
Assessment of Creative Choices of Novice Fashion Illustrators in Apparel Designing

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Introduction

In today's vibrant world when everything is changing and there is also a theoretical and methodological progress in the field of creativity then thorough understanding of creative process is the only way to progress. So, researchers are working hard to have a deeper understanding of this phenomenon, as well as of the effect of multiple forces operating at different levels of creativity.¹

Demirkan & Afacan while describing creativity in design context revealed that "creativity as a natural component of design process has often been characterised by the 'creative leap' that occurs between problem and solution space."² While according to 'Encyclopaedia of creative designing', it is "a professional activity that is practiced by designers in a variety of design fields such as architecture, engineering, or industrial design."³

Creativity in fashion designing is artistic as well as scientific.⁴ Artistic creativity is most visual type of creativity as it is measured in composition, balance, dynamics, colour and material whereas, scientific creativity is most often concerned with intuitive capability.⁵ Intuition is based on some background but it is not always creative. Therefore

creativity has a wide spectrum and it aids in the designing of the products.⁶

The present study aims to assess the creative choices of the BS part II third year apparel designing students. The main objective of this study was to analyse the preferences of the novice fashion illustrators from the dimensions creativity while designing creative apparel. The selected dimensions of creativity from which novice fashion illustrators has to make creative choices includes aesthetics in the apparel design, effectiveness in the apparel design, elaboration in the apparel design, novelty in the apparel design, originality in the apparel design appropriateness in the design and functionality in the design.

The study will significantly contribute in helping the teachers in understanding that which dimensions of creativity is more preferred by the novice illustrators who receive apparel designing training for approx. six months in a classroom situation. Coupled with this, it will help them in making amendments in their teaching techniques. The study will also help the teachers in applying those teaching techniques which will help the novice designer in making the right creative choices from the dimensions of creativity. Coupled with this, it will also help the fashion designers as well as the consumers of Pakistani society in understanding that why any-one dimension of creativity is more preferred by the designers than the other.

Relevant Literature

Creativity

Creativity according to Maitland is more concerned with the human performance and with problem solving. While arguing this he suggests that it gives maximum freedom to the human beings to express their inner feelings. However, while explaining the hermeneutic of creativity Maitland comes with the conclusion that creativity is deep and is not much known⁷. It reproduces "originality and

appropriateness, intuition and logic⁸ however creativity does not only belongs to originality but it also has a logic in it, so it belongs to both the hemisphere.⁹

Fashion Illustration in apparel designing

The process of creative apparel designing involves presenting well developed creative ideas which are creative and functional and sometimes both. These ideas are presented in the form of fashion illustrations by the fashion illustrator, for the apparel and the accessories used in fashion.¹⁰

Fashion illustrations are fashion drawings which are the result of combining fashion ideas in a unique and novel ways. They also illustrate the moods of the time, while maintaining the originality in the design.¹⁰ Fashion illustrators are quite enthusiastic in giving practical shape to the creative ideas in the form of fashion drawings. They develop fashion garments on the fashion figures. The ideal of these fashion figures in fashion illustration may change with the time and from one fashion era to another. These figures ideal are usually influenced by the mood and conditions of the time and serve as a guideline to the fashion illustrators.¹¹

Enhancing Creativity

The contemporary approach of creativity is of the view that all human being are creative, but the level of creativity varies from person to person.¹² Therefore, different techniques have also been devised to enhance creativity in human beings e.g. Brain storming is one of the techniques, used for creative problem solving.¹³ Coupled with this judgement; freewheeling, association, stimulation and expression are also some of the other techniques to enhance creativity.¹⁴

Previous Studies on creativity in designing

Researchers in creative studies have carried out many studies to know about the nature of creativity. In one of the study carried out by Dorst and Cross; it is claimed that “studying creative design is seen as problematic because there can be no guarantee that a creative ‘event’ will occur during a design process, and because of the difficulty of identifying a solution idea as ‘creative’. However, in every design project creativity can be found”.¹⁵

While Christiaan and Venselaar pointed out in their study, that the correlation between the understanding of the creative process and the product development is very high.¹⁶ Another research conducted by Hasirci & Demirkan investigated the interrelationship among the creative person, process and products, and concluded that all these elements of creativity are quite different from each other.¹⁷

However, Demirkan & Hasirci conducted another study and concluded that to combine these elements of design in order make a creative design, harmony is considered as the most important element of design.¹⁸ While a study conducted by Gonzale, Campos & Perez, explored the relationship between creativity and design and they concluded that shape of any design is the only element of design that is related to the cognitive and effective artefact.¹⁹ Coupled with this many other studies were carried out to examine the relationship between creativity and vividness in imagery.²⁰

Method and Materials

Research design

In the present research study, a descriptive survey research design was used to investigate the creative choices of the novice fashion illustrators in apparel designing from the selected dimensions of creativity. The instrument that was used for the selection of the data was structured questionnaire with closed ended questions based on the dimensions of creativity which includes i.e. aesthetics in the

apparel design, effectiveness in the apparel design, elaboration in the apparel design, novelty in the apparel design, originality in the apparel design appropriateness and functionality in the design. To check the validity of the instrument a pilot study was carried out and along with this, it was also verified by the experts of the field. However, the interrelated reliability of the instrument was checked through Cronbach's Alpha.

Participants

The participants of the present research study were selected due to their meticulous characteristics and their relevance to the question under study, therefore an intact group of the 100 students who had taken fashion illustration as a major optional at BS part II second year level were selected through purposive sampling technique.

Procedure

The study aims to assess the creative choices of apparel designing students. So a study was conducted on students of fashion illustration at BS part II third year level in Lahore city, who had already received curriculum based training. The modules of that curriculum were based on creative exercises and activities to improve vividness in imagery of creativity apparel designing students. However, before the collection of data the ethics of the research was given due consideration and informed consent was obtained from principal of colleges as well as from the students who were involved in the research activity. After their consent questionnaires were distributed among the students to collect the data. These questionnaires consisted of series of questions to assess the creative choices of the apparel designing students in regard to different dimensions of creative abilities. The collected data was analysed statistically.

Results and Discussions

The reliability statistics of the instrument used in the study was .07 (Cronbach's Alpha) which was a sufficient inter-related reliability. Each dimension of the creativity was assessed separately and highest number of student who preferred that dimension was recorded. However, first of all aesthetics was chosen as a dimension of creativity in apparel designing while assessing creative choice of the novice fashion illustrators and the statistics are shown as under in Table 1.

Table 1
Choice of Aesthetics as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 1	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	0	4	26	70	100
Key dimension	0	24	38	32	100
Preference in creative apparel	2	12	42	44	100
Judging creative abilities	2	12	26	60	100

Table 1 shows the descriptive statistics of aesthetics as selected dimension of creative abilities. It shows that significant percentage (70%) of novice fashion designers believe that definitely aesthetics gives pleasing appeal to the apparel design. It also shows that maximum 38% of them believe that it is quite likely that aesthetics in apparel design is a key dimension of creativity in apparel designing. However, maximum 44% of participants definitely give preference to aesthetics in creative apparel designing and maximum 60 % percentage of them definitely thinks that aesthetics in apparel design helps them in judging creative abilities of a fashion illustrator.

The assessment of effectiveness as a selected dimension of creativity in apparel designing as under in table 2:

Table 2
Choice of Effectiveness as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 2	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	10	16	48	26	100
Key dimension	4	10	46	40	100
Preference for creative apparel	2	12	42	44	100
Judging creative abilities	0	12	42	46	100

Table 2 shows the descriptive statistics of effectiveness as the selected dimension of creative abilities. It shows that maximum 48% of novice fashion designers believe that it is quite likely that effectiveness gives pleasing appeal to the apparel design. It also shows that maximum 46% of them believe that quite likely aesthetics in apparel design is a key dimension of creativity in apparel designing. While maximum 44% of participants definitely give preference to effectiveness in creative apparel designing and maximum 46% of them definitely think that effectiveness in apparel design helps in judging creative abilities of a fashion illustrator.

The assessment of elaboration as a selected dimension of creativity in apparel designing is shown in table 3.

Table 3
Choice of Elaboration as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 3	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	16	28	48	26	100
Key dimension	18	18	46	18	100
Preference for creative apparel	12	20	46	22	100
Judging creative abilities	16	20	28	36	100

Table 3 shows the descriptive statistics of elaboration as a selected dimension of creative abilities. It shows that maximum 48% of novice fashion designers believe that quite likely elaboration gives pleasing appeal to the apparel design. It also shows that maximum 46% of them believe that it is quite likely that elaboration in apparel design is a key dimension of creativity in apparel designing. Along with this, it is also analysed that maximum 46% of participants thinks that it is quite likely that preference is given to elaboration in creative apparel designing. However maximum 44% of novice fashion designer definitely thinks that elaboration in apparel design helps in judging creative abilities of a fashion illustrator.

The assessment of novelty as a selected dimension of creativity in apparel designing is shown in table 4 as under:

Table 4
Choice of Novelty as a Dimension of Creativity in Apparel
Designing by the Novice Fashion Designer

Dimension 4	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	20	28	30	22	100
Key dimension	20	16	42	22	100
Preference for creative apparel	4	26	36	34	100
Judging creative abilities	12	16	34	38	100

Table 4 shows the descriptive statistics of novelty as a selected dimension of creative abilities. It shows that maximum 30% of novice fashion designers quite likely believe that novelty gives pleasing appeal to the apparel design. It also shows that maximum 42% of them also quite likely believe that novelty in apparel design is a key dimension of creativity in apparel designing. While 36% maximum of participants quite likely give preference to novelty in creative apparel designing. However, maximum 38% of novice fashion designers definitely think that novelty

in apparel design help in judging creative abilities of a fashion illustrator.

The assessment of originality as a selected dimension of creativity in apparel designing is shown in table 5

Table 5
Choice of Originality as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 5	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	6	34	22	38	100
Key dimension	0	30	26	44	100
Preference for creative apparel	4	20	43	33	100
Judging creative abilities	10	16	34	40	100

Table 5 shows the descriptive statistics of selected dimension of creative abilities (originality). It shows that maximum 38% of novice fashion designers definitely believe that originality gives pleasing appeal to the apparel design. It also shows that maximum 44% of them definitely believe that originality in apparel design is a key dimension of creativity in apparel designing. While, maximum 43% of novice fashion illustrators quite likely give preference to originality in creative apparel designing. However, maximum 40% of them definitely think that originality in apparel design helps in judging creative abilities of a fashion illustrator.

The assessment of functionality as a selected dimension of creativity in apparel designing is shown in table 6 as under:

Table 6
Choice of Functionality as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 6	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	4	34	32	30	100
Key dimension	8	22	40	30	100

Preference for creative apparel	12	10	48	30	100
Judging creative abilities	14	30	34	22	100

Table 6 shows the descriptive statistics of functionality as selected dimension of creative abilities. It shows that maximum 34% of novice fashion designers quite likely believe that may be functionality gives pleasing appeal to the apparel design. It also shows that maximum 40% of them quite likely believe that functionality in apparel design is a key dimension of creativity in apparel designing. While, maximum 48% of illustrators quite likely give preference to functionality in creative apparel designing by novice fashion designer. However, maximum 34% of novice fashion designer quite likely thinks that functionality in apparel design helps in judging creative abilities of a fashion illustrator.

The assessment of appropriateness as a selected dimension of creativity in apparel designing is shown in table 7 as under:

Table 7
Choice of Appropriateness as a Dimension of Creativity in Apparel Designing by the Novice Fashion Designer

Dimension 7	Probably Not	May be	Quite likely	Definitely	Total
Pleasing appeal	4	10	42	44	100
Key dimension	6	20	34	40	100
Preference for creative apparel	4	10	46	40	100
Judging creative abilities	6	14	36	44	100

Table 7 shows the descriptive statistics of appropriateness as selected dimension of creative abilities. It shows that maximum 44% of novice fashion designer definitely believes that may be appropriateness gives pleasing

appeal to the apparel design. It also shows that maximum 40% of them definitely believe that appropriateness in apparel design is a key dimension of creativity in apparel designing. While, maximum 46% of the illustrators quite likely give preference to appropriateness of the design in creative apparel designing. However, maximum 44% of them definitely think that appropriateness in apparel design helps in judging creative abilities of a fashion illustrator.

After calculating the percentages in each category of the selected dimension on creativity the mean score and standard deviation of each selected dimension of creativity was also calculated and is shown under in table 8:

Table 8
Mean Scores and Standard Deviation of the Selected Dimensions of Creativity

Dimensions	N	Minimum	Maximum	Mean	Std. Deviation
aes1	100	2	4	3.66	.555
aes2	100	2	4	3.34	.714
aes3	100	1	4	3.32	.764
aes4	100	1	4	3.44	.783
eff1	100	1	4	2.88	.891
eff2	100	1	4	3.20	.778
eff3	100	1	4	3.30	.785
eff4	100	2	4	3.34	.685
ela1	100	1	4	2.60	.985
ela2	100	1	4	2.66	.997
ela3	100	1	4	2.82	.957
ela4	100	1	4	2.82	1.114
nov1	100	1	4	2.54	1.029
nov2	100	1	4	2.66	1.037
nov3	100	1	4	2.98	.864
nov4	100	1	4	2.98	.995
ori1	100	1	4	2.90	.969
ori2	100	2	4	3.14	.853
ori3	100	1	4	2.98	.953

ori4	100	1	4	2.64	.980
fun1	100	1	4	2.84	.884
fun2	100	1	4	2.90	.948
fun3	100	1	4	3.00	.943
fun4	100	1	4	2.64	.980
app1	100	1	4	3.16	.813
app2	100	1	4	3.08	.918
app3	100	1	4	3.20	.778
app4	100	1	4	3.18	.892

Table 8 shows mean scores and standard deviation in the creative choices of the novice fashion illustrators. It also shows the minimum and maximum scores in each category. The results also show that highest mean scores of the novice fashion illustrator from the dimension of creativity is of the aesthetics in apparel design.

Conclusions and Recommendations

The participants of this research study were those who received the training of fashion illustration in apparel designing for six months in a class room situation and all of them had same interest and were interested in learning creative designing in apparel wear. Coupled with this, it was also suggested in literature by Kidd & Workman (1999)²¹ that there is also a relationship between the vividness of imagery and creativity. Therefore to understand this phenomenon and to know the creative choices of novice fashion illustrator in Pakistan from the dimensions of creativity after receiving training of approx. six months, preferences of novice fashion illustrators were analyzed and percentages, mean scores and standard deviation of each dimension of creativity was calculated.

It was concluded from the above data analyses that as far as the creative choices of the novice fashion illustrators from dimensions of creativity is concerned the novice fashion designer definably believes that first preference should be

given to aesthetics of the design. However, they definitely consider originality in the design, as a key dimension of creativity. Coupled with this, novice fashion illustrator gives preference to aesthetics and effectiveness in the design in creative apparel designing. Lastly the novice fashion illustrator of Pakistan believes that aesthetics in apparel design helps in judging creative abilities of a fashion illustrator. The mean scores of all the selected dimensions of creativity also helped in concluding that the novice fashion illustrators give high preference to aesthetics in the apparel design.

As this study mainly focused in finding creative choices of novice fashion illustrators and implicated in giving guidelines to designers and teachers of fashion illustration in modifying their teaching techniques and designing choices in Pakistan. However, it is recommended that comparative analysis should be carried out between the participants who have received dress designing training and those who have not received dress designing training.

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