

Characteristics of Postmodernism Reflected on Designs of ready-to-wear Children's Clothing Using their Artistic Drawings

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ABSTRACT

This study aims to simplify the postmodernism's characteristics to create innovative fashion designs for children's ready-to-wear clothing. By incorporating children's artistic drawings, the study seeks to achieve the designs' functional, aesthetic, and productive aspects. The significance of this research lies in enriching the practices of the ready-to-wear children's clothing industry through the utilization of postmodernism characteristics. A descriptive analytical approach was employed to identify the relevant characteristics of the postmodernism and adapt them to the design process for children's clothing. Eight designs were created and evaluated by specialists using a study tool. The results revealed statistically significant differences in the evaluations of the designs across various aspects. The aesthetic aspect received the highest evaluation, followed by the production and, finally, the functional aspects. The study concluded that the design incorporating the attribute of ambiguity was the most highly rated among the designs, considering all aspects. Based on these findings, the study recommends further exploration of the postmodernism in fashion design and an in-depth study of international arts to foster creativity and diversity in children's clothing design.

Keywords: Postmodernism, Ready-to-wear, Children's clothing, Fashion design, Artistic drawings

INTRODUCTION

In the twentieth century, significant advancements occurred in various technical, scientific, and intellectual fields, greatly impacting art, prevailing artistic trends, and the appreciation of aesthetic values in artistic works. These changes resulted from evolving circumstances surrounding humanity, leading to the emergence of new movements that offered fresh perspectives on both individuals and the world they inhabit (Arak, 2018).

Among these movements, Modernism emerged as a rejection of prevailing norms and customs, deviating from established conventions without seeking harmony with subsequent styles (Mahdi & Wadi, 2018). On the other hand, postmodern movements were characterized by deconstruction, nihilism, meaninglessness, and disorder, as they deliberately broke away from recognized traditions and centralized constraints (Darwish, 2019).

Postmodern design and art movements challenged the dominant artistic movements of the Modernism era that prevailed in Europe during the latter half of the twentieth century. These movements criticized the principles of Modernism and rejected its assumptions (Obied, 2016). Postmodern arts evolved into a form of dialogue between art and society, embracing open

forms and discarding traditional conceptions of artworks and display methods to engage a broad segment of society (Qutayeh et al., 2010).

What sets postmodern arts apart is their utilization of diverse and innovative plastic methods and means. They incorporate artistic forms, symbols, and compositions that reflect postmodern ideas, aiming to create artworks that surpass traditions and transcend the "barriers between the arts, and between art and everything else" (Al-Kholy et al., 2015). These artworks are the products of an artist's response to ongoing debates and creative trends that they embrace (Al-Ajaji & Al-Sharif, 2020). They comprise reorganized and reformulated materials, representing important and influential elements in human life and society (Rashid, 2017).

Limited prior research exists on utilizing children's drawings as a source for creating clothing within the context of the postmodernism. However, there are relevant studies that partially relate to this research area. For instance, Al-Ajaji and Al-Sharif (2020) conducted a study focusing on employing Cubist art in designing traditional and inspired fashion, incorporating decorations and drawings by the Cubist artist, Pablo Picasso. They affirmed that fashion design has become an applied artistic activity that represents different historical artistic traits and styles, offering a vast realm for contemporary creativity and innovation. Elezaby et al. (2020) aimed to define the aesthetic and plastic value of Egyptian artists and utilize their lines and colors. Notably, they discovered new design formulas for printing women's apparel inspired by the works of plastic artist Omar Al-Najdi.

Al-Hasani and Al-Delfi (2014) asserted that the postmodernism emerged as a response to the shift away from Modernism's ideas of "individualism, nihilism, and rationalism," adapting to the ongoing changes of the modern era, driven by technological advancements. Furthermore, Abdo and Al-Qadi (2021) suggested that postmodern architectural trends serve as a fruitful source for modern design. When working with traditional media, artists need to explore new materials that possess inherent values to generate fresh aesthetic concepts.

While there is a dearth of studies specifically focusing on the field of designing ready-to-wear children's fashion, some research exists on designing children's fashion in general. Ahmed and Al-Sayed (2019) conducted a study that aimed to utilize fabric as an unconventional source of inspiration for creating new clothes. Their findings revealed that manipulating fabric facilitated the design process and aided in the creation of innovative children's clothing. Jawhar and Elmaghraby (2017) explored the use of leftover fabrics to embellish children's outfits for educational purposes, promoting recycling.

According to Amer et al. (2015), psychologists agree that artistic motives in children during middle childhood, typically aged 6-9 years, deviate from known visual reality. They exhibit formal distortions and conceptualize inconceivable ideas, mixing dreams with reality. Children at this stage disregard literal translation of reality, perceiving inanimate objects as animate and often attributing human characteristics to them. Understanding this symbolic stage of children's development is crucial when studying the production of a ready-to-wear clothing line. Various traits have been identified in children's drawings and expressions, such as simplicity, distortion, deletion, exaggeration, enlargement, lengthening, flattening, and more.

The importance of designing children's clothing in shaping children's behavior and orientations was also emphasized by Rizk & Abdo (2018). Understanding the influential connection between children and artistic trends is crucial, particularly during childhood, which is recognized as one of the most significant stages in a person's life. This period serves as the foundation for the development of psychological and social values and ideas that can positively or negatively impact their personalities. Designers of children's clothing must therefore prioritize design, as it is a key factor influencing functional quality, usability, and external appearance. Design is perceived by customers as an expressive value rather than mere aesthetics, especially within the fashion industry, where consumer culture and lifestyle intersect. As a result, the evolving consumer culture has influenced production systems and increased the symbolic value of products beyond their price and functionality (Al-Jarbou, 2017).

Children are the future and responsible individuals of tomorrow, making them the center of attention and study. Clothing holds significant importance in their lives, as it influences their attitudes, behavior, and imagination development. Therefore, careful consideration of design details is essential. The middle childhood phase, typically spanning from 6 to 9 years, is a crucial period in a child's life. During this time, children are active, curious, and engaged with their surroundings, allowing them to acquire various skills. When designing costumes for children in this age group, fashion designers need to ensure their creations are imaginative and incorporate diverse elements, resulting in artistic and innovative apparel that positively impacts children. Design serves as the foundation of industries and creativity, and generating original ideas is a key driver of manufacturing and production quality. Therefore, exploring new and creative connections between design elements and the distinctive characteristics of the postmodernism can leverage the artistic and aesthetic value of children's drawings to create unique children's clothing.

Based on this context, the researcher conducted this study to explore how the concept, characteristics, and philosophy of the postmodernism can be represented in the design of ready-to-wear children's clothing using children's artistic drawings.

It is expected that this paper would increase the depth of artistic trends and reflect them on the design of children's clothing to give an aesthetic dimension. It would also spread artistic awareness based on artistic trends and coming up with modern and distinctive clothing designs for children

THEORETICAL FRAMEWORK

Postmodernism

Postmodernism encompasses various meanings and interpretations and finds its application in multiple fields, including literature, poetry, philosophy, art, architectural design, and fashion design (Hokkanen, 2014). The fundamental concept of postmodernism revolves around surpassing and breaking boundaries, particularly those that separate art from everyday activities such as marketing, commercial advertising, industrial technology, and design (Rashid, 2017).

According to Obaid (2016), the postmodernism emerged as an intellectual, cultural, and artistic movement in response to the perceived shortcomings of Modernism in meeting the evolving standards of the post-1960s era. This movement was characterized by detachment, skepticism,

deconstruction, and isolation. It brought about a transformation in cultural structures and ideals, leading to the emergence of Pop Culture and Pop Art.

Al-Kholy et al. (2015) argue that the essence of this movement lies in the reinterpretation of the past and the fusion of various styles in ambiguous, contradictory, heterogeneous, and symbolically rich ways, often infused with sarcasm. It represents a dynamic social state that offers an alternative perspective, particularly in societies heavily influenced by new technologies, where these technologies are repurposed to create diverse and innovative forms and configurations.

As a result, this movement has had a significant impact on design and artistic trends. Artists have embraced new tools and techniques to express their visions and ideas, giving rise to unique approaches in producing artwork that emphasize three distinct aspects of Western thought and society: "irrationality, anarchism, and confusion" (Al Attab, 2017).

Characteristics and Features of Postmodern Arts

Postmodern art possesses a distinctive quality of being connected to the outside world rather than confined to museums and exhibitions. It establishes a direct link with the public in streets and public spaces, while also conveying the artist's intention and vision through philosophical implications (Qataya et al., 2010). Furthermore, postmodern art is closely intertwined with the latest technological revolution, emphasizing the value of experimentation and practice. It challenges conventional design rules and principles to create an integrated synthesis that captures the spirit of the times and incorporates humanitarian solutions (Al-Kholy et al., 2015). Qutayeh et al. (2010) outline two categories of characteristics, namely formal (appearance) and intrinsic (essence), that distinguish postmodern art. Here are explanations of a few of these features:

Sarcasm:

This involves using suggestion and emotional expression in depicting people, manipulating their body parts to present them in an unusual and distorted manner. It also involves employing shapes that are sarcastic and deviate from reality, suggesting incompleteness and inviting viewers to fill in the gaps mentally. In fashion design, sarcasm serves as a source of amusement and entertainment, making the piece appear ridiculous while maintaining an aesthetic aspect. Design No. 1 utilized this feature by rearranging and ridiculing the artistic drawing elements while preserving the aesthetic aspect.

Imitation and Pastiche:

This characteristic, inherent to postmodernism, advocates for the freedom to quote from any work without explicit citation. It involves applying, mimicking, and imitating patterns without strict adherence to their complete implementation. Design No. 2 incorporated this feature by utilizing parts of the artistic drawing with matching colors.

Ambiguity And Lack of Form Clarity:

These elements create hazy and blurry forms with minimal contrast, emphasizing the design lines. Design No. 3 employed this feature by utilizing only a few basic features from the artistic drawing to enhance the value of the form without providing complete clarity.

Complexity And Contradiction:

These characteristic challenges conventional forms and offers a fresh start by expanding or splitting the artistic work in various ways, rejecting simplicity. Design No. 4 embraced this feature by incorporating diversity, encompassing the basic elements from the artistic drawing, altering spaces, and arranging shapes to create an illusion of complexity.

Unexpected Shapes:

Design heavily relies on space, and when combined with other components, it contributes to the uniqueness of the design. Rather than adhering to typical criteria such as planning, element distribution, and size, postmodern design embrace's chance and spontaneity in arranging artistic elements and drawings. Design No. 5 exemplified this feature by incorporating fruit that emerged as an unexpected shape, inspired by the hues present in the original drawing.

Deviation And Inclinations:

This feature manifests through the movement and opposition of angles, particularly in the direction of cutting and the inclination of the cloth. Design No. 6 precisely employed this characteristic.

Fusion And Deconstruction:

Fusion and deconstruction are notable characteristics of the postmodernism. It involves dissociating mental elements from one another, isolating an element from its original associations and transforming it into an abstract element. Design No. 7 exemplifies this feature by disassembling and reusing components and pieces alternately. Half shapes and departure from convention: Postmodernism emphasizes flexibility in presenting concepts, highlighting culture and awareness. It embraces half shapes, encouraging viewers not only to complete the missing parts but also to actively participate in transforming these shapes through motivation and cognition. Design No. 8 demonstrated this feature effectively.

Characteristics of Postmodern Fashion

Postmodern fashion is characterized by distinct features that challenge traditional fashion norms and embrace an eclectic and unconventional approach. This section identifies key characteristics based on previous research. It encompasses several distinct features that challenge traditional fashion norms and embrace an eclectic and unconventional approach. It involves the deconstruction and reconstruction of traditional garments, exploring asymmetry, irregular cuts, and the combination of contrasting elements to challenge conventional notions of clothing construction (Welters, 2008). Additionally, postmodern fashion borrows elements from various cultures, time periods, and styles, resulting in a fusion of diverse influences and the creation of hybrid styles that challenge fixed boundaries and embrace cultural diversity (Entwistle, 2000).

Irony, parody, and humor play integral roles in postmodern fashion, subverting traditional ideas of beauty and style. Using exaggerated proportions, unconventional materials, and unexpected combinations of colors and patterns, postmodern fashion creates a sense of playfulness and satire (Featherstone, 2010). Moreover, postmodern fashion draws inspiration from popular culture, incorporating prints or graphics that reference iconic images or symbols, evoking nostalgia or irony (Kawamura, 2005).

Postmodern fashion engages in self-reflection, acknowledging its own artificiality, commercial nature, and the constructed nature of fashion itself. It may incorporate visible branding, logos, and exaggerated labels to emphasize the consumerist culture and the ever-changing nature of fashion (Lipovetsky, 1994). Furthermore, postmodern fashion challenges traditional gender roles by embracing gender fluidity, utilizing androgynous silhouettes, gender-neutral clothing, and blurring the boundaries between masculine and feminine elements, promoting inclusivity and diversity in fashion (Kaiser, 2012). It intersects with the growing emphasis on sustainability and ethical practices. Designers incorporate upcycling and repurposing materials, demonstrating a commitment to creativity and resourcefulness in reimagining existing garments and materials, aligning with the ideals of sustainable fashion (Fletcher, 2016).

Martin Margiela and Demna Gvasalia are two designers who have significantly contributed to postmodern fashion. Margiela introduced concepts like ripped jeans, inside-out stitching, oversized silhouettes, and a lack of branding. Gvasalia, on the other hand, made unfashionable ideas fashionable and changed the concept of high fashion (440industries, 2022).

The Intrinsic Features (essences) of Postmodern Arts

Philosophy:

Postmodern art has philosophical implications that reflect the artists' surroundings, which are crucial in discovering the meaning and purpose of the piece.

Concept:

Postmodern art reflects the significance of the concepts conveyed by the artworks, primarily based on the awareness and culture of the artist; the more the concept reflects the consciousness and culture of the artist, the more valuable it is.

Essence:

Artworks convey artists' thoughts and visions, and such essences can take many different shapes.

Spirit:

Artworks have a spirit in their compositions, whose elements have meanings and suggestions that can convey and retain many ideas and messages.

Dual Meanings and Multiple Connotations:

Postmodern artworks are characterized by flexibility arising from cultural inclusivity and acceptance and respect for and coexistence with others in a small physical space. This has led to artworks encompassing multiple meanings and concepts. Multiple connotations are evident through the exquisite harmony between the cultural styles that artists employ in a single artistic piece to illustrate the degree of current cultural coexistence.

Designing Children's Clothing

The production of costumes aligns with the fashion design process, where the goal is to create designs that are suitable for the specific age group they are intended for. The fashion design process involves transforming lines and details into wearable designs that complement the body shape of the intended wearer. Each element of these designs encompasses a unique design

concept developed by the designer, aiming to fulfill both material and psychological needs through a range of concepts and elements that adhere to fundamental guidelines. The ultimate outcome is an integrated piece of work that satisfies both functional and aesthetic aspects (Makrish, 2010).

What children wear has a significant impact on their growth and interactions with others. Children who don attractive clothing tend to have higher self-esteem and are more likely to be accepted and engage with their peers (Al-Sayed & Abdel-Maqsood, 2012).

Children possess an aesthetic awareness, which refers to their ability to perceive and appreciate the aesthetic value of natural phenomena and artistic works. Their aesthetic awareness is often based on qualities such as strength, shape, sound, and size. Consequently, it becomes crucial to enhance children's apparel to emphasize its aesthetic qualities alongside its functional aspects, addressing their moral and psychological needs (Al-Sayed & Abdel-Maqsood, 2012).

Factors to Consider While Designing Children's Clothing

To ensure that children's clothing is appropriate for them to wear, certain factors need to be taken into consideration, as highlighted by Ahmed and Al-Sayed (2019). These factors include: Comfort: Children's clothing should prioritize comfort to accommodate their mobility and growth. It should allow them to move and run easily without any restrictions.

Joah Love:

Founded by Ahyoung Kim Stobar, Joah Love is a children's lifestyle clothing brand that prioritizes comfort. They create timeless, comfortable casuals for kids - spirited styles that they love to wear, in buttery soft, no-fuss fabrics their parents will love¹. Every garment is preshrunk or garment dyed, which means it won't shrink when you wash it at home. This focus on comfort and practicality has helped Joah Love gain a loyal customer base and plans to expand its offerings. This case study underscores the importance of comfort in children's clothing design. By prioritizing comfort, Joah Love ensures that their clothes accommodate children's mobility and growth, allowing them to move and run easily without any restrictions. This approach has proven successful, demonstrating that comfort is a key consideration in children's clothing design (Stobar, 2023).

Safety:

Clothing should not hinder children's mobility or cause discomfort. It should not include any components or additions that may lead to injuries or skin irritations. Circos ensures that their clothes do not include any components or additions that may lead to injuries or skin irritations¹. For instance, buttons used in children's garments must be able to withstand 70N of force before rupturing or breaking. Also, these should not have any sharp edges on any side to minimize the risk of any cutting or scratching¹. Care is also taken for multi-component buttons as on separation it can add to the risk due to small parts.

Convenience:

Clothes should fit well and provide ample room for movement. They should be designed to be worn comfortably and allow flexibility in their use .

Practicality:

Children's clothing should be designed with practicality in mind, suitable for daily wear. It should be durable, resistant to shrinking, and not require frequent ironing.

RESEARCH METHODS

Research Methodology

The descriptive analytical approach is adopted for analysis and application to describe and investigate the phenomenon the researcher tends to study (Obaidat et al., 2020). Using contemporary scientific methods necessary for scientific research, the applied approach seeks to utilize technology to boost output and enhance efficiency, which is shown in the application processes in this study.

To augment the results, this paper has also utilized qualitative approach via interview with 5 experts in the fashion, designs and production.

Research Hypothesis

There are statistically significant distinctions between the postmodern characteristics employed to achieve the functional, aesthetic, innovative, and production aspects of the research, according to the specialists' evaluations.

Research Sample

The research sample was purposefully selected by a random selection of fashion design experts and factory designers of children's ready-to-wear clothing.

Research Tools

A questionnaire about the research topic was created containing ten phrases. The questionnaire was given to a group of six experts affiliated to UMM AL-QURA University and who are specialized in the fashion and designs to confirm its reliability. They were asked to assess whether the phrases measure how fashion design reflects children's drawings employing postmodernism characteristics, whether they accomplish the intended goals, and whether they are appropriate for statistical analysis. The suggestions made by the arbitrators were considered and incorporated into the revised questionnaire. It was then distributed to sample participants.

EXPERIMENTAL

Experimental Study

A selection of 6–9-year-old children's drawings were put into ready-to-wear children's apparel designs, utilizing key elements of the postmodernism to produce a variety of styles.

Experiment Implementation Steps

Selection of Children:

Several children, specifically within the age range of 6-9 years, were chosen for this project. This age group was likely selected because children at this stage are capable of expressing their creativity and imagination through drawings, yet their artwork would still embody the innocence and simplicity characteristic of their age.

Creation of Drawings:

These selected children were then asked to create a set of 25 drawings. The purpose of this task was probably to gather a wide variety of creative expressions from the children, capturing their unique perspectives and imaginative ideas.

Selection of Artistic Drawings:

Out of all the drawings created by the children, eight were chosen that matched the characteristics of postmodernist art.

Application of Traits to Clothing Designs:

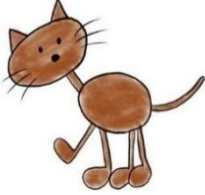
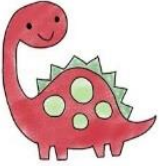
The selected drawings were then used as inspiration for designs of children's ready-to-wear apparel. Adobe Photoshop was used to apply eight traits from the drawings in a simplified manner to the clothing designs.

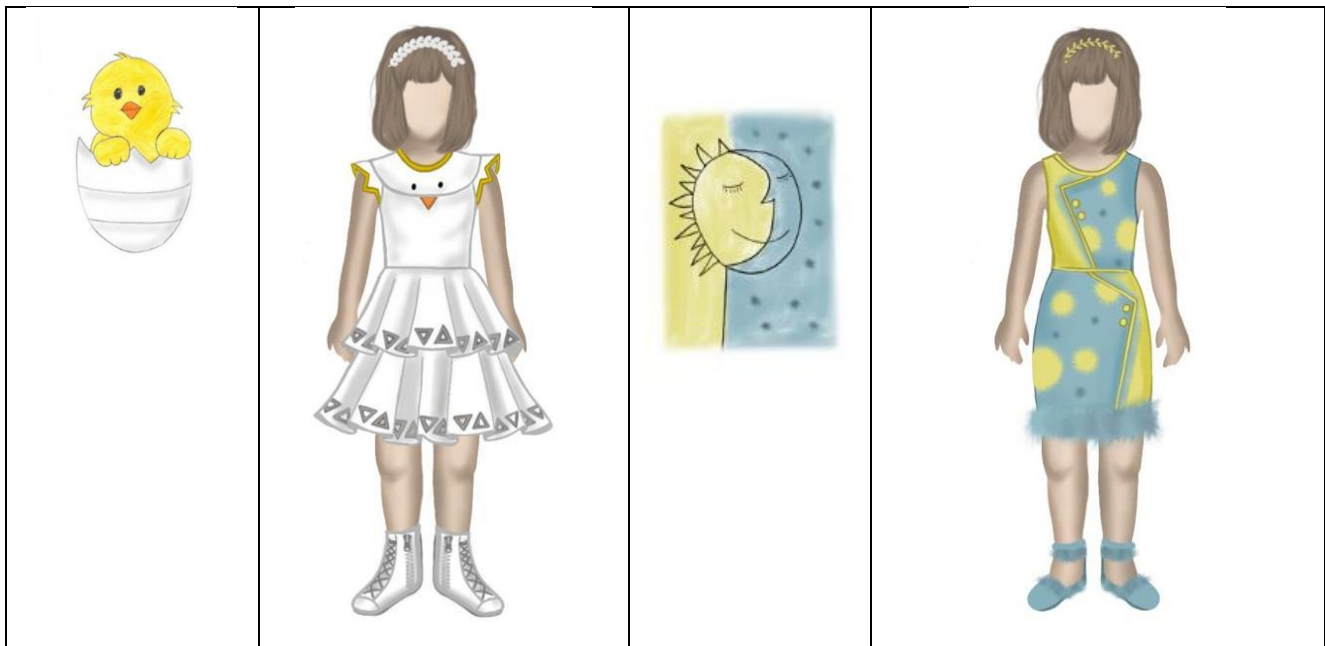
Experiment Analysis

Table (1) provides a comprehensive overview of the proposed designs along with their corresponding characteristics and drawings. Each design embodies distinct artistic elements and concepts that contribute to the overall aesthetic and meaning of the artwork. The designs are categorized based on their respective characteristics, such as imitation and pastiche, sarcasm, complexity and contradiction, ambiguity, deviation and inclinations, unexpected shapes, half shapes, and fusion. Each design is accompanied by a corresponding drawing that visually represents the artistic expression and composition of the design.

Table (1): Description and analysis of the proposed designs are as follows:

Drawing (1)	Design 1 (Sarcasm)	Drawing (2)	Design 2 (Imitation and pastiche)
			
Drawing (3)	Design 3 (Ambiguity)	Drawing (4)	Design 4 (Complexity and contradiction)

			
Drawing (5)	Design 5 (Unexpected shapes)	Drawing (6)	Design 6 (Deviation and inclinations)
			
Drawing (7)	Design 7 (Fusion)	Drawing (8)	Design 8 (Half shapes)



DATA ANALYSIS AND FINDINGS

Reliability and Validity

A questionnaire to assess the designs derived from children's drawings reflecting the characteristics of the postmodernism (middle childhood, aged 6–9)

A Questionnaire for Specialists to Evaluate the Proposed Designs

The researcher created a questionnaire to assess the designs derived from children's drawings reflecting the characteristics of the postmodernism (middle childhood, ages 6–9) according to the specialists' evaluations. The questionnaire aimed to evaluate eight designs based on eight postmodernism characteristics. Three aspects were present in the questionnaire as follows:

1st Aspect: Achieving the Functional Aspect. It Included Three Phrases:

1. The proposed design is suitable for the age group of 6-9 years.
2. The design includes the factors that should be considered while designing children's clothing.
3. The design enhances children's aesthetic awareness.

2nd Aspect: Achieving the Aesthetic and Innovative Aspect. It Included Four Phrases:

1. The drawing selected is proportional to the trait employed.
2. The design achieves the aesthetic and innovative aspect through the harmony of design lines.
3. The aesthetic and innovative aspect of the colors chosen is realized in the design.
4. The characteristic's creative idea is realized in the design.

3rd Aspect: Achieving the Production Aspect. It Included Three Phrases:

1. The design reflects the importance of fashion and art trends.
2. There might be fierce market competition as a result of the design.
3. The design can be marketed in ready-to-wear clothing factories.

A five-point Likert scale was employed, with the following responses: strongly agree (5 points), agree (4 points), neither agree nor disagree (3 points), disagree (2 points), and strongly disagree (1 point). The overall score for the questionnaire was 50 points, with the first aspect scoring 20 points, the second aspect scoring 15 points, and the third aspect scoring 15 points.

Internal Consistency

Reliability was measured using internal consistency by calculating the Pearson correlation coefficient between the total score for each aspect and the total score of the questionnaire. The results are displayed in the following table:

Table (2): The values of the correlation coefficients between the score of each aspect and the items of the questionnaire of the designs derived from children's drawings reflecting the characteristics of the postmodernism

Aspect	Correlation
Functional aspect	0.879**
Aesthetic and innovative aspect	0.912**
Production aspect	0.893**

It is evident from Table (2) that the correlation coefficients are all significant at the level of (0.01) because they are close to the whole one. Therefore, it can be concluded that the questionnaire's aspects are internally consistent and measure what it is designed to measure, hence, reliability and harmony of the questionnaire's aspects.

Questionnaire Validity

Reliability was calculated using Cronbach's alpha coefficient.

Table (3): The values of the validity coefficient in the questionnaire of the designs derived from children's drawings reflecting the characteristics of the postmodernism

Aspect	Alpha coefficient
Functional aspect	0.892**
Aesthetic and innovative aspect	0.832**
Production aspect	0.875**
Validity of the questionnaire (total)	0.866**

Table (3) shows that all validity coefficient values are significant at the level (0.01), demonstrating the questionnaire's validity.

Specialists' Evaluations on The Designs Derived from Children's Drawings Reflecting the Characteristics of the Postmodernism (The Functional, the Aesthetic and Innovative, and the Production Aspects)

First Hypothesis:

The first hypothesis states that there are statistically significant differences at the level (0.0) between the evaluation of the designs derived from children's drawings reflecting the characteristics of the postmodernism in the functional, aesthetic, innovative, and production aspects according to the evaluations of the specialists.

Functional Aspect:

The following table displays the overall evaluations of the specialists for the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect:

Table (4): Evaluations of the specialists for the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect

Evaluation phrases	Postmodernism Characteristics Employed							
	Sarcasm	Imitation and pastiche	Ambiguity	Complexity and contradiction	Unexpected shapes	Deviation and inclinations	Fusion	Half shapes
	Design (1)	Design (2)	Design (3)	Design (4)	Design (5)	Design (6)	Design (7)	Design (8)
The proposed design is suitable for the age group of 6-9 years.	273	262	274	259	263	266	271	269
The design includes the factors that should be considered while designing children's clothing.	278	267	282	268	265	266	272	267
The design enhances children's aesthetic awareness.	266	262	273	264	264	265	269	266

Analysis of variance is calculated to the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations, as Table (4) illustrates.

Table (5): Analysis of variance of the means of the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the evaluations of the specialists

Sources of variance	Sum of squares	Degree of freedom	Mean squares	F-value	Significance
Between-group variance	464.292	7	66.327	5.566	0.002
Within-group variance	190.667	16	11.917		
Total variance	654.958	23			

The results of Table (5) indicate a statistically significant F-value of 5.566, which shows differences between the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations.

The following table shows the means and quality coefficient of the designs derived from children's drawings, reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations.

Table (6): Means and quality coefficient of the evaluations for the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the evaluations of the specialists

Design	Mean	Standard deviation	Quality coefficient	Rank
Design (1); Sarcasm	272.33	6.03	90.78	2
Design (2); Imitation and pastiche	263.67	2.89	87.89	7
Design (3); Ambiguity	276.33	4.93	92.11	1
Design (4); Complexity and contradiction	263.67	4.51	87.89	8
Design (5); Unexpected shapes	264.00	1.00	88.00	6
Design (6); Deviation and inclinations	265.67	0.58	88.56	5
Design (7); Fusion	270.67	1.53	90.22	3
Design (8); Half shapes	267.33	1.53	89.11	4

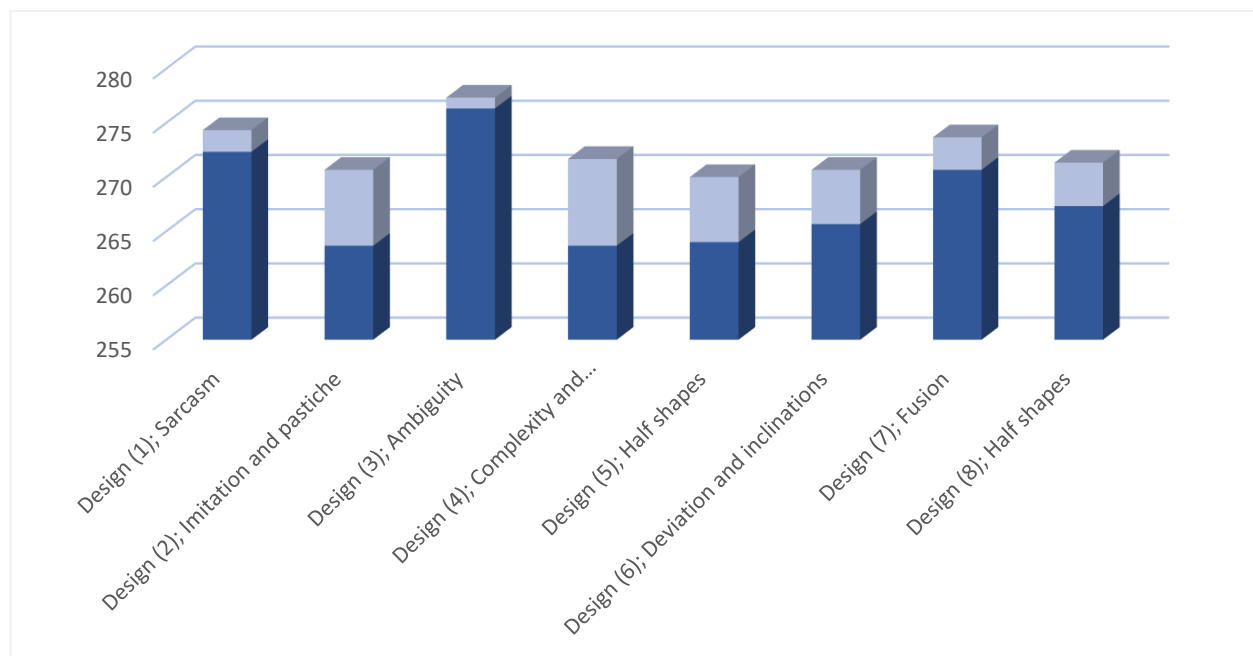


Figure (1): Quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodern school in achieving the functional aspect according to the evaluations of the specialists

It is evident from Table (6) and Figure (1) that the best designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations is Design (3) exhibiting ambiguity trait. The least successful designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations is Design (4) exhibiting unusual shapes trait. The researcher explains that by considering the aforementioned, the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional aspect according to the specialists' evaluations revealed statistically significant differences at the 0.05 level.

Aesthetic and Innovative Aspect:

The following table displays the overall evaluations of the specialists for the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect:

Table (7): Designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the evaluations of the specialists

Evaluation phrases	Postmodernism Characteristics Employed							
	Sarcasm	Imitation and pastiche	Ambiguity	Complexity and contradiction	Unexpected shapes	Deviation and inclinations	Fusion	Half shapes
	Design (1)	Design (2)	Design (3)	Design (4)	Design (5)	Design (6)	Design (7)	Design (8)
The drawing selected is proportional to the trait employed.	248	248	272	258	257	274	259	253
The design achieves the aesthetic and innovative aspect through the harmony of design lines.	245	244	271	254	261	257	278	256
The aesthetic and innovative aspect of the colors chosen is realized in the design.	250	249	273	261	257	252	275	256
The characteristic's creative idea is realized in the design.	254	257	276	260	262	262	276	263

Analysis of variance is calculated to the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the specialists' evaluations. As Table (8) illustrates:

Table (8): Analysis of variance of the means of the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the evaluations of the specialists

Sources of variance	Sum of squares	Degree of freedom	Mean squares	F-value	Significance
Between-group variance	2662.875	7	380.411	30.949	0.000
Within-group variance	295.000	24	12.292		
Total variance	2957.875	31			

The results of Table (8) indicate a statistically significant F-value of 30,949, which shows differences between the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the evaluations of the specialists. The following table shows the means and quality coefficient of the designs derived from children's drawings, reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the specialists' evaluations.

Table (9): Means and quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the evaluations of the specialists

Design	Mean	Standard deviation	Quality coefficient	Rank
Design (1); Sarcasm	249.25	3.77	83.08	8
Design (2); Imitation and pastiche	249.50	5.45	83.17	7
Design (3); Ambiguity	273.00	2.16	91.00	2
Design (4); Complexity and contradiction	257.25	2.50	85.75	5
Design (5); Unexpected shapes	260.25	2.22	86.75	3
Design (6); Deviation and inclinations	257.50	4.20	85.83	4
Design (7); Fusion	275.75	1.71	91.92	1
Design (8); Half shapes	257.00	4.24	85.67	6

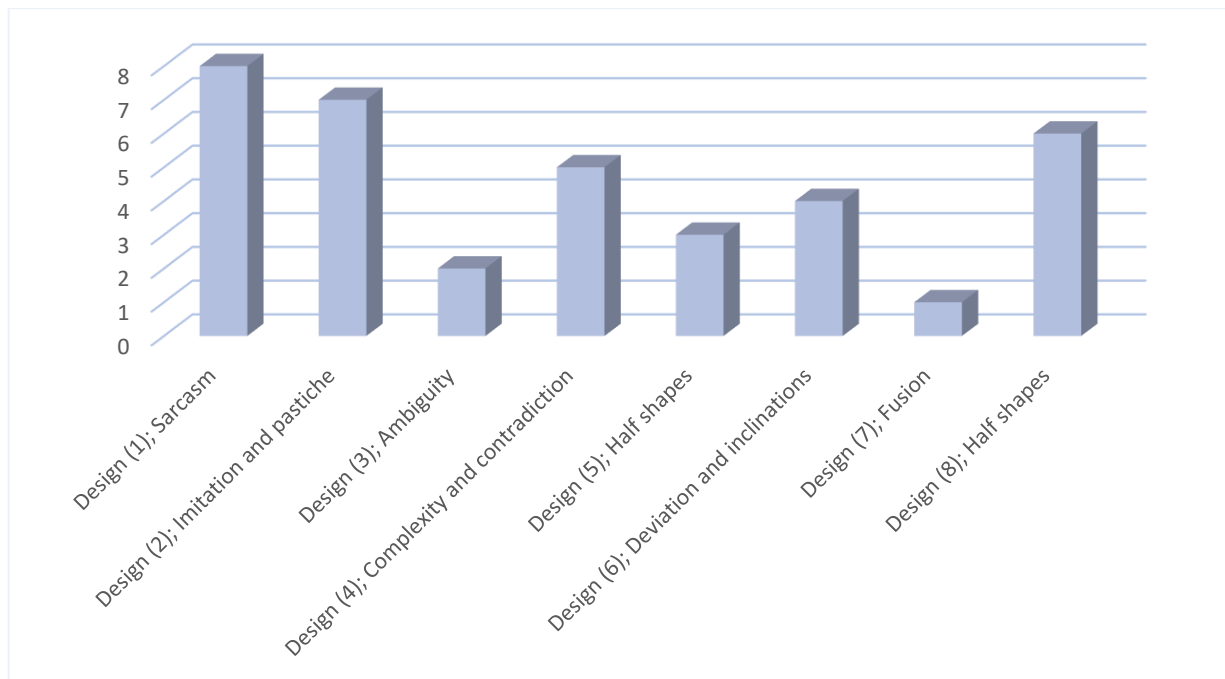


Figure (2): Quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodern school in achieving the aesthetic and innovative aspect according to the evaluations of the research sample

It is evident from Table (9) and Figure (2) that the best designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the evaluations of the specialists is Design (7) exhibiting Fusion /hybridity of clothes. It is also evident that the least successful designs derived from children's

drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect, according to the specialists' evaluations, is Design (1) exhibiting sarcasm. The researcher explains that by considering the aforementioned, the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the aesthetic and innovative aspect according to the specialists' evaluations revealed statistically significant differences at the 0.05 level.

Production Aspect:

The following table displays the overall evaluations of the specialists for the designs derived from children's drawings, reflecting the characteristics of the postmodernism in achieving the production aspect:

Table (10): Evaluations of the specialists for the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect

Evaluation phrases	Characteristics							
	Sarcasm	Imitation and pastiche	Ambiguity	Complexity and contradiction	Unexpected shapes	Deviation and inclinations	Fusion	Half shapes
	Design (1)	Design (2)	Design (3)	Design (4)	Design (5)	Design (6)	Design (7)	Design (8)
The design reflects the importance of fashion and art trends.	275	270	270	261	264	264	267	268
There might be fierce market competition as a result of the design.	247	252	260	243	256	255	258	261
The design can be marketed in ready-to-wear clothing factories.	263	261	266	255	262	259	267	264

Analysis of variance is calculated to the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations.

Table (11): Analysis of variance of the means of the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the evaluations of the specialists

Sources of variance	Sum of squares	Degree of freedom	Mean squares	F-value	Significance
Between-group variance	318.000	7	45.429	0.782	0.612
Within-group variance	929.333	16	58.083		
Total variance	1247.333	23			

The results of Table (11) indicate that the F-value, 0.782, is not statistically significant, which shows no differences between the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations.

The following table shows the means and quality coefficient of the designs derived from children's drawings, reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations.

Table (12): Means and quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the evaluations of the specialists

Characteristics	Designs	Mean	Standard deviation	Quality coefficient	Rank
Sarcasm	Design (1)	261.67	14.05	87.22	4
Imitation and pastiche	Design (2)	261.00	9.00	87.00	5
Ambiguity	Design (3)	265.33	5.03	88.44	1
Complexity and contradiction	Design (4)	253.00	9.17	84.33	8
Unexpected shapes	Design (5)	260.67	4.16	86.89	6
Deviation and inclinations	Design (6)	259.33	4.51	86.44	7
Fusion	Design (7)	264.33	3.51	88.11	2
Half shapes	Design (8)	264.00	5.20	88.00	3

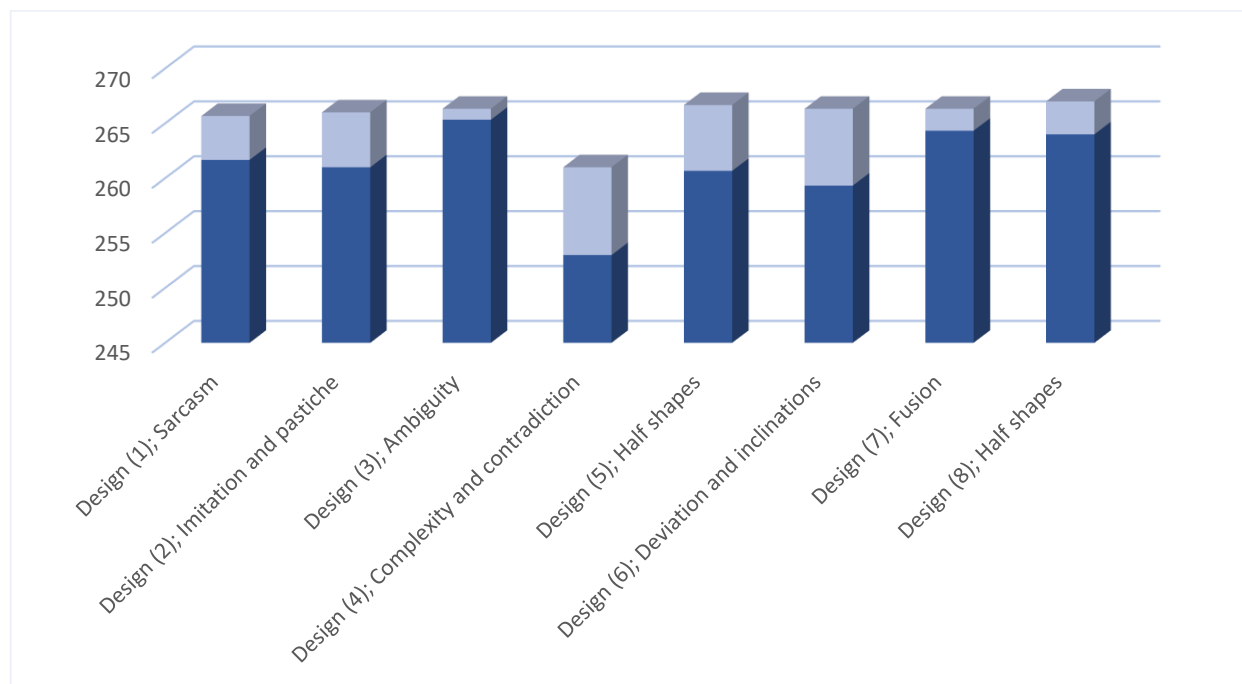


Figure (3): Quality coefficient of the evaluations for the designs derived from children's drawings reflecting the characteristics of the postmodern school in achieving the production aspect according to the evaluations of the specialists

It is evident from Table (12) and Figure (3) that the best designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations is Design (3) exhibiting ambiguity trait. It is also

evident that the least successful designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations is Design (4) exhibiting unusual shapes trait.

Considering the aforementioned, the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the production aspect according to the specialists' evaluations revealed statistically significant differences at the 0.05 level.

Evaluation Aspects (Total)

Analysis of variance is calculated to the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations.

Table (13): Analysis of variance of the means of the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the evaluations of the specialists

Sources of variance	Sum of squares	Degree of freedom	Mean squares	F-value	Significance
Between-group variance	2125.688	7	303.670	5.911	0.000
Within-group variance	3698.700	72	51.371		
Total variance	5824.388	79			

The results of Table (13) indicate a statistically significant F-value of 5.911, which shows differences between the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations. The following table shows the means and quality coefficient of the designs derived from children's drawings, reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations.

Table (14): Means and quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the evaluations of the specialists

Characteristics	Designs	Mean	Standard deviation	Quality coefficient	Rank
Sarcasm	Design (1)	259.90	12.64	86.63	6
Pop Art	Design (2)	257.20	8.65	85.73	8
Ambiguity	Design (3)	271.70	5.83	90.57	1
Complexity and contradiction	Design (4)	257.90	6.67	85.97	7
Unexpected shapes	Design (5)	261.50	2.95	87.17	4
Imitation and pastiche	Design (6)	260.50	4.88	86.83	5
Fusion	Design (7)	270.70	5.81	90.23	2
Half shapes	Design (8)	262.30	5.62	87.43	3

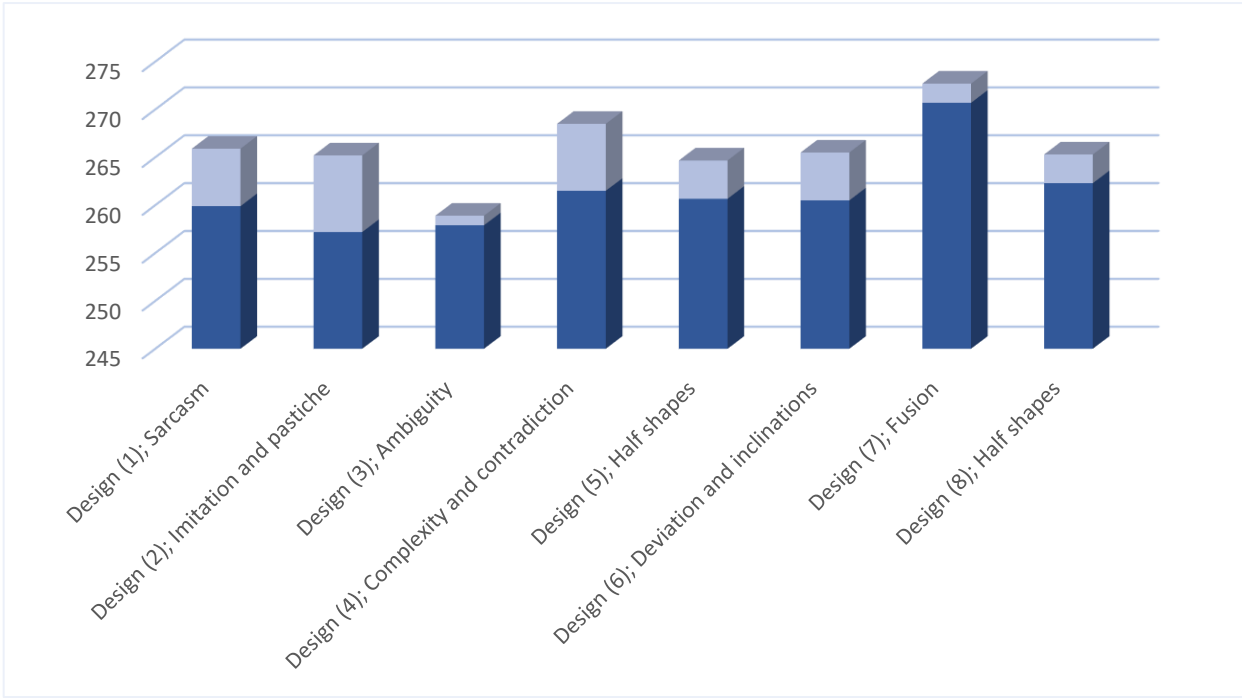


Figure (4): Quality coefficient for the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodern school in achieving the (total) evaluation aspects according to the evaluations of the specialists

It is evident from Table (14) and Figure (4) that the best designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations is Design (3) exhibiting ambiguity trait. It is also evident that the least successful design derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations is Design (2) exhibiting pop art.

Considering the aforementioned, the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations revealed statistically significant differences at the 0.05 level.

Evaluation Aspects:

Analysis of variance is calculated to the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations, as Table (15) illustrates:

Table (15): Analysis of variance of the means of the evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the evaluations of the specialists

Sources of variance	Sum of squares	Degree of freedom	Mean squares	F-value	Significance
Between-group variance	964.221	2	482.110	7.638	0.001
Within-group variance	4860.167	77	63.119		
Total variance	5824.387	79			

The results of Table (15) indicate that the F-value, 7.638, is not statistically significant, which shows no differences between the evaluation aspects of the designs derived from children's drawings reflecting the characteristics of the postmodernism according to the specialists' evaluations. The following table shows the means and quality coefficient of the evaluation aspects for the designs derived from children's drawings reflecting the characteristics of the postmodernism according to the specialists' evaluations.

Table (16): Means and quality coefficient of the evaluation aspects for the designs derived from children's drawings reflecting the characteristics of the postmodernism according to the evaluations of the specialists

Aspect	Mean	Standard deviation	Quality coefficient	Rank
Functional aspect	259.94	9.77	86.65	3
Aesthetic and innovative aspect	267.96	5.34	89.32	1
Production aspect	261.17	7.36	87.06	2

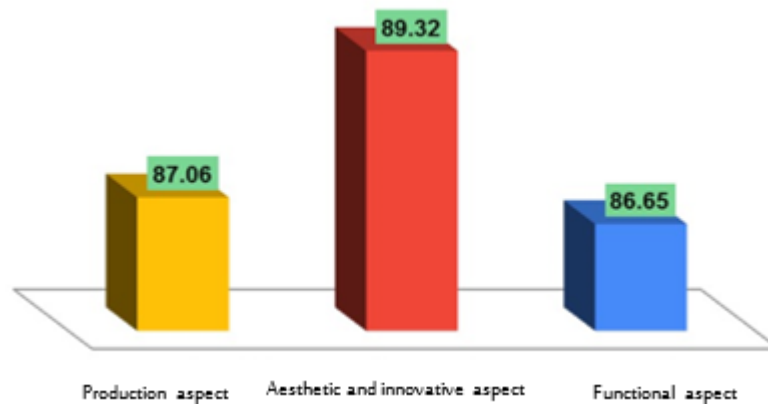


Figure (5): Quality coefficient for the evaluation aspects of the designs derived from children's drawings reflecting the characteristics of the postmodern school according to the evaluations of the specialists

It is evident from Table (16) and Figure (5) that the best evaluation aspect in assessing the designs derived from children's drawings reflecting the characteristics of the postmodernism, according to the specialists, is the aesthetic and innovative aspect, followed by the production aspect, then the functional aspect. The researcher explains the fact that it allowed the designs derived from children's drawings to reflect the characteristics of the postmodernism according to specialists, as is shown in the following table.

Table (17): Rank of the designs derived from children's drawings reflecting the characteristics of the postmodernism according to specialists

Designs	Functional aspect	Aesthetic and innovative aspect	Production aspect	Quality coefficient	Rank
Design (7); Fusion	91.92	90.22	88	90.23	1
Design (3); Ambiguity	91	92.11	88.44	90.57	2
Design (8); Half shapes	85.67	89.11	88.11	87.43	3
Design (5); Unexpected shapes	86.75	88	86.89	87.17	4

Design (6): Deviation and inclinations	85.83	88.56	86.44	86.83	5
Design (1); Sarcasm	83.08	90.78	87.22	86.63	6
Design (4): Complexity and contradiction	85.75	87.89	84.33	85.97	7
Design (2): Imitation and pastiche	83.17	87.89	87	85.73	8

In light of the above, the second hypothesis that stating that there are statistically significant differences at the 0.05 level between the evaluation of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the functional, aesthetic and innovative, and the production aspects according to the evaluations of the specialists, can be accepted.

To augment the study's findings, five interviews were conducted with five experts (two in clothing marketing, and three in the fashion and textiles in UMM AL-QURA University).

The questions were based on the functional, aesthetic and production aspects. Each aspect comprised three questions. The answers were collected and summarized as follows:

Table (18): Experts opinions on the proposed designs

Section	The question	Participants' answer
Demographic questions	Occupation	Five experts (two in clothing marketing, and three in the fashion and textiles in UMM AL-QURA University) were interviewed.
	Years of Experience	It ranged from 4 to thirty-three years, with an average of 12.5 years of experience.
Achieving the functional aspect	Why do you think that the proposed designs are suitable for the age group of 6-9 years?	There was consensus among the experts that the designs are suitable for this age group since they incorporate playful and imaginative elements that are typically appealing to children in this age range. For instance, the designs feature characters or objects like a cat, a cow jumping over the moon, a dinosaur, and children playing outdoors. These are things that children can easily relate to and find engaging. The majority of experts also agreed that children in this age group are often attracted to bright and vibrant colours.
	What factors do you believe should be considered when designing children's clothing, and do you think the proposed designs encompass these factors? If so, could you explain why these factors are important?	The experts held different views regarding factors that should be considered when designing children's clothing. On of the expert argued that children's clothing should be comfortable to accommodate their active lifestyle which is achieved by the current designs. Other experts pointed out that children's clothing should not have any components that children could swallow or that would be unsafe in any other way, noting that the designs avoid small, detachable parts, making them safer for children. The expert agreed that the designs are easy to put on and take off, as they have wide necklines and loose fits, which would likely make them easy to dress.
	How can these designs contribute to enhancing children's aesthetic awareness?	The expert agreed that these designs can introduce children to various artistic concepts such as color theory, shape, and form. For instance, the use of different colors and shapes in the designs can help children

		understand how these elements can be used to create visually appealing designs. The majority of experts argued that by presenting children with clothing that is not only functional but also artistically designed, these designs can stimulate children's creativity and encourage them to think outside the box.
Achieving the aesthetic and innovative aspect	How does the child clothing design achieve the aesthetic and innovative aspect through the harmony of design lines?	The experts hold different views. The designs achieve aesthetics and innovation by balancing colors and shapes to create visually appealing outfits that reflect the playful and imaginative nature of children. Another expert noted that the designs integrate thematic elements, such as animals or objects, into the designs in a way that is both artistic and functional, achieving aesthetics and innovation. Another expert pointed out that the designs utilize patterns and textures to add depth and interest to the clothing, enhancing its visual appeal and achieving the aesthetic and innovative aspect.
	Can you describe how the aesthetic and innovative aspect of the colors chosen is realized in the child clothing design?	The experts unanimously agreed that it is realized through the use of bold and vibrant colors that appeal to children's sense of fun and creativity. For instance, Design 1 (Sarcasm) uses a bright yellow color that is eye-catching and playful. Two experts agreed that the use of contrasting colors can contribute to the aesthetic and innovative aspect of the design, like in design 2 (Imitation and pastiche), where the contrast between the different colors used in the umbrella-like structures adds visual interest to the design. Also, in design 3 (Ambiguity), the brown color is used to mimic the texture of animal fur, adding an innovative twist to the design.
	How is the characteristic's creative idea realized in the designs?	One of the experts pointed out the creative idea in children's clothing design can be realized through thematic designs. For instance, clothes can be designed around popular children's characters or themes, such as animals, space, or fairy tales, making the clothing more appealing to children. Another expert indicated that the interactive elements can be incorporated into the design, such as clothes with reversible sequins or glow-in-the-dark prints. "This not only makes the clothing visually appealing but also adds an element of fun and interactivity". A third experts said that the creative idea can be realized through the use of bold and unique color combinations and patterns.
Achieving the production aspect.	In what ways do children's clothing designs embody the significance of current fashion and art trends?	One of the experts pointed out that the designs can embody current fashion and art trends through the use of bold and vibrant colors and abstract patterns, as seen in Design 6 (Deviation and inclinations). This design appears to be inspired by a child's drawing of a cow, demonstrating how children's artwork can influence fashion design. Another expert said that the use of unexpected shapes in children's clothing design, as seen in Design 5, reflects a trend towards more playful and imaginative styles. This design seems to incorporate elements from a child's drawing of a cat, showing how children's perspectives can bring a fresh and innovative approach to fashion design. Another expert maintained that the layered design and monochromatic color palette in Design 8 (Half shapes) embody current trends in both fashion and art. The design appears to be inspired by a child's drawing of a house beside water, demonstrating how everyday scenes can be transformed into fashionable designs.

		Another expert indicated that design 7 (Fusion) embodies the trend of fusion designs in fashion, where different concepts are merged together to create a unique look. This design seems to be inspired by a child's drawing of a dinosaur but takes on a fruit theme, showing how diverse ideas can be combined in innovative ways.
	Given the uniqueness of these designs, do you anticipate intense market competition?	One of the experts specialized in clothing marketing indicated that the uniqueness of these designs could indeed lead to intense market competition as they often attract a lot of attention and interest, which could inspire other brands to create their own unique designs to stay competitive. Another expert argued that while there may be competition, it might not be as intense if these designs appeal to a specific customer base that values this type of creativity in children's clothing. A third expert said that it is also possible that these unique designs could set a new trend in children's clothing and that there could be intense competition as other brands scramble to release their own versions of these trend-setting designs. The other two experts said they don't think so.
	Based on your expertise, do you believe these children's clothing designs could be successfully introduced into ready-to-wear clothing production lines?	One of the experts said that these designs could be successfully introduced into ready-to-wear clothing production lines as the creativity of these designs could appeal to parents looking for distinctive and fun clothing options for their children. Another expert said that the feasibility of introducing these designs into production depend on factors such as the cost of production, and market demand. Another expert said it is important to consider the practicality of these designs; they need to be comfortable, safe, and easy to care for in order to be suitable for children's everyday wear. Another expert suggested that collaboration with retailers would be crucial in order to ensure that these designs reach the target audience. This would involve marketing and distribution strategies to increase the visibility of these designs in the market.

These findings confirm that the design cases meet the previously described design elements for children's clothing (Comfort, Convenience, Safety, Practicality).

RESEARCH RESULTS AND RECOMMENDATIONS

Summary of Results

Specialists ranked the designs derived from children's drawings reflecting the characteristics of the postmodernism based on, first, the aesthetic and innovative aspect, followed by the production aspect, and then the functional aspect.

The acceptance degree of the designs derived from children's drawings reflecting the characteristics of the postmodernism ranged between 90.57 and 86.63, indicating a high degree of acceptance and the success of using the drawings to create children's ready-to-wear clothing. However, the differences are statistically significant.

The evaluations of the designs derived from children's drawings reflecting the characteristics of the postmodernism in achieving the (total) evaluation aspects according to the specialists' evaluations revealed statistically significant differences at the 0.05 level.

In terms of the overall evaluation of the three questionnaire aspects—achieving the functional aspect, achieving the aesthetic and innovative aspect, and achieving the productive aspect—it was possible to conclude through analysis of the design evaluation results that the trait of ambiguity is best in the designs created.

Based on the aforementioned, the study hypothesis which states that there are statistically significant distinctions between the postmodern characteristics employed to achieve the functional, aesthetic, innovative, and production aspects of the research, according to the specialists' evaluations, can be accepted.

Research Recommendations

Conduct extensive research and studies on postmodernism in fashion design.

Study thoroughly the global different arts to open a gate for creativity and diversity in the designs of children's clothing.

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