THE PROPAGANDA AND ITS REFLECTIONS ON THE DESIGN PRODUCTS

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ABSTRACT

Fashion designs are a visual means of communication that affect the recipient due to the frequent use and attention to the general appearance of the recipient and keeping pace with the modern of those products. Thus, various companies and designers began to take the self-aspect (propaganda) to a certain party without involving the recipient in that. Or else not taking into account some concepts of the use environment, which resulted in selected design concepts that try to transfer certain cultures to other societies within the totalitarianism of the spread, thus achieving different behaviors for some groups of society. Therefore, the current research aimed to identify the effects of those design products on the recipient, as the first chapter dealt with the research problem that represents the impact of propaganda in the formation of design discourses of fashion and its transition from privacy to totalitarianism. It also included the research importance, its objectives, limits, and terms definition. The second chapter dealt with multiple axes that contributed to defining the research form, as well as analyzing the models within the third chapter. Finally, the fourth chapter contained research results, and the most prominent of those results are: 1- The designer relied on the familiar formality and holiness in the recipient thought and then updated the design models to the non-familiar formality, which those models formed special propaganda that addressed a certain category of recipients and did not involve others with the design idea, which formed a unipolar dialogue. 2- The design models represented special propaganda by relying on the emotional side in achieving totalitarianism and getting the design idea to the recipient, which helped in achieving demographic variables for the recipient. Then the conclusions, recommendations, proposals, and references were mentioned.

Introduction

Research Problem and Need

Technology was able to form multiple paths in the formation of ideology concepts, which began to show individual or collective differences in the thinking process, as well as the acceptance of design products of all kinds that showed multifaceted discourses, including unilateral and bilateral. The unilateral seemed to dominate the world according to the design products that possessed totalitarianism in the spread, which led to the companies' adoption of the term (propaganda), which achieved prior knowledge of the peoples. Propaganda is a word that means the dissemination of information in a one-sided, targeted manner and directing a group of messages to influence the opinions or behavior of the largest number of people, thus providing false information by refraining from providing full information. It influences people emotionally instead of responding rationally, the aim of this is to change the cognitive narrative of the targeted people. Politically, it means promotion, economically it means propaganda, and

religiously it means preaching. Through what was mentioned, the researcher was able to ask the following question, which is: (What is the propaganda influence rate in the formation of the design discourses of fashion and its transition from privacy to totalitarianism).

- **Research Importance**

The propaganda showed a qualitative shift in the implementation of the fabrics design and fashion technically to the predictive aspect with wide totalitarianism by employing and investing all means making the design product an intense mixture between substantive skills and technical facts. But the outcomes of the propaganda remain incomplete as there are no foundations for future studies which depend on the technology that works to achieve a directed communicative discourse. From the foregoing the importance of the current research is highlighted in the following points:

1. The current research may contribute to showing the appropriate correlation between the type of communication discourse of propaganda and the technique of implementation.
2. This research can predict the social behaviors that achieve privacy in the process of acceptance and rejection of the type of design.

- **Research Objective**

Identify the propaganda and what it does in contemporary fashion designs.

Research Limits

1. Objectivity: printed men's fashion designs (t-shirts) for the youth category (15-22 years old).
2. Spatial: the design products available in the local markets of the city of Baghdad.
3. Temporal: within the research period for the year 2020-2021.

Terms Definition

1. The Propaganda

Propaganda means the dissemination of information in a targeted, one-sided manner and directing a set of messages with the aim of influencing the opinions or behavior of the largest number of people, which is against objectivity in providing information" (Dictionary of Lebanon Publishers, 2021). However, it is a fairly organized effort to manipulate the beliefs, attitudes, or actions of others using symbols (words, gestures, signs, monuments, music, clothing, badges, hairstyles, designs on coins, postage stamps, etc.) (Bruce L. Smith, 2017) Accordingly, the researcher was able to put the procedural definition of the propaganda, which is (a strategy adopted by the designer to form certain social behaviors in the recipient through the reflections of some design concepts).

2. Repercussions

Its singular is repercussion, and in the language, it is "the opposite of speech, that is returning its end to its beginning, and according to the jurists, the repercussions is to return a thing to its first way, such as reversing a mirror" (Al-Bustani, 1977, p. 622). On the other hand (Saad, 2000, pg. 4) defined it as "a reaction resulting from an influencer that carries the characteristics of actions, the body and the intellectual structure, and its appearance on the person affected by one or all of the influences". In the same manner, the researcher was able to put his procedural definition in line with the current research topic and its objectives: which is (the regression of the design idea by drawing inspiration from the vocabulary and units constituting the design work, influenced by the communicative discourse directed within the ideology of the designer himself).

3. Design Products

(Najwa, 2001, p. 45) defined design products as "the language formed by the elements of a unified form of line, shape, color, and texture, where these changes are considered the basis for its change, and they are affected by the foundations to give control, integration and balance and rhythm and proportion". Although, (Al-Amri, 2005, p10) defined this term as "The epithelial verifier of interconnected stages based on planning and organizing the formal relationships for the installation of the design parts of the uniform in which certain methods are applied to achieve certain results according to a practical idea". Therefore, the researcher was able to develop the procedural definition of the design products, which is (the creative formation process that takes the subjective aspect when the source of the design is one-sided, while dual-sided when the combination of subjective and objective).

Theoretical Framework

The First Topic

- **The Reflections of the Design Methods in the Formation of the Non-familiar Formality**

It deals with the concept of the reflections of improvement methods and the future need for meaning to give a broader meaning, as it includes the continuous technique of the methods of formation and artistic expression. This concept is not superficial but requires effort in approaching the design works and their consistency. Besides, the aims to reach a special feature and noting the difference in the nature forming the artistic concept from one artist to another due to its connection with intellectual, artistic and technical theories that work to be special requirements in the design process" (Ahmed, 2010, p. 327). Here, the design style is one of the tasks, laws, and procedures that include a logically interconnected experience. Therefore, the style within technology is an organized process that aims to achieve a set of previously announced goals. The German philosopher Arthur Schopenhauer defines this

concept with a mystical definition by saying that style is the expression of the soul. Moreover, Buffon noted that "a style is a man himself" while Auaina defined the style as "the expression of what is inside the human being" (Muammar, 2007, p. 12). Accordingly, it can be concluded from analyzing the design works that the style is specific to each person and changes from one person to another. The technical development represented by modernity and post-modernity, especially after the sixties of the last century, helped in the emergence of a group or what is known as the methods of "Mosca Mustin" and "Sarah Ashort". These methods have been applied in the field of technical work, as the group of methods gives a new possibility to carry out the research process by selecting and testing the objective hypotheses about the possible, continuous and existing relationship between each of the methods. Many researchers differ when they talk about the term methods and styles, as they are synonymous, neither of them has a special meaning that distinguishes it from the other. The style always aims according to the method because it is linked to it, and based on style the method is aimed. Likewise, Hanna Ghaleb reported that "art is a group of methods, and a method is a group of styles, and the styles is a group of rules and controls" (Atallah, 2006, p. 14). Therefore, the method is more comprehensive than the style, and the meaning of this difference is that the style differs from one designer to another to express a level of compatibility. Besides, the harmony and acceptance according to the configuration system, which on the other hand reflects the harmonious relationship with the content of the design, which the designer seeks to give the recipient the greatest amount of aesthetic pleasure accompanied by certain ideologies. Generally, the designs of fabrics and fashion with special goals, such as propaganda, express a subjective vision according to the objective factor that represents the designer's style and the design sponsor as the mind that designs and formulates ideas. This explains the style dependence on futurism, which always leads towards certain goals that do not involve the recipient and do not

make him an interlocutor in those designs, which seeks to implement by modern technical means, and that the way and style of organization of these elements and the aesthetic expression they provoke are what gives a sense of the distinction of one design from another design as in Figure (1). The changes in the design methods lead to the wide areas in which these methods were applied, as well as the recent scientific discoveries in future studies, which resulted in the technical development that the recipient responded to, as shown in the figure below.

Figure 1

However, the designer relied on a special ideology from a technical and scientific side, which gave the recipient control and power for one aspect only. The prevailing style in the design process does not depend on physical appearances such as elements and others but rather emphasizes uniqueness, excellence, and renewal, which helped in the formation of the non-familiar formality in contemporary fashion designs. Especially for youth groups, depending on the course of design transformation from forecasting the future to show the goal to the recipient by methods that depend on a special vision as well as a certain technology. In fashion designs, the style is consistent with forecasting and technology, as forecasting the future is an art of directed arts, as it "depends on a study to follow up on several variables based on collected data and different scenarios are created for future events" (Hassan, 2000, p. 247). This helps in creating the dialectic of the non-familiar formality with alienation and breaking the expectation. Here, lies the peculiarity

of this configuration, which was able to be in one language on the non-reliance of dialogue by rising from the traditional level and accessing into a unique field that constitutes an aesthetic astonishment for the recipient. The technology also helped in the emergence of designs characterized by being unpredictable and dominated by the character of non-familiar and strangeness within a general pattern "characterized by a kind of internal contradictions due to the effectiveness of the fixed elements that impose themselves on the components, which achieved a modern classification of the final configuration" (Emtithal, 1998, p. 20). It represented certain ideologies aimed at formulating special societies with design products that achieved an internal structural disorder that was able to transform the design path to another direction. It can see this clear from the rapid revolutions that occur in fashion designs that raised the aspect of attraction and excitement for the recipient of the design idea and away from social references and behavioral concepts of traditional classic style.

- **Demographic Variables in Determining Design Orientation**

Demographics is defined in the language as the social study of people in their societies, as well as concerned with the population study, especially their size and distribution, "and the change in this size and distribution, the population characteristics and the extent to which they differ between one community and another, and its impact on the population" (Al-Razi, 1994, p. 352). Demography is one of the important sciences in identifying human trends to accept ideas and design products according to studies close to reality in each country. Demographics depends on a set of theories that helped in the transition from traditional, classic techniques to modern in printing contemporary fashion for young people, achieving in some cases compatibility with the variables of demographic characteristics, relying on the suggestive theory that works to "hint something close to happening. Also is to

influences a person's thinking and behavior (Ibrahim et al., 1994, p. 267). The suggestion, according to demographic variables in contemporary youth fashion designs, that it is the process of influencing others by addressing emotional emotions. It is a psychological impression that a person raises in another person or an act that can implant a thought in the mind or the subconscious mind. It is the center of instincts, tendencies, and emotions, where in this case, the customers accept the thing without objection or criticism. The designer proceeds from the process of suggestion accompanied by future studies to achieve demographic variables that are formed a design vocabulary that fits with the requirements of the physiological. Besides, the psychological stage can direct the design towards a specific direction that achieves attraction and excitement for the recipient and acceptance of works without dialogue with the self or the subject. Since almost all people are subject to the action of suggestion and can suggest. Now, this ability varies according to individuals and people and the adaptation of environments and education, as it is very natural that all people, not most of them, are susceptible to suggestion. As long as a person thinks, feels, he must be susceptible to suggestion, and most of the suggestion indications arise on the elements of infection and indoctrination, that is, the transmission of action without feeling or will. Thus, fashion design becomes a tool for alienating subjects and a tool of shape" (Shaker, 2001, pg. 52), as shown in Figure (2), which shows the control of a particular thought on the recipient without reference to the language of reason and logic. Ideas, emotions, and actions are transmitted from one person to another by being influenced by the facilities that are multiple in youth fashion designs, starting from the idea to implementation, represented by demographic variables towards special design trends according to the designer's idea and goal.

Figure 2

The Second Topic

- **The Dialectic of Post-modernism and Globalization in the Manifestation of Propaganda Designs**

Formative dialectic in fashion design works to "achieve reciprocity, that is, contrast by organizational means to final formulas" (Shukri, 1970, p137). Especially after the dominance of postmodernism, which states that "patterns are familiar to the search, which develops the forms of the total elements and exchange of influence among them, In addition, one of its most prominent characteristics is that it is not an automatic collection of the parts, but rather it is the result of the interaction for mutual parts" (Al-Jaziri, 1999, p. 159). However, that control appeared to have a stubborn competitor, which is globalization, as globalization in fashion designs represented the designer's goal and multi-faceted purposes, considering that design is the structure of a system of complex relationships that "mixed throughout its history with different civilizations and cultures, which resulted in secular cultures closely related to the cultures of the West" (Al-Ani, 2002, pg. 70). A structure like this must have formative dialectical foundations associated with internal relations to support these designs according to the concept of propaganda in fashion designs. According to the concept of globalization in contemporary fashion designs, the propaganda adopted the structural approach in the formation of designs, which includes ignoring the impact of history, social conditions. Along with, other external factors in building the design work, in which the propaganda within the structural

approach states that no role is given to the recipient in building the semantics of design vocabulary and his taste in evaluating the design text. This is because structuralism sees that text as an entity separated from a creative and the community and environment. The propaganda sees according to this principle, cancels the history of the recipient and does not look at the need to reveal the job in contemporary fashion designs for youth and creative aspects. On the other hand, it is a look at the basis of the technology that a particular country has reached in terms of technology in implementing designs, this is on the one hand and the other hand, power, control, totalitarianism and spread in most countries of the world. It also, define the partial details of certain institutions that achieved acceptance and satisfaction to the recipient according to one-sided language (propaganda) without taking into account specific social cases or approaching some of those cases, as shown in Figure (3).

Figure 3

This language also works within the design products on the concept of desire, which is one of the basics of "contemporary and modern philosophy, where desire is determined by the process that pulls individuals outside the scope of the soul and will. Along with, the need for possession" (Muhammad, 2001, p. 100), as the propaganda in contemporary fashion designs, is a source of gratification that achieves the concept of desire. The Dutch philosopher "Baruch Spinoza" explained that desire is the cause of human

impulses. Thus, this desire is the essence of man, and the designer must know that desire changes with the change of the age stage, as it is compatible with the concepts of globalization and contradicts with postmodernism in design work. Especially in contemporary fashion designs for young people the age of (18-25 years) who are looking for excellence and exclusivity in choice. Propaganda and globalization are synonymous, working to reach within the desire of the recipient, which works not to involve the recipient with the design idea. It is also linked to imagination and myths that are intended to be marketed to the recipient, which works to form outputs that are significantly different from the perceptual assets in contemporary fashion designs in a distinct way from shaping the future and this power to deal with is not here and with not now, as "Hill and Huntley" calls it. This concept allows to change the characteristics of reality itself and to employ energies within special ideologies that have a certain dimension to the recipient.

- **The Ideology of Propaganda within the Concept of Absence of Fashion Designs**

The ideology of propaganda in contemporary fashion designs started from the interest of anthropology in studying human societies, which achieved a qualitative transfer in accepting those designs and the development of cultural systems. The ideology of the propaganda was able to find commonalities between these systems, as the ideological mechanism here is based on the development of cultural systems as a synonym for the concept of natural evolutionism that Darwin stated in his famous book "The Origin of Species". Therefore, the basic idea of the propaganda ideology in design products is based primarily on cultural differences that are the result of certain historical conditions. Otherwise, special events from which societies were formed, and which found the presence in absentia of some design ideas, including the familiar formality, the congruence between form and function, and the extensions of special socialization. Jacques Derrida supported the formation of this idea, who

made "absence a pattern to presence, just as identity remains obsessed with its difference, which prevents it from conforming to itself, rejecting the idea of centering around presence, considering it an imaginary idea that must be deconstructed" (Habiba, 2009, p. 61). The concept of the absence philosophy within the ideology of propaganda for contemporary fashion designs is a deconstructive philosophy according to contemporary philosophical thought, which is considered a revolution against philosophical approaches and previous ideas, and that this ideology transferred according to successive degrees that contributed to the formation of a cycle of history later.

Moreover, the scientist Jean-Baptiste reported that the ideology of propaganda in contemporary fashion designs has achieved acceptance through mechanical evolution, which was able to achieve development in human beliefs and behavior. As well as, in the acquired qualities, that is, that development became an environment that affects the acquisition of new qualities that were not in the ancestors. This is what happened in contemporary fashion designs, as modern print and digital technologies were able to have a change in human beliefs as a result of employing certain forms that formed images of specific ideological events with a specific goal, which was able to achieve change and privacy in individual and collective behavior.

Factors Affecting Behavioral Change (Individual - Collective)

- **The demographic factor**: According to Malthus theory, the "population tends to grow very quickly, which leads to the emergence of many obstacles to human development" (Guide, 2017, p47). This theory means the effects of the population situation in different size, that is, the population of a region, the density and rates of births and deaths increases and decreases, its internal and external migrations. These factors may cause the absence of some vocabulary of social life,

which is reflected in the acceptance of an ideology of designs.

- **The intellectual factor**: It is a purposeful movement that affects the behaviors, relationships, and patterns of human life and has a major role in social change. Circumstances also have a role in shaping the intellectual factor of the public. For example, socialist thought is due to the control of capitalism, which sees "society as a comprehensive system, consisting of units that they are functionally interconnected, and social systems are subject to a state of dynamic equilibrium" (Nabil, 2014, p. 11). Therefore, the fashion designs of the socialists were characterized by simplicity, in contrast to capitalism, which was characterized by an individual behavior through which the designer was able to access the generality.

- **The technological factor**: Scientific innovations have a direct impact on social life, the behavior of individuals, and their social relations. The use of technology in the industry, for example, has led to massive production, specialization in work, the concentration of power in cities, an increase in migration to them. Combined with, the emergence of social relations and values imposed by the new life, which the ideology of propaganda worked according to "by combining the change in individual and collective behavior" (Ibrahim, 1975, p. 88) in the formation of modern design products that achieved unilateralism in the recipient.

- **The ecological factor**: The climatic and environmental conditions in which a society lives require the establishment of social forms according to their environment, and this creates a discrepancy between the speed of social change from one society to another. The ecological factor is "putting things together in an orderly and coordinated manner, and the system is the set of units arranged in a specific arrangement and related to each

other, to lead to a specific purpose or to perform a special function" (Abdul Lateef, 1992, p). Contemporary fashion designs for Youth achieve special propaganda within environments that carry special cultures that do not allow other societies to be controversial or coincide with those environments.

- **The economic factor:** The nature of the economic activity practiced by the population affects the nature of the individual and group's culture and the relations that arise between them because this factor is the main axis for building society. Thus, the value of the economic factor according to propaganda in contemporary fashion designs has achieved a duality in the way of dealing with the recipient, which is "the value of exchange and the value of the benefit for a certain item is the person's appreciation of this item. In the same role, the value of the exchange is his appreciation for the group that trades among its members, or on that, the value of the benefit is an individual conceptual concept, and the value of the exchange is an objective collective concept" (Omar, 1986, p. 31). However, this knowledge showed the one-sided concept by the designer in the formation of designs for people and individuals according to the economic factor.

- **The political factor**: Political events such as the collapse of the Soviet Union in 1990, multiple wars, mass migrations, and forced displacement, which led to the emergence of a single and dominant pole in the formation of the design idea, which has a profound impact on the nature of individual thinking. This in turn affects the nature of choice, preference, and comparison when seeing designs and helped on the formation of that vision, the emergence of one dominant pole, which led to the acceptance and control of the designer's idea of that pole among the recipient.

- **The Most Important Indicators that Resulted from the Theoretical Framework**

1. The prevailing style in the design process does not depend on physical appearances such as elements and others but rather emphasizes the uniqueness of excellence and innovation, which helped in the formation of non-familiar formality in contemporary fashion designs. Especially for youth groups, depending on the course of the design transformation from forecasting the future to show the goal to the recipient in methods that depend on a particular vision as well as a particular technique.

2. The technology helped in the emergence of designs characterized by being unpredictable and dominated by the character of non-familiar. Besides, the strangeness within a general pattern was characterized by a kind of internal contradictions due to the effectiveness of the fixed elements that impose themselves on the components, which achieved a modern classification of the final configuration.

3. Demographics is based on a set of theories that helped in the transition from traditional to modern techniques in printing contemporary fashion for young people, sometimes achieving compatibility with population variables.

4. Ideas, emotions, and actions are transmitted from one person to another by being influenced by the various facilities in youth fashion designs, starting from the idea to the implementation, represented by demographic variables towards special design trends according to the designer's idea and goal.

5. Globalization in fashion designs represented the designer's multifaceted goal and purposes, considering that the design is the structure of a complex system of relationships that "mixed throughout its history with different civilizations and cultures, which resulted, among other things,

secular cultures closely related to the cultures of the West."

6. The propaganda according to the concept of globalization in contemporary fashion designs of the structural approach in creating designs, which includes ignoring the impact of history, social conditions, and other external factors in building the design work.

7. The concept of the absence philosophy within the ideology of propaganda for contemporary fashion designs is a deconstructive philosophy according to contemporary philosophical thought, which is considered a revolution against philosophical approaches and previous ideas. Then, this ideology transferred according to successive degrees that contributed to the formation of a cycle of history later.

8. Propaganda and globalization are synonymous, working to reach within the desire of the recipient, which works not to involve the recipient with the design idea. It is also linked to the imagination and myths that are intended to be marketed to the recipient, which works to form outputs that differ significantly from the perceptual assets in contemporary fashion designs in a distinctive way from shaping the future.

Previous Studies

Despite the researcher's efforts to search and investigate a close study of the subject of the current research, he did not find any study for that, so it is considered one of the recent studies.

Research Procedures

This chapter includes the procedures followed by the researcher to achieve the research objectives, which are as follows:-

Research Methodology

The researcher relied on the descriptive analytical approach because of its compatibility with the current research topic in analyzing the samples that represent the research community to reach the research objectives and show the results within the research limits.

Research Community

The current research community consists of the designs of contemporary youth fashion printed available in the local markets within the research period from (2020-2021). The researcher took into consideration the choice of the research community, in line with the physiological characteristics of young people, so the research community consisted of (3) models, as he excluded repeated models, thus the research community reached (12) design models.

The Research Sample

The research samples were deliberately selected in line with the age group specified in the research and the final use, and the diversity of the design for fashion was taken into account in line with the research objectives at a rate of (25%), and thus the samples amounted to (3) design models.

Research Tool

To achieve the research objectives, the analysis form was prepared and included the main axes, most of which the researcher dealt with in the theoretical framework, and included multiple axes with details that contribute to achieving the research objectives.

Instrument Validity

To verify the instrument validity for the paragraphs of the analysis form after presenting it to a committee of experts as describes below. Besides, the specialists in the design field and fabric design, and it was agreed by (90%) after making modifications to the form paragraphs, and thus it gained its face validity in terms of research.

Committee of Experts / By Academic Degree:

Prof. Dr. Maha Al-Sheikhly. Typographical design. Art Education. Faculty of Basic Education. Mustansiriya University .
Assist. prof. Dr. Nasir Hussain Al-Rubaie. Fabrics design. College of Fine Arts. Baghdad University.
Assist. prof. Dr. Naeem Abbas. Typographical design. College of Fine Arts. Baghdad University.
Assi. prof. Dr. Faten Ali Hussein. Fabrics design. College of Fine Arts. Baghdad University.
Assist. prof. Dr. Wassan Khalil Ibrahim Al-Wasiti, Fabrics design College of Fine Arts, University of Baghdad.

Instrument Reliability

To ensure the analysis reliability, the researcher presented samples of the analysis to the committee of analysis experts in the design field and fabric design to reach the same results when using the steps of the analysis rules in the light of the approved form, and it was agreed on the analytical paragraphs by (90%) after making the necessary modifications.

The models analysis
Model No. (1)
General Description
Material: acrylic (winter shirt)
Colors used: black mixed with white
Usage time: winter (youth)
Printing technology: digital

Formal Configurations

The designer proceeded from the formal formality in employing the non-formal by stripping the design of the precise and clear features and relying on the external only according to the theory of completing the missing parts, where the design achieved acceptance by the recipient according to the sanctity of the design idea. The color homogeneity also achieved harmony between the formal design and its space, as the homogeneity which differentiation of the shape through the design space, and also achieved the selection of the associative material between time and space, and that interconnectedness showed an ideology specific to a particular society.

Demographic Variables

The designer was able to transfer the recipient in multiple stages, starting with the mentality that represented the physical existence of the human being from the internal features of the human face, which showed the affiliation to those designs. Then, began to transfer to the emotional side by abstracting the features of the human face, which showed the interaction of the subjective (emotional) side of the recipient with those designs and design idea control over the recipient.

The Design Configuration Dialectic

The costume design showed a simultaneous dialectic between the concept of modernity and globalization, but the concept of globalization here showed progress over modernity, starting from the subjective aspect that affects the recipient through the control of the technical side on those designs. Therefore, globalization showed the politicization of social concepts prevailing in the recipient according to the concept of modernity.

The Ideology of Propaganda in Fashion Designs

The design model achieved a special one-sided philosophy through the unilateral ideological control of the design idea for the designer without involving the recipient side, the below model achieved a special philosophy that represented the absence of some concepts of the recipient, relying on the deconstructive philosophy that collected multiple parts and contributed to achieving that digital technology for printing designs that was able to combine multiple philosophies and special ideologies.

Model No. (2)
General Description
Material: Cotton,
polyester
Colors used: black,
white, red
Usage time: summer
(youth)
Printing technology:
digital printing

Formal Configurations

In this model, the designer relied on holiness in showing the familiar formal configurations, which formed multiple design forms within a unified form according to a specific occasion that also represented a historical era and religious affiliation, which helped in showing the totalitarianism and knowledge of the recipient as a result of curiosity and dropping some design concepts for the recipient in the design work according to that occasion ideology.

Demographic Variables

The design model showed dependence on the emotional side without resorting to the dialectic between the mental side with the emotional, as the designer was able to transfer the recipient according to that side to the specificity of design and religious and national affiliation without taking into account the diversity and belonging of the recipients, which showed some details to the recipient according to the mechanisms of that design.

The Design Configuration Dialectic

The designer relied on the concept of differentiation between postmodernism, which does not consider judgment absolute nor self-knowledge of everything. Furthermore, this model showed a victory for the concept of globalization by introducing several design forms within a unified form, which is the human face, where some social behaviors that stipulate the occasion

sanctity (Halloween), such as insects, blood, and pain, which showed the concept of globalization in that design.

The Ideology of Propaganda in Fashion Designs

The model showed dependence on the ontology qualities, that is, the tangible physical qualities of the recipient as the face of the human being, which created a special ideology for the propaganda with the philosophical presence only, Besides, the designer relied on the method of abstraction in the absence of some vocabulary and another addition that stipulates the sanctity of the occasion, which showed that a special philosophy represented the absence of the basics. This was helped by the use of digital printing technology, which transferred the design elements within the design work ideology.

Model No. (3)
General Description
Material: Cotton,
polyester
Colors used: black,
white, red
Usage time:
summer (youth)
Printing
Technology:
Flatbed (Screen)
Printing

Formal Configurations

The model was able to transfer from the formal formality to the non-formal through the symbolism and holiness of the design, which transferred the recipient from his civilization to other civilizations, relying on the overlapping formal configurations, thus realizing the modernity of the configuration, which considered the self to know the absolute truth, which helped in the transformation of the design from privacy to public.

Demographic Variables

The design model achieved demographic variables by relying on the emotional side, where this model showed one-sided design propaganda through a special culture and a special civilized concept as well, such as identity and belonging. The formal configurations helped from the overlaps of the lines and the imperfect colors that called for the completion of that deficiency according to the theory of completing the missing things in the mind of the recipient, which affected the emotional side of the recipient, and that privacy helped to transferred to other societies.

The Design Configuration Dialectic

The model did not show the dialectic between postmodernism and globalization, as the model showed the principle of globalization in imposing the will of the designer's goal and the institution sponsoring that design, it sought to spread (one-sided) concepts of a certain symbolism of that design from the control and dependence of others on the concepts of that design, as it relied on demographic variables in achieving that acceptance from a change in the population characteristics.

The Ideology of Propaganda in Fashion Designs

The designer built his ideology in the design model on the philosophy of presence and absence to convey what is real and tangible and what is missing (absence), which that absence formed the acceptance by the recipient by relying on the deconstructive philosophy that worked to fragment the symbol and transform it into a rolling design. This deconstruction helped to choose the technology of flat screen printing (screen printing) in the design of the T-shirt by adopting large fonts and wide shapes as well as the design space, which represented special propaganda for a particular group and a particular country as well.

Research Results and Discussion

1. The designer's choice of the design models, the industrial raw materials mixed with the natural, achieved the attraction and excitement of the recipient and the clarity of the design idea, which led to the emergence of forms and their separation from the design space.
2. The designer relied on the familiar formality and holiness in the thought of the recipient, and then the design models transferred to the non-familiar formality, where those models formed special propaganda that addressed a certain category of recipients and did not involve others with the design idea, which formed a unipolar dialogue.
3. The design models represented special propaganda by relying on the emotional side in achieving totalitarianism and getting the design idea to the recipient, which helped in achieving demographic variables for the recipient.
4. The design models showed the concept of globalization, and the dialectic was not achieved in those models with postmodernism, so it represented special propaganda for certain societies and special occasions.
5. The designs achieved a special philosophy in showing the ideology of propaganda based on the deconstructive philosophy that worked on abstracting the design works according to a special gradual ideology that worked to transfer the recipient from the philosophy of presence to absence according to an interconnected series and helped by the use of appropriate printing techniques.

Conclusions

1. The designer relied on the deconstructive philosophy in forming a special ideology for propaganda in the transfer of some special social concepts, and this was helped by the emergence of compatibility with the

concepts of globalization, which formed a one-sided language.

2. Choosing the printing technique achieved compatibility with the demographic variables that occurred in the population characteristics, which helped in accepting the design idea and its concepts and transferring the recipient from the dialectic of bipolar dialogue to unipolar dialogue.

Recommendations

The researcher recommends the following

1. Creating programs that clarify the design ideas in the fashions used for young people, and what are the ideology of those ideas and their impact on the behavior of the recipient.
2. Societal control (institutions) on those designs by confronting those design ideas with thought as well by convincing the recipient of their negative effects on the recipient.

Suggestions

1. Present designs that achieve the existence of the recipient according to intellectual contexts that represent the aesthetic and ontological existence of the recipient and its transition from the material to the moral.
2. Involve the recipient's culture according to methods that combine postmodernism and globalization while maintaining the ethical design requirements.

Thanks, and Appreciation

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