



The Design Relation and the Role of it Making the Idea for Fashion Design

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ABSTRACT

Any design subject to a set of forces contributing to the establishment of relations working to strengthen the internal elements of the design; any imbalance in these elements can make a fragmented and weak design, thus preventing it from achieving the goal or performance. Poor performance can be attributed to various factors: the extent and function of the elements and principles in the design, realization of the idea, especially in fashion design.

Moreover, there are many aspects of a design that go into achieving the realization of the designer's idea. The design utilizes a lot of stimulants by drawing attention to its design, which are consistent with the need for psychological and material individual. In this research, we will analyse the most important elements and relations that contribute to the idea, and then provide an analysis of the technical and functional aspects of the design.

Keywords: relations, design, role, idea, attention.

INTRODUCTION

Fashion design is based on sending a message to the recipient; this message articulating the realization of the designer's idea is expressed through the content of design, model's body shape and the model itself. The process of building the idea subsequently becomes the subject of implementation, successfully generating the idea of perfect movement of the content without any interference or failure. Whether in the design process model, or in any other design, the idea initially evolves from a good and clear design which in turn achieves its desired effect appealing to the consumer. The research is divided into four sections: The first section explores the idea and function, and analysis of the idea for sending the message to the consumers. The second section examines the structural relationships, where the appearance of a structure of aesthetic perception of the subject is viewed as a manifestation of the approach to understand the relationships in the design. The third section analyzes the design and foundation relations in the aesthetic design. Finally, the last section considers the attention of the design work.

1- IDEA AND FUCTION

Construction of the idea, which is the designer's responsibility, is to collect information on the content of the design in order to achieve the purpose and understanding of the design through the receiver's first glance. The impression of the content is the basis of ideas that serve the function and are all geared to attracting the attention and to arousing interest, and thus achieving the functional and aesthetic to complete the communication process correctly.

1-1 the Idea and design

Idea of design is the starting point where the designer attempts to transfer impulse's heart and all his experience to make forms on paper. Before taking any action relating to content or the model's shape, the designer displays that the idea of design forms a close link between the designer and creative ability. Designed to be aware of the conditions,



art work is correct. In order to achieve full integration the designer must create a loop link between the model or the shape hand, the consumer and receiver. To find this missing link, we can say the designer is organizer of integration process through the expression experience. The designer attempts to transfer social values and cultural heritage into the design so that results are consistent with the society's nature. In the content design.(Rudolf, 1962)

1-2 Sources of design idea:

1-2-1: The source of substantive:The content and the model's shape tries to fit with the idea to form a close link between the designer and creative ability as noted previously. (Figure1)



Figure1 The source of substan

1-2-2: Source of social: The designer transfers customs, social values, and cultural heritage into the design so that the results are consistent with the society's nature.

1-2-3: Source of selective:A selection of factors, surrounding the designer are applied to the idea.(Duffy et al., 1993)

1-2-4: Source Impressionist:The combination, what it takes to design, stockpiling of knowledge, the accumulation of information, and the receiver's experience-- establish a dialectical relationship to get final ideas that serve the design's theme.

1-2-5: Source influential:One of the sources for obtaining a concept by a designer is directly influenced by the content of the form to make appropriate effect on the recipient.

1-3 form Function

The first thing a designer needs to do is to find a correlation between the mode verify of the design concept and content (forming the basis necessary for the expression of any idea or content).(Davies, 2006)

The final version of the form attempts to deliver content with realism and the ability to appeal consumer's attention, hopefully achieving its goal.

2- STRUCTURAL REALATION

Appearance is a sensory structure, which is reflected in the aesthetic issue. This structure reflects the underground movement and orientation to understand the relationships in the design.(Carr, 1917)

This relationship combines the presence of elements combine with each other. This technique is found as it enters the space until the implementation of the final form of the design.(Hassan et al., 2013)

The design is a set of relationship which are similar to building something dynamic, your experience of mankind, and then finally the realization of the functions carried out. Therefore, the relationships are the structural elements and principles, which will build the foundation of the design, and that these elements are the first step of the process of taste aesthetic in design work.(Rudolf, 1962)

2-1: Structural elements

Everything that surrounds people in his field is subject to the visual alphabetic design incorporating all areas of life, especially fashion design, direct contact with consumers. Consequently, we must be able to identify the most important structural elements of the design. (Hassan & Bian, 2013), It is only the initial elements in the design which include the design's point, line and plane. It can then create other elements and give rise to new things originated by the designer.

2-2: Optical properties of the design

2-2-1: size:

One of the elements in the visual design language, which is based on determining the ratio and proportionality, is divided by the amounts of State-dimensional volumes with elements within the design. The volumetric disparity existing between the elements plays a role in stimulating the sense of movement and the depths of space within the design.(Arnheim, 1965) (Figure2).

2-2-2: Light:

The disappearance of light means the disappearance of all the details (Shape and color), because the light is utilized to achieve the desired effect in increasing the contrary between the degree of light and dark, and thus increasing the sense of movements.(Kuehni, 2012) (Figure3).

2-2-3: Direction:

It means movement and change. Modern fashion has been connected to the movement of elements, and its dominance of some elements by directing the audience's gaze towards the figure with smooth line, which is determined by aesthetic and functional reasons directly and/or indirectly way.(Gray & Malins, 2016) (Figure4)

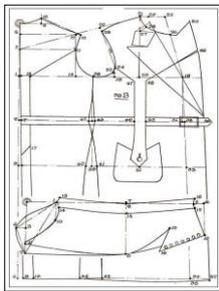


Figure2



Figure 3



Figure 4



Figure 5

3- DESIGN RELATIONS

3-1: Foundation of construction

Each structure has its own foundations which helps maintain sustainability because the design is about a complete system of related connections.

3-1-1: Unity: Construction of important foundations and the elements in design make the design more integrated. It can be achieved by:

A- Elements of shape, color and size.

B-Contrast.

C-The applications for optical elements.

We can understand that unit represents many meanings and involves a lot of bases, namely:

3-1-1-1-The Balance:

It is implemented on the basis of a combination of opposing units. It is compatible in terms of functional form such as the model; it is also conflicting in the color while it's linked to same work.(Bagnara & Smith, 2006) Fig.5

3-1-1-2- Similarity and congruence:

The most basic condition for achieving unity in design, is to using element's similar characteristics and location. When the distribution of elements on all axes it can ensure the unity of form. (Figure 6)

3-1-1-3: Repetition:

The Meaning of complement to similaration, repeat elements in the structure, create a unit based on a collection of design elements in one format, may be a repetition fully contain the visual elements, or not fully contain the idea with the extension of continuity

associated with the movement, so it can invest repetition to create more than one form or one element of design.(AlAttabi & Muna, 2018) (Figure7)



Figure 6



Figure 7



Figure 8

3-1-1-4- Proportionality:

Appropriate some of the element with others, structure the design (with the proportionality creates by balance, that leads to the division of space between the unit's design, to help to get the visual impact) (Figure 8).

3-1-1-5: Diversity:

The importance of diversity. Because the unit generate a complete combination for elements, so it enters the diversity of all the meanings of change, movement, and regeneration. Usually it consists several meanings:

3-1-1-5-1: harmony: Associated with the movement' purpose and the way for new regulatory elements, such as the repetition in the visual harmony, the basis for control eye recipient, and the transference from one line to another.

3-1-1-5-2: Gradient and contrast: it's a important link between the contradictions and all the phenotypic characteristics to the state of harmony. Sometimes it be a slow progression in the design, sometimes it could quickly create a contrast, makes the eyes move rapidly between the elements.(Nelson, 1974) (Figure 9).

3-1-1-5-3: Domination: Dominate one visual element on other element, and then make the transfer between the receiver and the the parts of the design, complete the final work. The dominance also creates balance or imagination by putting one element surround by other elements in work center.(Nelson, 1974) (Figure 10)

4- ATTENTION

To ensure the success of the design, it has to have a distinct ability to attract attention, and also to understand the delivery of the message in countless variables. Creating it's appeal so the designer must choose the appropriate ideas that create the desire and conviction .

Factors for attract attention:

1: The Space and size: The size of the design plays a major role in attracting the attention of the recipient, because the magnitude of the model increases the degree of clarity. A bigger(taller) model is better able to attract more attention than a smaller model(Hassan & Bian, 2013; Hummels et al., 2007) (Figure 11).

2: The Movement: Set of interactions arising between the structural elements and movement become a stronger sensory stimulus in the visual field. The designer is implements this through several methods.(Ching, 2014)

A- Type of movement.

B- Secondary relationship of design (Overlay, cohesion, convergence, overlap and seek)

C- The Color.

3: Uniqueness: Difference between what already exists, and sustain people's which can be achieved by two things. First the idea and second the shape or design .(Wilson, 2003)



4: The Contrast: Used to attract consumers, but its power to stand out, and is usually used to break the monotony of current design trends, especially in color and size.

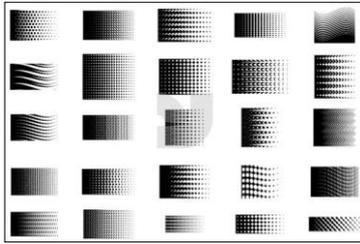


Figure 9



Figure 10



Figure 11

4-1: Advertising

4-1-1: Contact advertising

Since the first creation, human are seeking for connection.

Advertising is a type of communication between the designer and the consumer.

The most important features of contact advertising are:

- 1- Deployment of capacity.
- 2- The speed.
- 3- Extensive use for the biggest impact.
- 4- The relatively low cost.
- 5- Technical possibilities.

4-1-2: Types of Advertising:

1- Constructive Advertising: Carrying the necessary information for the product or service, obviously an economic benefit.

2- Destructive Advertising: Not carry any new information but aiming to compete with other projects and events can lead to economic loss.

3- Standard Advertising: Appearing in funds as media and receiving funds from companies products and made a profit.

4- Public service Advertising: This type of advertising promotes public issues but doesn't pursue profit.

5- Social responsibility advertising: It's concerned with societal values and guidance to it's citizens.

4-1-3: The successful Advertising points:

- 1- Attract attention.
- 2- Immediate impact.
- 3- Focus attention on the content.

4-1-4: The successful Advertising Features:

- 1- The time of Advertising: for attracting attention; advertising time must be short, not more than 3 minutes, to prevent the boredom in the consumer feelings.
- 2- The message of media: Including the link between the idea and information service or product. prevent
- 3- The Brand: Typically characterized for its high standards, like the product's uniqueness.
- 4- The Price: It depends on several factors. The competitions or the market, persuasiveness of the message, and the buying interest of potential consumes.
- 5- The advertiser: If the advertiser it was famous. Thus increasing the success rate of the advertisement(Garness, 2008).

4-2- the Color creates a state of remembrance

The importance of color in design, directly contributes to better expressing the idea to the consumer through psychological impressions. The most prominent characteristics of the impact of color in fashion, is to contribute artistic expression. Then the color interested the form and confirms the property of clothing, by highlighting the design and materials, therefore, the color and idea, mix in one place, esthetic and functional forms. (Wandell et al., 2008) (Figure12).

4-2-1: The ability to express:

Black and white can do express in the color, they are realism to the design and more accuracy in shape then other colors, because the color lends a recipe to contact us on the basis of the design type . (Figure13,14)



Figure 12



Figure 13



Figure 14

4-2-2: Style of directing color

More Styles out the importance of color:

- 1- Style of Picture: Dependent on sense of photogrammetry. Through the designer' overlay experiments in the mind, weather it's realistic or abstract.
- 2- Style of imagination: No much difference from the begining, depends on the skill or imagination at the same time.
- 3- Style of experience: According to the skills and experiences of the designer, and this is the best method to directing color.(Arnheim, 1965)

5- INDICATORS

According to the above opinion which can helps achievement of the idea, to sum up:

- 1- Idea is the basis for all design work, because the presence of the idea can lead to send a message to the masses of consumers, and the loss of the idea lead the disintegration to the work.
- 2- Unity and diversity are important idea elements in design, they are integral parts in the relation design and structural design. Thus the loss of these elements also lead to get away from the technical goal and functional work.
- 3- Use color in design is a great potential to achieve idea, through the influence psychological aspects of the sense and stir as a meaning of expression.
- 4- Advertisement can attract attention and more elements because it has a power of expression. Which can be adopted by the designer to delivery an advertising message.
5. Technical skill and good experience has ability to achieve the aesthetic dimensions of functional design.

Their can be represented by the following table:

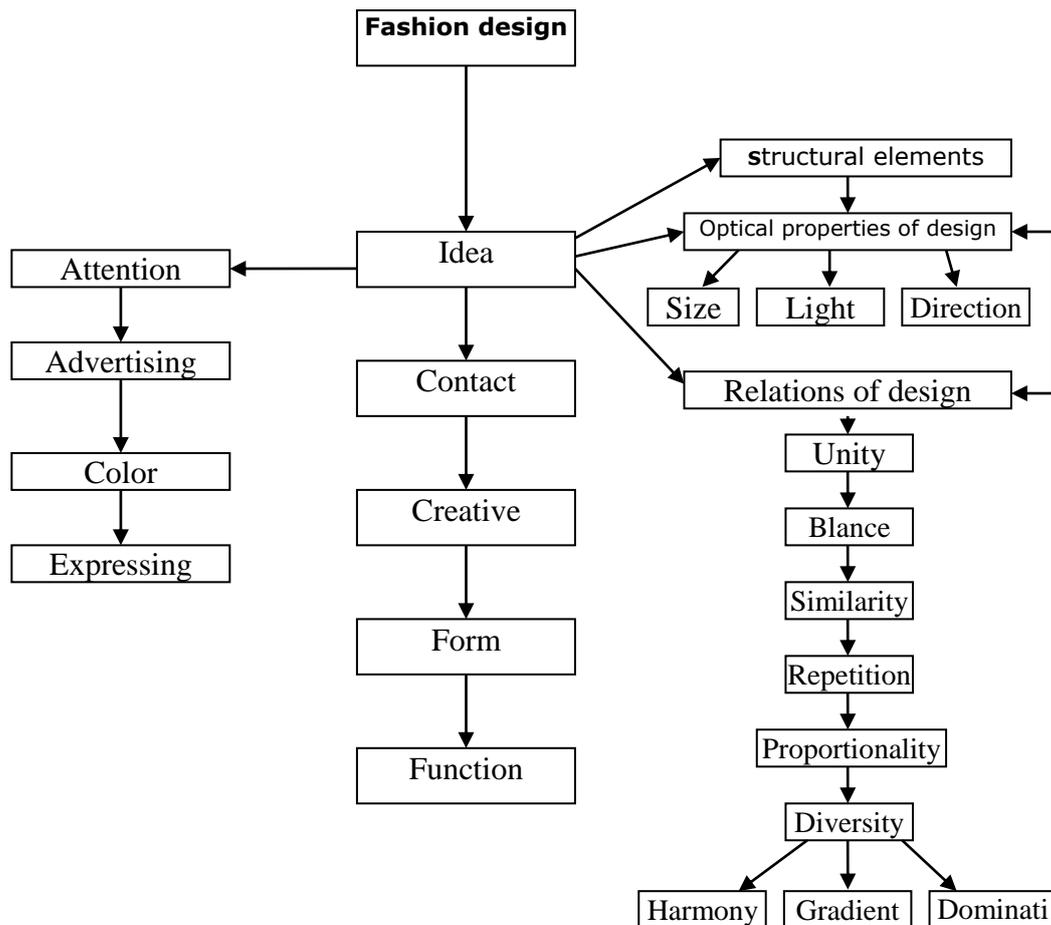


Table 1 the elements of fashion design

6- CONCLUSION

The idea gives material shape and configuration, and component design, plus the meaning of the material. Through the use of the elements, the idea is to stimulate the designer to deliver complementary designing, which are subject to one system for the treatment of form, color, and movement which for the body which is designed for.

Creating the idea of the relations and visual qualities that could fall within the design, this pluralism occurs when a kind of diversity in design through the unification of opposites and similarities, as well as harmony so that it is in order to synthesize a uniform rhythm. The designer can synthesize these relations to make a complete unit of the form. Therefore, the necessary parts of the product and unit cohesion with the diversity of all the item's totals in terms trend, color and size to keep the monotony of form, and create all vital parts of the design that appear consistent with the general unit of the product.

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