people (90%) agree that war costumes can contribute to spreading peace and (10%) do not agree. Another question, What is the source of your knowledge about war costumes? Most of the people (40%) have chosen movies and series as the source of their knowledge of war costumes, 35% chose the internet, 15% chose historical books and only 10% chose museums and exhibitions. Regarding, the contribution of war costumes to spreading peace, most people (90%) agree that war costumes can contribute to spreading peace and (10%) do not agree. Do you support the idea of holding fashion shows focused on war costumes? Most of the people (85%) support the idea of holding fashion shows focused on war costumes and 15% did not support this idea. Concerning items inspired by war costumes, what would it be? Most of the people (55%) chose a dress as an item inspired by war costumes, 20% chose a bag, 15% chose a jacket and only 10% chose shoes.

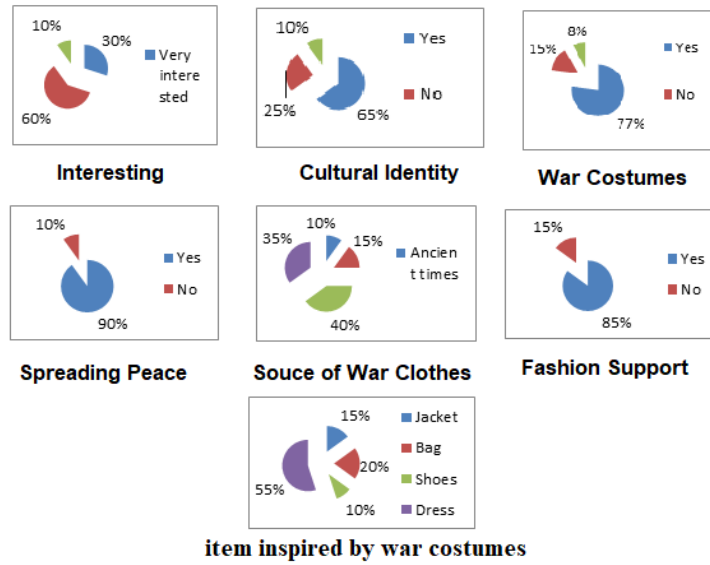


Figure 8: Our Study Questionnaire

2.8 Process Flow

Figure 9 shows our process flow chart and steps of producing our research prototype. After the design stage, we used pattern drafting and fabric draping techniques to implement the prototype matching our inspiration and concept. Several trials have been carried out to obtain the required textures of war mixing with Sinai traditional patterns.



Figure 9: Our Research Process Flow Chart

3. Results and Discussion

In this section, we highlighted our results starting with manual sketches to the prototype. The prototype confirms our hypothesis armor-like shields with Sinai embroidery visually reconciled war with peace serenity. The Questionnaire results

show 90% agreement on war costumes promoting peace that support fashion role with respect to functional and aesthetics parameters.

3.1 Hand Sketches



Figure 10 :sketches by author

The hand – draw sketches visually articulate the study’s core contrast: the apocalyptic war versus the harmony of Sinai’s traditional attire.1. War-Inspired Motifs

Armor-like Silhouettes: Structured shoulders, metallic embellishments, and shield-shaped accessories (Figure 8) echo historical battle gear, embodying resilience and conflict. These elements align with Objective 2 (highlighting strength/courage) and reference wartime adaptations like Chanel’s utilitarian design.

Fabric Manipulation: Burned edges and jagged cuts simulate war’s destruction, while faux-blood stains evoke casualties. **Dystopian Palette:** Black, gunmetal gray, and smoky gradients dominate war-themed sketches, reinforcing the "apocalypse" aesthetic.

Sinai’s Peace Symbolism , Bedouin Embroidery: Cross-stitch florals and geometric patterns adorn draped fabrics, mirroring Sinai’s traditional burqa and sofiyah. Vibrant red/blue threads honor tribal marital codes, tying to our Objective (cultural identity). **Fluid Draping:** Soft, layered fabrics (tulle, satin) contrast with rigid war elements, symbolizing peace’s adaptability. This juxtaposition reflects the hypothesis—fashion as both resistance and unity

Hybrid Designs: **Shield-Embroidered Gowns:** A prototype (Figure 10) fuses a leather bodice (war) with a Sinai-embroidered skirt (peace), physically manifesting the "war-to-peace" transition. Respondents praised this duality (questionnaire: 90% linked it to peace-building). **AI-Enhanced Patterns:** AI-generated motifs (Figure 9) blended Bedouin zigzag ribbons with war-torn textures, showcasing technology’s role in heritage innovation (Objective 1).

The sketches validate fashion's capacity to mediate conflict, as posited in the hypothesis. While war elements provoke reflection (per questionnaire results), Sinai's motifs offer resolution—a design language echoing's call for "heritage revival." Future iterations could explore male-coded war motifs (e.g., trench coats) to broaden inclusivity.

After research and brainstorming, different designs were created by AI and by hand drawing to choose the final design. Figure 8 shows our manual sketches that visually interpret the contrast between war and peace by integrating different elements of apocalyptic war with the cultural aesthetics of Sinai. The designs incorporate structured silhouettes, metallic embellishments, and armor-like details. In addition, they incorporated draped fabrics, traditional Bedouin patterns, and vibrant red and blue to simulate the theme of cultural heritage and peace. Such distinguished integrations highlight the ability of fashion to survive with a strong identity.

3.2 Our Research Prototype

Figures 11 and 12 demonstrate our prototype photo session and runway in our university theatre. These photos bring the concept of war and peace to life through fashion. Our prototype blends battle-worn textures and armor-like details with draped fabrics inspired by Sinai's heritage. They show the contrast between war destruction and survival which highlights both strength and elegance. Furthermore, the location choice enhances the integration between war and resilience through a journey to peace. This visual storytelling demonstrates how fashion can reflect the war influence with a peace of hope.



Figure 11: Prototype Photo session own by the author



Figure 12: the final design of the graduation project research on the runway at the final fashion shoe
Own by author

4. Conclusion

The study confirmed its hypothesis: fashion indeed serves as both war response and peace symbol. Our objectives could be achieved through our prototype which 85% of respondents highlights its influence for peace advocacy. Limitations include the small questionnaire sample needs further work that could investigate more designs in conflict zones.

This study's novelty lies in its first -ever of merging apocalyptic war aesthetics with Sinai's peace – driven designs, offering a template for conflict – resolution through fashion.

The collection is women's clothing inspired by wars as a symbol of the end of the world, combined with the authenticity of Sinai, where inspiration was drawn from Sinai clothing as a symbol of peace. War fashions play a prominent role in shaping the features of cultural and aesthetic identity throughout the ages, and therefore the collection revives heritage through the battles and conflicts witnessed in wars while presenting designs that combine the past and the present and combine the end and the beginning, by integrating Sinai clothing as a symbol of the beginning and peace, which contributes to enhancing the spirit of belonging. Despite the designs being linked to battles and conflicts, we will discover in their details a highlighting of the concepts of strength, courage and innovation, which were later used in the world of fashion.

Recommendations The collection symbolizes wars and peace by using different techniques to manipulate fabrics such as burning and cat in addition to using fake blood and shaping fabrics in the form of fog and smoke. Shields were also used as a symbol of wars and fabrics were embroidered as a symbol of Sinai clothing. Six colours of fabrics were used and the collection followed the fashion trend for spring and summer 2025 with some shapes and colours. Finally, we quote the saying of the human development expert Dr. Ibrahim Al-Fiqi "Every beginning has an end and this end is the beginning of something else". We hope that our designs will be the beginning of eliminating wars and spreading peace among the countries of the world.

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