



CONNECTION OF WOMEN'S FASHION DESIGNS AND ARCHITECTURAL CONSTRUCTIONS

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Maja Jankoska^{1*}, Ruzica Stevkovska-Stojanovska^{1,a}

¹University “Ss. Cyril and Methodius” in Skopje, Faculty of Technology and
Metallurgy, Ruger Boskovic 16, 1000 Skopje, North Macedonia

*maja@tmf.ukim.edu.mk, ORCID 0000-0002-1854-8678

^aruzicass@tmf.ukim.edu.mk, ORCID 0000-0003-1083-1556

ABSTRACT: *Ideas of societal, cultural, and personal identity have long been expressed through the fields of architecture and fashion design. But in the last year, practitioners in both fields have expressed more nuanced and thought-provoking challenges related to ideas of identity, going beyond the idea of just denoting value, status, and belonging. The aim of this paper is to present the relation between architecture creations and fashion design, creating women's dresses inspired by Gothic architecture. Initially, technical sketches of the model are performed. The basic constructions of women's dress and tight sleeves are used as a starting point for designing. Later, with modeling, the desired type of model is performed. The ornaments from Gothic architecture are used for printing on fabric, and then these elements are sewn on the clothing. In the end, the combination of high fashion and architecture is proof of the inspiration and correlation between both disciplines and the long-lasting value of artistic expression.*

Keywords: *Architecture, fashion design, clothing, aesthetic, interrelationship.*

POVEZIVANJE ŽENSKOG MODNOG DIZAJNA I ARHITEKTONSKIH KONSTRUKCIJA

APSTRAKT: *Ideje društvenog, kulturnog i ličnog identiteta dugo su se izražavale kroz oblasti arhitekture i modnog dizajna. Ali u poslednjih godinu dana, praktičari u obe oblasti su izrazili više nijansiranih i izazovnih izazova u vezi sa idejama identiteta, prevazilazeći ideju samo označavanja vrednosti, statusa i pripadnosti. Cilj ovog rada je da prikaže odnos između arhitektonskih kreacija i modnog dizajna, kreirajući žensku haljinu inspirisanu gotičkom arhitekturom. U početku se izvode tehničke skice modela. Osnovne konstrukcije ženske haljine i uskih rukava služe kao polazna osnova za dizajn. Kasnije se uz modelovanje izvodi željeni tip modela. Ornamenti iz gotske arhitekture se koriste za štampanje na tkanini, a zatim se ovi elementi prišivaju na odeću. Na kraju, spoj visoke*



mode i arhitekture je dokaz inspiracije i povezanosti obe discipline i dugotrajne vrednosti umetničkog izraza.

Ključne reči: *Arhitektura, modni dizajn, odeća, estetika, međusobni odnos.*

1. INTRODUCTION

Two applied arts disciplines that directly aim to cover and protect the human body are architecture and fashion [1,2]. Traditionally, they support human lifestyles, in which architecture creates homes for people and fashion gives them garments to wear. As creative techniques that rely on emerging technologies, presentation, and branding, these two disciplines cross paths, overlap, collaborate, and are sometimes blended. Today's fashion is imprinted with architectural inspiration and techniques, and architects are becoming increasingly visible in the fashion sector [3]. Therefore, despite their differences in scale and use, both may be understood in terms of their aesthetic attributes as well as their artistic tenets, designs, and methods [1, 4]. Their relationship has always existed on the periphery of each other's lives; it did not emerge abruptly or spectacularly. For their comparison, Riegelman writes, "Draping is like architecture: the body is the armature, the internal structure, and the fabric, like skin, glides over this frame. The fabric falls and twists, forms knots, bends and curves, like a river it ebbs and flows over the contours of the body" [5]. Since both fields are primarily made of flat, 2D materials and because "form follows function" is a common idea in both, it is not unexpected that practitioners in each draw inspiration from the methods, surfaces, and forms of the other [6]. Thus, fashion designers and architects aim to provide human body forms that are flawless, cozy, and exquisite. Both designers and architects are concerned with volume, and space, and supply the body with a covering, shielding it from the surrounding, and serving as a platform for social and cultural commentary [7].

Fashion and architecture share an intriguing similarity in that they both take shape, structure, and sometimes even the ability to make seemingly impossible physics feats conceivable into reality. Thierry Mugler, Pierre Balmain, Tom Ford, Pierre Cardin, and Zaha Hadidwent, among others, transitioned from dressing buildings to dressing the body [2]. Additionally, a lot of fashion designers first trained as architects, like Gianfranco Ferré, Tom Ford, and the late Pierre Balmain. "Dressmaking is the architecture of movement," declared Balmain, demonstrating his excitement for fusing architectural details into his creations [8]. Garcia affirms that his degree is still relevant in his capacity as a fashion designer, particularly in terms of a general sense of proportion. "They are both visually driven expressions of personal taste and the times we live in," stated the style director at Architectural Digest, Jane Keltner de Valle [9]. Architecture and fashion are closely linked; both are human-centered and oriented, directly addressing issues of motion, physiology, anatomy, time, proportion, and scale [10]. However, the primary distinction between them is the fashion shorter lifespan than that of eternal architectural designs. While architecture is enormous and timeless, fashion is also heavily influenced by marketing and consumption.

Parallel studies in architecture and fashion is a growing topic in both fields. Thus, the papers [11,12] explore the shared traits and terrain of modern architecture and fashion, emphasizing and proposing avenues for further advancement in both fields, including novel approaches to design, new techniques for manufacturing, and new directions in aesthetics. Further research by Matthew Huston and Tori Rodrigues in January 2016 found that our clothing can affect hormone levels, heart rate, and even how we think and negotiate [13]. Numerous writers have examined the impact of the classic Arab oriel window, or "mashrabiya" as a potent environmental component in contemporary architecture, on fashion. [14, 15, 16]. Remarkably, the emerging forms in every field appear to resonate with each other. Architect Greg Lynn's 2008 Slavin House is one example of this [17]. Nonetheless, deconstruction was employed by both fields to refute notions of "form," "function," and "beauty" and to introduce fresh perspectives on both fashion and architecture [18]. The technique of using geometry to create form is one that both fashion designers and architects employ.

Both professions make use of some complicated forms as well as simpler shapes like ellipses, squares, and circles, such as The 21st Century Museum of Contemporary Art in Kanazawa, Japan [19] and Meejin Yoon's Möbius Dress [20]. Even while the concept of using printed materials in garment designs is not new [21], several contemporary printing-related fashion applications have brought novel and unusual concepts, especially those that reference the grammar of ornamentation or the language of architecture. Fashion designers are employing high-performance textiles, integrating concepts of safety, mobility, and identity, and reevaluating how clothes may meet the needs of the contemporary "urban nomad" [22]. In order to produce more adaptive, sustainable, and multifunctional buildings that may address humanitarian needs, architects are simultaneously challenging the function of conventional "bricks and mortar" constructions and utilizing novel materials and construction methods. A comparable look results from the fact that fashion designers and architects frequently use the same 3D rendering and scanning technologies [10]. For both disciplines, using advanced computer technologies is liberating. Numerous manuscripts [23–26] provide examples of how CAD systems are used for 2D and 3D designing in the fashion design industry.

The aim of this paper is to present the relationship between architecture and fashion design transferable in a women's dress, similar to our previous research [27]. Gothic architecture was the inspiration, which was an inspiration for other papers [28].

2. EXPERIMENTAL PART

Consequently to the above, the aim of this paper is presentation of female dress model, with a design related to architecture. So, the designs from the architectural works are mirrored in women's clothing. The produced sample is related to Gothic architecture and Figure 1 presents the design of dress model and architecture inspiration. The technical sketch are shown on Figure 2.



Figure 1: Model of dress concerning Gothic architecture

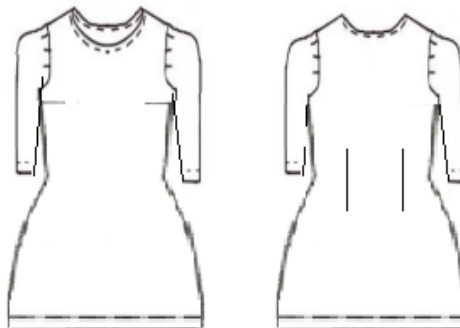


Figure 2: Technical sketch of dress model

The front of the dress has two laterally darts in the chest area. On the upper part, an image printed on fabric is sewn, and on the lower part, two images are sewn (created in the same way as the first one). The back of the dress has two darts above and below the waistline. The length of the dress is above the knees. The sleeves are narrow elbow-length, and puffy in the upper part.

3. RESULTS AND DISCUSSION

The default model is derived from the basic construction of a woman's dress and a tight sleeve according to established construction measures and construction rules [29].

To obtain the patterns according to the technical sketch, modelling is the next step. The modeling of the dress front part is performed in several steps, presented in Figure 3:

- The chest dart is closed and a new one is opened in the area of the armpit (2,5 cm down), with a width of 5,0 cm and length of 12,5 cm;
- The waist dart is removed;
- The dress length is shortened by 20,0 cm.

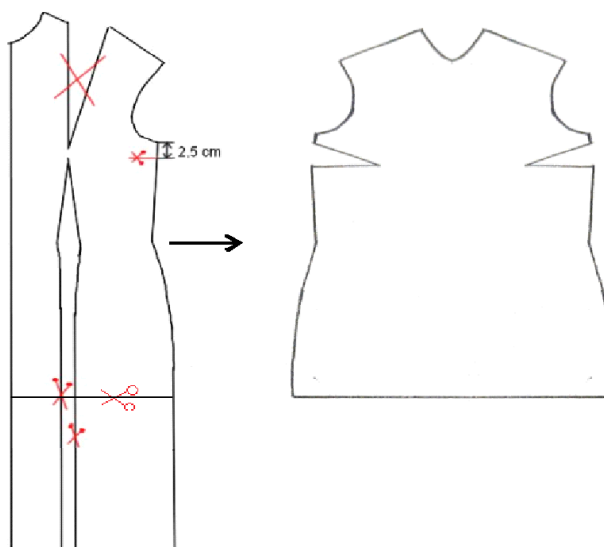


Figure 3: Front part modelling of model

Figure 4 present the picture designs (from Gothic architecture) which are printed on fabric and later are sewn onto the dress.

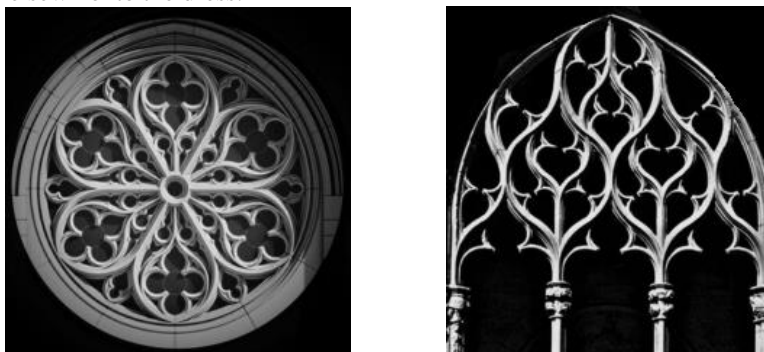


Figure 4: Ornaments of Gothic architecture

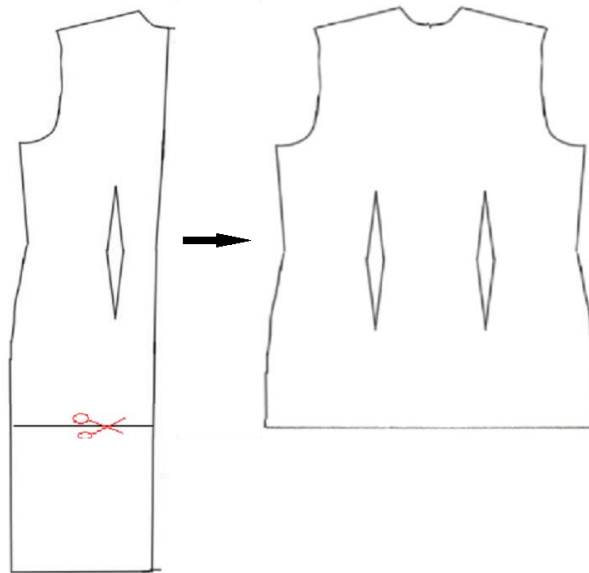


Figure 5: Model 1- back part modeling

The modeling of the back part is shown in Figure 5 and consists of the following steps:

- The length of the dress is shortened by 20,0 cm.
- The location of the darts remains the same. Their length is 27.0 cm, and their width is 3.0 cm.

Technical sketch and sleeve modelling are presented on Figure 6. First, length is shortened to the length of the elbows and the width half is marked. Through this line the sleeve is cutted and both parts are rises up by 5,0 cm.

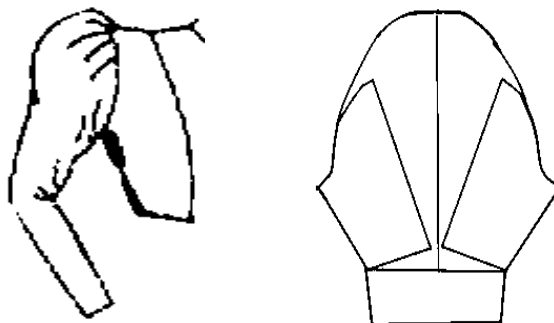


Figure 6: Technical sketch of puffy wide sleeve and sleeve modelling

For both patterns, the sleeve and dress a 1,0 cm wide seam allowance are added to all sides except the hems, where the seam allowance is 3.0cm. The front and back patterns are tailored once, and the sleeve is tailored twice. Also, with aim the sleeve stand firm, non-woven fabric is used, tailored with the same pattern of the sleeve, but reduced by 1,0cm from all sides. Also at the shoulders area, tassels are used for a more voluminous look. The final look of the created garment is shown on the Figure 7.



Figure 7: Final model

4. CONCLUSION

To change the very essence of structures and clothing, emerging generations of designers in both disciplines are set to create even more creative ways of using and modifying each other's shapes and approaches. Architectonic designs are a great source of inspiration for details and silhouettes in clothing, as it was presented in this research too. Women's dress model was created and decorated with printed ornaments from Gothic architecture. A building's unexpected component could turn into one of the garment design's most amazing elements when the designer looks into the architecture. High fashion and architecture together symbolize a dynamic partnership based on common values of expression, beauty, sustainability, and technical progress. This collaborative relationship between architecture and design is always pushing the boundaries of design, from cross-disciplinary partnerships to the influence of architecture on fashion and the usage of architectural spaces for high-end events.

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