

Fashion psychology and its relation to garment design on drama

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Abstract:

Costumes and outfits are regarded as two of the main factors for drama creation. They illustrate and strengthen the nature of the dramatic situation. The costume's design depends utterly on the character and its behavior. Moreover, outfits and costumes are solely affected by other factors such as the setting and lighting for achieving harmony within the components of the dramatic work. The choice of costumes varies according to the nature of the dramatic work and its classification (historical, science fiction).

Keywords:

Fashion psychology - Garment design – Drama.

Research introduction:

The art of fashion does not operate within the bounds of factual reality, but transcends it, re-establishing its own perceptual realms. There is no doubt that the character influences the event with its dramatic effectiveness and importance, which is reflected in the line and color of its clothing. Clothes must be compatible with the nature of each character and its own mood, and the psychological events and circumstances that the character experiences.

Research problem:

1. Lack of studies on costume design in drama, as studies related to dramas focus on literary and some technical aspects such as acting and directing.
2. The lack of fixed standards upon which to build the clothing design in the drama.

Research importance:

1. Adding a new study that sets standards for designing dramatic costumes and linking them to the rest of the elements of the dramatic work.
2. Directing designers and academics to search in various sources to reach the best result for designing the dress code in the drama.

Research aims:

1. Determining the criteria for designing clothes in a dramatic work.
2. Studying the relationship between visual and non-visual elements, such as acting and directing, in choosing costumes in drama.
3. The effect of clothing on showing the unity of the elements of the dramatic work.
4. Making garment designs for a dramatic action.

Search terms:

Fashion psychology: is the study and treatment of how color, image, style and beauty affect human behavior, while also addressing cultural norms.

Fashion design: Innovating and creating new ideas that give shape to fashion by arranging design elements such as line, shape, color and others to make a specific model, taking into account the foundations of the design (Alaa Bakhit 2012).

Drama: The word drama is derived from the ancient Greek verb "Dra-Au" meaning "I do." It therefore means any action, or event, whether in life or on stage, meaning that drama is a simulation because the simulation includes action, movement, and the real or imaginary event. (Adil Al-Nadi, undated).

Drama refers to a type of art that must have several ingredients and conditions to be called "drama." It is a form of art based on the artist's conception of a story revolving around characters who get involved in events. This story tells itself through the mutual dialogue between the characters. (Adly Sayed, Muhammad Reda, n.d.)

Research Methodology: The study follows the experimental analytical method.

Search tools: 1. Personal interviews with fashion designers in the field of cinema.

2. Work under the supervision of specialists with experience in the field.

3. Search through the Internet.

Research hypotheses: - The ability to make clothing designs for a selected novel.

- Analysis of the psychology of clothing in various dramatic works.

Search limits: The researcher focuses on the role of fashion psychology in choosing dramatic clothes, guided by all kinds of Cinematic shows (historical-realistic-fantasy).

Theoretical framework of the research: We will deal with the role of the costume designer in the drama according to the nature of the character and the components of the drama.

The role of the fashion designer in the drama:

1. The difference between the designer of clothes for daily life and the designer of clothes for the movies, that the ordinary fashion designer creates an ideal image, which depends only on his own ideas and aesthetics and imagining his designs on an ideal model of his choice, while the designer of cinematic clothes works through the scenario, and he must work to create clothes that serve the role and the character it represents. (Reem Ali Heiba 2001)

2. A costume designer does a lot to give a character to a movie, because he decides the look of everyone in it. So the success of the movie depends largely on the work of the clothing designer. (: The Business and Art of Creating Costumes for Films and Television, 2010).

3. Design is an innovative, productive process that aims to fulfill a specific purpose, whether the purpose is material, achieved by the design's performance of certain physical functions, or this purpose is moral related to satisfying human emotional needs, and depends on the equation between objective or material reality and subjective reality. (Wesam Said Ghariba 2010)

4. The designer also knows the lengths and proportions of the human body in different countries and different times. He must know the various fashions and ways of detailing, as well as the methods of hairdressing and the various complements, and be familiar with their symbolic and psychological implications. (Shaping in the cinematic vision of the films of Youssef Chahine 1993).

5. The ideal designer is the one who, in partnership with the decorator, and with his information and experience, as well as the special means at his fingertips, have an effective influence in dealing with the decor, which serves his ideas to determine the appearance of actors, taking into account the psychological and dramatic circumstances of the scene. (Marcel Martin 1968)

Previous studies:

Andrea Zakaria's study: entitled "The limits of the space available for the photographer in the production of television dramas to express the directorial vision" 2008 AD.

The study dealt with the concept of drama, its types, the elements of dramatic construction, the concept of lighting and its importance in television and its relationship to color. It also dealt with the role of the director of photography in achieving the lighting required to clarify the directorial vision.

Correlations: Studying the elements of dramatic construction, and the effect of color and lighting on the director's vision.

Differences: Applying the effect of color and lighting in fashion design to apply the directorial vision.

Alaa Bakhit's Study: "Fashion Design and its Relationship to Dramatic Elements in Film," 2012.

The study dealt with fashion design, its elements and foundations, the study of dramatic clothing, its importance, and its complements.

Correlation: Address the basics of dramatic costume design and analysis of scenes from cinematic works.

Differences: Applying the study of the foundations of dramatic clothing design and analyzing scenes in reaching standards and using them in designing dramatic clothing in a series.

Heba Abdullah Salama's study: entitled "An analytical study of the Ottoman women's fashion in the Turkish series (Sultana Kosem) and the use of it in creating contemporary clothing designs" 2012 AD.

The study dealt with the analysis of costumes in the Turkish dramatic work and the analysis of the historical costumes of the Ottoman women in the period from 1603 to 1651 AD.

Correlation: Analysis of historical costumes in the selected thesis, Turkish costumes were analyzed in a certain historical period, and the researcher analyzed Egyptian historical costumes as in the movie "Wa Islamah".

Differences: Applying analysis in fashion design to dramas, not to creating contemporary clothing designs.

Applied framework: where the researcher chose two applied parts, the second of which follows the first, so the first part consists of analyzing three dramatic works divided as follows (realistic - historical - science fiction). Several scenes from the three films will be analyzed, and then move on to the other part, which is coordinating and designing the clothes of two different stories from a separate Saudi series, episodes, the first story is classified as action and the second is horror.

First: The Great Gatsby movie.

It is a romantic drama film based on the novel of the same name, which revolves around the lives of millionaire Jay Gatsby and his neighbor Nick Caraway. The film revolves around the mysterious millionaire Jay Gatsby "Leonardo DiCaprio" and his neighbor Nick "Tobey Maguire", a simple ambitious young man who grew up in the American West, and then collides with the luxurious life in which Gatsby lives after he moved to New York to search for work there, where Nick tells the story of his meeting with Gatsby in the hustle and bustle of the 1920s.

Second Film: Wa Islamah

The film tells the story of Seif Al-Din Qutoz (Mahmoud) since the Tatar invasion of his country and his escape with his cousin Jihad and the servant Salama who sold them in the slave market to save them from being chased by the Tatars until he became a soldier with Izz Al-Din Aybak and his meeting with Jihad, then, his arrival to rule Egypt and his fight against the Tatars and his crushing victory over them.

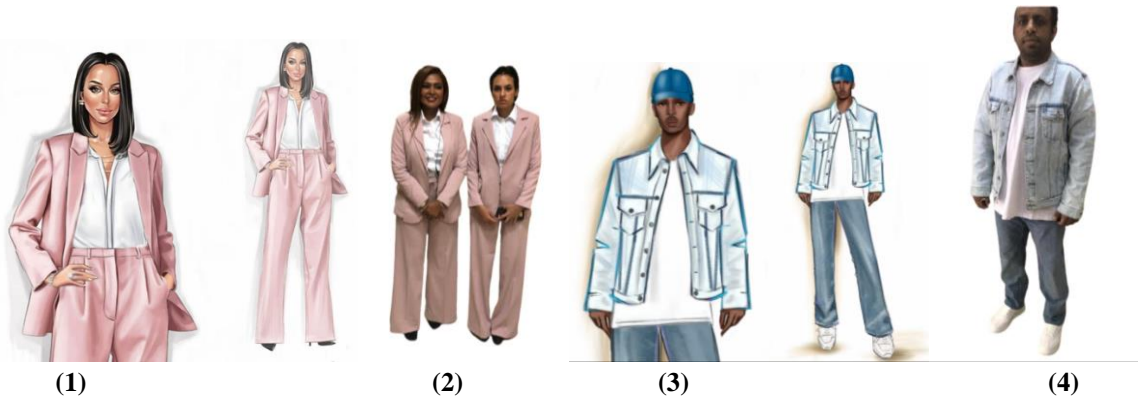
Third movies: Mad Max: Fury Road

The film takes place in the Australian desert, as Fiosa helps the commander deceive him, kidnap his wives, and escape with them towards the green lands, where her ancient homeland is. Demanding to save himself and save Fiosa, the wives could escape from the army of the leader.

First story: down

The story tells about a security man who works in one of the major buildings in Saudi Arabia, which includes several companies on its different floors, and falls in love with one of the female employees in the building in a satisfactory manner, as it becomes clear over the course of proceedings that he suffers from psychological disorders. When she refused his love he tried to kill her and his friend Hamoud.

The clothes were designed after categorizing the characters of the story dramatically and proposing many scenarios until reaching what is appropriate according to the director's vision and what suits the nature of the story. Let's see some examples: photo number (1), (2), (3), (4).



Second story: Family

The story tells about a family of 4 people, Fahd, who is Saudi, his wife Noura, who is Egyptian, and their two daughters, Mashael and Abrar, a family that lived a happy life until the mother became ill with cancer and underwent treatment for a while until they decided to undergo surgery in an attempt to treat her, which led to her death. The eldest daughter Mashael thought that the father was the cause of her mother's death, which led to the deterioration of the relationship between them. Fahd tried to get rid of the charged atmosphere all the time, so he decided to travel to Egypt in an attempt to recall the beautiful memories. On their journey to the camp, they are haunted by ghosts trying to kill them. Let's see some designed costumes for the series: as shown in photo number (5), (6), (7), (8), (9), (10).



Results:

- The research presented a number of criteria that are followed when designing dramatic costumes.
- Deepening the study of dramatic fashion and its relationship to the other components of the dramatic work.
- Costumes are one of the components of the cinematic image, which plays the most important role in communicating the dramatic idea by emphasizing the nature of the character.
- Costumes give preliminary information about the social, psychological and cultural situation in the dramatic work.

The costumes achieve interaction and mix between the elements of the dramatic construction and its components.

The fashion designer can make modifications to historical works in order to reach a specific vision or to mix the spirit of the age and history so that the transfer of history is not the main driver.

The costumes in the drama can convey certain cultural and intellectual messages to the viewer.

- Designing costumes in a way that simulates reality makes the idea reach the viewer in a better way and achieves the success of the dramatic work.

The color element is one of the most expressive elements of the nature, tendencies and motives of the dramatic character. It also shows the differences between the main characters and others.

You can refer to the works that won the Oscar in fashion design as a reference to learn from the factors of success in fashion.

Recommendations:

Providing various references, including books, articles, and others, in the field of fashion design in drama, so that it is possible to refer to them when needed.

- Examining the various dramas in their different countries and cultures, such as Turkish, American, Spanish, and others, to create visual content of different forms of costumes.

- Directing designers, academics, and scholars to review the various sources of fashion design in drama.

- The researcher recommends that fashion designers in drama look and refer to historical references and sources such as art boards and others, if explicit sources become scarce in order to achieve credibility in the dramatic work.

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