

## **Experimental plastic visions to benefit from it in implementing innovative clothes for women**

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### **Abstract:**

As a result of the emergence of many modern materials such as plastics, plastics, polyester, fiberglass and some other industrial materials, this huge amount of different materials, whether in terms of their textures, colors, or their distinctive plastic capabilities, each from the other. raw materials, and the artist had to be in constant contact with these modern materials on the one hand, with a continuous quest on the other hand to research, train and know realistic information about them, which resulted in a great development in the various fields of plastic arts (Manar Mahmoud - 2013-389).

The more the designer's knowledge of the capabilities of the material and the methods of processing and dealing with it, this leads to the diversity of his imaginative ideas and his ability to be creative (Heba Jalal -2007-170), and from here comes the role of the designer in the search for new designs trends that contain unconventional materials and different techniques, so the current study turned to The use of plastics in the field of clothing as an innovative approach, and from here it was possible to identify the research problem in the following questions: The possibility of benefiting from plastic bags in the implementation of clothing pieces with innovative design and keeping pace with fashion, what are the appropriate techniques for producing clothing pieces of plastics (plastic bags)? Do the executed designs achieve functional and aesthetic values?

Searching for a study: Studying the types of plastics and their properties, providing the opportunity to experiment in the field of clothing, the plastic and functional capabilities of the plastics in clothing, accessing the best ways to develop clothing pieces, developing creative abilities in women's fashion.

### **Key Words**

Formative vision -- Plastics women's fashion.

### **Introduction and research problem:**

Raw materials are a source of wealth, but they remain hidden from the eyes as long as the person is unaware of their importance. The more the individual realizes how to practically benefit from shaping them and transforming them into something that has a utilitarian and aesthetic function, the more that individual achieves a deeper insight into the nature of the material, its capabilities, and its sources. The individual can interact real and seriously with the capabilities of his environment. And to get acquainted with it through its raw materials,

natural resources, and cultural heritage, and to have access to all that is new from raw materials that did not exist in nature, but were found thanks to scientific and technological progress and became under experimentation in the hands of the artist (Ashraf Abdel Fattah Mostafa -2012-385).

The artist has different visions for the formation of raw materials that are different from the visions of others, as he contemplates and invests in them. The raw material may appear to others similar to other materials, but in the artist's view it is a world of beauty and creativity.

Art is no longer limited to the use of traditional materials to achieve the artistic message, just as the artist is no longer constrained within the framework of a specific material pertaining to a specific artistic field. The idea of building and the message of the artwork (Amani Ibrahim-109-2016).

There are some materials that have not received sufficient study and experimentation, as this field relies on thinking about the material in the production of utilitarian and aesthetic works, which always requires modernization and renewal of non-traditional materials that have a lot of plastic possibilities that will enrich the field of clothing.

Experimentation is not just a new artistic formation as much as it is a behavior that helps the growth of thinking, creative performance, and plastic fluency by presenting the different aesthetic aspects of the material (Sarah Salman-2019-302).

The material here, as indicated by Mohsen Attia (15-2000) in his definition of it, is that it is the material before the artist forms it and transforms it in a coin into an aesthetic material that carries plastic and expressive values and includes everything that is material and has the quality of survival from natural materials such as stones, wood and minerals, and what is created from matter. Chemicals such as polyester and plastic, and what is manufactured in the form of ready-made forms from the remnants of modern industry, and all that the environment carries of materials that can be molded and fulfill the idea of the artist, who in turn adapts to these individual properties of the materials that he uses in the production of his artwork in order to achieve aesthetic and expressive values, and here comes the role and importance Experimentation with multiple and non-traditional materials (Magda Abdel-Wahhab et al. 2007-365).

As a result of the emergence of this huge number of different materials, whether in terms of their textures, colors, or plastic capabilities that distinguish each of them from the other, the artists have excelled, so the visions of each of them multiplied for the different expressive and plastic possibilities of these materials, and the artist had to be in constant contact with these modern materials on the one hand with striving On the other hand, the continuous research, training and knowledge of realistic information about it, which results in a great development in the various fields of plastic arts (Manar Mahmoud - 389-2013).

The more the designer knows about the capabilities of the material and the methods of processing and dealing with it, this leads to the diversity of his imaginary ideas and his ability to create (Heba Jalal - 170-2007), and from here comes the designer's role in searching for new design trends that contain non-traditional materials and different technologies, and all of the above prompted the two researchers to experiment Plastic bags plastic potentials and maximum benefit from them in the field of clothing through the following:

- Trying to add an applied aesthetic touch to the surrounding environment through economical (cheap) materials.

- Its effectiveness, resistance, durability, performance and functionality to weather factors such as rain.

**Hence, the research problem could be identified in the following questions:**

1. What is the possibility of benefiting from plastic bags in the implementation of pieces of clothing that have an innovative design and keep pace with fashion?
2. What are the appropriate technologies for the production of felt pieces from plastics (plastic bags)?
3. Do the implemented designs achieve functional and aesthetic values?

**research aims:**

The research aims to:

1. Studying the types of plastics and their properties.
2. Providing an opportunity for experimentation by making use of plastics in the field of clothing.
3. Benefit from the plastic and functional capabilities of the creditor in the clothes.
4. Access to the best technologies suitable for the production of garments.
5. Developing creative abilities in women's fashion design.

**research importance:**

The importance of research is evident in the following points:

1. Contribute to providing a more economical product with a new image and high quality.
2. Benefiting from the results of the study in meeting the needs of the community.
3. Finding plastic formulations and new technical methods that help in diversifying and enriching the field of clothing.
4. Benefiting from the study in conducting training courses to implement the results.

**Research Methodology:**

The applied descriptive approach is due to its suitability for this research and to answer the research questions and achieve the objectives.

The research sample:

The research sample consisted of a group of (20) specialists in the field, who are faculty members in the college and the corresponding colleges, in addition to a group of (35) female consumers.

**search tools:**

- 1- The mannequin and the tools required for designing it
- 2- The God of photography
- 3- The basic material (plastic bags) and the auxiliary materials for implementing the techniques.
- 4- Building and preparing a questionnaire directed to (20) specialists in the field of clothing and textiles, Appendix No. (1). The questionnaire consists of four main axes: the axis of achieving design elements, the axis of realizing design foundations, the axis of achieving innovative values, and the axis of technical aspects. Pivot to several other items.

5- Building and preparing a questionnaire for some (35) female consumers, Appendix No. (2).

#### search limits:

The research is limited to studying plastic bags through the production of a different set of designs that suit women and keep pace with fashion.

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