

## **Aesthetic Vision of Trimming on Dress Form Design Inspired by Al-Baha Folklore**

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### **Research Summary:**

Folklore is a good example that represents the state of the nation, its customs and traditions. It is one of the most important means used to reveal the customs of peoples and is the result of the culture of generations through valuable heritage and national identity. It remains a reflection of the popular identity of each region. Upholding to this heritage and its integration with contemporary fashion gives its value to all that is new and becomes a contemporary fashion full of scent of folklore. Material has particularly important in fashion design in general and beauty of the design in particular, because if the raw material chosen carefully, it would highlight the beauty of design. The problem is that the clothing design depends on the use of trimming material as a helping material that highlight the lines of design and add an aesthetic touch to the design. Trimming is rarely used as a basic raw material in the design of clothing, where it is possible to combine more than one type to produce the design in an aesthetic form which enriches the designed piece and the work of designs inspired by folklore trimming in Al-Baha in order to produce trimming that enrich the design. From this point of view, several questions were raised: What are the types of folklore trimming that are used in Al Baha area?, What is the possibility of creating designs for the costs derived from folklore in Al Baha area?, What is the possibility of combining the trimming from Al Baha folklore with the style of design on the mannequins?

### **Research Importance**

1. The importance of trimming material for the designer and open the way before him for innovation and creativity
2. The influence of trimming material on the design and enrich the fashion field by creating designs from trimming that are complementary to the basic material.
3. Reviving folklore and national identity through designs inspired by folklore of Al Baha region.
4. Open the door for students and researchers in the field of fashion design to take on new experimental entries in innovation and creativity.

### **Objectives**

1. Studying folklore decorations in Al Baha area.
2. Development of designs of national identity.
3. Reviving the popular identity of the Baha region in the proposed designs with design styles in Style design on mannequin.

**Research Methodology:** The descriptive analytical method with the practical application of its relevance to the subject and purpose of the research was followed in this research.

**Findings:** Content Validity: in order to calculate the content Validity, the researcher used "Kendall equation" to calculate the extent of agreement of the sample of arbitration on the questions of the questionnaire separately ( $t = 0.81$  \*).

**Reliability of Questionnaire:** Obtain the same results at an approximate rate when re-application to the same sample of the rationing standard in similar circumstances, this was done using Alpha Cronbach ( $t = 0.78$  \*). The results of the analysis of the first hypothesis: "there are statistical differences between the views of specialists in the proposed designs for trimmings. In order to test the validity of the statistical hypotheses, the researcher used an account (n,m, t).

Questionnaires of first axis: achievement of the aesthetic side, which included (7) phrases describing the design aesthetically as well as the second axis: achievement of the functional side, which included (7) terms describing the design functionally.

Table (1) shows the responses of the sample members of the specialists to the terms of the questionnaire (the first picture) towards the adequacy of the sixteen designs proposed by the researcher in achieving the aesthetic side.

Axis	Design	No (n)	Mean (m)	Standard deviation (SD)	Improvement rate	T value	Statistical significance
Achieving the aesthetic aspect (the phrase of 1-7)	First	10	17.14	1.31	7,18	5.85	0,00*
	second	10	38,57	1.96			0,00*
	third	10	45.71	2.14			0,00*
	Forth	10	31.43	1.77			0,00*
	Fifth	10	27.14	1.65			0,00*
	sixth	10	24,29	1.65			0,00*
	Seventh	10	41.42	2.04			0,00*
	Eighth	10	47.14	2.17	0,00*		
	Ninth	10	17.14	1.31	0,00*		
	Tenth	10	37.14	1.93	0,00*		
	eleventh	10	54,29	2.33	0,00*		
	twelfth	10	14.29	1.19	0,00*		
	Thirteenth	10	38.57	1.96	0,00*		
	fourteenth	10	37.14	1.93	0,00*		
	Fifteenth	10	21.43	1.46	0,00*		
	Sixteenth	10	22.86	1.51	0,00*		

According to the achievement of the functional side, the results are as shown in the following table:

Axis	Design	No (n)	Mean (m)	Standard deviation (SD)	Improvement rate	T value	Statistical significance
Achieving the aesthetic aspect (the phrase of 1-7)	First	10	20	1,41	6.38	7.54	0,00*
	second	10	41,43	2,03			0,00*
	third	10	47,14	2,17			0,00*
	Forth	10	31,42	1,77			0,00*
	Fifth	10	21,57	1,47			0,00*
	sixth	10	24,29	1,56			0,00*
	Seventh	10	42,15	2,05			0,00*
	Eighth	10	48,57	2,20			0,00*
	Ninth	10	20	1,41			0,00*
	Tenth	10	35,71	1,89			0,00*
	eleventh	10	49,57	2,22			0,00*
	twelfth	10	14,29	1,19			0,00*
	Thirteenth	10	41,43	2,04			0,00*
	fourteenth	10	35,71	1,89			0,00*
	Fifteenth	10	22,86	1,51			0,00*
	Sixteenth	10	20	1,41			0,00*

\*significance at 0.05

The best seven designs of the proposed designs according to the opinion of specialists as following: Eleventh, eighth, Third, Seventh, second + thirteenth design, Tenth+ fourteenth design, and Fourth design. Results of the second hypothesis analysis: There are statistically significant differences between the designs executed at trimmings of the ages (20-35). Table (3) shows respondents' responses from consumers to the terms of the questionnaire (Figure 1).

Axis	Design	No (n)	Mean (m)	Standard deviation (SD)	Improvement rate	T value	Statistical significance
Achieving the aesthetic aspect (the phrase of 1-7)	First	50	50,86	7,19	53,05	49.95	0,00*
	second	50	54,57	7,72			0,00*
	third	50	56,57	8,00			0,00*
	Forth	50	53,43	7,56			0,00*
	Fifth	50	52,00	7,35			0,00*
	sixth	50	53,14	7,52			0,00*
	Seventh	50	55,14	7,80			0,00*
	Eighth	50	57,43	8,12			0,00*
	Ninth	50	50,86	7,19			0,00*
	Tenth	50	54,28	7,68			0,00*
	eleventh	50	61,43	8,69			0,00*
	twelfth	50	37,71	5,33			0,00*
	Thirteenth	50	54,57	7,72			0,00*
	fourteenth	50	54,29	7,68			0,00*
	Fifteenth	50	51,14	7,23			0,00*
	Sixteenth	50	51,43	7,27			0,00*

**Table (4) shows respondents' responses from consumers to the terms of the questionnaire (Figure 1).**

Axis	Design	No (n)	Mean (m)	Standard deviation (SD)	Improvement rate	T value	Statistical significance
Achieving the functional aspect (The phrase from 1-7)	First	50	34,18	4,83	35,23	38,83	0,00*
	second	50	51,56	7,29			0,00*
	third	50	57,00	8,06			0,00*
	Forth	50	46,17	6,53			0,00*
	Fifth	50	39,91	5,64			0,00*
	sixth	50	40,98	5,80			0,00*
	Seventh	50	53,92	7,63			0,00*
	Eighth	50	57,42	8,12			0,00*
	Ninth	50	34,18	4,83			0,00*
	Tenth	50	49,28	6,97			0,00*
	eleventh	50	59,64	8,43			0,00*
	twelfth	50	31,62	4,47			0,00*
	Thirteenth	50	51,56	7,29			0,00*
	fourteenth	50	49,28	6,97			0,00*
	Fifteenth	50	35,07	4,96			0,00*
	Sixteenth	50	38,00	5,37			0,00*

after processing the statistical results of the second hypothesis it is clear that the sixteen designs implemented by the researcher can be arranged as following: Eleventh, eighth, Third, Seventh, second +thirteenth design, tenth+ fourteenth design, Fourth, sixth, Fifth, sixteenth, fifteenth, first+ ninth design, and Twelfth design. Results of the third hypothesis analysis: There are statistically significant differences between the designs carried out in the trimming of mannequin for the age group (20-35). Differences were in favor of the ninth design, (m) = (0.42), and (SD)=0.16 Rate of improvement in 9 designs ranged between (0.93-2.5) conclusion: ninth design is suitable for the views of specialists where the design achieves the objective of the research. In aesthetic aspect: the 2<sup>nd</sup> rank represented: m=0.39., SD=0.15. in the 3<sup>rd</sup> rank represented the 8<sup>th</sup> design, m= 0.31, and SD= 0.12

9<sup>th</sup> design ranked first1<sup>st</sup> design ranked second8<sup>th</sup> design ranked third2<sup>nd</sup> design ranked fourth5<sup>th</sup> design ranked five3<sup>rd</sup> design ranked six4<sup>th</sup> design ranked seventh6<sup>th</sup> design ranked eight7<sup>th</sup> design ranked nine

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