

Research on the Utilization of Unconventional Materials in Fashion Styling

Tuck-Fai Cheng^{1,2} Yanru Lyu¹ Cheng-Hsiang Yang¹ and Po-Hsien Lin¹

¹ Graduate School of Creative Industry Design, National Taiwan University of Arts,
New Taipei City 22058, Taiwan

² Graduate School of Applied Cosmetology, HungKuang University,
Taichung City 43302, Taiwan

kenneth1831@hk.edu.tw, lyuyanru@gmail.com
yjs.amo@gmail.com, t0131@ntua.edu.tw

Abstract. The use of unconventional materials as a fashion design has become a trend in recent year. Based on the "Alienation" [1] and "Aesthetic Experience" theories [2]. This article discusses the use of hot-melt adhesives as unconventional material in the fashion styling design. 9 items(sub-factors) from "Material Characteristics", "Material Experience", "Model Shaping", "Technological Innovation", "Fashion Cultivation", "Unique Enchantment", "Visual Effects", "Qualia Design" [3] and "Taste Cultivation", to evaluate the degree of the "Creative Performance" and "Satisfaction" of hot-melt adhesives in design works. The results of related research through quantitative analysis after questionnaire surveys showed that the sub-factor of "Material Experience" is the highest scores from 9 items. Simultaneously, 9 items are distributed into 3 factors of "Creativity Thinking", "Image Medium", and "Taste Aesthetic", showed that the affection of the "Creative Performance" is the factor of "Taste Aesthetic", and for the degree of the "Satisfaction" is "Image Medium". Besides, the "Visual Effects", "Material Experience" and "Model Shaping" are the first three important ranking to the design works. Among the three questionnaire participants' backgrounds (graduates, undergraduate classmates including creators), the full scores (5.00) was given by the creator's themselves for the hot-melt adhesives evaluation. In the other hand, their undergraduate classmates gave the lowest scores (3.92), while the graduate students gave the medium scores (4.25). Mean of three groups was 4.19. Hot-melt adhesives as a non-mainstream creative and design material, it provides an aesthetic reference for related industries.

Keywords: Unconventional Materials, Fashion Styling, Hot-Melt Adhesive.

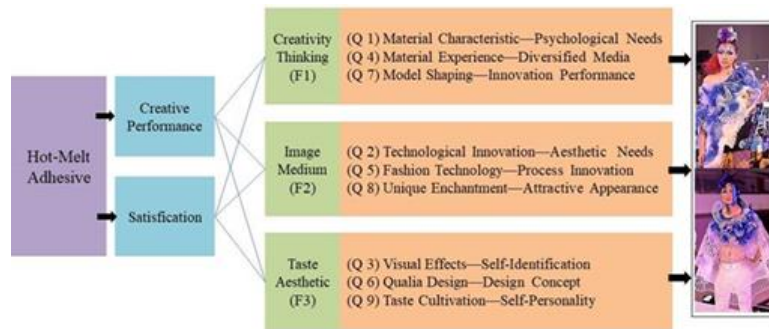
1 Introduction

The use of unconventional materials as a fashion design has become a trend in recent year. An internationally renowned and experienced wearable art competition --*The World of Wearable Art (WOW) Awards Competition of New Zealand* [4], gives an opportunity for designers around the world to be innovative, originality to create the unimaginable and also to push the boundaries of creativities to challenge the conventional and creative expectations of fashion styling design. In order to explore how unconventional materials were turned into visual experiences and mental ideas, "Alienation" and "Aesthetic Experience" theory will be used as connections between creative motivation sources was employed in this study to develop the questionnaire . Based on it, this study examined the unconventional materials used in fashion styling design as final project artworks of college students from HungKuang University [5], Taiwan. Through an approach of style analysis, 9 items were selected after consulting with experts, It concluded as "Material Characteristics", "Material Experience", "Model Shaping", "Technological innovation", "Taste Cultivation", "Unique Enchantment", "Visual Effects", "Qualia Design" and "Taste Cultivation", to evaluate the factor degrees of "Creative Performance" and "satisfaction" in the design works.

The results of the study were expected to reinforce theoretical support for unconventional materials used, especially hot-melt adhesives in fashion styling design. Therefore, the research purpose can be briefly described as follows:

- (1) Explore the cognition and preference of hot-melt adhesive materials in fashion styling design.
- (2) Explore the creative multiple applications and performance of hot-melt adhesive as media for the concept of "Body becomes the exhibition field".
- (3) Explore the value of hot-melt adhesive to provides an aesthetic references for related industries.

Figure 1. The Evaluation of "Creative Performance" and "Satisfaction" in Design Works



2 Literature Review

2.1 Alienation Theory

Herbert Marcuse is one of the important alienation thinkers of the Frankfurt School. In his "*One-Dimensional Man*" [1], mentioned the concept of "Artistic Alienation" about the ability of art to change the individual's perception and consciousness from the inside through the aesthetic transformation of the form and content of the artwork, to reach a qualitative world that was suppressed and distorted by the established reality "Sensed and Seen" in the individual's heart.

Another book Marcuse, called "*The Aesthetic Dimension*" [6] disclosed the Art-Perception emancipation theory, emphasized the internal aspects of individual subjectivity: the aspects of passion, imagination, and conscious. And advocated that the liberation is possible because of these internal Outward to External realization. Marcuse called such a transformation process as aesthetic "Sublimation" or "Stylization" . More precisely, the transformation caused by art begins with the transformation of personal sensibility, imagination, and rationality: by becoming an aesthetic form and giving an artistic reality, art gives people a new perception. Hot-melt adhesives as unconventional material in fashion styling tried to emerge a revolution in design perception, to avoid "One-Dimensional Society" from "Assimilation" [6]. "Alienation Theory" can be supported to extend the analysis including the subcultural phenomena.

2.2 Aesthetic Experience Theory

Hekkert based on the original aesthetic experience map of Leder et al. (2004), proposed the perception model of aesthetic pleasure as shown in Figure 2, showing the emotional state of aesthetic experience, from the self-operational work to the aesthetic judgment of the perceiver (Aesthetic judgment) or aesthetic experience pleasure, The process of which starts with perceptual analysis, implicit information integration, explicit classification, and cognitive mastering [7]. After the evaluation, an aesthetic judgment or aesthetic pleasure experience is produced. This model clarifies the perception of aesthetic pleasure and is deeply influenced by personal past experience. The schematic relationship between fashion styling design [8] and theoretical framework of aesthetic experience can be also shown in figure 2.