

Utopia Ideology in Creating Fabric and Fashion Design¹

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ABSTRACT

The current research has enabled both designer and recipient to move to a wide range of designs that became a rich source for the designer to use according to the ideology of the design idea. that group made a knowledge asset for the recipient, where this transition allowed to design products and non-compliance with a certain stereotype. Besides, the displacement of the concept of artistic sanctity, as well as that allowing transition from privacy to generality and the employment of imagination in a way that represents reality or is close to it. The first chapter dealt with the research problem and the need for it, as well as identifying the utopia ideology in the formation of fabric and fashion designs. Then, the research dealt with its limits, the designs of printed women's fabrics and fashions for certain groups, and the researcher was able to define the terms according to the scientific research methodology. The second chapter contains topics, while the third chapter represented the research procedures and the analysis of models. The researcher concludes the results within the fourth chapter, the most important of which were:

- 1- Utopia ideology in all models relied on simulating the essence to move the recipient's perception from the apparent qualities of that vocabulary to the process of analyzing and assembling those works. Subsequently, reaching the idea of Utopia, was able to achieve the displacement of sanctity for some concepts of design ideology and give complete freedom to the designer and the choice of the recipient.
- 2- The formal structure of the design was able to achieve the interaction between the society and the age of use, forming a special thought that included the ideology of utopia, which relied on that interaction, leading to conclusions, recommendations, proposals, and sources.

CHAPTER ONE: THE RESEARCH PROBLEM AND THE NEED FOR IT

The design requirements became multiple as a result of the dialectic of culture and its interactions in societies, which led to the formation of branching conflicts within the same society. Rather, these requirements reached closed environments, which gave wide space to the designer, especially fabric and fashion designers, to move in multiple fields that achieved diversity, and strangeness. Moreover, the displacement of theories that represented sanctity for long periods within these designs, where these fields made designers in front of intertwined and complex ideologies between the subjective factors of both the designer and the recipient as well as objectivity and contemporary dialectical requirements. As the contemporary dialectic represented the utopia ideology, which works to achieve synchronization between the requirements of the recipient. Plus, the goal of the final use and the demographic variables that appeared in the recipient ideology, led to the transfer of the designer from the realistic ideology to the utopia ideology. The new ideology was characterized by identifying the individual demographic variables of the recipient and the transition to the product Design to the individual level by accepting previous design work.

Through the aforementioned, the researcher was able to develop the following question to the problem of his research:

Does utopia ideology have artistic vocabulary that can be employed in fabric and fashion designs

Research Importance

- 1- The research may contribute to the acceptance of the utopian design vocabulary in the design products.
- 2- The research may contribute to identifying future design outputs and how to employ them.

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Research Objective

Identification of utopia ideology in creating fabric and fashion designs.

Research Limits

- 1- Objective limitation: Women's (summer) fashion designs printed for the age group (18-27 years).
- 2- Spatial limit: the fashion designs available in the local markets of the city of Baghdad.
- 3- Temporal limit: The research period is 2021-2022.

Terms Definition

- Ideology

Raymond Aron defines it as "the aspiration towards achieving a specific goal, to contacting people, to something governed by the idea and the will" (Al-Samalouti, 1989: 27).

As defined by Al-Aroui, it is "that conscious intellectual system that seeks to know the immediate and partial phenomenon" (Al-Aroui, 1993: 27).

It is also defined as "a method of thinking based on interrelated assumptions, beliefs, and the interpretation of movements or social policies, and it seems to be the only logical and correct one" (Mustafa, 2009, p. 106-107).

Through these definitions, the researcher was able to put the procedural definition of ideology as "the science capable of developing visual paths that attract the recipient to the designer's idea and live within the finer details of that idea."

- Utopian

It is defined as "transcendental ideas that go beyond the scope of the material existence of a place, and contain the unrealized goals and impulses of the era and have a transformative effect on the existing social system" (Ibrahim et al., Al-Mu'jam Al-Waseet, 1989). Or the ideal" (Semaan, 1987, p. 16). As it is meant here, "it is the nowhere or place that does not exist in the sense of fantasy or ideal" (Semaan, 1987, p. 16). The procedural definition of "utopia" is "re-employment of the imagination according to the dialectic between the mental image and the stereotyped, thus achieving the recipient's subjective and objective requirements, proceeding towards the temporal and spatial interdependence and the displacement of the sanctity that represented the classical ideas.

- Fabric design

"Hassan" defined it as "the complete idea or the decorative element on the fabric that illustrates a single repetition showing the full specifications. However, "Al-Zubaidi" defined it as "subjecting the design to the growing dynamic integration to achieve its attractiveness with the general design structure, and to convince the beholder of the design objective. As well as increasing its interaction and aesthetic enjoyment through design relations in order to achieve the purpose that benefits the entity issuing the design without prejudice to the principles to be followed in fabric printing techniques. As for the procedural definition, "the ability to provide raw materials that achieve the objective technical aspect that helps the designer in moving from realistic designs to utopia that employs that utopia within a specific virtual reality that crosses the boundaries of time and space."

- Fashion designs

Najwa defined it as "the language formed by the elements of a unified form of line, shape, color, and texture. These changes are the basis for its change, and it is affected by the foundations to give control, integration, balance, rhythm, and proportion. In order for the individual to finally obtain a costume that makes him feel consistent and linked to the society in which he lives" (Najwa, 2001, p. 45). While "Muhammad" defined this term as "an integrated process between the design of the fabric, the human body, and the age stage in creating a modern costume design and living conditions of reality, reflecting a design vision that expresses a specific goal". (Muhammad, 2014, p. 9) also defined it as "the ability to collect changing trends whose perception is in accordance with the complete realization of all the elements of existence, which results in harmony between physiological and psychological readiness" (Muhammad, 2020, p. 8). Through what the researcher mentioned, the researcher was able to put the procedural definition of "fashion design" as "the common vision between the designer and the recipient in the formation of design products, based on a special ideology that achieves the interconnectedness between time and place, and the transition of those products from specificity to generality."

CHAPTER TWO: THEORETICAL FRAMEWORK

The First Topic: Ideology And Its Reflections In The Design Construction Process

The concept of design in general and the design of fabrics and fashion depends on that the recipient's transition from one state to another. Otherwise, from the general concept to the specific, which achieved diversity and aesthetic preference by comparing the previous and current designs, relying on ideologies that achieved the spread and comprehensiveness of these designs. The ideology here is the biggest revolution towards the secularization of human consciousness and "affiliation with the world, not with science. Although this does not contradict that, it is not equivalent to it and strengthening his tendencies and feelings, and the adhesion of his relationship with the world. This was not born except in the modern era with the renaissance, reform, enlightenment, and the evolutionary and historical tendency that dominated thought" (Eric, 1972, pp. 54-55). The intervention between the different fields helped the ideology in fabric and fashion designs to have a special place in societies. This gave way to the emergence of a new style of ideology and utopia in the designs of fabrics and fashion, where this style became the fall of the old myth. Especially in the era of the European Renaissance and the events that followed, which witnessed the awakening of self-discipline. The emergence of the individual personality interested in playing its natural role, by expressing its desires and its worldly tendency." (Simon, 1982, p. 80). So the ideology and its reflections emerged as Utopia as a processor for a critical system of our design awareness, which becomes a realistic impact on every design work. Representing the embodiment of the true meaning of works that achieve acceptance for individuals and groups and the consolidation of a new model on which the designer relies in the design formation. Besides, the construction process works to achieve individual inclusiveness based on the principle of the ideology of thinking for each culture, environment, and society. The process of dissolution of the individual from his original inclinations, especially in fabric designs as well as women's fashion, reached its climax in the modern era. But it will be accompanied here by the emergence of objective possibilities for the stability of self-legitimacy in practice, and progress in technology and work systems. Furthermore, instability in the pattern of artistic and design relations, "which leads to the formation of a special era and model of relations based on ideology in creating a new criterion based on efficiency and quality and the emergence of an inclination to specialize and take a position on values" (Al-Jabri, 1990, p. 151). The ideology here showed different reflections on various aspects, including the style that expresses a long period of a specific type of design that adopts a certain social structure. The style can be directed to a specific category, for example, "Hauser" in writing art and society throughout history divided into two main parts through which he deals with understanding the human march through artistic productions, namely the concept of conformity to nature "imitation" and the concept of moving away from conformity with nature. That is, traditional societies tend in their arts to not conform to nature, as they try in their artistic productions to approach the abstract structure that robs realism, to give it a spiritual dimension. Thus, linking spiritual dimension to the succession of days with the social structure that tends to be religious" (Yasmin, 2010, p. 65). When people move from traditional societies to more modern societies, and then by developing social systems in them, they move from an abstract style to a style that approaches the formal structure of reality, which led to the emergence of a new ideology in fabric and fashion designs. It can be said that ideology shows the formal structure of a society or era's orientation towards a specific form of curricula, methods, or methods in life. The ideology of simulation differs from non-simulation in achieving inclusiveness and spread in one of the societies whose special style differs from the general one in accepting the design structure. The reflections of ideology represented the style, not by laws prior to the design products, but rather they are "the result of the transformations that occurred in the structure of the internal system of the artistic work. As a result of the quantitative accumulations and qualitative transformations that form as a result into different features" (Boutkarabit, 2006, p. 76). These features represent the specificity of the ideology and its reflections, whether utopian or realistic, which can later become a method for choosing the appropriate treatments to achieve a specific pre-prepared ideology. Any modern designs that we reach are not previously specified, but rather a set of motivators and motives that may be contradictory that contribute to the emergence of a specific ideology that represents a specific style, as shown in Figure (1).



Figure 1. shows the contradictions in the style and models of design

The ideology and its reflections represent style in the designs of fabrics and fashion, and it is a general thing that does not relate to the designer artist or the individual artistic effect. It is a model or a criterion and an example of value, so it is verified by most artistic productions and it is not necessary for the producer to realize it. It is unintentional before the production, as the artist, designer, or producer may not realize it, and it is not his purpose and goal, as it is a product of many hypothetical emotional achievements achieved from the collection. As the agreement on a number of artistic characteristics” (Yasmine, 2010, p. 87) that appear through the artistic productions of a certain period of time in history. In the same role, the ideology indicates the existence of the style, which is the first criterion for it with a wide spread of those common artistic characteristics with an existence independent of the designer artist, that is, these design characteristics do not necessarily have to be intentionally agreed upon by the product designers. The concept of ideology in the designs of fabrics and fashion is that prevailing widespread style in matters and things that would “subject to change in shape, form, and style, and these models appear and disappear” (Yusra, 2011, p. 76) in the fields of design, especially women’s fabrics and fashion (youth). This ideology defines as the close and mutual relationship between the human body and its clothing, which is known as a style of design in fabrics and fashion, especially for the youth group ages 18-27 years. This category is considered one of the categories that search for beauty and distinction for the same sex and the opposite sex. This relationship was able to determine the specifications of the fabrics required for final use by identifying the physiological variables, which enabled the fashion designer to predict the acceptance or rejection of these designs.

The Second Topic: Utopia Between The Familiar And The Unfamiliar

The ideology made the designer and the recipient transfer from one specific period of time to another, which was reflected in the formality of the printed designs for women’s fabrics and fashion. As these designs changed from the traditional formal formalism to the unfamiliar, strangeness and displacement of previously known stereotypes, which brought about a qualitative shift in women’s designs based on the concept of strangeness and helped to accept those designs as inclusiveness and spread and the transition from the principle of privacy to generality. It was the first to advocate the formalists through the necessity of transcending the traditional character and destroying the realistic statement, which helped achieve the formal non-familiarity. That is, the familiar became strange through artistic

diversities. Thus, (Shklovsky) was working to link this concept between the tool and the perception, as he used to say, "The tool of art is the tool of alienation of subjects and the tool of form by which it becomes difficult. It is a tool that increases the difficulty and duration of perception, because the process of perceiving art is an end in itself and therefore should be extended" (Shaker, 2001, p. 152). Here, there is an emphasis on the principle of the artistic process and defining the role of the recipient in dismantling the design elements and integrating them into analytical paths intended to reveal the design dimensions that are dominated by alienation (utopia) in the design work.

Accordingly, there is no great divergence between the concept of illiteracy and utopia, but rather some researchers make them one concept. The tool that "Shklofsky" talked about of its role in achieving utopia and is responsible for what the formalists aimed at by bypassing direct simulation, which is like the usual as an exact copy. What distinguishes art and design in the eyes of the two formalists and utopian in the design work, and here lies its specificity that enables it to rise above the traditional level and enter into a unique ideology that constitutes the amazement and aesthetic that the recipient faces, as shown in Figure (2).



Figure (2) The transition from the traditional method to the method of astonishment

Thus, the technique used helped in the emergence of designs for the female element, which is characterized by an unexpected style in the design work, which showed the style of utopia and unfamiliarity within the general pattern. It was "characterized by a kind of internal contradictions due to the effectiveness of the fixed elements that impose themselves on the components, achieving a classification of the final composition" (Imtilah, 1998, p. 20). Here, the researcher believes that the designer should organize his ideas, and the creativity that governs him comes in the form for his feelings associated with this change in the typical designs of fabrics and fashions from the previous traditional methods. Change after it has been subject to a number of factors that work to provoke its emotions, based on: (John, 1983, p. 111-112)

1. The interaction between the circumstances of the organic being (the designer, the recipient) and the circumstances of the environment on the other hand.
2. Self-expression is an interaction between the thing, between objective and technical conditions. Accordingly, the design of fabrics and fashion in itself is a transforming entity due to its association with material, technical, intellectual, and environmental components, as it is considered within permanent variables and from one environment to another. Accordingly, the utopia's thought was able to access these designs, especially youth, which resulted in unfamiliar designs.

The Third Topic: The Organizational Constructivism Of Utopia In The Designs Of Fabrics And Fashion

The environment surrounding us is the source of design inspiration, and from it, we go to pluralism in the constructivist process. Since the term constructivism has wide uses in various disciplines, organizational constructivism within the concept of utopia includes a coherent and logical experience according to the rules of the concept of metaphysical interpretation. Thus, it is an organized process that aims to achieve the unrealized goals of the era, or it is a group of precursors that the recipient suffers from within the problems of the era. Or it is a treatment of crises that may be multiple to express the visible aspect within the design work of a level of compatibility, harmony, and acceptance according to the organizational structural system of utopia that represents on the other hand. The harmonious relationship with the content of the design, which the designer seeks to give the recipient the greatest amount of aesthetic pleasure by operating the different constructivist methods. Accordingly, the researcher sees that the designer expresses a subjective vision according to an objective vision that represents a special style for the constructivist process, as he is the mastermind who designs, formulates, and implements ideas, and this explains organizational constructivism based on modern ideologies. Utopia achieved compatibility and interdependence between ideology and structuralism as a man-made designer approach. This approach seeks to "know the interrelationships that link the components of each structure in preparation for controlling it, rearranging it and upgrading its functional level" (Maher, 2014, p. 34) This constructivism showed a special system, such as abstraction in the designs of fabrics and fashion, especially for women, and represented the transition in art from the field of natural simulation and depiction of the visual world to dealing with ideas, feelings, and sensations. Among the most prominent characteristics of the organizational constructivism of utopia in those designs is to get rid of all traces of reality and connection and make the recipient accordingly transfer to another field, and the most prominent advocates of that (Wasley Kandinsky, Piet Mondrian, Paul Kelly. This achieves the goals of the design that work to combine the development of thought, beauty, and usefulness, which is the internal law of that constructivism and its logical network that works within the ideology of utopia. As a result, such as the design dialogue with that knowledge, intellectual pathways were formed that designed new standards and theories that achieved transition in the recipient, thought and style, which enabled the recipient to obtain a huge abundance of designs in an unprecedented way, as shown in Figure 3 below.

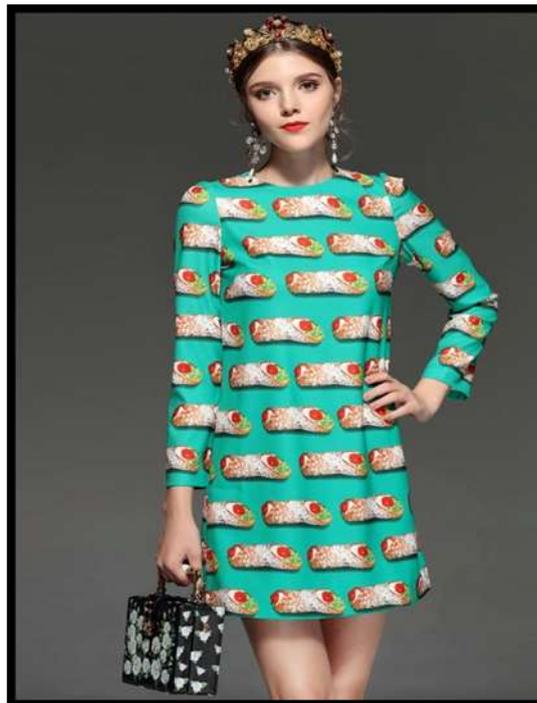


Figure (3) the organizational constructivism of utopia in the designs of fabrics and fashion

Art and design had to abandon the sacred aura that he had lived with for long periods, which became design and beauty, especially in the designs of fabrics and fashion within the concept of constructivism. They live the transformations and continuous changes practiced by the production process, which led to the dissolution of the traditional dichotomies between the subject and the object. In addition to revealing what is under consciousness, whose manifestations are dreams as a description of entering the subconscious, and employing that in the designs of fabrics and fashion, especially for women, for the youth group that searches for beauty. It is a reaction that has its advantages

as well as the creative motives of the designer, which indicates that the designer does not take the dominant method of expression through the presence of physical elements only, but rather emphasizes exclusivity, distinction, and renewal, relying on the course of design modifications from various sources in creating designs that are in line with its era. (Al-Amiri, 2005, pg. 98). The designer here, especially in those designs, does not seek to create a disjointed design structure of elements to the point where the element loses its material and identity. But through successful interactive design relationships with the rest of the elements, the design goal is achieved and we ensure the speed of the design idea reaching the recipient. The constructivism of utopia depends on multiple elements including the overall idea and internal consistency so that every element in the design has value. The idea of structural transformations derives its permanence through transformations and variables that depend on ecological and demographic variables, which these designs enabled to achieve permanence and continuity through the use of realistic design vocabulary, but it does not refer to it clearly. Here, the recipient needs a deep perceptive vision of the design structure. The researcher believes that these designs are the expression of the deep inner emotions of the designer to stir the sensations of the recipient in a clearer and more direct way, and thus the designer relies on those structural organizations of utopia. It is an intellectual outcome that shows modern patterns and trends whose mission is to define the design paths for the designer and the recipient. As well as defining a specific feature in the design achievement on the basis of relationships and basic material.

The most important indicators that resulted from the theoretical framework

- 1- The ideology relied on the different interactions between the artistic currents, which helped those interactions to make the ideology special designs that were able to move from the specific to the general.
- 2- The ideology shows the formal structure of society's orientation, that is, that ideology can achieve identity and belonging to distinguish one society from other societies.
- 3- The recipient and the designer depend on a specific ideology to accept innovative designs, this is based on a set of stimuli and motives that may be contradictory that contribute to the emergence of these designs, which represent a specific style.
- 4- Fabric and fashion designs were able to achieve interchangeability with the human body on the one hand, and on the other hand, to achieve compatibility with time, place, and purpose of use.
- 5- The unfamiliarity in the designs were able to transcend the traditional character and destroy the realistic statement, which helped in achieving the design strangeness in fabrics and fashion, meaning that the familiar became strange through artistic diversifications.
- 6- There is no great divergence between the concept of unfamiliarity and utopia. Rather, whoever makes them one concept, as the tool is what represents utopia.
- 7- Utopia in fabric and fashion designs depends on the interaction between the circumstance of the organism, the recipient designer, and the circumstance of environment on the other hand.
- 8- Anthropology helped in fabric and fashion designs to find the common denominators of peoples, which helped in advance knowledge of acceptance of designs and compatibility with the requirements of time and place.
- 9- The ideology of Utopia aims to break the usual formalism in fabric and fashion designs and to identify the requirements of future metaphors in terms of order, structure and format.
- 10- The organizational method of Utopia is the process of expressing the deep inner emotions of the designer in arousing the feelings of the recipient in a clearer and more direct way.

CHAPTER THREE: RESEARCH PROCEDURES

Research Methodology

The researcher relied on the analytical descriptive approach, in the formation and collection of facts, data and information, as a method containing scientific dimensions that have the ability to observe the researched phenomena, and then reach the research objectives.

Research Community

The current research community contains the designs of fabrics and fashions for Iraqi women. Given that privacy, the researcher took into account the behavioral requirements of the Iraqi environment. Thus, the research community included (25) a variety of models, as the researcher excluded (13) models due to the repetition of the design idea. Thus, the research community reached (12) models.

The Research Sample

The researcher adopted special samples that represented the intentional choice in line with the objectives of the current research and the purpose of use. However, the diversity in the designs of fabrics and fashions was taken into account within the limits of the research and by (25%) that represents the community of that research. As a result, the models became (3) a design model.

Research Tool

To reach the research objective, the axes of the sample analysis were prepared. These axes represented the main headings based on the researcher's findings of indicators of the theoretical framework. thus constituting the principles of scientific research methods and the precise specialization of the design reality.

Tool Validity

To ensure the validity of the tool for the analysis axes, these axes were presented to a committee of experts, which are Prof. Dr. Hussain M., A. Mustansiriya University, Dr. Asaad A., H. Institute of Applied Arts Besides, Zainab A., H. Directorate of Vocational Education that are specialized in the field of scientific research and design of fabrics and fashion. and there was an agreement of (90%) after making amendments to the axes.

Tool Reliability

- 1- In order to obtain face validity and analytical content, the researcher presented models of analysis to a committee of experts and specialist representing Prof. Dr. Nasser H.: Department of Design, College of Fine Arts, and Salah Abdul-Ghani: Institute of Applied Arts, Central Technical University. In addition to Dr. Malik J. Babylon Education, Ministry of Education in the field of fabric and fashion design to reach the same results when using the analysis rules in light of the approved axes for the analysis. It was agreed on the paragraphs of the analysis axes by (90%) after making the necessary amendments.

Model Analysis

Form No. (1)

General Description

- The type of material used

Industrial raw materials (industrial chiffon)

The colors used

(blue-white)

use time

(evening - picnic)



The Ideology Of Employing Design Vocabulary

The design vocabulary included in the formation of the model represented a special simulated ideology. Here it did not rely on the designer for the realistic transfer, but rather relied on the original in the formation of the idea and then moved to the principle of additions to make the vocabulary reach the aesthetic aspect, thus achieving the characteristic of spreading within the design space. Representing the displacement of the intellectual sanctity of the

designer in the formation of fabric designs. Thus, achieving privacy for fashion designs through the constructive process of the design, and the fact that white and blue colors are intellectual harmony within an ideology that was able to take the recipient to a new utopia from a wide real space to a design space that achieved the interaction of the design vocabulary of multi environments.

The Formal Structure Of The Fashion Design

The designer was able to transfer the design model to multiple societies, depending on the nature of the formal structure of the fashion, which that structure gave a wide area of cloth, which achieved harmony with the human body. Especially for women of a specific age group that represented ages from (18-27 years), which formed a specific era of the fashion design, through the peculiarity of the material, which formed a certain era in fashion design through the specificity of the material, which represented high transparency and light weight of the fabric designs, thus creating a natural extension of a specific era of the style.

The Ideology Of Exchange According To The End Use

The ideology of exchange was able to achieve simultaneous compatibility between the type of fabric, the dyeing and printing technique, and the time of use, as the type of material used in the fashion design achieved a high degree of transparency, thus creating certain requirements for the dyeing process, representing direct dyeing, thus achieving one color intensity, and as these specifications helped fabrics also have a choice of printing method for the design vocabulary, as the designer was able, according to that knowledge, to employ circular printing, which these options made special specifications that achieved compatibility with the time of final use.

Utopia Mechanism In Fabric And Fashion Designs

Utopia represented a special ideology that achieved certain paths for the selection process for the designer, relying on simple simulation, as a result of which the designer moved from primitive vocabulary as a familiar design idea to the formal unfamiliarity of those vocabulary by discarding clear forms and relying on the concept of strangeness, as the environment here was present through the employment of design vocabulary of color and shape.

Reflections Of Utopia On The Organizational Style

The design vocabulary was employed in the form of deep emotions, which gave a multi-form organizational style, thus achieving the theory of chaos, relying on the utopia of the designer's vision, which was an organizational style such as the abstract formal interaction of the designer's utopia.

The Ideology Of Employing Design Vocabulary

The designer in the design model relied on simulating the essence by employing shapes different from the known reality, but those shapes were able to take the recipient to visual paths that led him to know those shapes according to the final images that represented the atmospheric reality of the environment (clouds). The difference helped the designer's prior knowledge in employing the well-known natural colors such as white and blue, which represented displacement of the sanctity of those recognized forms, thus forming a utopia within a non-pure realism

Form No. (2)

General Description

- The type of material used

Blended materials (cotton + polyester)

The colors used

(blue, white)

- time of use

Evening

**The Formal Structure Of The Fashion Design**

The model achieved the interaction between the society and the era of the fashion design on the design area that was able to cover the almost complete body. This was also helped by the type of fabric material and the requirements of the recipient's use environment, which thus represented a specific society and era.

The Ideology Of Exchange According To The End Use

The designer relied on exchange to achieve compatibility between the type of fabric and the technology used, as well as the time of use, as the material of the fabric represented a fertile ground for employing the technique of direct dyeing and printing with flat silk screens, which this compatibility made compatible with the final use.

Utopia Mechanism In Fabric And Fashion Designs

The Utopia mechanism in the design work formed the transition from the formal familiar to the unfamiliar, which that process represented the enticing of recipient's thought and moving him from the process of feeling things to mental perception, which resulted the compatibility of the design vocabulary with the circumstance of place, time and the environment of use.

Reflections Of Utopia On The Organizational Style

The design vocabulary represented a profound cognitive process through the formal changes of the design vocabulary that formed a special ideology for utopia, moving away from superficial emotions, which achieved a special organizational style that was able to transfer the recipient into the world of utopia.

Form No. (3)

General Description

- The type of material used

polyester (reinforced)

The colors used

White mixed with black

- time of use

Evening

**The Ideology Of Employing Design Vocabulary**

The design model represented a special simulation that gave the metaphysical dimension in the formation of white spaces mixed with black, as this model gave the internal formation of the environment by employing colors and the interaction between them. Interdependence is like the process of earth's rotation and the variations it bears, which represented the difference in the proportions of appearance of color in the artwork, which this employment gave a shift to the concept of sanctity according to a special ideology in which it relied on showing the concept of modernity.

The Formal Structure Of The Fashion Design

The formal structure of the model design gave a certain society that moved away from the concept of realism and reliance heavily on the concept of formal utopia. The design work was able to transfer the recipient into the world of imagination by employing fabric for the fashion than required, and the concept of the era also gave a special case representing regular utopia.

Exchange Ideology According To The End Use

The fabric used in the design model gave complete exchange, starting with the use of colors according to the concept of utopia ideology, as the reinforced fabric gave a state of strangeness that transported the recipient through time to an unreal virtual world, and this was helped by the high ability to reflect color, which created a state of excitement and attention through the use of special dyes, which resulting a special feature .

Utopia Mechanism In Fabric And Fashion Designs

Utopia formed the main engine for the work of the model, where the color divisions appeared unevenly, which gave the unfamiliar side, achieving circumstantial compatibility with the environment of the recipient, which was able to transfer the recipient through time to a world specific to the idea of the designer, and the design model interacting with the environment of use, depending on the circumstance of that special place for the evening, which it depends on the luminescent component, thus having a high color reflective capacity.

Reflections Of Utopia On The Organizational Style

The utopia mechanism in the design model gave a special style in the process of employing the design vocabulary, which gave indications of the deep emotions of the designer in the recruitment process and the difference between the different color spaces, moving away from the superficial emotions, that ideology forming a state of utopia that was able to be visual paths that transfer the recipient into a state of fantasy.

CHAPTER FOURTH: RESEARCH RESULTS

- 1- The use of industrial raw materials in the design models achieved clarification of the parameters of Utopia's thought in fabric and fashion designs because of the high ability of these materials to reflect the falling light on the eyes of the recipient, which achieved excitement and astonishment for the recipient.
- 2- The thought of Utopia in all models relied on simulating the essence to transfer the recipient's perception from the apparent qualities of those vocabulary to the process of analyzing and assembling those works and then bringing them to the thought of Utopia, which was able to achieve the displacement of sanctity for some concepts of design thought and give complete freedom to the designer and the choice of the recipient.
- 3- The formal structure of the design was able to achieve the interaction between society and the age of use, forming a special thought that included the ideology of utopia, which relied on that interaction.
- 4- The ideology of Utopia relied on achieving reciprocity of roles for the type of fabric, dyeing and printing technique, and the time of use, as it appeared that some roles progressed over others according to that ideology, thus forming a special Utopia that showed the design vocabulary within a specific community and transferred that community to a specific era as well.
- 5- Here, the design models relied on the formal informality or the primitive transition from the familiar to the unfamiliar in the formation process of the utopian thought, thus creating a special ideology that was able to achieve environmental compatibility with the recipient.
- 6- The high reflections of the design vocabulary represented deep emotions in all the design vocabulary, which gave a great impact on the designer's mind, component of that aesthetic preference.

Conclusions

- 1- The industrial raw materials gave a high ability to employ the special design vocabulary that achieved the idea of Utopia, which represented the designer's imagination in the employment process.
- 2- The strangeness in design concepts represented multiple stations that moved through time with the recipient from one period of time to another, thus forming a specific era and a specific usage environment as well.
- 3- The reciprocity was able to achieve certain progress for some of the roles of the design vocabulary, which showed in the first model the progress of printing technology and its modernity on some of the design vocabulary.

Recommendations

The researcher recommends the following:

- 1- Relying on civilized vocabulary in the process of forming the thought of Utopia, based on the method of modernity, achieving compatibility with time and place.
- 2- Giving a special privacy to each age stage in the formation process, which is a prominent feature of the use category, depending on the physiological and psychological variables.

Proposals

1. Using modern printing technology that relies on three-dimensional designs to employ the idea of utopia, this technology made a complete drama that preform integrated idea to the recipient.
2. Relying on the concept of realism in the primitive composition, then transfer the recipient to the process of complexity to make the perception of the recipient reach to the complete design idea.

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