

Integrating Egyptian Traditional Dress Elements through Eco-Friendly Fashion Practices for Women's Wear in Kabale Municipality

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ABSTRACT

The global fashion industry is currently in crisis as two threats threaten its very existence; the first is destructive environmental degradation resulting from the industry's unsustainable production practices while the other is the loss of indigenous cultural identities due to the dominance of Western cultures and designs. Therefore, this research sought to investigate intercultural design by incorporating Egyptian traditional dress elements into sustainable women's wear in Kabale Municipality, southwestern Uganda. Using a descriptive qualitative case study design under an interpretivist-constructivist paradigm, the data were collected by means of semi-structured interviews, observation and artefact analysis from a purposively selected sample of 18 subjects as fashion designers, consumer women, cultural experts and textile artisans. The research revealed five dress elements that can easily be fused in intercultural designs in Uganda which include; lotus, scarab and ankh symbols; white, gold and blue pictorial colours; free-flowing silhouettes; natural textile colours and types; and eco-friendly technologies and materials such as organic cotton, banana fibre, bark cloth and natural dyes and five prototypes, including a lotus inspired flowing dress, a scarab symbol-embellished jacket and ankh symbol inspired tunic. The three prototypes presented received 94%, 89% and 94% positive responses respectively based on identity preservation, aesthetic quality and eco-friendliness. The presented designs demonstrate intercultural Egyptian-Ugandan fashion fusion as eco-friendly. The research also recommends conducting a survey of the neighbourhood and the fashion houses and calls on social and urban planners to assess the community's readiness to mediate outside cultural influence.

Furthermore, it suggests creating an interactive relationship between the study area and the rest of Egypt to share the community's heritage, resulting in bidirectional sharing of social heritage and motivating small communities to communicate their culture through sustainable fashion exchange. The research enhanced knowledge on East African urban fashion design and offered conceptual guidelines for practitioners, educators and policymakers.

Keywords: Egyptian traditional dress, eco-friendly fashion, sustainable women's wear, intercultural design, Kabale Municipality, emotional durability

INTRODUCTION AND LITERATURE REVIEW

Introduction

The contemporary fashion industry is confronted by an unprecedented environmental crisis, producing approximately eighty billion new garments annually with significant ecological consequences (Raven, 2023). Alongside this, the global domination of Western styles has led to the suppression of indigenous dress

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cultures across Africa leading to a homogenisation of ‘fashion identity’ (Sylvanus, 2007). This convergence of problems requires the response of innovative design solutions to the twin issues of environment and culture (Nyarko, 2005).

The study explores the application of Egyptian traditional dress components in the manufacturing of sustainable/eco-friendly women fashion in Kabale Municipality, a mountainous urban town in southwestern Uganda. This research represents an eminent effort in realising the international grandeur of Egyptian society and its historical identity, and to elevate them to the world. The application of the case study appears to be the right one, given its close proximities to the Egyptian social space and consequently, sharing the same sustainable fashion materials. Additionally, it brings to notice the unique emblems of Egyptian civilizational existence which cannot be found elsewhere in the history and legacy of the human race. Ensuring a global focus in applications has the potential to clear new directions in fashion, to catch the audiences of showrooms around the world, and the masters of fashion houses in Europe.

By using the cultural richness of Egyptian historical dress which includes such iconic motifs as lotus, papyrus, disk scarab, and ankh, free flowing drapery, gathered pleats and dominance of natural fibres (Abdelrazek, 2022), the research elicits the possibility of adaptation into current Ugandan fashion.

The research is situated at the intersection of several theoretical frameworks: Social Skin Theory (Turner, 1993), which conceptualises dress as a communicative medium expressing cultural identity; Slow Fashion Theory (Fletcher, 2010, 2014), which advocates for localised, small-scale, and ecologically-oriented production systems; Emotional Durability Theory (Chapman, 2015; Norman, 2004), which emphasises the role of emotional attachment in prolonging garment life; and Decolonisation through Textile Design (Tordzro, 2020), which interrogates how textile naming and symbolism can resist the negation of indigenous knowledge systems.

Research Problem and Purpose

Despite increased awareness about sustainable fashion issues worldwide, few intercultural or indigenous design components especially were integrated into women clothes produced by Ugandan urban areas like Kabale Municipality in particular. In the main, they seem not to reflect intercultural or indigenous influences, which stands as a pathway for cultural identity and eco-centric sense. For instance, traditional Egyptian dress with archetypal silhouette, flowing drapes, structure, and fiber preference (Raven, 2023; Abdelrazek, 2022) could be exemplified to cling cultural heritages and ecocamp. However, there is limited literature on the integration of Egyptian fashioned components within ecological women’s wear in Uganda. The sustainable fashion materials proposed in this study could be scarce or costly compared to conventional or widely available market alternatives, where prices are particularly high in certain regions. Although these materials were readily available in the study area, the research's success elsewhere might depend on prior assessment of certain material sources and their environmental and cultural sustainability. In the meantime, implementing this concept can remain limited to a small community, that could be considered marginal in the context of the international fashion revolution.

The purpose of this study was to investigate and incorporate aspects of Egyptian traditional dress into the design and production of sustainable women's clothes in Kabale Municipality using eco-friendly fashion techniques.

The specific objectives were:

- To identify and analyse Egyptian traditional dress elements suitable for integration into women's fashion design.
- To explore existing eco-friendly fashion practices and material alternatives applicable for designing fashion prototypes.
- To design, develop, and evaluate fashion prototypes integrating Egyptian elements with sustainable qualities for women's attire in Kabale Municipality.

Review of Related Literature

Egyptian Traditional Dress: Elements, Forms, and Symbolism

The Egyptian traditional dress is one of the most well-documented clothing traditions in human history. Abdelrazek (2022) characterises the trends seen in Egyptian dress as being ‘constantly aesthetic’. These included the fabric of linen which was derived from the flax plant this conventional fabric represented aspiration to ‘be holy’ or...‘look just like god’: and illustrated aspirational qualities. Typical garments used included the kalasiris or sheath dress, along with shawls and pleated robes or kilt-like garments that displayed high levels of technical complexity and artistic harmony.

The use of colour symbolism was of great significance in Egyptian dress: in general, red was a signifier of life and activity; blue was associated with gods and the heavens; green was representative of life and the green Nile; gold was the eternal light of the sun-god (Abdelrazek, 2022). Dyes derived from natural sources (namely ochre, indigo, saffron and malachite) thus formed a link with the natural world through materiality. Further religious and cultural significances were incorporated through embroideries, beading and textile-prints of symbols (figure 1) such as the lotus (symbol of rebirth and purity), papyrus (signifier of knowledge), scarab (symbol of transformation), and ankh (signifier of eternal life).

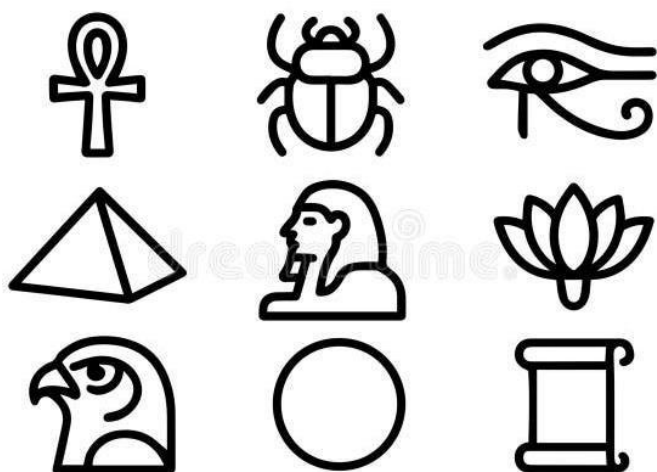


Figure 1: Egyptian emblematic motifs - ankh scarab eye of Horus pyramid sphinx lotus Horus sun disk and papyrus scroll

Source: Oxs Vge (ID 429206847) | Dreamstime.com

Bakiga Traditional Dress and Cultural Identity

The Bakiga who are native to the Kigezi highlands of south-west Uganda uphold specific conventions in attire because of their social norms, sense of belonging, and the highland nature of their lifestyle. Women of the Bakiga adopted skirts made of cow hides, ‘ebishaato’ and enhanced further with ringlets and beads, to accommodate a sense of community, sub-tribe, and social division (Kitara Foundation for Sustainable Tourism, 2020). Others included ‘Enverere’ (leg bangles), ‘Emiringa’ (arm bangles), and attraction beads around the neck and wrist.

Modern dress among the Bakiga has been heavily influenced by Christian missionary contact, colonial modernity and globalisation, to the extent that ‘ebishaato’ have been almost completely displaced by brightly coloured cotton dresses and wrappers, and traditional jewellery is only worn on special occasions. As Sylvanus (2007) notes, while revitalisation initiatives are slowly being implemented, African dress is always in a state of re-negotiation, adaptation and contestation considering the influx of global styles and influence. It is against this background of ongoing cultural transition that this research looks at a new articulation of Egyptian dress and environmentally responsible modern practices, to maintain cultural integrity among women in Kabale Municipality.

Eco-Friendly Fashion Practices and Sustainable Materials

Eco fashion can be viewed in terms of fashion design, fashion production and fashion consumption practices which aim to reduce the level of environment degradation. Srinivas (2020) views sustainable fashion in terms of Triple Bottom Line: environmental sustainability, social sustainability and economic sustainability. Critical practices involve sustainable material choices: using organic cotton, hemp, bamboo, Tencel/Lyocell materials; natural dyeing; pattern cutting without waste; low energy consumption produced by hand made method and transparent supply chain (Coulibaly, 2025; Srinivas, 2020).

Coulibaly (2025) presents a thorough review of Sustainable Fibres in the industry; natural fibres all possess bio-degradable and renewable attributes such as organic cotton, hemp, linen, wool and silk; regenerated fibres like Tencel/Lyocell and modal simulate the performances of synthetics but with a lesser eco-burden and recycled fibres re-use textiles of human origin. In the Ugandan context, bark cloth produced from the 'Mutuba' tree (*Ficus natalensis*) demonstrate eco-friendly potential for modern fashion (Venkatraman & Scott, 2020).

Integrating Cultural Heritage into Contemporary Fashion

The incorporation of cultural heritage into contemporary fashion design has been an emergent theme of study promoted by concerns around sustainability and the preservation of traditional aesthetic regimes. Tordzro (2020) exemplifies this by illustrating how the naming of Ghanaian textiles is used to integrate cultural heritage by translating mass-produced textiles into cultural artefacts that encode identity and social memory. Sylvanus (2007) warns that stereotyping African textile traditions as fixed and immutable comes with unavoidable risk of essentialising, and advocates that cultural heritage should be seen as flexible and malleable.

Burcikova (2019) identified emotional durability, where a garment is deeply emotionally linked to the user, as crucial for women's fashion and UK consumers being more likely to retain garments longer is a giant step in reducing their environmental impact. Features promoting such design for emotional durability include fit, high material quality, meaning-related details, minimal maintenance and sensory richness. Chapman's (2015) Emotional Durability Theory with dimensions narrative, detachment, surface, attachment, fiction and consciousness could provide understanding of how culturally significant design details may afford garments long life.

Research Gap

Several significant gaps in the literature were revealed. Firstly, although there is research on the history and symbolism of dress in Egypt (Abdelrazek, 2022), the theory of sustainable fashion (Fletcher, 2010, 2014; Srinivas, 2020; Coulibaly, 2025), and African traditional textile usage for identity and expression (Tordzro, 2020; Sylvanus, 2007); there has been little related to integrating these topics together or on appropriating elements of Egyptian traditional dress for localised and environmentally-sustainable fashion design in East Africa. Secondly, little research has been done on sustainable fashion in African urban areas or at district level in Uganda. Lastly, few studies have been conducted on emotional durability of African women within culturally-inspired clothing, which this research answered by using a qualitative case study of adopting Egyptian dresses and sustainable practices for ecofriendly, culturally-relevant women's clothing in Kabale Municipality.

METHODOLOGY

Research Design and Paradigm

A descriptive qualitative case study methodology within an interpretivist-constructivist paradigm was used for this study according to Creswell (2014) to explore participant reflection on the phenomenon of dress, culture, sustainability and design as conceptualized and experienced in the social/cultural setting. The 'case' was conceptualized as the integration of the elements of Egyptian dress in the eco-fashion design in Kabale

Municipality with the embedded analysis units of the practices of Fashion designers, interpretation by Women consumers, knowledge by cultural informants and characteristics of Prototype garments.

Study Population and Sampling

The population of the study consisted of four groups: fashion designers and dressmakers, women consumers (18 years or older), cultural informants (elders and community cultural authorities holding knowledge of Bakiga dress and culture), and textile artisans (fibre and thread producers, dyers, weavers). Using purposive sampling, I recruited 18 participants out of a population of 19 (five fashion designers, six women consumers, four cultural informants, and three textile artisans; response rate 94.7 percent). Inclusion criteria for designers included 3+ years of work experience designing and making women's wear; for women consumers, experience of their own fashion consumption; for community cultural informants, knowledge of the Bakiga's cultural tradition; and for textile artisans, active involvement in producing textiles. Snowball sampling was used to build my sample. Sample size was based on data saturation concepts (Braun & Clarke, 2006).

Data Collection Methods

Primary data were collected through three methods:

Semi-structured interviews (45-60 minutes) were carried out based on three interview guides; each developed for each group of participants to discuss ideas about certain element of the Egyptian dress, practices of eco-friendly ways, and specifications of women's dress. Interviews were recorded with agreement of the interviewees and held in English or Rukiga (with interpreter).

Direct observation and was carried out at the sites of fashion manufacturing, textile market, and cultural activities by using structured observation checklist to record about materials, production method, design elements, and cultural dress expression.

I used artefact/design analysis on the Egyptian dress images and the prototypes of the garments we had created of the research.

Secondary data were collected from published secondary sources Abedlrazek (2022), Tordzro (2020), Burcikova (2019), Raven (2023), Srinivas (2020) Coulibaly (2025).

Data Analysis

Data analysis was guided by Braun and Clarke's (2006) six-phase model of thematic analysis which consisted of the following steps: familiarisation (transcription and re-reading of interview transcripts), initial identification of codes, searching for and reviewing of themes, defining and naming themes and report writing. Data from observation and artefact analysis were triangulated with interview data. Data coding was carried out manually with interpretation guided by theory.

Validity and Reliability (Trustworthiness)

The reliability was achieved by the following: credibility (triangulated data sources, participant verification), transferability (detailed descriptions of phenomena, setting and participants), dependability (audit trail of methodological decision-making) and confirmability (reflexive journaling regarding researcher effect). Reliability was promoted by peer debriefing with colleagues and supervisors.

Ethical Considerations

Ethical approval was granted by Bishop Stuart University Research Ethics Committee BSU-REC. The research adhered to the principles of respect of persons, beneficence and justice. The participants signed a written consent form, could freely withdraw without any adverse effects, and were assured of confidentiality using pseudonyms. Data were kept in a secure, locked place. Community permission was obtained from

Kabale authorities and community elders. The prototype designs were made with each culture in mind with sensitivities towards their practices, values and beliefs and respect paid to Egyptian and Bakiga cultures.

RESULTS, DISCUSSION, AND CONCLUSION

Results

Demographic Characteristics

Participants were five fashion designers (avg. 6.8 years' professional experience in fashion design, working mainly in bridal wear and 'special occasion' in traditional and formal clothing), six women consumers (avg. 23.3 active participants in fashion consumption, working in a variety of occupations), four cultural informants (mean 23.3 years cultural knowledge of clothing practice), three textile artisans (mean 14.7 years' experience in natural fibre processing, dyeing and weaving).

Objective One: Egyptian Traditional Dress Elements

Participants identified several Egyptian elements suitable for integration:

Motifs: the most common motifs identified were the lotus, scarab and ankh. Designer 05 suggested, "leaves of the lotus can be incorporated through lotus petal sleeves, layered ruffles that open like a bud on the hem or shoulders." Consumer 02 suggested "embroidery on garments, printed patterns on fabric, beaded or sequined embellishments".

Symbolic Colours: Appealing and meaningful to the cultures: white and other neutral colours (simple refinement); gold (a symbol of time everlasting, radiance of the sun-god); and blue (symbol of divine, divine and divine).

Garment Forms: The 'galabeya' (long loose robe), kaftan, bubu, flowing silhouettes, pleats, and the kalasiris sheath form were seen to be influences of silhouettes.

Natural Materials: Participants identified linen, sisal, banana fibre, bark cloth, and natural leather as sustainable materials available in Kabale.

Table 1: Egyptian Motifs Identified for Integration

Motif	Symbolic Meaning	Integration Potential	Design Application
Lotus Flower	Rebirth, purity, creation	High	Prints, embroidery, appliqué
Scarab Beetle	Mortality, transformation	High	Prints, textile design
Ankh	Life, eternal energy	High	Embroidery, branding
Eye of Horus	Protection, royal power	Medium	Prints, decorative panels
Papyrus	Knowledge, Lower Egypt	Medium	Structural, decorative
Sun Disk	Eternity, divine light	Medium	Bold visual element

Objective Two: Eco-Friendly Practices and Materials

These were the sustainable materials mentioned by research participants; organic cotton (Designer 05 "I have been exploring sustainable ways.. organic fibres"), banana fibre (Designer 05, Cultural Informant 02), bark cloth (Designer 05, Textile Artisans 02, 03), natural dyes (Hibiscus, Indigo; Designer 05, Textile

Artisan 02), and sisal (Designer 02, Textile Artisan 01). The sustainable production methods used were: zero-waste pattern cutting (Designer 02: “use every scrap to make accessories from leftovers”), natural dyeing (Designer 05, Consumer 01), recycling and upcycling (Designers 02, 05), and handcrafting (Textile Artisans 02, 03).

The challenges identified were:-lack of availability of sustainable materials (Gian: “not easy, they were hard to design due lack of materials”), lack of skills and training(Gian: “limited skill to use), inconsistency of natural dyes(Gian, Consumer 02), cost(GL: ” American satin-expensive”), market demand(GL: “very small market for natural products”) and the cultural differences(GL: “some clients hate copy and paste).

Table 2: Egyptian Silhouettes Identified for Integration

Garment Form	Description	Integration Potential	Design Adaptation
Kalasisiris (Sheath Dress)	Simple, fitted dress	High	Modern fitted dress
Flowing Drapes	Soft, fluid fabric	High	Wrap dresses, flowing skirts
Pleated Garments	Elaborate pleating	Medium	Pleated skirts, decorative panels
Layered Garments	Multiple layers	Medium	Modern layering
Shawls and Wraps	Draped over garments	High	Versatile accessories

Table 3: Egyptian Colour Symbolism for Integration

Colour	Symbolic Meaning	Design Application	Cultural Relevance
White	Purity, divine connection	Base colour, accent	High
Gold	Eternity, sun-god	Embroidery, accents	High
Blue	Divine, sky, water	Dyeing, prints	Medium
Green	Regeneration, fertility	Accents, nature themes	Medium
Red	Life, vitality, dynamism	Bold accents	High

Table 4: Sustainable Materials Available in Kabale Municipality

Material	Source	Availability	Cost	Suitability
Organic Cotton	Imported	Limited	High	High
Bark Cloth	Local (Mutuba tree)	Available	Moderate	High
Natural Dyes	Plants, minerals	Available	Low-Moderate	High
Bamboo Fibre	Imported	Limited	High	High

Hemp	Imported	Very Limited	High	Medium
Recycled Fibres	Waste textiles	Limited	Moderate	Medium

Objective Three: Prototype Development and Evaluation

Three prototypes were developed:

Prototype One. Lotus flowing dress, lotus petal shaped sleeves (sleeveless outfit), floaty/loose style (Kalasiris-inspired), embroidered lotus motifs on florally cinched in bodice while to be both floating around in pleats.

Figure 2-3: "Goddess of Fashion" Dress figure illustrates the researcher's broader practice in sustainable fashion design, imitating the lotus symbolic element (symbol of rebirth and purity). Materials used include Dry Beans, Calabash, Wires, Dry beans, Bridal Stones & Bridal Satin.



Figure 2



Figure 3

Figures 2-3: "The Goddess of Fashion" (Drinking Soul),

Source: Researcher's project exhibition and gallery images

Prototype Two: Scarab-impression embellished jacket and skirt was decorated with animal skin, 'kitenge' batik piece with scarab abstract pattern forms representing the scarab insect. The jacket outfit (Figure 4) was accompanied with a dark-blue jean skirt material embraided with scarab-abstract pattern impression decorated batik-made kitenge pieces. Materials used: organic cotton, Jean, kitenge material and animal skin. Figure 5 ('Kigezi Tourism Dress') has impressions of the scarab, in form of bottle tops pleated

in a pattern form on the dress. Other materials included on this outfit are, Bark Cloth, Sorghum seeds and dry papyrus material.



Figure 4: “Sustainable Collection”

Figure 5: ‘(‘Kigezi Tourism Dress’

Source: Researcher’s project exhibition and gallery images

Prototype Three: Ankh-themed adaptable tunic multi-purpose tunic (Figure 6) with ankh-shaped window cut-out on the side of the loose flowing skirt with a knot around the waist, covering the white tunic worn by the model/mannequin. Materials: organic cotton, plain and printed material



Figure 6: “Waves of Kindness” dress (Green patterned dress on White tunic)

Source: Researcher’s project exhibition and gallery images

DISCUSSION OF FINDINGS

Cultural Identity and Intercultural Design (Objective One)

The high acceptance rate for Egyptian dress elements (17/18 participants) strongly supports Social Skin Theory (Turner, 1993), which posits that dress communicates cultural identity and social significance. Participants' willingness to read and appreciate Egyptian motifs demonstrate the possibility of 'reading' dress elements from other cultures. This aligns with Abdelrazek's (2022) documentation of Egyptian dress elements and Tordzro's (2020) analysis of textile symbolism encoding cultural knowledge systems.

The participants' positive response also connects to Decolonisation through Textile Design (Tordzro, 2020), as integration of Egyptian design elements was perceived not as cultural appropriation but as intercultural dialogue beneficial to both traditions. Cultural Informant 01's observation that cross-cultural designs "would promote tourism" suggests integration was viewed as valuing rather than threatening culture. However, Designer 04's comment that "some clients hate copy and paste" supports Sylvanus's (2007) call for understanding cultural traditions as fluid and negotiable rather than static.

Sustainable Fashion Practices and Challenges (Objective Two)

The results show that sustainable practices currently exist in the municipality of Kabale, compare to the Slow Fashion Theory (Fletcher, 2010, 2014) in which handcraft, use of natural resources, and small - scale production is already present. Yet, the preponderance of imported fast fashion and the barriers identified (such as inaccessibility, skills gaps, limited funding, and the market demand) evince that the concept of slow fashion is not within reach of the local community. This coincides Pookulangara and Shephard's (2013) results on slow fashion barriers and Srinivas' (2020) Triple Bottom Line application for slow fashion adoption barriers: These obstacles are further compounded by the potential scarcity and the high cost of sustainable materials as compared to conventional possibilities.

This study further acknowledges that to successfully implement this concept elsewhere would depend on prior assessment of the sources of materials and their environmental and cultural viability, as well as the readiness of the local communities and fashion houses that can embrace external cultural influences.

Pro-industry attitudes to prototypes and the wish list for more training indicate potential within slow fashion development in the future if obstacles can be overcome. Finding assured sources of sustainable materials (banana fibre, bark cloth, natural dyes) in situ adds to Coulibaly's (2025) report on sustainable fibre sources confirming the availability of unique resources in Ugandan situations.

Prototype Acceptance and Emotional Durability (Objective Three)

The high level of prototype acceptance (94 % for cultural identity, 94 % for sustainability) was consistent with Emotional Durability Theory (Chapman, 2015; Norman, 2004). The prototypes demonstrated all three levels of Norman's design: visceral- aesthetically interesting (89%), behavioural- wearable(83%), and reflective- culturally meaningful (94%). Chapman's three dimensions of emotional durability- narrative(history of the cultural story), attachment(personal and cultural connections), and consciousness(environmental and cultural values) were also expressed in the designs.

The favourable reception to the prototypes also affirms Burcikova's (2019) List 1 design qualities found positively correlated with emotional durability: fit (pleasantly flowing shapes), material quality (good quality natural fabrics), conscious details (meaningful motifs or symbols), low maintenance and sensory indulgence.. It is interesting that marketability was rated slightly lower (78%), which may indicate some practical obstacles to commercial adoption, in line with the cost and aesthetic unattractiveness found by Pookulangara and Shephard (2013).

Limitations of the Study

Several limitations should be noted. Firstly, the results from this qualitative case study are not statistically generalisable, although 'thick description' enhances transferability to other contexts. Secondly, the choice to study Egyptian dress as a source of intercultural design inspiration despite numerous other sources of inspiration not studied can be justified in terms of the rich historic/cultural literature of Egyptian dress and its international reputation.

However, this approach does not address the social/Cultural design influences of many other intercultural design sources. Thirdly, prototype development was limited by the economy and availability of eco-friendly materials in Kabale Municipality. Fourthly, some Rukiga-speaking participants needed an interpreter to participate. Fifthly, the researcher's personal paradigm of design perhaps influenced prototype development, although reflexivity, feedback from participants and interventions by the supervisors minimized this effect.

CONCLUSION AND IMPLICATIONS

This research confirms that elements of Egyptian traditional clothing can be used effectively for environmentally conscious women's clothing in Kabale Municipality without losing cultural identity; stimulating development in fashion and adaptation to the environment. The result reveals that participants

generally express positive attitudes to cross-cultural design, awareness of the possibility of eco-friendly apparel, and approval of prototypes fulfilling requirements of beauty, cultural values, sustainability, wearability, and commercial potential. If instigated worldwide, this methodology could create new opportunities for the fashion industry, attracting the attention of showrooms and famous European fashion houses. In such exchanges, hybrid sustainable fashion styles could develop and establish a conversation or war of civilizations, and in either case, the methodology would be undoubtedly fruitful.

Theoretical implications: The research builds on Social Skin Theory by showing nonverbal cultural codes of dress in one culture can be used to express meaning in another culture. It builds on Slow Fashion Theory by using intercultural design as a form of slow fashion to find a pathway to sustainability and cultural continuity. It extends Emotional Durability Theory by showing how cultural meaning in a garment builds on other dimensions of emotional durability using narrative, attachment and consciousness.

Practical Implications for Stakeholders

Fashion Designers and Tailors: Satisfy demands of design as well as entrepreneurial concepts of ecological and fair-trade practice, adopt intercultural inspiration in design, improve sustainable technology and skills such as natural dyeing and zero waste cutting, work with local artists and craftsmen, take into consideration various end consumer's choices and requirements.

Government & Policy Makers: Support eco-textile industries with funding, infrastructure and training, facilitate eco- fashion and access to processing equipment, support fashion-startups. Furthermore, social and urban planners have the responsibility to determine if the community is ready to accept these imported cultures, and a survey will be formulated to determine this among the community and fashion houses.

As Universities and Educational Institutions: By introducing courses on sustainable fashion designing, the integration of cultural heritages (specifically in Indian context) in design education, encourage practice-based research into Indian crafts, collaborate with craftsmen from indigenous communities.

NGOs and Development Organisations: Support women's fashion entrepreneurship, provide skills development in sustainable ways, and facilitate market development for sustainable cultural commodities.

Cultural Institutions: maintain knowledge of traditional textiles, facilitate intercultural dialogue, and document cultural dress practices and their symbolism. In addition, creating a two-way exchange between the study area and the rest of Egypt in the fields of heritage promotion would ensure a mutual transfer of social heritage, and consequently inspire small communities to share their culture through sustainable fashion exchange. this exchange would lead to innovative hybrid sustainable fashion styles that could spawn a dialogue (or confront) of civilizations, but in both cases the methodology developed through this article would have successfully been demonstrated.

Consumers: Purchase eco-friendly clothing, back up local talent, decrease dependency on import-led high street induced fashion, appreciate cultural values in traditional attire.

Tourism sector: create designs of cultural fashion items, organize intercultural fashion expositions and support local creators and designers.

Contributions to Knowledge: 1. The development of a design framework for a fashion intercultural between the cultural symbols of Egypt and design in Uganda. 2. The development of three sustainable women's wear clothing prototypes as tangible evidence. 3. Increased general knowledge of intercultural fashion in the African context. 4. Known practical framework for sustainable fashion innovation within the Uganda context. 5. The theoretical contribution through application of four frameworks within a non-Western context.

Suggestions for Future Research

Based on the findings and limitations, the following areas are suggested for further investigation:

- Other African traditional dress systems: Explore the integration of other African traditional dress systems (Western African, South African, East African) into sustainable fashion in Uganda and other parts of the world.
- Acceptance of consumers, throughout Uganda: Explore consumers' acceptance of intercultural, sustainable fashion in other areas of Uganda considering factors such as cultural origin, class and fashion consumption.
- Comparative Studies Between Egyptian and Ugandan Textile Traditions: 1)carry out the systematic comparison of materials, techniques and symbolism, cultural context to reveal new design crossover.
- Commercialisation and Market Performance: Study market performance of eco fashion products and services in Uganda, including pricing, marketing, distribution and consumer behaviour.
- Environmental Impact Over Time: Analyse the lifecycle of sustainable textile products made in Uganda (such as bark cloth, banana fibre, etc.) to understand the full extent of environmental impact
- Sustainable Fashion and Women's empowerment : Examine whether sustainable fashion production in Uganda leads to women's economic empowerment.
- Technology and Sustainable Fashion: How can digital design, e-commerce, and online marketing support sustainable fashion in Uganda?
- Cultural Appropriation or Cultural Appreciation: Communities' perspectives and cross-cultural design ethics in African fashion will be examined to find the dividing line between appropriation and appreciation.
- Community Preparedness and cross-cultural Dialogue: Generate a questionnaire for both the community and the fashion industry to measure the willingness or preparedness for the acceptance of other cultural references and identify the possibility of a mutual exchange between the study area and Egypt for a reciprocal transferring social identity through sustainable fashion exchanges.

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Conflict of Interest

The authors declare no conflict of interest in conducting the research or preparation of this manuscript.

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