

The Impact of Fantasia on Fashion Student University Designers Development

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Abstract: *The present research compares between two scientific methods of teaching garments, fantasy and the traditional method for Design and Manufacturing fashion design. Two groups of students are chosen to test the proposed method (fantasia) and in turn, the applicability of this method has been carried on 60 students in two groups .One of the groups is a controller and the other is experimental. It was found that to usage of fantasia style has conducted better results than traditional style .On the other hand, statistically significant differences showed higher skills such as using of materials, colors and accessories among the experimental group designs. Moreover the effectiveness of this technique and its potential application in learning university students added some technicality, knowledge and personal skills in fashion designs whilst increases the conception of inspiration in clothing field.*

Keywords: - fantasia - creativity--fashion design- Garments-specialist University students-materials-colors-accessories.

I. Introduction and research problem

The university student the most important scientific and technical basics which depends on them in his career after graduation the skills is highly acquired. Skills is the crucial factors for educational outcomes for any university program especially for garment in terms of design, manufacturing and production science .However it always interested in the new methods , means and diverse to deliver information to students to be able to acquire scientific and technical skills. Education is one of the most important ways to build the generations in all specialties and university system which is depends on educational quality to provide good educational opportunities for students with develop their skills and knowledge to enable them to be ready to global markets and capable on development and economic progress especially in the field of fashion design.

The present research concern with the effect of using the style of fantasy for development of some of the technical skills in the field of fashion design and garment manufacturing comparing with the traditional teaching methods which is not sufficient for the purpose of qualified graduation .By the traditional method, the students don't develop their abilities as much as enough to be qualified to the global market and in turn, its technological variables and artistic creations. However this method reflects negatively the level of performance of technical operations and their creative capability in designing and manufacturing fashion. On the other hand, this research study the use of fantasy style in development and clarify some of the technical skills which are used in the field of fashion design and compare this way with the traditional method which is used in pattern forming and fashion design. It also aims to increase students' imaginations which have a direct or indirect cause in the development of creativity. This technique is used with non-traditional and non-wearable materials. A great influence on the efficiency on fashion design specialist students and improve technical as well creative abilities through the development of the imagination to create academic environmental that will have a positive effect on the students in the near future.

II. Research aim

Frist of all is to increase student's creativity and imagination in the design by using new and diverse materials.

Secondly to raise the level of specialist students in fashion design field by good preparation for graduate and using the method and style of fantasia, which depends on using non-traditional materials to increase the technical skills in clothes field.

Thirdly to use fantasy methods for teaching fashion design and configuration at universities and training centers to improve the educational and training process which leads to increase students' understanding of using deferent materials in fashion field to evolve imagination and creativity.

Fourthly to recycle materials to protect the environment.

Fifth to use the fantasy style to express different opinions and subjects that affect the artistic and social life of community as well as use that technique in advertising media.

III. Research Importance

The importance of this research is enable students to use non-traditional method and materials in the formation and design modeling as well as the ability to understand some teaching fashion design curriculum. Furthermore ,development of technical awareness of imagination and graduate students qualifying with a high standard level .Eventually ,progressing the fashion industry by using different types of teaching methods by technical skills and training. However, by that technics will produce a link between the field of fashion and technological environment and its applications on design and garment manufacturing. Moreover, providing an adequate library in the field.

IV. Research limits

- a. Time limits: the period of under graduation.
- b. Place limits: Universities workshop fashion design.
- c. Subject limits: the formation of couture models by using the fantasy style

V. Research Group

A number of 60 specialist students divided into two equal groups, one of them for control group and the other as experimental group.

VI. Research Materials and Tools

By using the fantasy and traditional methods with mannequin model whilst comparing the final results of both ways and reported for the final statistical results.

VII. Research Hypotheses

It might be statistical significant differences between the traditional and fantasy groups.

VIII. Research Methodology

Experimental comparison.

IX. The Theoretical Framework

The field of fashion design and manufacture considered as one of the important fields that has a large development in the cognitive, artistic and creative aspects. The world nowadays is a great scientific and technological revolutionary which did not happened before. It was reported that [1] "the amount of information in the last decade at the different fields are huge rather than in the last three decades. One of these fields is the field of fashion design and manufacture of clothing. Barr & Broton [2] reported that "one of the main features of the information revolution and the great technicality growth as result of fast networks, which could help by changing the studying programs. These systems became responsible for preparing people to the information age where providing them with knowledge and new skills. However, these could teach people how to become creators and innovators, which is the corner stone of those generations.

Fashion is the language art which is confirmed by as far as we know the elements set in a unified design as such Line, Figures, colors and fabrics. The scientific basics giving control, integration, balance, rhythm, rate and proportion where eventually, the costumers feel in harmony with society which they live.

The researcher thinks that, "Fantasy is a kind of art depends on the magic and the supernatural things as an essential element of the plot of the novelist.

Grant and kllot have reported [3] that "Fantasy attributes contain elements of fancy included in the framework of self-consistency (inside harmonic) and the inspiration which is coming from mythology and folklore remains a basic coordinator idea.

Fig.1 shows fantasy elements: it may be hidden or it seems a framework for the real world which draws characters by using these elements, otherwise it seems as elements as a frame of a fantasy world as part of it.

However fantasy in fashion design is kind of art which depends on its style of fantasy .This conception is far away from tradition design and with way or another, try to find the logical things to enrich the innovation and creativity in the fashion world . It considered a field of competition between designers to show their special capabilities in fashion design. In different words it could be said that is a field of competition between designers to show their special abilities enriching the innovation and creativity in the fashion world. Generally it develops the imagination of the fashion designer students



Abdelmonem and Rasha [4] reported “that in last year’s crazy and strange designs showed a large number of designs with illogical construction and crazy makeup, unfamiliar designs and models look like fictional characters coming from another planet walking as Fig.1 (a balloons dress).

Some others have seen those designs not for sale or even wear; it's just for showing designer’s creations and skills, trying to innovate and renewalty. In the other hand others have seen that fantasy as marketing way for the product and the designs because it is a kind of entertainment and thrill. Fig.1 (a balloons dress)

However some designers make some historical models in purpose to have attention and renewal where some designs include masks to Pharaohonic symbols. For example one of the models appeared wearing bird head as Fig(2), other one appeared wearing Nefertiti head and other one wear a crown of golden snake as Fig.(3),



Fig(2)



Fig.3(Pharaoh Style)

Where is showing a sign of the ancient Egyptian civilization.

When designer do such strange things he means that he does capable to innovate.

Maarouf [5] reported that the importance of usage the fantasy style is to explain and show as well some technical skills which are used in the field of fashion design with untraditional and non-wearable materials as Fig(4,5). The effect of these things on the students qualification and enrich their artistic and creative abilities will help to create an academic environment which have a large effect in the near future and comparing this way with the traditional way as used in forming and design. Out of the ordinary methods ,although it enhances the artistic side of designers but some of they get away from the reality.



Fig.4 (fantasia fashion)



Fig.5 (fantasia fashion)

Ali [6] said that Fashion design in show films considered an important thing because it is a way to express their social, economic and psychological status. It also helps the actor to merge in the role played by him. However designs must match the clothes with the historical period in which the film revolves.

X. Fantasy

a. History

Kanellos [7] reported that changes of style of clothes in some Mexican folkloric dances including the show elements, confirms Mexican American identity. However, during 1930 and 1940 the fantasy fiction in the Spanish world indicates the vanity and imagination as well as jewelry and accessories as some actors worn in Mexican American art. Moreover, at that time, Fantasy refers to clothes styles which appear through the traditional women’s wear which is belonged to Mexican folkloric dances. Androwson [8] invented musical fantasy which is refer to American Mexican folklore and theatrical play, whilst, on other words, fantasy style is clearly shown that merging helps to know and understand the ways between types and speech fields which are connected. However, to understand this phenomenon socially in a right way as Smith [9] mentioned, the Mexican traditional clothes found the way to emerge new ideas to harmonize between Traditional and Fantasy.

Stewart [10] proposed that to know the fantasy well, it should know the history of public folklore. He said that social changes can explain this phenomenon in large-scale. At the beginning of the twentieth century as what happened in south Texas that Mexican emigrates specially the standard people as well as the middle-class

Mexican American had the main role to show and maintain the fantasy style in the theaters. It could be said that theaters were the largest places to demonstrate fantasy clothes and accessories as appeared in Texas in that time.

1. Fantasy in plastic art

Auguste [11] mentioned that some artists were interested in fantasy in plastic art as such Delacroix as was considered as the first one who cared in fantasy, as shown in his paintings as fig (6) as demonstrated a high connection between the Arabic man and his horse. However he had inspired his paintings during his journey to Morocco where, used his brush to document all what had seen from colors, costumes celebrations and natural views with all details.



Fig.6



Fig.7



Fig.8 Fantasia 18th century

Fortunately the artist at the 18th century were a source of inspiration to the French novelist Marcel Proust .He has drawn an Arabic fantasy picture which is consider the unique one in that field as Fig 7.

The Germany painter Dufour the painter had drawn a fantasy picture in 1885 showing a battle between two tribes at the time of his travel to Morocco Fig .(7) .As Acques [12] reported that he was interested in the African sun, dessert and Bedouins Fig.(8).

2. Fantasy in Literature

Peyron [13] said that Fantasy produce new literature types and folklore which still control the art. In the twentieth century myth depend on the fantasy which are separated to many small types .however in some specific definitions to every type of them which are covered a lot of fantasy world. For example: Alternative History Fantasia, Fantasia of the City, Darkness Fantasy, Sexual Fantasy, and Tales Fantasy- Medieval Fantasy, Child Fantasy, Myth Fantasy, Romantic Fantasy, Scientific Fantasy, Sword and Magic Fantasy, Fashion Fantasy. ..Etc.

3. Fantasia and Media

Fantasy considered a public type of art, because it has a place in all levels.

Fantasy was a staple genre of pulp magazines published in the West. In 1923, the first all-fantasy fiction magazine, *Weird Tales*, was created. Many other similar magazines eventually followed, most noticeably *The Magazine of Fantasy and Science Fiction*. The pulp magazine format was at the height of its popularity at this time and was instrumental in bringing fantasy fiction to a wide audience in both the U.S. and Britain. Such magazines were also instrumental in the rise of science fiction, and it was at this time the two genres began to be associated with each other.

By 1950, "sword and sorcery" fiction had begun to find a wide audience, with the success of Robert E. Howard's *Conan the Barbarian* and Fritz Leiber's *Fafhrd and the Gray Mouser* stories.[14] However, it was the advent of high fantasy, and most of all J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings*, which reached new heights of popularity in the late 1960s, that allowed fantasy to truly enter the mainstream.[15] Several other series, such as C. S. Lewis's *Chronicles of Narnia* and Ursula K. Le Guin's *Earth sea* books, helped cement the genre's popularity.

The popularity of the fantasy genre has continued to increase in the 21st century, as evidenced by the best-selling status of J. K. Rowling's *Harry Potter* series; of George R. R. Martin's *Song of Ice and Fire* sequence; and of Rick Riordan's *Percy Jackson & the Olympians* pentalogy, which focuses on Greek mythology, *The Kane Chronicles* trilogy, which focuses on Egyptian mythology, and *Heroes of Olympus* pentalogy, which focuses on Greek and Roman mythology. Several fantasy film adaptations have achieved blockbuster status, most notably *The Lord of the Rings* film trilogy directed by Peter Jackson, and the *Harry Potter* films, two of the highest-grossing film series in cinematic history.

The publishers, editors, writers, artists and scientists are annually meet in the Fantasia World conference The first prizes in this conference were at 1975 and continued annually in different cities every year.

4. The Experimental Work

Samples of the fashion study students were divided into two groups, one is a controller group and the other is an experimental.

The observation sheet has three main categories (skills). A - B - C – each one has (5) sub- categories (sub-skills) as follows:.

4.1. Code **A** as materials Observation sheet group

4.2. Code **B** as colors Observation sheet group.

4.3. Code **C** as Accessories Observation sheet group.

The effect of using different ways to teach fashion design, the traditional style and the fantasy style for specialist university students is two levels as Independent variable. On the other hand the performance skills are represented by three major dimensions (materials - colors - accessories) as the dependent variable.

The main design skill by using fantasy is analysis to sub- skills called performances as shown in the next table.

Table No.1
Code A the materials Observation sheet group (Model 1)

Evaluation					Performance Required for Design Sub-skills	
Notes	0	1	2	3		
					Define the basic material for the model A1	1
					Define material kind according to fabrics A2	2
					Define fabrics kind (Natural – Industrial)A3	3
					The effect of material on the Model A4	4
					Capability of material for use and wear A5	5
Non-implementation = 0-High = 3 marks –Medium = 2 marks – weak = 1 mark						

Evaluation					Required performance for Sub-skills in design	
Notes	0	1	2	3		
					Define the basic color for the model B1	1
					The color acceptance of people B2	2
					The ability of people for wear these colors out B 3	3
					The effect of colors on the beauty and model form B4	4
					Consistency in colors Model B 5	5

Table No.3: Code C the Accessories Observation sheet group. (Model 3)

Evaluation					Required performance for Sub-skills in design	
Notes	0	1	2	3		
					Define the kind of accessories C 1	1
					The number of units used in model 'a' accessories C2	2
					Consistency in accessories with design C3	3
					The effect of accessories on model form C4	4
					The ability of people for used accessories C 5	5

XI. Results and discussion

The practical test after chosen 30 students of the third and fourth year Clothing & Textile Department , Home Economics Faculty , and 10 students from Home Economics department Faculty of Education, Suez Canal University and 20 students department of garments Faculty of Applied Arts . There are two groups of students as this order (15 – 15) (10 – 10) (5 – 5).

At the pre-test, the results were almost the same for both groups ,but the result between the controller group and the experimental group in the post-test are differently. The statistical / analytical results are as follows:-

11.1. First account card stability

By using Alpha Karonbach standard card stability as application on 30 students, the result is as follows: A = 0.7541, B = 0. 7339, C = 0. 7425 then the sheet stability is = 0. 7432

That is means that the observation differences between the three categories are insignificant.

The research group from different collages as the College of Home Economics faculty department of clothing and textiles and students of Home Economics department Faculty of Education in Ismailia .in addition of students from faculty of Applied Arts, where 60 Students were selected and divided into two equal groups Controller and Experimental group.

Search tool has been applied on the studying group to achieve an equivalent level before applying the experiment.

Controller group learned on the performance of the target skills by the traditional way dependently on the performance of the target skills. The application research tool (observation sheet performance) applied after the experiment on the two study groups by using the design of the experimental and control group.

By using the **t – tests** for independent samples to calculate the differences between the two studying groups before and after the application of the observation sheet performance.

The results were as follow:

Results before application for the observation sheet (1)

section	The level of significance	T value	Controller group		Experimental group		Great finish
			standard deviation	Mean	standard deviation	Mean	
A	1.000	0.000	5.69	2.83	05.71	02.80	15
B	0.763	0.300	7.14	4.80	06.87	04.20	15
C	1.000	0.000	6.80	6.36	06.80	06.36	15
Total	0.871	0.164	12.82	13.96	13.12	13.36	45

It's clearly shown From the previous table that all the values of T test is insignificant and this means that there are no significant differences between the average scores of students for the two groups at the pre-test at the different performances (A = materials – B = colors – C = Accessories) . It could postulate that the groups in the dependent variable before doing the research experiment are equivalent as fig (1).

The Relationship between the Experimental and Controller group

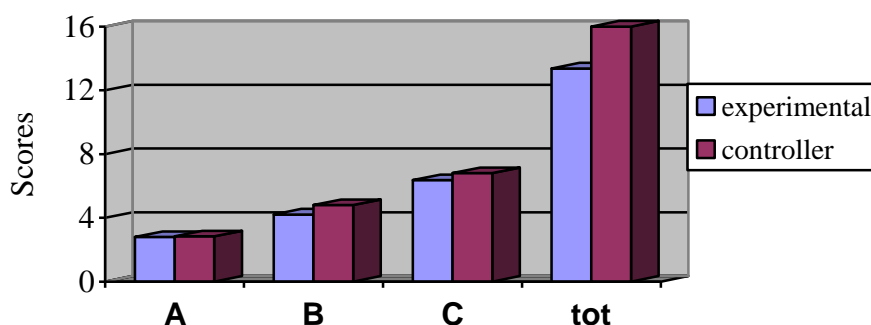


Fig (1) the pre-test by the experimental and controller groups

To calculate the differences between the two studying groups before and after the application of the observation sheet performance, the T-test has been applied for the two groups after application of the fantasy style; the results were reported at table (2) as follow:

Results table after application for the observation sheet (2)

Section	The level of significance	T value	Controller group		Experimental group		Maximum limit
			S.D	Mean	S.D	Mean	
A	0 *	6.859	2.04	12.00	3.83	18.96	15
B	0 *	13.942	1.72	11.72	2.98	21.32	15
C	0 *	17.332	1.49	10.04	2.58	20.36	15
Total	0 *	21.817	3.43	33.76	4.83	60.64	45

At the confidence level 0.01, all T-test values as reported by the performance sheet and statistically, the total values are significant. That means after applying the experiment, there is deference in level between the average scores for each of the experimental and controller groups.

By equation (1) and calculating the volume effect (η)

$$\eta^2 = \frac{T_2}{T_2 + \lambda} \quad (1)$$

Where η = the volume effect and λ = slandered deviation

The results were as follow:

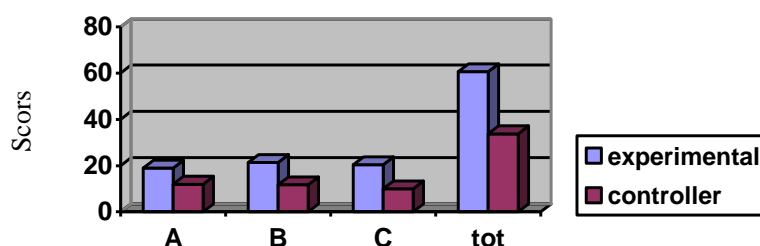
Degree Freedom D.F = $c - n_2 + n_1 = 48$ by which is showing at table (3) and reported by Fig(2)

Table (3)

Different performance

A	0.55	high
B	0.94	V.high
C	0.88	V.high
Total	0.97	V.high

The Relationship between the Experimental and Controller Groups



Fig(2)

Different Performances

11.2. Hypotheses Achievement

the value of the effect size η^2 for all dimensions sheets and the total number is from the large type, this shows the effectiveness of using the style of fantasy in imagination development and improvement of skills performance to teach students some technical skills in clothes by the experimental group as mentioned before as statistically assumed the significant differences between the experimental and controller groups.

11.3. Analysis of the results

11.3.1. The fantasy style clearly developed the imagination, creativity, innovation and understanding the design of the students.

11.3.2. The fantasy style clarified the design knowledge problems which represented by the use of accessories in a large, varieties and effectively for the design 's elegance.

11.3.3. The degree of imagination that leads to innovation and creativity by the student's development by fantasy style fashion is significantly higher than the traditional style.

The search results leads to that (fantasy) method is better than the traditional way for development of creative ability of the students .as a result of using this method, the imagination and freedom of using materials, colors and accessories supported the students with good opportunity to learn .the style give the chance by trial , error and experimentation would help them to create and grow up the creativity even these models are adequate for use socially.

12.Recommendations

12.1. Use of modern technological in design and manufacturing of clothing by training and education.

12.2. Encourage faculty members at universities and technical institutes and similar to use that ad vanced Technology in teaching that type of courses.

12.3. Interest in using different ways to simplify the art subjects and disseminate them with Connection with Other subjects especially the computer aid technology.

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