Assessment of Copying Concept as an Inspiration to Motifs and Patterns Generation in Fabric Design for Non-Art Students

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ABSTRACT : Motif and Pattern making is an ideation stage in fabric developmental stage which put surface design on fabric to finality. It involves creative process as directed by the individual ability especially cognitive domain of learning. The whole process of motif and pattern making is domiciled in drawing where various elements such as shape, colour, form, line and texture are structured resulting at unique design. However, it is observed that, the students are not poised to come up with original design of their own owing to many reasons of which perception to difficulty in drawing is a part. The onus of this research is to develop a template through which non-art students can generate motif and pattern by copying or imitating existing unfamiliar design to change their cognitive representation of designing for fabric production. Therefore, the study employed both qualitative and quantitative approach to test the cognitive ability of the students through the use of questionnaire, participant observation and studio exploratory method. The population consists of students of the department of Early Childhood Care and Education (140) and Primary Education Studies (228) FCT College of Education, Zuba Abuja and the public viewers (400) totalling 850. Meanwhile, 265 samples were adopted by convenience sampling technique and they were grouped in to eleven clusters. Each cluster was made up of 32 students with various stimulating activities for period of three weeks. At the end of the training, their products were assessed by principles of art evaluation and exhibition for the public. Finding revealed that this approach was found suitable for non-art students to generate design concept. It was however, recommended among many others that government initiatives should focus on integrating creativity into education, prompting cross-disciplinary collaboration, and investing in programs that encourage innovation on non-art disciplines where art courses are embedded.

KEY WORDS: Copying Concept, Inspiration, Motif and Pattern Generation, Fabric Design, Non-Art Students.

I.   INTRODUCTION

Design making in the context of copying has been largely perceived by some people as not original or associated with lower value (Stahl, 2023), while it is viewed as adaptation by many design scholars and practionners. For instance, the concept of copying in the academics is a serious offence of plagiarism which attracts sanction and penalty to the committer of such offence. Plagiarism is lifting verbatim content and context of an expression for personal use. Drawing upon many reviews from literatures, particularly, plagiarism conveys a strong sense of disapproval (Gu and Brooks, 2008). In contrary, copying or imitation in the context of design is an adaptation of the original concept integration evolving new form. Meanwhile, design itself is "accepted as problem solving activity that can be considered in the light of cognitive science" (Gürcüm, 2017). Design conceptualization and fabric production are part of design process involving problem solving activity through creativity which has been discussed by many design researchers. Creativity in this sense, involves generating idea, nurturing, incubating and transformation to concrete product Adeoti and Ejiogu, (2012), while during problem solving, the sudden insight receives by the designer is significant (Gürcüm, 2017). It suffices to mention that, the power of imagination tends to lead creativity toward solving design problems, even though; Newell & Shaw regards creativity as the generation of imaginative new ideas (Gürcüm, 2017).

In design adaptation, for instance, creativity has a role to play by mere copying or imitating unfamiliar design and integrating various design elements to create motif and pattern. An insight or intuitive inspiration occurrence can propel an artist or designer, a propensity toward motif and pattern making intentionally or as presented. Adeoti and Ejiogu (2017) considered motif as a unit of repeat in design making. The context of the design mentioned earlier is the art of putting things around us artistically on paper for onward transmission unto fabric (Debeli, Yuan and Jiu, 2013). The generative idea is identifiable to a particular name or title of motif which helps to discern the design among many others especially in the style such design is rendered. Pattern in the other hand is a word which is ubiquitous in written and spoken discourse (Toussaint and Toussaint, 2014), and is been referenced here in the context of artistic definition. According to Adeoti and Ejiogu (2017) pattern is

the combination of motifs and other design elements resulting at interesting product. Therefore, in fabric design development, motif generation ideate design only when pattern has been made. Nonetheless, integral formative process of designing fabric is problem identification which mostly determines relevance of pattern in a design product. In fabric design particularly, pattern must be arranged in a distinguishable regularity of predictable manner which often consists of motifs. The study acknowledges the complexity of motif and pattern generation especially among non-art students who perceive this idea as difficult and often refer this art has exclusivity of talented art student. In order to break this long-aged barrier, the research interrogates cognitive consciousness of non-art students to motif and pattern generation using copying or imitation to produce surface design for fabric development.

Statement of Problem : Design is an interdisciplinary language of cross-cultural skill of invoking attractive product of utility. Nevertheless, it comprises of visual motif and pattern usually rendered through cognitive domain of learning. This has been expressed as complex and difficult to execute among non-art students especially as design related courses are domiciled in the department of Early Childhood Care and Education, and Primary Education Studies in Nigeria Colleges of Education. The students are often at lost when given assignment on design related work and simply fumbled to a disappointment. This attitude and perception is significantly eroding student's interest toward academic performance in design related courses, whereas the significant of design tower above class instruction, to that extent, design know-how helps to concretize learning in other area of study. In other to achieve this feat, the study realize the essence of this task hence, assessment of cognitive consciousness of non-art students to motif and pattern generation through copying or imitation of unfamiliar forms toward fabric development.

Objectives
➢ To assess cognitive consciousness of students to copying or imitation as source of inspiration to motif and pattern generation for fabric production
➢ To examine the level of creativity integration in design generation through display evaluation

Research Questions
➢ In what way can cognitive connectivity of students to copying or imitation be used as source of inspiration to motif and pattern generation for fabric production?
➢ How to examine the level of creativity integration in design generation through display evaluation?

II. LITERATURE REVIEW

Designing for fabric is an integral part of 'design' and it has been viewed as problem solving process directed at professionalism. To that extent, Gurcum (2017) posit that, design is acknowledged as problem solving approach in the light of cognitive science. This is seen through definition prism of Christiaans and Restrepo (2004) as "an information processing activity being the problem solvers (designers) assumed (design) as information processing system". Adeoti and Ejiogu (2017) noted that, Jean Piaget who is a cognitive learning theorist asserts that learning occurs through internal processing of information. Again, in the submission of Gurcum (2017) who viewed design practice as usually lacking formalized and hardly internalized methodological approach to design problems, but affirm that, a precise design problem is generally observed. In response to Gurcum earlier submission, Assoreira (2010) concludes that the lack of methodological approach in design "results in irregular final solutions in terms of overall quality, productivity, as well as strategic adequacy to markets and firm's aims". This means that, design problem solving approach should be methodological in order to produce regular result.Design has been conceptualised in the context of surface design by Adeoti and Ejiogu (2017) as arrangement of pattern and motif in sequential manner resulting at interesting product.

Banjoko (2000), state that, design is an arrangement or composition of some art elements including motifs and symbols in to a unified piece or pattern. Motif, according to Banjoko (2002) "is a unit of design or major theme in an art work especially in pattern making". This view is in accord with Merriam-Webster dictionary (2023) as usually recurring salient thematic element of arts. Motif has been noted to be a significant and obvious visible element which appears continuously in design making, it can superimpose the theme or generally central idea of the work. This view was reinforced by Deif and Williams (2023) and they argue that, motif is a repeated pattern-an image, sound, word, or symbol that comes back again and again within a particular story. Pattern can be a regular arranged motif in repeated form in order to create rhythm usually in colour, tone or texture in a working area (Banjoko, 2002). Pattern is a word that is ubiquitous in nature and has been used in different context to signify true order of doing things especially in mathematics, humanities, the sciences and the arts to mention but a few. Since order of doing things preclude pattern,

it then means that, anything done by pattern must be considered orderly. Norbert Wiener in Toussaint and Toussaint (2014) describes a pattern as "essentially an arrangement. It is characterized by the order of the elements of which it is made rather than by the intrinsic nature of these elements". Adeoti and Ejiogu (2017) argue that creativity is the order of pattern making in the art, and cognitve domain of learning is responsible for the growth of such skill. They further state that creativity in the direction of pattern making is manipulative expression, where use of hands are applicable to manifest through the use of materials. Deliberate and cognitive creativity is responsible for pattern making which comes from pre-frontal cortex (PFC) of the brain, this allows you to pay attention as well as connecting information from the existing information in new form (Adeoti and Ejiogu, 2017). For instance, making floral pattern is already a construct in the mind of the designer because he has been seen flower, and PFC simply connects the information about flower and put together in a new form.

However, it may be difficult for someone without pre-existing information to construct meaningfully in his brain pattern making in fabric design development. Designing for fabric is a multitasking creativity that can be found in various forms as exemplified by Tariq (2023), she mentioned the following as fabric designs; abstract, geometric, floral, realistic, and stylized design. In an attempt to creatively involve non-art students in motif and pattern making, Stahl (2023) noted that by "juxtaposing original materials with distorted copies, the materials communicate with each other and thus create an enhanced imitation". George Gottleb in Aya (2011) argued about non protection of fashion design by the US. Intellectual property (IP) law that, "it is permissible to copy the precise construction and design of a garment even if the copy is virtually indistinguishable from the original". In motif and pattern generation for instance, the original copy is distorted and merge with other elements to emerge a new form (Stahl, 2023). The author posit that it is called adaptation which is devoid of original true copy, but it has been integrated in to other features, which is why Cristoph, Sascha, Marco and Frederic (2019) stated that, the reuse of existing knowledge is an indispensable part of the creation of novel ideas. Meanwhile, Ferrero-Regis (2010) sees adaptation as a social practice grounded in culture. In his fashion study of 'copy, imitation and adaptation', the author quoted Moran who defines adaptation as "multifarious processes of identification, adaptation, possible rearrangement and redeployment of cultural forms and styles, often in unexpected and highly productive circumstances".

III.   METHODOLOGY

This study employed qualitative and quantitative approach with studio exploration method. Education Studies FCT College of Education, Zuba Abuja (228) making three-hundred and sixty eight (368), the public viewers (400) Gwagwalada Area Council of the FCT, Abuja. The study adopted convenience sampling technique to select 265 population samples that are easily accessible in accordance with Simkus (2023) sampling technique. The instrument items were administered to the respondents, and 250 successfully retrieved among the public. Research question one was evaluated through studio exploration, while research question two used structured questionnaire instrument (10-specimen). The students were divided in to eleven (11) clusters. Each cluster was made up of 32 students with various stimulating activities for period of three weeks.

IV.   RESULTS AND DISCUSSION

Procedure

Research question 1: In what way can cognitive consciousness of students to copying or imitation be used as source of inspiration to motif and pattern generation for fabric production?

Studio Exploration - 1: Training the students to be cognitive conscious of design inspiration from their immediate environment

Cross-disciplinary Exploration: The students were exposed to how motifs are used in different disciplines (e.g., art, fashion, architecture) through film show and charts. Encouraging them to apply motifs from one context to another, fostering interdisciplinary creativity. This was achieved by tasking them to scavenge around and collect various two-dimensional found-objects within the surroundings. They were encouraged to observe critically, analyze design elements in the found-objects, and discuss the impact of these designs on user experience. Subsequently, they were made to incorporate real-world case studies, and provided hands-on projects that challenge them to apply their observations to their own designs. Each of them was given working materials including; sketch pad, 2B-pencil, eraser, drawing set and French curves. The students were made to create tactile effects of found objects by shading the surface of paper directly to impact the texture. This is with the aim of enhancing visual recognition and interpretative abilities for adaptation creativity. Afterwards, students interpreted the tactile effect through pattern formation in grids (fig. 1).

Fig. 1. Interpretation of texture from found objects in to motifs and patterns repeat formation. *Photograph by Adeoti Adebowale, 2023*

Studio Exploration - 2: Training the students on motif and pattern copying and adaptation using deliberate and cognitive creativity

➢ **Study Existing Patterns**: The students were given already-made monochromatic design template from indigenous made fabrics for visual observation, brainstorming and mind mapping to collect information about the template. They also examined various motifs and patterns from different sources. Analyze the elements that make up these designs, such as shapes, colours, and arrangements (fig.2).

➢ **Encourage Observation**: Various pieces of clothing materials were shared with the students to observe details of motifs and patterns closely and identify recurring motifs in different contexts. Also, there was discussion about significance of motifs in various cultural, historical, or artistic contexts within and among the groups for better understanding of their uses.

➢ **Deliberate Practice**: Students interpreted the designs by tracing directly inside their sketch pad using tracing paper and light-box table to enhance technical skills. Gradually increase complexity, encouraging students to pay attention to finer details.

➢ **Cognitive Creativity Exercises**: The students were introduced to exercises that stimulate cognitive creativity, challenging them to adapt motifs in novel ways. In this case, they were encouraged to think beyond replication, instead promoting original interpretations and variations through adaptation procedures. They were made to adapt the design they copied inside the sketch pad for pattern making by cropping out features from one image to another image resulting to various forms of repeat pattern system (fig. 4).
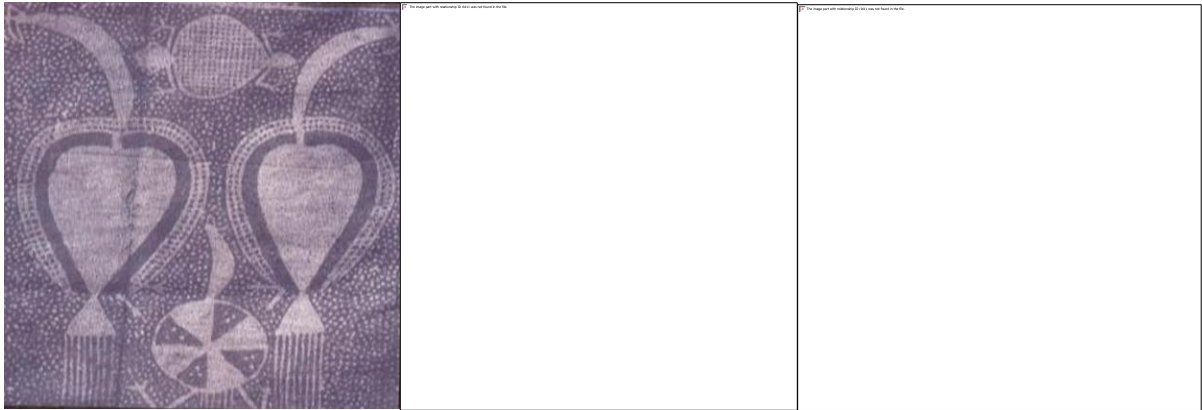
Fig. 3. Samples of monochromatic motifs and patterns shared with the students for observation. *Source: Adeoti Adebowale, 2011*
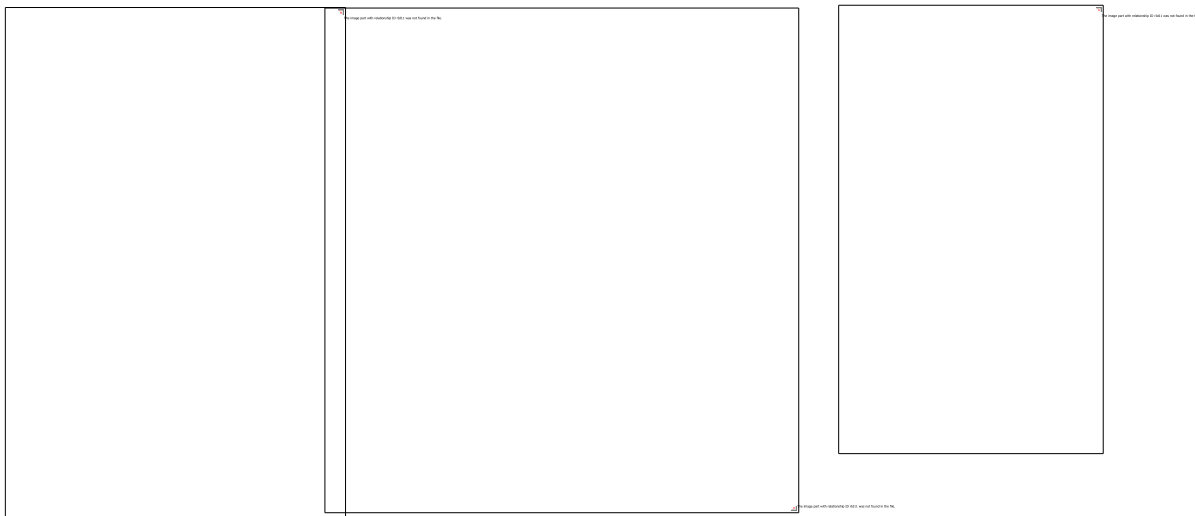
Fig. 4. Samples of sketches of motifs and patterns resulted from adaptation process
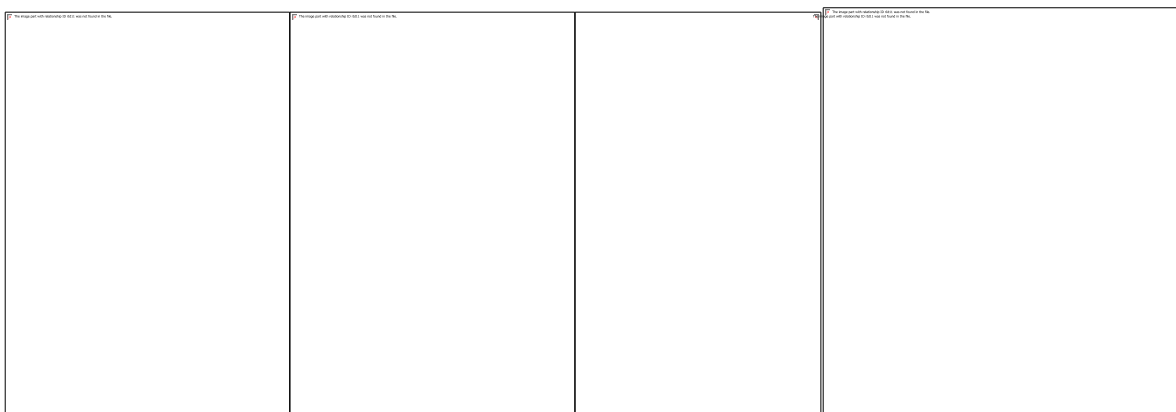*Photograph by Adeoti Adebowale, 2023*

Fig. 4. Samples of CAD sketches of motifs and patterns resulted from adaptation process
Source: Researcher's Field survey, 2023

Studio Exploration - 3: **Training the students to develop colour awareness and application using spontaneous and emotional creativity**
This training takes form of the following exercises:
➢   **Open-ended prompts**: The students were offer colour chats and swatches of various designs for

observation. Each of them was allow to interpret the colour in diverse swatches in reflection to their sparking imaginative responses.

➢ **Mindfulness exercises**: The students were given various pieces of colourful clothing materials to spot out similarities to their swatches. This is an integration of mindfulness practices to enhance self-awareness and emotional exploration.

➢ **Collaborative projects**: Each cluster was given group project based on selected swatches and made to integrate in colour application. This helps to foster and stimulate dynamic idea exchange and collective creativity. Subsequently, each students developed polychromatic coloured rendition by changing the existing colour (monochrome) for multicolour production on their designs. Subsequently, their designs were developed in to computer Aided Design (CAD) using CorelDraw application (fig. 5). This exercise foster collaboration among students, allowing them to learn from each other's approaches and perspectives, while working in group provided diverse insights and creative solutions.

➢ **Diverse stimuli**: The students were exposed to variety of stimuli such as watching art documentary for one hour in a day, playing of slow music throughout the day and catch the glimpse of nature to inspire novel perspectives at the Zuma rock once a week.

➢ **Reflection**: The students were encouraged to reflect on personal experiences to tap into emotional authenticity. Each group was made to critique the work of others and moderated by the researcher. This was based on subjective criticism by writing in piece of paper and exchange between the groups. By so doing, each group member noted their stronghold and weakness without necessarily being exposed.
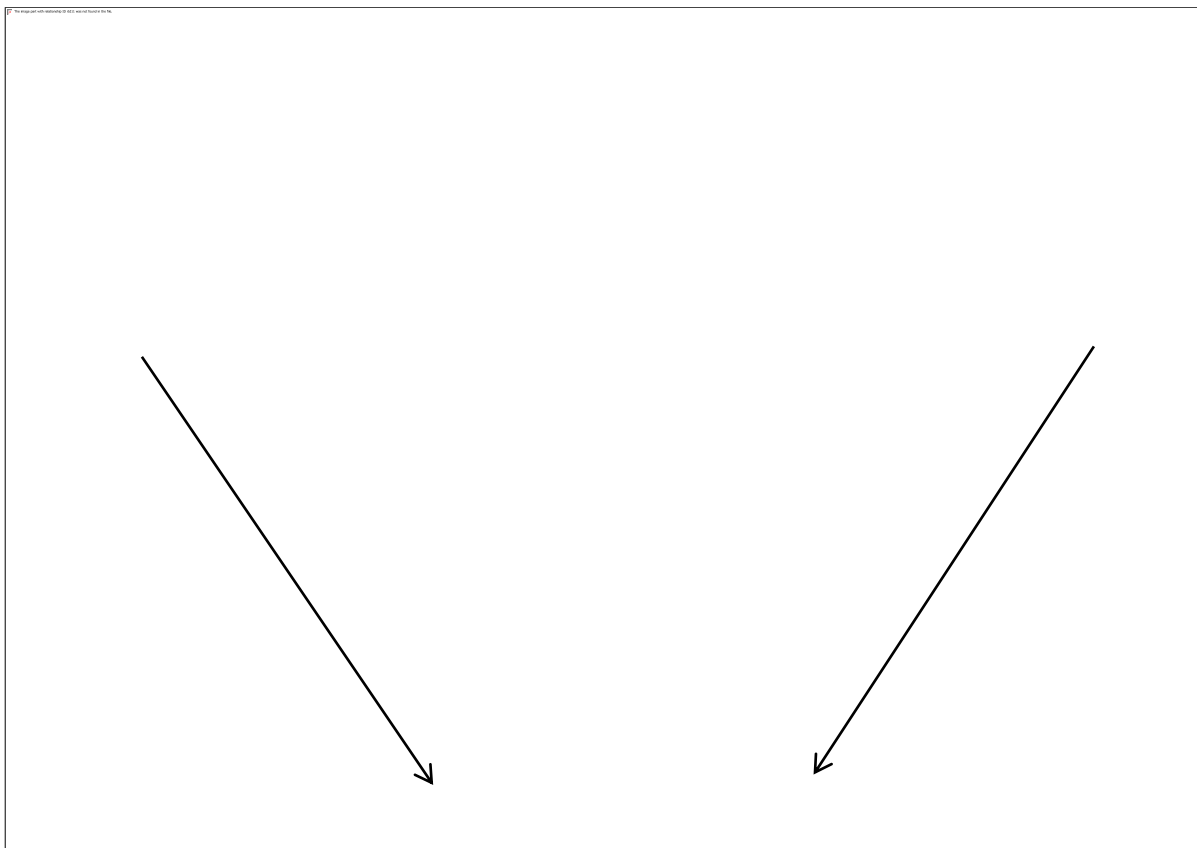

Fig. 5. Polychromatic motif adapted from two different monochromatic motifs
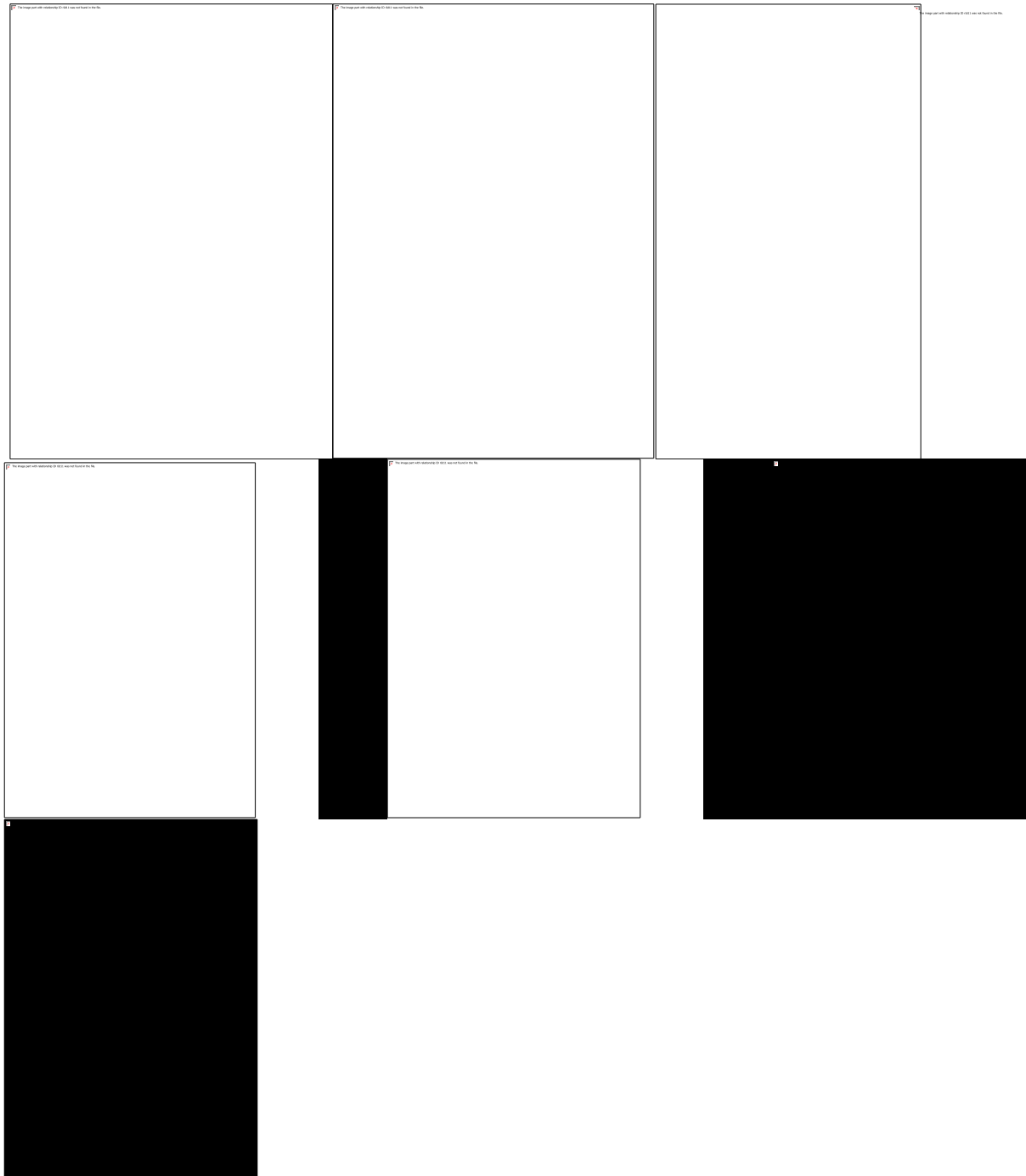*Source: Researcher's Field survey, 2023*

Fig. 6. Samples of adapted motifs and patterns by the students.
Source: Researcher's Field survey, 2023

Research question 2: How to examine the level of creativity integration in design generation through display evaluation?

Final Display and Exhibition: The students' works were displayed for assessment and appreciation.

➢ **Critique and Feedback**: Critique session was organised for students to share and discuss their adaptations. They provided constructive feedback to help them refine their creative choices.

➢ **Reflection and Iteration**: The research incorporated reflective practices, prompting students to analyze their creative process and outcomes. They were encouraged through iterative improvement, allowing them to refine their work based on feedback and personal insights.

➢ **Final Results**: Students' works were display for public evaluation and remarks through questionnaire.

The feedbacks was assessed with simple percentage formula in the below table

Table 1:

Data frequency and percentage data flow showing level of creativity integration in design generation by non-art students (n=250)

S/N	Option Statements	SA F (%)	A F (%)	U F (%)	D F (%)	SD F (%)
	Level of creativity integration in design generation					
1	Design generated aligned with the elements and principles of design	166 (66.4%)	41 (16.8%)	2 (0.8%)	10 (4%)	6 (2.4%)
2	Students are adaptive to copying concept and adaptation easily	59 (23.6%)	121 (48.4%)	5 (2%)	41 (16.4%)	24 (9.6%)
3	Technical proficiency of non-art students is comparably acceptable with art students	18 (7.2%)	22 (8.8%)	7 (2.8%)	65 (26%)	138 (55.2%)
4	Cognitive consciousness of non-art students is adequate to develop motifs and patterns for fabric production	107 (42.8%)	70 (28%)	10 (4%)	40 (16%)	23 (9.2%)
5	There are chances that non-art students can generate design concept adequately without supervision	80 (32%)	122 (48.8%)	4 (1.6%)	26 (10.4%)	18 (7.2%)
6	The inclusion of general drawing in design generation is an impediment to non-art students creativity	0 (0%)	0 (0%)	9 (3.6%)	18 (7.2%)	223 (89.2%)
7	There is creative integration in the choice of colours chosen	126 (50.4%)	91 (36.4%)	4 (1.6%)	12 (4.8%)	17 (6.8%)
8	The works are in conformity to the theme of monochromatic motifs and patterns	87 (34.8%)	99 (39.6%)	16 (6.4%)	27 (10.8%)	21 (8.4%)
9	The period of training is insufficient for a creative adaptation to be formulated	10 (4%)	41 (16.4%)	7 (2.8%)	116 (46.4%)	76 (30.4%)
10.	Manual colour application should not be encouraged over CAD	25 (10%)	33 (13.2%	7 (2.8%)	98 (39.2%)	87 (34.8%)

Source: Adeoti; Field Survey, 2024

Data on the first option which asserts that design generated aligned with the elements and principles of design; this was strongly agreed by 166 respondents making 66.4% and agreed by 41 respondents representing 16.8%. 6 respondents of 2.4% strongly disagreed, 10 respondents representing 4% disagreed, while 2 respondents making 0.8% are undecided. This means that, design generated aligned with the elements and principles of design. On the students are adaptive to copying concept and adaptation easily, 59 respondents representing 23.6% strongly agreed and 121 respondents making 48.4% agreed. 24 respondents making 9.6% strongly disagreed, while 41 respondents representing 16.4% disagreed. 5 respondents making 2% are undecided which translates as acceptance to this option. The option technical proficiency of non-art students is comparably acceptable to art students shows 18 respondents making 7.2% strongly agreed to the option, 22 respondents represents 8.8%, agreed, while 65 respondents representing 26% disagreed. 138 respondents representing 55.2% strongly disagreed and 7 respondents making 2.8% are undecided. This option reveals that, technical proficiency of non-art students is not comparably acceptable to art students.

Cognitive consciousness of non-art students is adequate to develop motifs and patterns for fabric production were strongly agreed by 107 respondents representing 42.8%, 70 respondents making 28% agreed. In contrary, 40 respondents making 16% agreed, supported by 23 respondents representing 9.2% strongly disagreed. 10 respondents making 4% are undecided meaning that, cognitive consciousness of non-art students is adequate to develop motifs and patterns for fabric production. This resulted at cognitive consciousness of non-art students is adequate to develop motifs and patterns for fabric production. There are chances that non-art students can

generate design concept adequately without supervision as option was strongly agreed by 80 respondents making 32%, while, 122 respondents representing 48.8% disagreed. 26 respondents representing 10.4% disagreed and 18 respondents making 7.2% strongly disagreed, while 4 respondents representing 1.6% are undecided. This means that, there are chances that non-art students can generate design concept adequately without supervision. The inclusion of general drawing in design generation is an impediment to non-art student's creativity was strongly agreed and agreed to by zero respondents making 0% respectively, while 223 respondents representing 89.2% strongly disagreed and supported by18 respondents representing 7.2%. Only 3.6% of 9 respondents are undecided revealing that, the inclusion of general drawing in design generation is not an impediment to non-art student's creativity. The option; there is creative integration in the choice of colours chosen was strongly agreed by 126 respondents representing 50.4%, 91 respondents representing 36.4% agreed, while 4.8% representing 12 respondents disagreed and 17 respondents making 6.8% strongly disagreed. 1.6% of 4 respondents are undecided which translates as the inclusion of general drawing in design generation is not an impediment to non-art student's creativity.

The notion that, the works are in conformity to the theme of monochromatic motifs and patterns was supported by 87 respondents, representing 34.8% having strongly agreed and 99 respondents representing 39.6% agreed. However, 16 respondents that represent 6.4% disagreed, assisted by 10.8% of 27 respondents who strongly disagreed, whereas 27 respondents making 8.4% are undecided. This resulted to the works are in conformity to the theme of monochromatic motifs and patterns. On the option that the period of training is insufficient for a creative adaptation to be formulated was strongly agreed by 10 respondents representing 4% and agreed by 16.4% of 41 respondents. In contrary, 116 respondents representing 46.4% disagreed, even more than that, 76 respondents representing 30.4% strongly disagreed. 2.8% of 7 respondents are undecided, meaning that, the period of training is sufficient for a creative adaptation to be formulated. Option manual colour application should not be encouraged over CAD was strongly agreed by 25 respondents making 10% and followed by13.2% of 33 respondents who agreed. Moreover, 98 respondents representing 39.2% disagreed supported by another 87 respondents who represent 34.8% strongly disagreed and 2.8% representing only 7 respondents are undecided. The result of this option is that, manual colour application should be encouraged over CAD.

V.   CONCLUSION

The research concentrated in training non-art students of the department of Early Childhood Care and Education, and Primary Education Studies in Nigeria Colleges of Education against poor performance in generating motifs and patterns in design making. This was achieved through copying and adaptation concept and found suitable as instrumentality of arresting the mind of the students toward generating design for fabric production. The students were trained through copying and adaptation concept via cognitive consciousness of design inspiration, deliberate and cognitive creativity approach and spontaneous and emotional creativity. It is important to create a supportive environment that values individual expression because it is crucial for cultivating creative expression that encourages students to conduct research and incorporate their findings into their creative adaptations. This study has enhanced students' ability to integrate learned skills into practical and meaningful contexts. By combining deliberate practice, cognitive creativity exercises, and contextual understanding, one can create a comprehensive approach that equips students with both technical skills and the ability to adapt and create in a thoughtful manner.

Recommendations
The following recommendations are useful in maintaining consistency in creative expression of non-art students:
1. **Encourage a Supportive Environment**: Foster a culture where students feel empowered to share ideas without fear of judgment. Supportive environments promote open communication, leading to a more creative atmosphere.
2. **Emphasize Diversity and Inclusion**: Encourage a mix of perspectives and backgrounds in student groups. Diverse teams bring varied experiences and viewpoints, enhancing creativity and problem-solving.
3. **Provide Skill-building Opportunities**: Offer workshops or courses that teach creative thinking techniques, problem-solving skills, and innovation methodologies. Equip students with practical tools to enhance their creative abilities.
4. **Promote Autonomy and Ownership**: Allow students to take ownership of their projects and pursue their ideas. Providing autonomy fosters a sense of responsibility and encourages creative thinking as students navigate their own paths.
5. **Integrate Sustainability Principles**: Incorporate sustainability concepts into projects, emphasizing the importance of considering environmental, social, and economic impacts. Connecting creativity with

sustainable practices instils a sense of responsibility in students.

6. **Government initiatives**: They should focus on integrating creativity into education, prompting cross-disciplinary collaboration, and investing in programs that encourage innovation on non-art disciplines where art courses are embedded.

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