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Art as a Source of Inspiration in Fashion Design

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Abstract

Inspiration has an important place in the fashion design process. In a fashionable way, the qualities that the designer is influenced by is the research result for his inspiration. The design elements and principles help in interpretation of the design to convey the design details in the mind of the designer onto paper or fabric. In this work, a collection of inspirational 'art' was examined to determine how artwork is reflected in the design elements. Ten fashion design students created a collection of five pieces, based on an artwork. Dress designs were investigated with descriptive analysis technique and the categories were created using design elements for evaluating the visuals in valid form. Colour, texture, 'rate and line' and press and decoration were the design elements that benefited in the stage of reflecting inspiration. This is important for the fashion designer to utilise art as a source of inspiration.

Keywords: Fashion design, design elements, inspiration in fashion design.

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1. Introduction

In fashion design, the qualities the designer is influenced by are the research results for his inspiration; in a fashionable way, it is an embodied product of the activities that it places on the garment and shapes the garment (Koca & Koc, 2009; Civitci, 2013). Inspiration has an important place in the fashion design process. From the twentieth century, every day paintings, art and fashion are constantly being intertwined, and the works of painters become a source of inspiration for fashion designers. Designers reflect their source of inspiration on their own designs in many different ways. The design elements and principles help in the interpretation of the design to convey the design details in the mind of the designer on paper or on fabric. In this manner, the design elements and principles are shown as an advisor concept integrity to decide the results determined. The design elements are the effects made with formalising of schematic factors on clothes such as silhouette, drawing, texture, press, decoration and colour (Cakar, Kisioglu & Bayraktar, 1981).

Seivewright (2013) includes the design development elements as silhouette, fabric, rate and line, function, details, colour, press and decoration, historic references and modern tendencies. Design elements and principles to be applied to design elements provide strengthening of the cloth or collection that the designer works on. The cloth design elements and principles are a part of the aesthetic bags of the designer, and they give the opportunity to change about the subject focused by the designer and within the effect of design (Jones, 2009).

Research has been made on the basis of silhouette, rate and line, texture, colour, press and decoration from design elements in this study. It has been determined how the source of inspiration is interpreted in a collection whose source of inspiration is 'art' for fashion design. Therefore, explanation of design elements whose examinations are made has been found necessary.

1.1. Silhouette

Silhouette means the external contours of the three-dimensional form taken by fabric completely formed around the body (Stone, 2006). The development and arrangement of the silhouette is important for all design processes to help create an identity for the collection. The different elements in the research can be a source of inspiration to especially shape and structure a historical dress silhouette (Seivewright, 2013).

Within the historical process, it has been shown that there were silhouettes with exaggerated qualifications about clothing. For e.g., in the 18th century, it emphasises the human body in the form of sandglass by using silhouette, corset, painted huge fake hair and exaggerated wire netting (Seivewright, 2013).

1.2. Rate and Line

The ratio of a cloth is composed from the silhouette. Silhouette states the external lines of cloth form, ratio states how the body is divided with lines, colour and fabric blocks (horizontal, vertical, diagonal, curved) (Sorger & Udale, 2013).

The lines of the clothes generally express the cutting, the place of sewing on the body and the visual effects (Sorger & Udale, 2013). They can visually have some effects like showing that the body is longer and thinner.

The fashion designer, Yves Saint Laurent, divides his designs to blocks in the form of boundaries within rectangle forms in the collection prepared by inspiring from the figure of 'Composition with red, yellow, blue named' of Mondrian. The cloth designs that YSL made with inspiration from Mondrian work, strengthen the view between two disciplines, and the effect of this on fashion has followed until today and provides to show up the new cloth style (Sari & Kodaman, 2012).

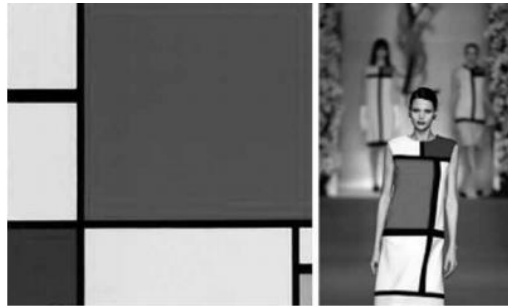


Figure 1. Mondrian, 1921

Figure 2. Yves Saint Laurent, 1965. Composition with red, yellow, blue.

1.3. Texture

Texture is both visual and sensorial element of fashion design. Research made by fashion designers on texture take the fashion designer to grammage in different quality and fabric of different types (Cakar et al., 1981; Seivewright, 2013).

Fashion designer, Sophia Kokosalaki, reflects the texture and view she was inspired by performing thick drapery to chiffon fabric with light brown colour for the dress inspired from sea shell texture and pattern in the collection made by her for the 2006 spring/summer season.



Figure 3. Sophia Kokosalaki, 2006 Spring/Summer Season

1.4. Colour

Colour is a factor which is first distinguished in design and affects how the cloth or collection is perceived. In the collection worked on, one of the decisions that should be first made is to determine the palette for the cloth or collection. Therefore, it is significant that there is colour theory and basic information about how colours should be created and arranged (Seivewright, 2013).

Today, the six-sided colour circle of Newton is used to define pigments and secondary colours. In addition, colours are familiar and they are entitled in the direction of information shared about the world (animal names, flower and plant names, desert and spices names, mineral and jewellery names). The relational usage of colour helps to remember colour contours and entitles a palette, but it is not sufficient to say a net tone to the specialist for matching. A series of commercial colour systems are developed for doing this. The commonly used systems for fashion and textile are PANTONE Professional Color System and Standart Color of Textile Dictionaire Internationale de la Couleur Standard Textile Colour Systems. They were developed by Albert Munsell by taking inspiration from measurement methods of the colours according to tone, value and brightness (Jones, 2009).

1.5. Press and Decoration

Press can be designed as repetitive in the manner that it covers all of the cloth, it makes the mould of cloth or in the form of pattern in a determined place (Seivewright, 2013).

Another way of surface adding made to the fabric is to make shaping instead of press, and gain a three-dimensional and decorative view to the fabric in this way. Decoration techniques include embroidery, applique, white embroidery/loop stitch, bead processing and fabric manipulation (Sorger & Udale, 2013). The decorations add both three-dimensional and decorative effects on the fabric and help to shape and create volume for cloth (Seivewright, 2013).

2. Method

2.1. Purpose and Importance of the Study

The purpose of this study is to determine how a work of art is reflected to design elements in a collection whose source of inspiration is 'art'. With this aim, unique designs with intellectual, empirical and creative processes have been made by combining the different art fields in the study, and it has been tried to determine how art inspiration is reflected on design elements.

This study has a place in utilisation from art as a source of inspiration, reflecting this in today's clothes and sampling useful processes of design elements in clothes for the fashion designer. Also, it is considered that this study will provide a scientific contribution to interdisciplinary interaction in the field of figure and fashion art.

2.2. Method of the Study

In the collection whose source of inspiration is 'art', the study determines how art inspiration is reflected on design elements, and for the creation of new designs and analysis of research data, 'descriptive analysis' technique has been used. According to this technique, data obtained are summarised and interpreted according to predetermined categories. Data can be arranged according to the paths in which the research questions are revealed, and direct quotations are often given a place in order to conspicuously reflect on them. The purpose of this descriptive analysis is to convey the findings obtained to the readers as regularised and interpreted. With this purpose, the data obtained are described clearly and systematically. The descriptions made are expressed and interpreted, and the cause and effect relations are examined and several results are reached (Yıldırım & Simsek, 1999).

2.3. Data Collection and Analysis

In the research data collection, a 10-person study group from associate degree fashion design second-year students has been determined. The study group has been informed and a collection consisting of five parts has been made on the basis of artwork determined as the source of inspiration.

Fifty works that have been obtained from the study group and art being the source of inspiration have been examined using the descriptive analysis technique. In the statement of usage of artistic source of inspiration for fashion design, the categories of silhouette, rate and line, texture, colour, press and decoration from design elements have benefited.

3. Findings

In the study, 50 designs are created for source of inspiration with five designs examined with the descriptive analysis technique in the manner of design elements. The source of inspiration is reflected on cloth designs through as the design elements ways. The sources of inspiration determined by the study group has been informed about the artistic sources of inspiration consisting of figures and

architecture. Table 1 gives the work determined as source of inspiration, cloth designs designated from 1–50 and design elements the inspiration is reflected.

Table 1. Work, fashion collection, design elements

Work	Design	Design elements				
		Silhouette	Rate and line	Texture	Colour	Press and decoration
E1. The hanging gardens of Babylon	T.1.1.		*		*	
	T.1.2.			*	*	
	T.1.3.	*			*	
	T.1.4.			*	*	
	T.1.5.				*	*
	T.2.6.				*	*
E2. Edward Munch (1893), Scream	T.2.7.	*			*	
	T.2.8.				*	*
	T.2.9.	*				*
	T.2.10.	*			*	
E3. Piet Bloom (1970), Cubic Houses	T.3.11.	*	*		*	
	T.3.12.	*	*		*	
	T.3.13.	*	*		*	
	T.3.14.	*	*		*	
	T.3.15.	*	*		*	
E4. Salvador Dali (1938), Espana	T.4.16.			*	*	
	T.4.17.			*	*	
	T.4.18.				*	
	T.4.19.			*	*	
	T.4.20.			*	*	
E5. Mustafa Plevneli (1940), Tekneler	T.5.21.				*	
	T.5.22.			*	*	*
	T.5.23.			*	*	
	T.5.24.				*	*
	T.5.25.				*	
E6. Ibrahim Calli (1933), Manolyalar	T.6.26.				*	
	T.6.27.				*	
	T.6.28.				*	*
	T.6.29.				*	
E7. Claude Monet (1916), Water Lilies	T.6.30.			*	*	
	T.7.31.				*	
	T.7.32.				*	
	T.7.33.				*	
	T.7.34.			*	*	*
E8. Frank O. Gehry, Marques de Riscal	T.7.35.			*	*	
	T.8.36.	*	*		*	
	T.8.37.		*		*	
	T.8.38.		*		*	
	T.8.39.	*	*		*	
	T.8.40.	*	*	*	*	

	T.9.41.		*
	T.9.42.		*
E9. Van Gogh (1889), The Starry Night	T.9.43.		*
	T.9.44.		*
	T.9.45.		*
	T.10.46.		*
	T.10.47.		*
E10. Kız Kulesi (1143–1178)	T.10.48.	*	*
	T.10.49.		*
	T.10.50.		*

Analysis of Table 1 shows that the element of colour design is the most attractive and it is the element first applied for interpretation of source of inspiration within all designs. In the study, it is shown that many design elements have benefited in the interpretation of inspiration in 35 of 50. The design elements that benefit in the stage of reflecting inspiration to the design after colour element are 'texture' and 'rate and line' elements with 24 rates. The press and decoration element with 22% follow this. The interpretation of inspiration in 18% of the designs becomes a fact with the silhouette element.

In the study findings, it is seen that colour, texture, press and decoration elements are the design elements benefited for reflecting the inspiration in the collections whose source of inspiration is figure. In the collection created by being inspired from Ciglik figure of Munch, abstracting in the figure is interpreted as making indistinct body lines in fashion collection (Figure 5). This application shows that the silhouette element is benefited. The figurative and linear details in the figure are reflected as fabric press and decoration details to the collection (Figure 4). In the collection inspired from the Espana figure of Salvador Dali, feminineness, weariness and destruction of war in the expression of the figure are interpreted as deconstruction applications in the collection (Figure 6). In the collections created by being inspired from the figures of 'Tekneler', 'Manolyalar', 'Niluferler', colour, texture, press and decoration elements are benefited. The figures inspired are reflected on the collection as shiny texture and transparent and flowery fabrics such as satin and chiffon with colour element.



Figure 4. T.2.6.

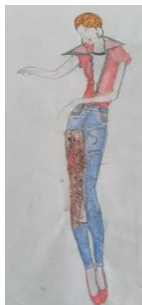


Figure 5. T.2.7.



Figure 6. T.4.19

In the collections whose source of inspiration is architecture, it is attracted notice that silhouette, rate and line, texture elements with colour element come to the forefront. In the collections inspired from 'Babil Asma Bahceleri', 'Kubik Evler', 'Kız Kulesi', 'Marques de Riscal', it is seen that coupe, yoke, flywheel, drapery, asymmetric cutting details are benefited from rate and line; applications with large or high shoulder view are benefited from silhouette element for reflecting the inspiration.



Figure 7. T.1.1.



Figure 8. T.3.14.



Figure 9. T.8.40.

4. Conclusion

The main problem in fashion design is creation, just other artistic occupations. In the design, it is known that new and creative opinion increases in value day by day. Before the fashion designer goes into creative action, he/she needs an inspiration that will motivate herself/himself. The study made samples of the artistic inspiration source from sources of inspiration, further research of inspiration, preparation of silhouette and sketch drawings, selection and colouring applications of design and operation of design process and development of new-creative opinion.

In the study, for reflecting the source of inspiration to cloth design, in all collections, it is seen that it is applied from design element to 'colour' element. The design elements benefited in the stage of reflecting inspiration to the design after colour element are 'texture' and 'rate and line' elements with 24 rates. The press and decoration element with 22% follow this. The interpretation of inspiration in 18% of the designs becomes fact with silhouette element. The study has a place with the representing an descriptor figure that fashion design students reflect their own source of inspiration to the design through which elements.

It is known that fashion designers make a difference and succeed with fashion collections created on the basis of Mondrian work of Yves Saint Laurent; work of Elsa Schiaparelli, Salvador Dali and Picasso (Gunay, 2012). It is considered that the study will contribute to the ways of utilisation from the art as a source of inspiration, reflecting it on today's clothes and sampling the useful processess of design elements for clothes, giving a new point of view, opinion and idea to the fashion designer. Also, it can be said that the study will provide scientific contribution for interdisciplinary interaction in the field of figure and fashion art.

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