

## Clothes as a source of creativity in interior design

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### ▪ **Abstract:**

The imagination of the artist “designer” plays an important role in the aesthetic creativity of all applied arts; regardless of their types and methods. Without this creativity, the designer can't express their ideas by using plastic raw material/s which is formulated in a manner that reflects the designer's intellect and philosophy. However; the designer's surge in the world of imagination must be related to the reality in which they live; and as much as they cohabitate in their society, their creativity will reflect the various demands of life despite the imagination world in which they live.

From this prospect; this research provides a chance for rejuvenation and creation in both fashion and interior design and connects between the designers of both fields. As on one hand ; the fashion designer needs renewed sources to energize their ideas, so they turn to plastic or applied arts; including architecture, interior design, sculpting ...etc ; due to their stimulating effect on their creativity. Also, fashion designers many times turn to the cloths themselves and use them as a creative and artistic language that can be shaped to express their ideas and share them with the intellect of many applied arts designers; especially the interior design; so that these cloths form the base to construct an artistic work, which increases their importance as a rich source for artistic creations. Therefore; fashion designers need a high level of imagination to provide many possibilities for ingenuity.

On the other hand ; the interior designer needs a wide perceptive in various fields, especially fashion design, considering that it is an art that has its own separate specificity which can lead them to create new dimensions that attain an aesthetic image in their mind before they execute the design, and then; the applied experience is revealed to meet the functional requirements providing; at the same time; a creation with visual and plastic values, through which new and unfamiliar versions of clothes appear.

Therefore ; the research discusses the utilization of cloths as a rich source to unfold new creative prospects with visual, plastic and functional values for interior design .

▪ **Keywords:** (Clothes –Creativity - Plastic formulation - Interior design-Artistic work) .

### ▪ **Introduction:**

French artist Joya says that the designer artist becomes great whenever he understands the spirit of things, their durability, their solidity and their essence. This requires knowledge, perception, experience and a deep and effervescent vision which helps to achieve growth, maturity and openness.

Clothing is a self-contained art that has its own creative language. It needs a designer who tries to circumvent it and treat it with a close eye so that he can see what the others do not see in their eyes, As the designer has the opportunity to rebel against the traditional concept of clothing and its limitations and control and stems from itself to create a flood of atypical consequences for the reasons of the use of its body and formulations in art works of value aesthetic and useful to many areas of applied arts, including the field of interior design and the field of clothing itself According to different experimental methods unlimited depends on the ability of the creative and experimental designer to express the idea and philosophy when dealing with clothes.

▪ **Research Problem:**

the research seeks to answer the following question:

– How can clothes be used as a rich source to open new creative horizons in interior design?

▪ **Research Objectives:**

The research aims at shedding light on clothes as a rich source that provides creativity with a visual, structural and functional value in interior design ,, which is a breakthrough for innovation and innovation in both the field of clothes and the field of interior design through the exit of the design space of clothes to open new creative horizons .

▪ **research importance:**

Is an invitation to connect the field of clothes and the field of interior design, and cooperation between the designer of clothes and designer of interior design through the discovery of new experimental entrances to the use of clothes as a source of creativity in the field of interior design for the production of works of art "furniture" of value aesthetic and formative and expressive and functional.

▪ **Search Hypothesis:**

The use of clothes as a source of creativity in the interior design is an addition to help out creative works of art "pieces of furniture" of nature and value utilitarian and achieve a kind of excellence that connects the field of clothing and the field of interior design.

▪ **search limits:**

Limited to providing some formulations of clothing as an innovative source to serve the field of interior design through the design and experimental building to illustrate the ideas of different pieces of furniture that carry the form of these formulations of clothing in light of the possibilities available to the researchers "computer" .

▪ **Research Methodology:**

The research follows the descriptive approach to describe the phenomenon in question, as well as the construction of the "procedures" of the research from questionnaires to evaluate the proposed designs and models. The experimental approach is followed by the researchers to ascertain the hypothesis of the research.

▪ **Search procedures:**

The researchers prepared two surveys to judge the proposed designs and models, as follows:

— A questionnaire to know the views of specialists and intended by the members of the faculty of the department of ready-made clothes and the department of interior design and furniture in the Faculty of Applied Arts, Helwan University, Damietta University and the University of October 6 ,, and the questionnaire consists of a table containing (5) phrases.

— The other is directed to consumers, and the questionnaire consists of a table containing (5) phrases.

#### ▪ **The research sample:**

— A sample of clothes specialists, interior design and furniture (30).

— A sample of consumers from women and men aged 30-50 years, (60 consumers) .

#### ▪ **Research axes:**

First: The theoretical framework: (Clothes and contemporary art in the field of applied arts - Clothes and aesthetics of interior design) .

Second: It includes the presentation of models of the formulations of the proposed clothes and clarifying the idea of building the composition of the design and application of furniture inspired by them and submitted by the researchers "computer"

#### ▪ **Experimental Framework**

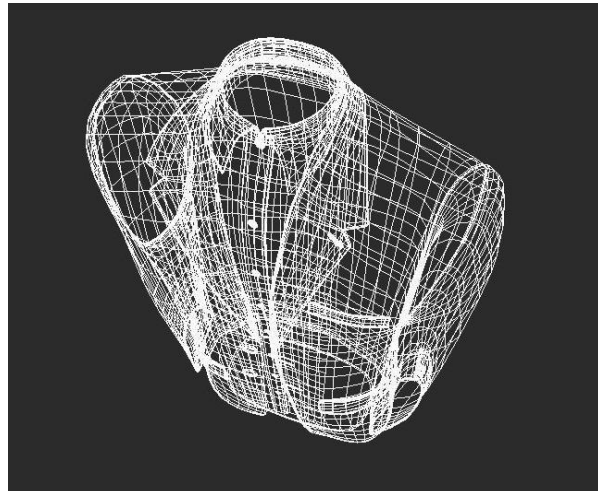
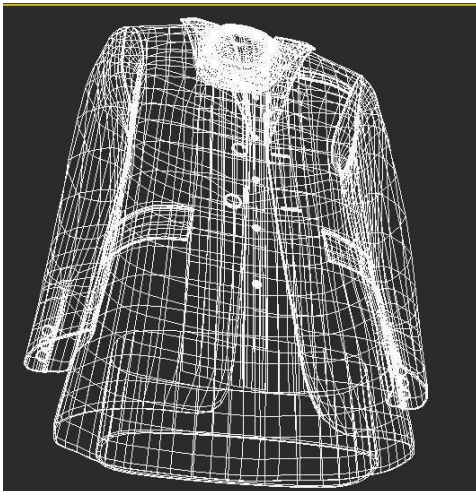
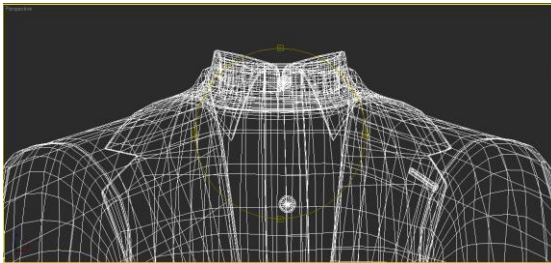
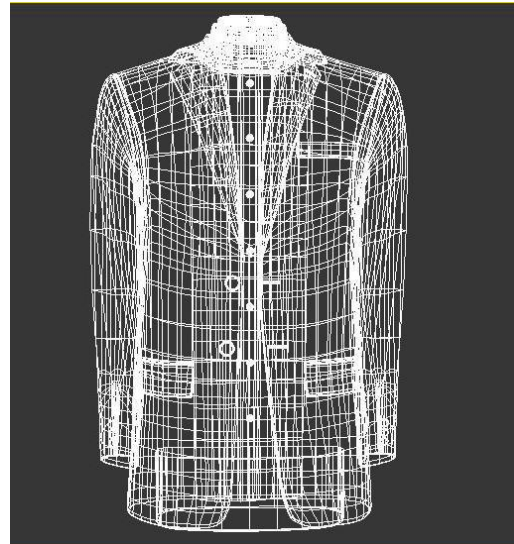
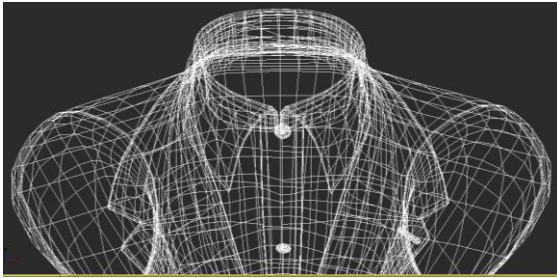
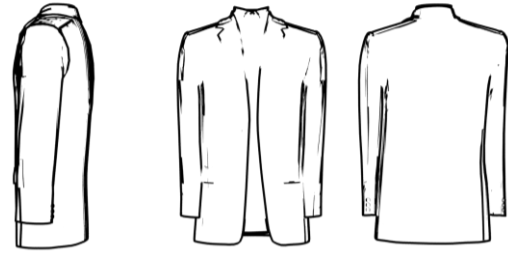
The researchers faced "both the designer of clothes and the interior designer" difficulty in how to participate in the provision of pieces of furniture carrying the formulations of plastic clothes, through the possibilities available to them were:

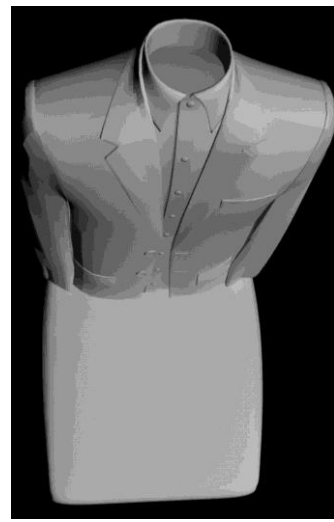
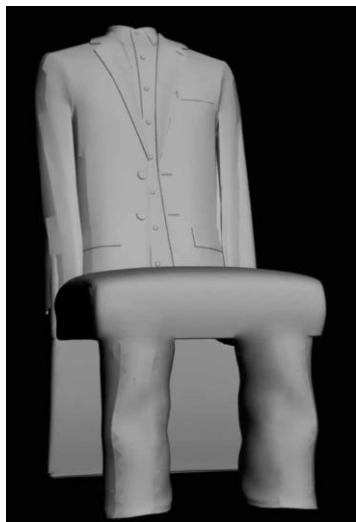
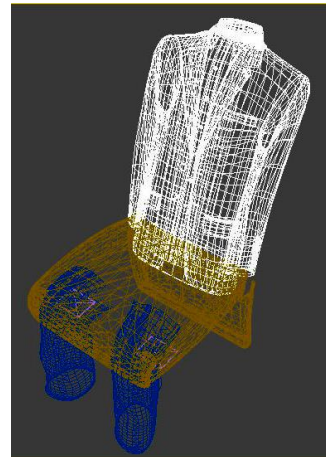
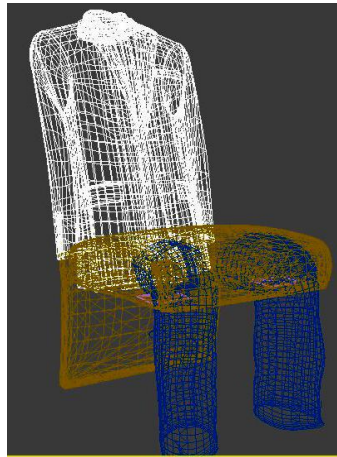
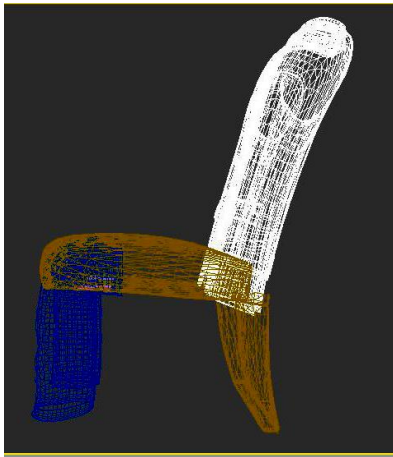
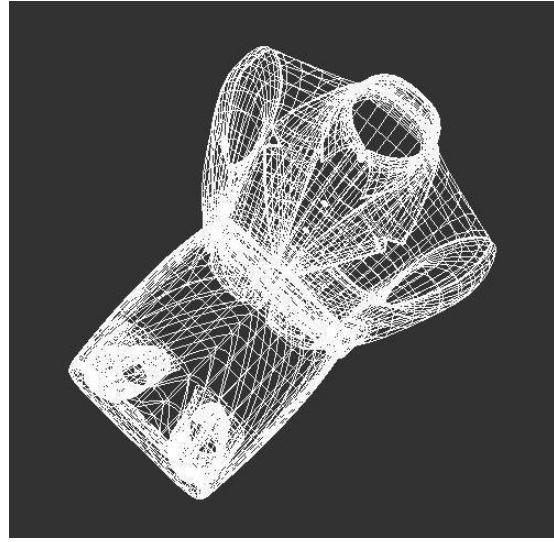
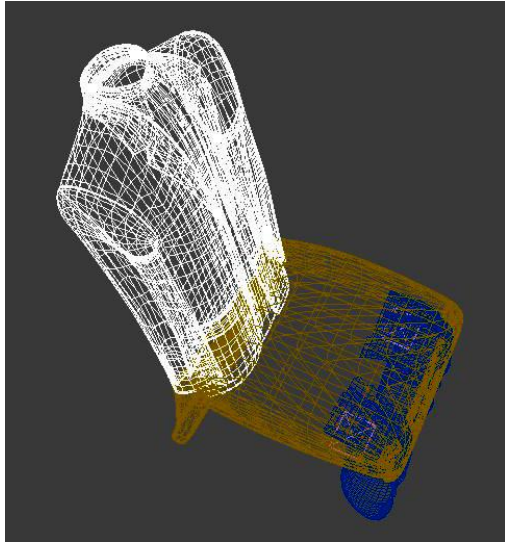
— The clothes designer made and proposed "2D" models for 2D models and also designed a shoe supplement as shown in models (1, 2, 3, 4).

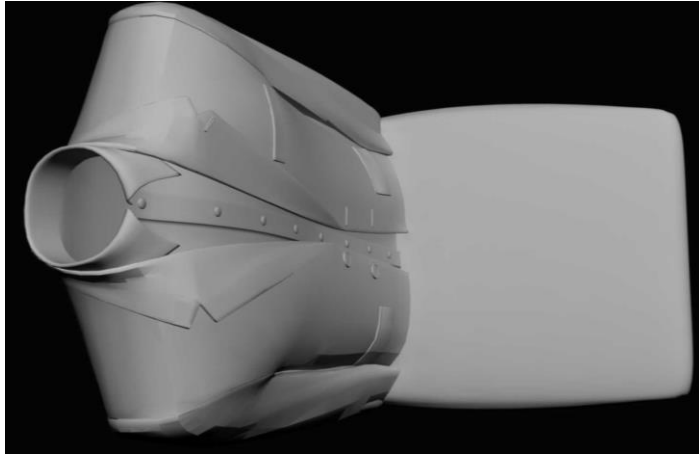
— Then the interior designer built and implemented furniture in engineering standards conforming to the standards of interior design "3d", including the movement of the human body as if wearing those clothes as in the form (1) and model (4) of clothing supplements, 2.3) It is inspired by the proposed formulations.

All using the "3d Max" virtual reality program, where Material was selected to become furniture products applied to the aesthetic and visual value and used in interior design ,,,,,.

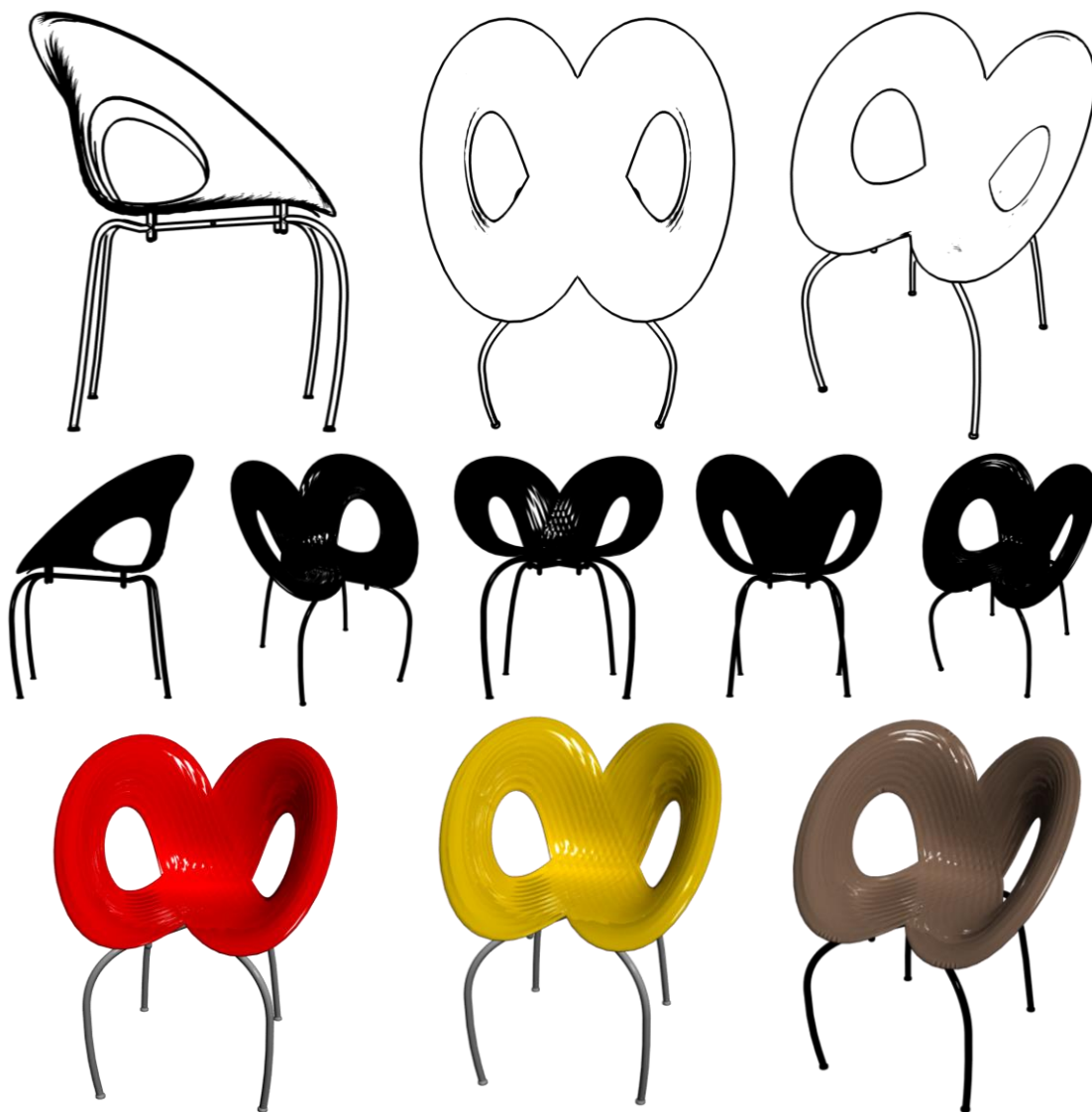
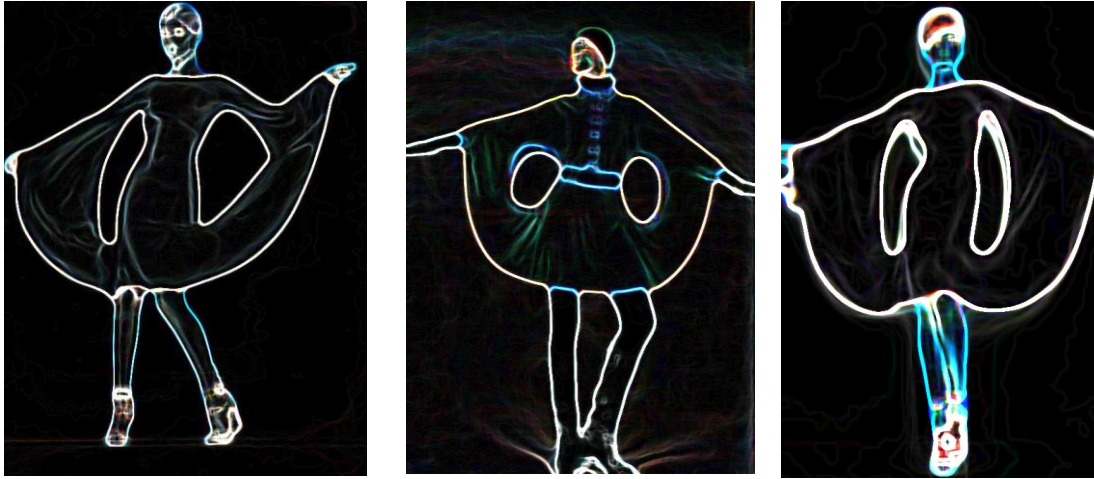
— Two questionnaires have been prepared for the arbitration of designs and models proposed by specialists from "faculty members" and consumers to measure and verify the validity of the research hypothesis.



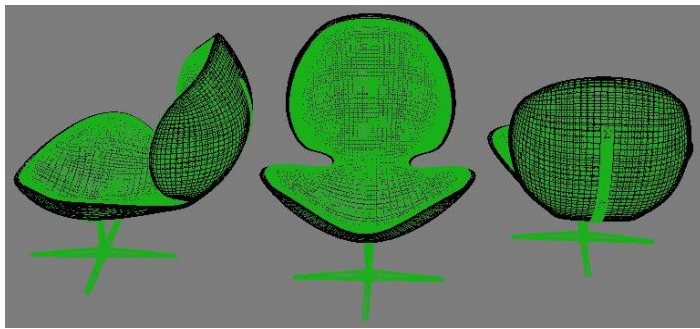
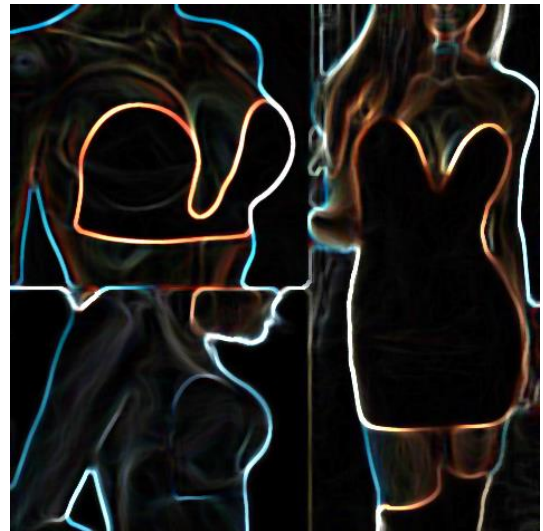
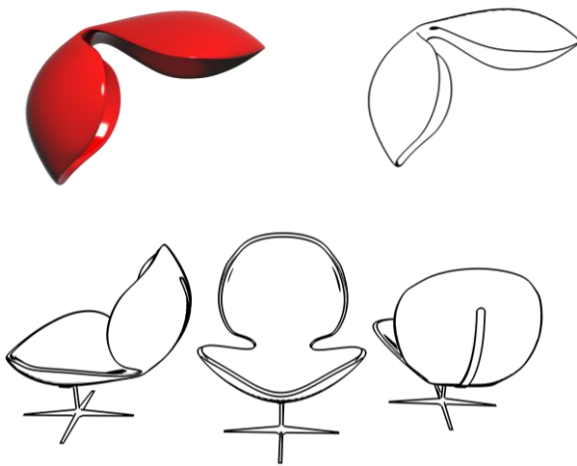




Model (1)

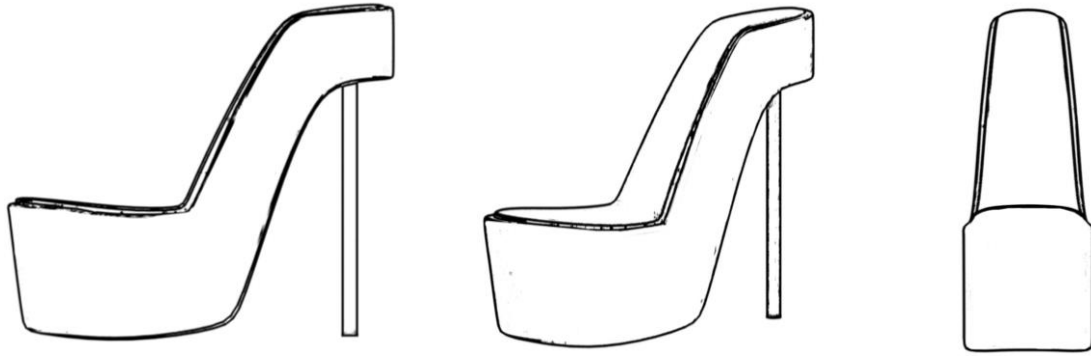


Model (2)



Model (3)





Model (4)

### ▪ **Results:**

1. The use of clothing as a source of creativity in the interior design works on cooperation between the designer of clothes and designer of interior design and achieve a link between the field of clothing and the field of interior design and is an innovative addition to support the aesthetic and expressive aspect in the design process of both areas , And helps to create a distinctive character with functional, cultural and formative aspects of the application product "furniture" to be able to compete in the field of interior design and presence in the community under certain terms of formulation and according to a new vision commensurate with the spirit of the times.
2. The use of clothing in the expression of thought and creative imagination in the design of various variations in the field of interior design can achieve a creative language and modern art in the interior design through the mechanisms reflect the creative and artistic design shows the methods of cognitive assessment characterized by the creative interior designer with designer Clothing.
3. The success of clothing as a source of creativity in the interior design is an indicator of the intellectual fluency of the designer in the field of clothing design to open a wider horizon graduated clothes from the typical space to the area of technical and applied work in many areas of "disciplines" of different applied arts.

### ▪ **Recommendations:**

- 1- Clothes like other applied arts and art at the same time rich in aesthetic values and formality, designers of the faculties of applied arts should increase attention to the art of clothing and prepare it as a source in their own and an engine of their creativity in the colors of various disciplines of applied arts.
- 2- To stimulate students in the field of clothing and the field of interior design to identify the latest trends in design, and to identify the trends emanating from it and the extent of their association with the trend towards the integration of different applied disciplines.
- 3- Encouraging and activating cooperation between designers of clothing and interior designers with their effort and creative thinking to set up presentations at the technical level in which their design and applied ideas for their works of art are presented as "furniture inspired products". The call is directed to specialists and supporting companies and sponsors of such artistic performances.

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