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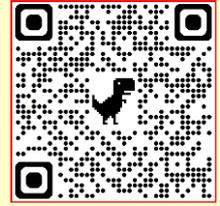
## EXAMINING THE RELATIONSHIP BETWEEN FASHION DESIGN AND OTHER DESIGN AND ART FIELDS

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**ABSTRACT**

*Fashion design is a field that interacts with many disciplines. Its industrial nature and connection to art make this interaction somewhat necessary. This research was conducted to examine the relationships between fashion design and art and other design disciplines. Fashion design is not limited to clothing production; it is also an important tool in the creation of individual identities, the transmission of cultural meanings, and the presentation of aesthetic values. Within this framework, the study explores the multifaceted connections between fashion and art forms such as painting, sculpture, ceramics, theater, cinema, and music; and creative design fields such as architecture, interior design, graphic design, industrial design, and landscape design. The research, conducted using qualitative research techniques, includes visual aids. This interdisciplinary study demonstrates that these fields not only contribute formally to fashion but also add conceptual and emotional depth.*

**KEY WORDS:** Fashion Design, art forms, design fields, interdisciplinary.

## 1. Introduction

Fashion is an important tool that reflects individual identity as well as carrying cultural and historical values (Craik, 2003); it is a form of self-expression that reflects the momentary tastes adopted by society in a particular period (Udale, 2014). Especially since the beginning of the 20th century, fashion design has drawn significant inspiration from various art and design disciplines, from painting to sculpture, architecture to graphic design. In contemporary design understanding, the increasingly blurred boundaries between different disciplines allow fashion designers to create original collections by drawing inspiration from architecture for volumetric thinking, from industrial design for material knowledge, and from graphic design for visual expression (Quinn, 2002). Thanks to these natural and

close relationships with the design world, fashion has solidified its position as an important representative of modern culture, both shaping its visual perception and responding to its practical needs (Craik, 2009).

The Concept of Art: Art is the purest expression of emotions and dreams when words fail. Aesthetic criteria adopted by society, valuing beauty and goodness, are cultural and artistic fields that positively influence human behavior (Karadayı, 2018). Art and social change mutually influence each other. This interaction allows both the transformation of social movements and the acquisition of a unique expression and identity for art (Erbay, 2014). Looking at the

relationship between art and fashion, both fields are driven by aesthetic concerns. Beauty, balance, harmony, and consonance are important for both. These phenomena, which have supported and enriched each other for centuries, are one of the most creative ways for humans to express their inner world.

Design Concept: At its core, design is the act of creating a product, service, system, or experience through a conscious and systematic process to meet a specific need, solve a problem, or achieve a particular goal (Çoruk, 2023). This process aims to produce tangible or intangible outputs by combining creativity, aesthetics, functionality, and applicability. Design is more than just a visual arrangement or aesthetic preference; it is an interdisciplinary approach involving in-depth analysis, strategic thinking, and problem-solving skills (Cross, 2008). Originality is fundamental to design. While it is possible to draw inspiration from existing solutions, effective design should offer new and innovative approaches to the problem (Lawson, 2006).

## Purpose and Significance of the Research

The main purpose of this research is to demonstrate that fashion design is not only a garment production process but also an interdisciplinary art and design practice. The study aims to show how the effects of different creative fields on fashion design are transformed into creative designs by demonstrating the effects of these interactions with examples. In line with these aims, the following sub-objectives will be addressed:

R.Q. 1: How do interdisciplinary interactions transform creativity and originality in fashion design?

R.Q. 2: What influences do art fields have on clothing characteristics in garment design?

R.Q. 3: What influences do other design fields have on clothing characteristics in garment design?

Fashion design today is not merely an aesthetic pursuit; it is a multifaceted form of expression that develops through interaction with various art and design fields. Therefore, it holds significance both academically and industry-wise. This study examines the counterparts of visual and conceptual influences from different art and design fields within fashion design. This demonstrates the interaction between the field of fashion design and numerous disciplines. Furthermore, the study offers an inspiring resource for fashion students and designers.

## Materials and Methods

The research was conducted using qualitative research methods. In this context, written and visual sources related to art and design disciplines were examined using document analysis. The research universe consists of all visual and written sources, artworks, fashion collections, and creative design works related to art and design disciplines that interact with fashion design. Additionally, fashion practices located at the intersection of art and design disciplines are also included in the general research universe. The research sample consists of the following elements selected using purposive sampling:

– Specific designer collections that stand out in fashion design and demonstrate strong interdisciplinary interaction (e.g., innovative designers like Alexander McQueen and Iris van Herpen).
– Artworks and performance examples at the intersection of fashion design and art (e.g., theatre costumes, stage designs).

– Visual documents related to fashion (magazine shoots, exhibition catalogs, digital fashion archives, etc.). - Selected original examples from disciplines related to fashion design, such as painting, sculpture, graphic design, and architecture.

This sample has been diversified to reflect the multifaceted relationships of fashion design with art and design disciplines. The selected examples were chosen from among those with high conceptual richness and visual interaction.

The research involved visual and written document analysis, a review of relevant literature, and a comparative evaluation of various fashion collections with design disciplines and works of art. Thematic analysis, content analysis, and extensively visual analysis methods were used in data analysis.

## 2. Findings

This section of the research presents the findings related to the fields of art and design, accompanied by visuals.

### 2.1. The Relationship of Fashion Design to Art Disciplines
*Painting and Fashion Design*

Fashion design and painting are two creative disciplines that have inspired and nourished each other for centuries. The vibrant colors, abstract patterns, and profound meanings of painting offer fashion designers an endless source of inspiration.

**Figure 1.** Viktor & Rolf Brand's Original Design Example in Cubist Form, Bearing Traces of Picasso's "Girl in Front of a Mirror".



Source: Kumaş Şenol, N., & Elmas, A. O. (2022).

Viktor & Rolf showcases a unique approach in its designs, incorporating Cubist forms and influences from Picasso's works. The brand's Spring/Summer 2016 collection is one of the most striking examples of this interaction. The designs in the collection are inspired by Picasso's paintings such as "Portrait of Dora Maar," "Françoise Gilot," and "Girl in Front of a Mirror."

**Figure 2.** Viktor & Rolf Brand: An Example of Original Design Featuring Cubist Forms and Traces of Picasso's Portrait of Dora Maar.



Source: Kumaş Şenol, N., & Elmas, A. O. (2022).

**Figure 3.** Alexander McQueen, Tudor Fashion Icon: An Example of Design Inspired by Queen Elizabeth.



Source: URL1.

The dress, hairstyle, and ornamentation of Queen Elizabeth I in the "Portrait of the Armada," dating from approximately 1588, inspired Alexander McQueen's 2013 Paris Fashion Week collection. This collection piece, notable for its detailed lace designs, ruffled sleeves, and jewel-encrusted headpiece, represents a striking example of the interaction between art and fashion.

**Figure 4.** An example of Carven's 2012 clothing design inspired by a work by the Dutch painter

**Hieronymus                           Bosch.**



Source: Sarı, S. (2017).

Hieronymus Bosch's famous oil painting on panel, "The Garden of Earthly Delights," dating from between 1504 and 1510, served as an original source of inspiration for Carven's unusual clothing design in 2012.

*Sculpture and Fashion Design*

In addition to painting, which is frequently cited as a source of inspiration in clothing design, other art forms are also of great importance. Sculpture is one of these, and it is sometimes a focus of interest for fashion designers. These clothing designs, which have entered the literature as wearable sculptures, are generally seen as avant-garde or experimental design types.

**Figure 5.** Example of a clothing design showcased at the Viktor&Rolf 2015 Autumn/Winter fashion show.



Source: URL2.

Studies on sculptural effects in knitted garments reveal two distinct approaches. The first approach focuses on the design of garments, aiming to create a sculptural effect. The second approach considers the garment purely as an art form or means of expression, emphasizing its sculptural qualities. Knitted structures, particularly in voluminous and eye-catching garments, are frequently described as "sculptural," and in some studies, knitting itself is even used as a sculptural work (Bayburtlu, 2020).

**Figure 6.** Magdalena Abakanowicz 1968 (Black Dress) Sculpture Clothing Example.



Source: Bayburtlu, I. (2020).

Knitted sculptural garments have been compared to woven and nonwoven sculptural garments. Although numerous sculptural garments have been produced in the field of design using woven and nonwoven techniques, it is observed that these structures have a more limited scope of use in purely artistic works compared to knitted ones. Abakanowicz's "Black Dress," which was created using the weaving technique and is considered one of the most successful examples of textile art, is regarded as one of the few such works (Bayburtlu, 2020).

**Figure 7.** Irina Shaposhnikova's "Crystallographica" Collection, 2012 Design Example.

Source: URL3.

This design from Irina Shaposhnikova's "Crystallographica" collection presents a unique example of wearable art by incorporating elements of sculpture—geometric form, volume, and light—into fashion design. Highlighting the interaction between fashion and art, the design demonstrates that clothing can be not only a necessity but also a form of artistic and technological expression.

*Ceramic Art and Fashion Design:*

The relationship between ceramic art and fashion is a multifaceted interaction with deep roots that continues to exert its influence today (Hemmings, 2012). Both fields are based on creativity, aesthetics, and cultural expression (Entwistle, 2023). Therefore, the connection between ceramics and fashion manifests itself in various ways, such as collaborations, exchanges of inspiration, and the use of materials.

**Figure 8.** Unicera Bathroom & Kitchen Fair, Bahar Korçan, My Fairy Tale Collection, 2012.



Source: Martinez, E. H. V. (2012).

In 2012, at the Unicera Bathroom & Kitchen Fair, Bahar Korçan presented the wall tiles she designed for Seranit company alongside a dress hanging on a rack in front of the wall, emphasizing the textural relationship between textile and ceramic surfaces. The

designer stated, "Ceramics are a cold yet warm material connected to the human body. They can effectively convey emotional content and are open to different interpretations," adding that she created this tile collection based on her personal experiences, considering the close interaction we have with ceramics in bathroom and kitchen spaces (Martinez, 2012).

**Figure 9.** Example of Lee Renninger's Ceramic Dress Design



Source: Arslan, E., & Gökçe, E. (2022).

Ceramic artist Lee Renninger has brought an innovative perspective to ceramic art. In his descriptions of his work, he states that his passion for detail, repeating motifs, and numerous units has motivated him to create these unique pieces. He has managed to achieve a fabric-like softness and lightness by moving beyond the conventional use of clay. Renninger designs repeating ceramic components and combines these components with threads to create wearable art objects (Arslan & Gökçe, 2022).

**Figure 10.** Shae Bishop, 2011, Ceramic Coat Design Example.



Source: Sarı, E., & Ağatekin, E. (2024).

Shae Bishop's coat, created in 2011 and composed of green ceramic tiles held together with red thread, is a pioneering example of ceramic clothing that questions the relationship between ceramic and textile disciplines. This work reveals the potential of combining different materials and techniques to create a new aesthetic and conceptual framework (Sarı & Ağatekin, 2024).

*Music Art and Fashion Design*

Music and fashion are two powerful cultural expressions that have mutually influenced, supported, and reflected each other throughout history (Auslander, 2006; Negus, 1996). The connection between these two fields encompasses not only personal tastes but also broader societal transformations, individual identities, and cultural trends (Hebdige, 1979; Wilson, 2003). Music has the ability to evoke emotions through its melodies, rhythms, and lyrics, while fashion possesses a similar power of influence through its colors, cuts, and textures (Adorno, 1976). Both provide a platform for individuals to showcase their inner selves, interests, and perspectives on life. For example, jazz music emerged in New Orleans in the early 20th century as a blend of African-American and European music. It gained immense popularity during the "Jazz Age" of the 1920s, becoming a center for entertainment, dance, and socialization (Gridley, 2012). Jazz music has played a significant role in transforming fashion trends.

**Figure 11.** Example of Jazz Music Style Design.



Source: URL4.

It is possible to diversify clothing styles that have emerged under the influence of music genres.

**Figure 12.** Artificial Intelligence Design of Heavy Metal and Rock Music Genres.



Source: Clothing Designs Created by Researcher Using Artificial Intelligence.

**Figure 13.** Artificial Intelligence Design of Grunge Music Style and Hip-Hop Music Style.



Source: Clothing Designs Created by Researcher Using Artificial Intelligence.

Clothing styles shaped according to heavy metal and grunge music genres are exemplified in Figures 12 and 13.

*Cinema Art and Fashion Design:*

The connection between cinema and fashion goes beyond superficiality, entering a deep and complex realm. Cinema simultaneously offers new ideas for the fashion industry while serving as a mirror of society through the characters and clothing it portrays, depicting their values, beliefs, and transformations (Craik, 2003).

**Figure 14.** Audrey Hepburn's iconic black dress and pearl necklace from the film "Breakfast at Tiffany's"



Source: URL5.

Audrey Hepburn's iconic black dress and pearl necklace from "Breakfast at Tiffany's" have become a timeless symbol of elegance and sophistication, continuing to inspire the fashion industry. Italian-cut suits, as seen in "Saturday Night Fever" worn by John Travolta, have become a club staple (Polhemus, 1994).

**Figure 15.** Rodarte and "Black Swan" (2010)

Source: URL6.

Rodarte and "Black Swan" (2010): Founded by Kate and Laura Mulleavy Brothers for this psychological thriller starring Natalie Portman, Rodarte showcased striking designs with a dark and gothic interpretation of ballet costumes. This collaboration has contributed to Rodarte's subsequent collections carrying traces of a theatrical and artistic approach.

*Theatre Arts and Fashion Design:*

The interaction between theatre and fashion is not limited to the characters' clothing; it is deeply intertwined with the narrative, identity, and period elements that form the basis of the performing arts (Kaya, 2009). Theatre costumes are a powerful visual tool that instantly and strikingly conveys a character's inner world, social standing, profession, and even their current mental state to the audience (Şener, 2018).

**Figure 16.** Masks Used in Ancient Greek Tragedies



Source: URL7.

In visually oriented performing arts such as ballets and operas, the aesthetic value of costumes and their close relationship with fashion have become even more pronounced. For example, the Rococo fashion of the 18th century is reflected in all its elegance and splendor in the opera and ballet costumes of the era.

**Figure 17.** Elizabethan costumes; drawing by William Hickman Smith Aubrey, circa 1867.



Source: URL8.

In the 19th century, the realism movement in theatre aimed to achieve greater detail and historical accuracy in costume design. Fashion became an integral part of storytelling, adding depth and realism to the narrative.

### 2.2 The Relationship of Fashion Design to Other Design Disciplines

*Architectural Design and Fashion Design*

Fashion and architecture share design elements common to both art forms: materials, details, color, and texture. Creativity is also a shared concept in both disciplines. Fashion, like architecture, is considered a form of expressive language and art (Güldür and Bayram, 2016). The instinct for shelter in architecture and the instinct for covering in clothing complement each other. The similarities in the reasons for the creation of both fields, enriched by artistic and aesthetic perspectives, allow for the emergence of new structures and designs.

**Figure 18.** An Example of the Relationship Between Architecture and Fashion.



Source: Özeren, E. B., & Kuray, B. S. (2024).

Zaha Hadid is one of the prominent architects in the context of the relationship between architecture and fashion. The Heydar Aliyev Cultural Center in Azerbaijan stands out with Hadid's characteristic curvilinear forms.

**Figure 19.** Examples of Clothing Designs Reminiscent of Architectural Structures
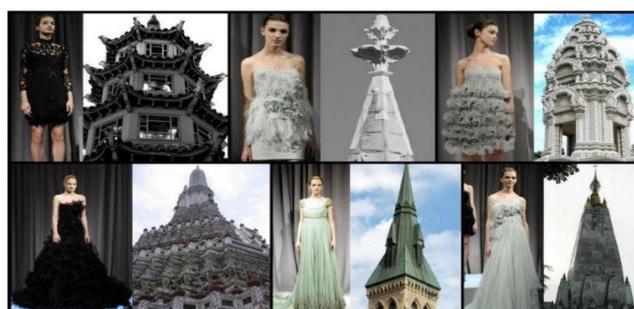


Source: Güldür, M. M., & Bayram, S. (2016).

**DOI: 10.5281/zenodo.18287720**

Marchesa's 2008 winter collection was designed with inspiration from Queen Elizabeth I and the architecture of the period.

*Interior Architecture and Fashion Design*

Interior design and fashion are two creative fields that add beauty to people's lives and allow them to express their own style. Interior designers arrange living spaces to be both functional and aesthetically pleasing, while fashion designers help people express themselves through their clothing.

**Figure 20.** Madeleine Vionnet, Evening Dress, 1922, Willits House.



Source: Pürlüsoy, İ., & Doğan, R. K. (2019).

Madeleine Vionnet's evening gown, 1922, is a silk crepe dress embellished with opal glass beads. It shares similar characteristics with the Willits House, designed by architect Frank Lloyd Wright in 1901. Both designs emphasize simplicity and minimalism, dominated by geometric elements and flat surfaces.

**Figure 21.** Chrysler Building and an Example of Art Deco Design.



Source: Pürlüsoy, İ., & Doğan, R. K. (2019).

Located in New York City and completed in 1930, the Chrysler Building is an Art Deco skyscraper. Art Deco influences are evident not only in its architecture but also in its interior design. The elevator in the lobby features a striking design with geometric shapes repeating in a rhythmic pattern.

**Figure 22.** Interior Architecture of the Palace of Versailles, Dolce & Gabbana 2012 Autumn/Winter Collection.



Source: URL9.

Baroque period (17th century - early 18th century) clothing and interior designs reflected the grandeur and dramatic expression of the era with a flamboyant style; clothing featured wide, layered skirts, narrow corsets, rich fabrics, and exaggerated draped ornamentation, while interiors sought to create a magnificent atmosphere integrated with large-scale precious materials (marble, gold leaf), opulent furniture, and works of art.

*Industrial Design and Fashion Design*

Industrial design and fashion, while seemingly different disciplines at first glance, share a common goal: to create solutions for human needs and generate aesthetic value. A deep and dynamic relationship exists between these two fields. Industrial design generally focuses on shaping more durable, functional, and mass-produced products, while fashion encompasses the world of clothing and accessories, shaped by individual expression, trends, and seasonal factors.

**Figure 23.** Designer Iris Van Herpenn's first 3D-printed dress with her "Crystallization" collection in 2010



Source: Şen, C., Kılıç, A., & Öndoğan, Z. (2020).

In this field, visionary designers like Iris Van Herpen are bringing 3D-printed collections to the runway, while brands like CuteCircuit are charting a new course in fashion with technologically interactive textiles. All these developments are redefining the fashion industry not only in terms of production and design, but also from cultural and artistic perspectives.

**Figure 24.** Francis Bitonti, Michael Schmidt, "Ditavonteese – The Golden Ratio Dress, 2014



Source: Yıldıran, M. (2016).

New York-based designer Michael Schmidt is known for his diverse accessory and costume designs for performing artists, created using original materials and methods. One of Schmidt's notable projects is the Dita Von Teese dress, designed in collaboration with architect Francis Bitonti and shaped according to the principles of the golden ratio (Cited in: Yıldıran, 2016).

*Graphic Design and Fashion Design*

Fashion is more than just clothing; it offers a brand identity, a lifestyle, and a visual world. This is where graphic design comes in. The powerful influence of graphic design is felt at every stage of fashion brands, from their logos and labels to their advertising campaigns and the visual presentation of their fashion shows. Graphic design transforms the abstract concepts and emotional atmosphere of fashion into tangible and perceptible visual elements, telling the brand's story and enabling effective communication with its target audience (McMullen, 2022).
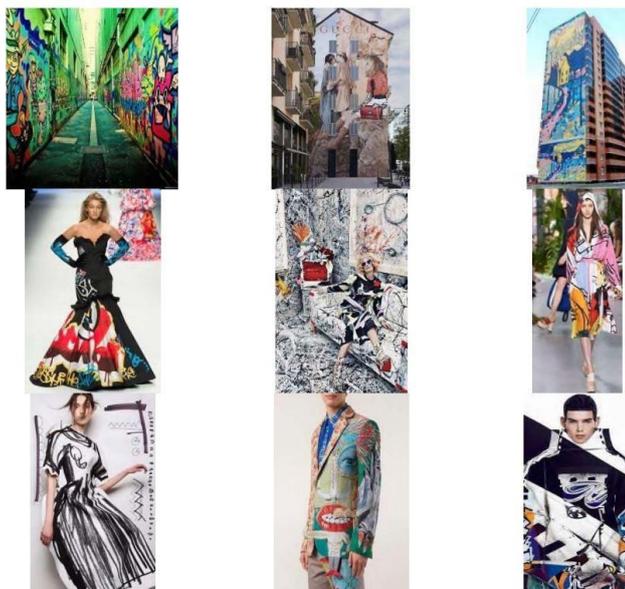
**Figure 25.** The Influence of Graphic Design on Fashion.



〈그림 14〉 Marc by Marc Jacobs, 2010S/S.　〈그림 15〉 Vivienne Westwood, 2007 F/W.　〈그림 16〉 Cacharel, 2008 F/W[22].

Sourece: JeKal, M., & Lee, Y. H. (2011).

**Figure 26.** The Influence of Graphic Design on Fashion.



Source: Klimova, L., & Plotnikova, M. (2020).

*Landscape Design and Fashion Design*

Landscape design and fashion are two distinct yet interconnected arts that enhance human life by evoking the beauty of nature. Landscape design blends natural elements (trees, flowers, water) with man-made elements (paths, benches, sculptures) to create living spaces such as gardens and parks. Fashion adorns individuals' bodies with clothing inspired by the tones, textures, and shapes found in the natural world. Both fields appreciate the aesthetics and beauty of nature, encompassing cultural and emotional aspects that go beyond mere visual harmony.

**Figure 27.** Marie Antoinette's Elegant Pastoral Dress.



Source: URL10.

For example, Marie Antoinette's elegant pastoral attire perfectly complements the landscape garden design at the Trianon (Boucher, 1987).

**Figure 28.** Hippie Clothing Style



Source: URL11.

The Safari collection, designed by Yves Saint Laurent in the 1970s, brought the exotic aspects of nature to the runways. The warm colors, natural textures, and wild atmosphere of the African savannah were revived in the fashion world with this collection (Laver, 2020).

After all the evaluations were made in the findings section, the

following specification table was obtained.

**Table 1.** Comparison of Art and Design Fields and Clothing Characteristics.

| | | Clothing Features | | | | | |
|---|---|---|---|---|---|---|---|
| | | Garment Cutting | Colors | Texture/Surface | Subject/Theme | Material | Production Purpose |
| Fields of Art and Design | Painting | ✓ | ✓ | ✓ | ✓ | | |
| | Sculpture | ✓ | ✓ | ✓ | ✓ | | |
| | Seramic | ✓ | ✓ | ✓ | ✓ | ✓ | |
| | Music | | | | ✓ | | ✓ |
| | Cinema | | | | | | ✓ |
| | Theatre | | | | | | ✓ |
| | Architectural | ✓ | ✓ | ✓ | ✓ | | |
| | Interior Architecture | ✓ | ✓ | ✓ | ✓ | | |
| | Industrial design | | | | | | |
| | Graphic Design | | ✓ | ✓ | ✓ | | |
| | Landscape Design | | ✓ | ✓ | ✓ | | |

Table 1 compares the characteristics of clothing in fashion design with the art and design fields examined in the research, based on specific criteria. Accordingly, the most common aspects in art/design fields and clothing are subject/theme, color, and texture/surface. The most striking common feature was identified in material characteristics. In the examples examined, only ceramics and clothing showed a common use of materials. Finally, the purpose of clothing production is only commonly observed in music, cinema, and theater. This is thought to stem from the fact that these art forms are purposeful fields that create an image integrated with clothing.

## Conclusion

This research has revealed that fashion design is not merely a process of producing functional and aesthetic clothing; it is also an important tool in the construction of individual identity, cultural transmission, and artistic forms of expression. Fashion has gained both formal richness and conceptual depth through its relationships with different branches of art (painting, sculpture, ceramics, theater, cinema, music, etc.) and creative design fields (architecture, interior architecture, graphic design, industrial design, landscape design, etc.). Interdisciplinary interaction not only provides visual inspirations for fashion design but also allows for the transmission of concepts, emotions, and associations. In particular, the connection with art strengthens the consideration of fashion as a form of expression; fashion collections can be evaluated as contemporary works of art. In this context, fashion reproduces the expressive power of art, and art reproduces the contemporary, dynamic, and everyday life-integrated nature of fashion. As a result of the visual and thematic analyses conducted, the contribution of art and design disciplines to fashion has emerged in three main dimensions:

1. Formal Contribution: Aesthetic diversity is provided in fashion through visual elements such as color, texture, and form.
2. Conceptual Depth: Fashion creates conceptual content by drawing inspiration from other disciplines; it brings up social, cultural, or individual issues.
3. Emotional Reflections: Through fashion, the emotions created by art are conveyed to the viewer and user as an aesthetic experience.

In conclusion, fashion design should be considered as an interdisciplinary field; considering its multifaceted structure, the design process should be enriched both visually and intellectually. Fashion positions itself as a powerful form of expression reflecting the spirit of the age at the intersection of art and design.

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