Interpretation of Art and Design within the Context of Fashion and Space

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Abstract: Even though fashion and architecture seem to be two different concepts, they have been an inseparable-integral part of each other for down the ages. When people needed for shelters, they needed to cover their bodies at the same time. Social events happening for centuries, sociological and psychological situations have profoundly affected places as well as fashion. While this case provides an interdisciplinary communication, it has also displayed architects that are influenced by developments in fashion; and fashion designers that are influenced by architectural structures. For instance, Zaha Hadid, a star architect, designed her own clothes and shoes in harmony with buildings she designed while, on the other hand, the famous fashion designer, Huseyn Caglayan did not merely design his clothes and costumes but he also integrated them with the environment. In his immigration-themed work, he introduces us with a wearable and movable architectural place through converting seats into suitcases, tables to skirts. In that sense, fashion and indoor concepts within fashion’s and architecture’s affinity to each other will be discussed. During 2015-2016 spring educational year, 3rd grade (junior) students from the Department of Interior Architecture and Environmental Design, Faculty of Fine Arts, Selcuk University, were asked to make a costume design that are in the same place and belongs to the same period with research subjects selected from architectural, interior movements in History of Modern Interior Architecture lesson. Study process continued with the instructor and a fashion designer. Data gained from elements of the place for 15 weeks were later transferred into costumes with different drawings and collage techniques. Abstraction and stylization methods were used in the study. As a result, with the data gained from the studies conducted, reflection of the connection between fashion and architecture on indoors, conjunction of different disciplines and perspectives of the students improved. The study serves as a model in the field.

Keywords: Fashion, Space, Design, Art, Education.

1. Introduction
1.1. What is Fashion?

The concept of fashion derives from the Latin word “modus”, which means a margin that is not formed. The word La Mode was used in medieval-age France. The concept of fashion in English stands for style, shape, manner, tone, upper-strata and high-class (Anonim, 2013).

Walter Benjamin specifies “for fashion, new must always re-emerge”. According to Simmel, “we can conclude that every growth of a fashion derives it to its doom” (Simmel, 1905).

Baudrillard comments “the aim of fashion is infinite and the fashion has to create new styles forever” (Baudrillard, 1970).

Fashion, especially in clothing sector, even if described as the style in demand in a certain time, has been a symbol of social-status that stands for financial situation and class, apart from its functional use throughout history.

1.2. The Birth of Fashion

The effect of fashion is commonly seen after the French Revolution. While there was absolutely a clear and precise separation between farmer/villager and noble-class until the French Revolution, farmers and villagers migrating from farms/villages after the revolution created their own fashion cultures on
account of their own cultures. After the French Revolution and the industrial revolution, fashion experienced certain turning points depending on the World War 1st and 2nd. European culture healed its wounds via fashion after 1950s. The very first steps to get rid of post-war poverty and distress were taken by means of fashion.

Fashion is a societal form that combines similarity and harmony with differentiation and change. A fashion designer assesses common approaches and tendencies available in society and reflects these data on clothing design. Gürsoy points out that “fashion that affects thinking and behaviour styles of people very closely and that expresses all events, is the reflection of those thinking and behaviours which are accepted by the majority of a society onto clothing”. Fashion, apart from clothing, has been adopted widely in a large part of society in fields such as thinking, behaviour, technology, architecture and interior architecture and has substantially affected people’s thinking and behaviour styles. People are the whole of narrative features that show its existence once again keeping paces with changes in society. Also in fashion, it is important for lifestyle to gain admiration as a temporary innovation in a short time in a certain society and to be able to be a crowd-puller (URL 1).

1.3. Fashion, Interaction between Space and Architecture

Associating clothes with architecture metaphor dates back to Vitruvius (Ataoglu, 2016). Architecture and clothing association at the same time period carries traces of characteristic lines of the same styles. Fashion and architecture, in every period, have been identity reflections in common, social and cultural sense. Fashion and architecture, on the other side, are the best means of expression of the period in historical process.

Fashion was first a style and genre at the end of 17th century. Fashion today, however, is perceived primarily as a movement. As Givry stated, “fashion and art couple enable the creation of an aesthetic pleasure referring to creator and spectator (Givry, 1998-1999). When people needed for shelters, they needed to cover their bodies at the same time. Social events happening for centuries, sociological and psychological situations have profoundly affected places as well as fashion. While this case provides an interdisciplinary communication, it has also displayed architects that are influenced by developments in fashion; and fashion designers that are influenced by architectural structures.

For instance, Zaha Hadid, a star architect, designed her own clothes and shoes in harmony with buildings she designed while, on the other hand, the famous fashion designer, Hüseyin Çağlayan did not merely design his clothes and costumes but he also integrated them with the environment. In his immigration-themed work, he introduces us with a wearable and movable architectural place through converting seats into suitcases, tables to skirts.

Hüseyin Çağlayan, born in Cyprus, a Turkish designer living in London, in his collection designed with migration theme, questions how the memory of our lives’ being constantly on the move affects our allegiance to objects belonging to houses. In the study, he sets forth from the thought of desire of those to hide or take their things with them after having to abandon their houses during wartime. That way, “wearable and movable architecture” concept in which “seats becomes bags and tables becomes skirts” is formed.

Star architect Zaha Hadid who passed away in March 2016, was one of the representatives of postmodern deconstructivist movement. She was one of those who reflected the movement very well.
using fluid forms often in her works. In Baselworld 2016 fair, she prepared an installation work for Georg Jensen’s stand.

Figure 3. 4. Baselworld 2016 Fair and Accessories Design by Zaha Hadid (URL 4)

Hadid, who designed a pair of shoes in 2008 for Melissa, a plastic shoe brand from Brazil, took benefit of organic forms here again. Products affected from architectural designs with strategic craters and soft curvilinear lines were inspired from fluid lines identifying movements of a body. Hadid expressed that the design was formed perfectly with plastic technology of Melissa that leaves no combination or liquidation detail, and with its fluidity. Stuart Weitzman Store, opened in 2004 in Milan, design of which was made by Zaha Hadid, is located in a 300 m² space. In this store, designed with geometric forms, and reflects lines of Hadid, shoes designed for Melissa Company can be seen on stands in the store. It was a tradition for Zaha Hadid to come to opening ceremonies of places she designed with clothes designed by herself. As in her works, clothes with generally white-black fabric and asymmetric cuts bear the traces of her buildings. That clearly shows the interaction between fashion and architecture.

Figure 5. 6. 7. Zaha Hadid- Stuart Weitzman Shop ve Shoe Design (URL 5-6-7)

2. Studio Work, Materials and Methods

The strong ties between fashion and architecture and interior architecture disciplines that developed with the industrial revolution were identified as a result of researches and examinations, and transformed into original works for students, within the scope of Modern Interior Architecture History lesson with junior students in Interior Architecture and Environmental Design Department, Faculty of Fine Arts of Selcuk University. The lesson was considered two-staged. In the first stage, movements as of the beginning of modern architecture history in scope of architecture and interior architecture history were mentioned, topics were taught by myself. In the second stage, fashion designer-stylist Zeynep Efser Başaran informed students about fashion history and fashion movements. When the two disciplines are compared, the movements showed parallelism with each other. Students were asked to design man and woman costumes using place examples they chose from the relevant research topics and architectural movements offered to them. The designs were criticised by myself and Zeynep Efser Başaran.

2.1. Cubism and Costume Designs

At the beginning of the 20th century, the prominent movement in Picasso and Braque painting field also affected architecture. Forms acquired via disjunction of especially squares and rectangles of geometric shapes reflected on works (Oskay, 2003). Black-white colours, geometric lines and spiral stairways ramp used in Villa Savoye project by Le Corbusier, who is one of the pioneers of modern architecture, was also a source of inspiration for costume design.
2.2. De Stijl and Costume Designs

De Stijl movement emerged in 1917 in Holland, starting with painting, continued its impacts also in architecture. Inspired from the painting of Piet Modrian the painter, the Schöreder House by Gerrit Rietveld holds an important place. Theo Van Doesburg, the architect and art critic, with the effect of De Stijl movement, designed Café L’Aubette café-cinema and dance saloon, located in 200 m² in the city centre of Strasbourg in 1926, with the same style as the work designed in Germany in 1925 (Curtis, 1996). Students made costume designs using geometric forms, straight angles, and diagonal, yellow-blue and white-black colours.

2.3. De-constructivism and Costume Designs

With de-constructivism movement, emerged at the end of 1980s, structural forms in architecture fell into pieces, they were gathered together with angles whose shapes intersect and the borders became vague. The Royal Ontario Museum built additionally to the old museum building by Daniel Libeskind in 2007 in Toronto, is one of the best examples of the movement (Lam, 2008). For costumes designed with the inspiration of the structure, intersecting lines, vague borders and neutral colours were used.

2.4. Hi-Tech and Costume Designs

The movement, emerged in 1970s in England, features post-industrial revolution structural materials such as glass-steel, and machine aesthetic. It basically means high technology. Renzo Piano, Richard Rogers, Norman Foster are the pioneers of the movement (Essiz and Ozgen, 1999). In costume
design inspired from the Swiss Re Building, designed by Norman Foster in London; transparency, technology and structure concepts were used.

**Figure 20. 21. 22. 23. Swiss Re Building and Design Costume by Dila Yeşilyurt (URL 13-14)**

2.5. **Futurism and Costume Designs**

Futurism emerged in literature in 1909. In the futurist manifesto of Antonia Sant’Elia, he designed for a brave and new construction understanding, abandoning historical styles and decorations (Civelek, 2015). The movement stands for futurism. Broken surfaces on the façade covering of the City of Dreams design by Zaha Hadid, network system and dynamism inspired costume design.

**Figure 24. 25. 26. 27. City Of Dreamsand Design Costume by Burçin Kuru (URL 15-16)**

2. **Conclusion**

In addition to the association of fashion concept, starting as of industrial revolution, with clothes; the existence of a relation with social events, material development, as opposed to popular belief, disabled thinking inside the box and carried it to an interdisciplinary place. From fashion to place that we see in Çağlayan’s design and from place to fashion seen in Hadid’s designs are the most obvious proofs. The synergy of fashion, place and architecture registers with a changing acceleration based on time and is noticed. While today’s design products proceed on the path of being original and different; within this scope, movements dominating architecture were consolidated with studies carried out with students, its closeness with fashion, which is another discipline, was associated and students’ perception and point of views of design were improved.

Legendary fashion designer Coco Chanel’s quote “Fashion is not something that exists in dresses only. Fashion is in the sky, in the street… Fashion has to do with ideas, the way we live, what is happening” identifies fashion as everything that happens around us.

**References**


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