

Wearable Art as an Experimental Entrance to Designing Expressive Outfits on a Mannequin Inspired from the Architectural Heritage of the Kingdom of Saudi Arabia

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Introduction to the Research and Previous Studies:

Wearable art is a creative applied artistic field that does not belong to the fashion or to fashion industry, as it cares about fashion as unique artistic products that are handcrafted in textile or art studios by one or more artists using traditional methods, and works are named after artwork, and they have themes and creative application methods, and these characteristics distinguish it from the field of fashion (Leventon: 2005).

Wearable art is used in artistic expressions as an expressionism art such as performing art and conceptual art and is displayed in museums and galleries (ODABAŞI: 2015). A study (ODABAŞI: 2015) named; A DESIGN METHOD ON WEARABLE ART has presented a new methodology for developing design into a wearable art by creating stories and emphasizing the artistic meanings of cultures and their importance in fashion design using various textile applications, with the aim of assessing the feasibility and sustainability of the concept of wearable arts on the fashion stands.

It has been shown in recent years that there is a reciprocal relationship between fashion and architecture based on shared visual and intellectual principles. Architecture is also a source of inspiration and motivation for fashion design, and all models of architecture, whether traditional or contemporary, which can cause a creative spark to a fashion designer (Paksoy & Yalçın: 2005).

The (Allothman: 2018) Fashion Inspired by Architecture: The Interrelationship between Mashrabiya and Fashion World study showed the mutual relationship between architecture and fashion in general, noting the benefits and common points between them, where both fields reflect the image of society and its identity, and the mutual relationship between Al Mashrabiya, which is considered one of the architectural elements in the global fashion in particular.

The incorporation of fashion and architecture is an exciting way to express identity through contemporary methods, and a unique movement in the revival of heritage (Allothman: 2018). The architectural heritage represents the most prominent aspect of the heritage, as it reflects the authenticity of the nations and their cultural and civilizational identity (Al-Watar: 2015).

Research Problem:

The research problem is summarized in how to take advantage of the artistic and aesthetic features of traditional buildings in the architectural heritage of the Kingdom of Saudi Arabia to design expressive fashion on the mannequin as a wearable art using recycled materials.

Research Aims:

This research aims to study the beginnings and the historical and creative development of wearable art, and the possibility of designing expressive fashion on the mannequin as a wearable

art inspired by the architectural heritage of the Kingdom of Saudi Arabia using recycled materials, to find new artistic features characterized by originality and modernity, and highlighting the artistic, aesthetic, and physical features of the heritage buildings according to each region, expressive artistic style, compatible with the art of fashion design.

Research Importance:

- 1) It is in line with the goals of the Kingdom of Saudi Arabia 2030 vision in the national heritage neighborhoods, and coincides with the current development plans of the Culture and Arts Authority.
- 2) The research contributes to highlighting the aesthetics of the local heritage, affirming the national identity, developing the national and civilizational sense and culture of interest and cherishing the architectural heritage.
- 3) Emphasizes the importance of using design on mannequin and experimenting with materials to achieve innovation.
- 4) It keeps pace with modern global developments in expressive fashion design and wearable art.

Research Imposition:

It is assumed that expressive costumes can be designed on the mannequin as a wearable art adapted from the architectural heritage in the Kingdom of Saudi Arabia, achieving (heritage features - aesthetic and formal values - expressive potential.)

Research Methodology:

The research followed the descriptive analytical method, in addition to the applied study, which resulted in eight designs for three regions in the Kingdom (Najd - Al Hijaz – the South).

Wearable Art:

The singular work, often very personal, complete and generally consistent with no established aesthetic standards, which is difficult to define as wearable art by its nature. It can be called the artwork created for the body, but this does not recognize its complex relationship with the world of art, the world of fashion and the world of handicrafts. (Dale: 1986) Wearable art is separate from mainstream fashion, and yet remains associated with it. Although wearable art takes a variety of forms - sculpted or flat and uses various techniques such as knitting, leather tools, weaving, dyeing, and sewing, it shares the spirit of imagination, craftsmanship, and commitment to personal vision (Aimone: 2002).

The Beginnings, History and Creative Development of Wearable Art:

The Wearable Art movement appeared at the end of the 1960s, flourished in the 1970s, and continued into the early 2000s. It is not by chance that wearable art was crystallized at the end of the sixties, as social, political and cultural turmoil in that decade was a breeding ground for personal expression and explorations in body decorations.

During the 1970s, "wearable devices" were generally unconventional works that celebrated the familiarity of creativity through a very individual artistic language. The wearable art makers of

the late 1960s and 1970s did not attempt to influence global fashion trends. Instead, they chose to express a unique personal vision of the dress, an idea that separates them from earlier in the 19th-century artistic dress movements (Wollen: 1998).

Left from top to bottom



Figure (1) Sweeping crochet dress designed by designer Birgitta Bjerk (aka 100% Birgitta) 1969.

https://id.vice.com/en_us/article/nennjb/rediscovering-radical-70s-fashion-in-san-francisco-attics



Figure (2) Givenchy Wearable Devices by Alexander McQueen, Fall Winter 1999 Filled with buttons, lamps, and sensors.

<https://blog.adafruit.com/2013/11/15/givenchy-by-alexander-mcqueen-fall-winter-1999>

The modern notion of wearable art appears to have surfaced more than once in various forms. (Schon: 2004) in his book Modern Jewelry referred to a "wearable artistic movement" extending roughly between 1930 and 1960. He has explored unique, innovative, wearable artwork created by Surrealists, Cubists, Expressionists, and Abstracts.

Top left to right



Figure (3) Contemporary movement of the wearable art with embossed fabric and applique lining 1977
Julie Schaffer Art to Wear - October 1, 1986



Figure (4) Thermo printed kimono with complex optical compositions for cupping and Katherine Westphal 1983

<http://www.browngrotta.com/Pages/westphal.php>

Global endorsement of this nascent artistic form appeared in the "Art to Wear: New Handmade Clothing" exhibition held at the American Crafts Museum in New York City in 1983. (American Craft Museum :1983).

For some, the wearable artistic movement in the interpreters of the first decade of the twenty-first century is of divided and unknown entity, and it lacks the spirit of inquiry, vitality, and integrity in the troubled days of the 1970s and early 1980s. For others, wearable art has evolved into a larger and more diverse entity (Wollen: 1998).

The Museum of Fashion History issued a challenge to the participants of the 2013 Wearable Art Show, to create a piece inspired by the topic of Wearable Art and Architecture at the FHM, that reveals historical links to the surface and structure between fashion and architecture, and concludes with examples of works of contemporary craftsmanship (Walford: 2013).

The famous annual design competition in New Zealand began, using an unexpected array of materials, from wood and aluminum to fiberglass. The works were exhibited at a 'World of Wearable Art 2017' at the Peabody Essex Museum.

The diverse faces and works of artisan fair once again converged on the Philadelphia Museum of Art 2020 to open a huge exhibition "Off the Wall: American Art to Wear". It features over 100 wearable artworks over 12 years for more than 60 artists who used clothes to express themselves.

Top left to right



Figure (5) Lynn Christiansen, United States of America. World of Wearable Art 2017 at the Peabody Essex Museum

<https://www.bostonmagazine.com/fashion-style/2017/02/16/wearable-art-peabody-essex-museum/>



Figure (6) Joan Steiner, Manhattan Collar, 1979. Silk, wool, cotton, lace are works that were exhibited at "Off the Wall: American Art to Wear" 2020.

<https://www.documentjournal.com/2020/01/in-the-60s-americas-wearable-art-movement-reflected-true-counterculture>


Wearable art approached the trend of contemporary fashion, revealing a stronger shared vision as artists in their wearable 3D printing techniques showed greater practicality and acumen, thus attracting a broader audience interested in quality and craftsmanship.



Top right to left is the Fashion Institute at the Metropolitan Museum of Art in New York
Figure (7) sculptural clothing the theme of the spring exhibition 2017 of the mysterious Japanese designer
Re Kawakubo




Figure (8) art and wearable 3D printing technology for designer Iris Van Harpen.


Practical Experience: (research applications)

| Najdi Style includes (Najdi House - Al-Duryia Buildings) | |
|---|----------------------------------|
| <p>The traditional buildings in Najd are clay houses of one color and decorated with a white stripe at the top of the building and on the edges of the windows and the doors. The building's decoration is centered in wooden doors decorated with colors, lines and geometric shapes.</p> <p>The buildings of Al-Dir'iyah are also distinguished by a coherent urban fabric, which appears in the blocks of adjacent buildings and the lack of voids. They are also in one beige color, and the decorations in them are openings for ventilation and light in the form of triangles in different shapes and sizes.</p> | Model Descriptive Analysis |
|  | Source Mood Board |

| | | |
|--|--|---------------------------------|
|  |  | Applications |
| <p>First design</p> <p>It is a dress of light brown cartoon stripes overlapped with different sizes and lengths at the bottom, interspersed with colorful ribbons and grooves at the top in the form of an irregular fabric that simulates the door decorated in the Najdi House.</p> | <p>Second design</p> <p>It is a two-piece dress inspired by the buildings of Al-Dir'iyah, the light brown medium paper was used and perforated with geometric motifs, the upper and lower part was formed as the curves of the houses and the surface appearance of the building facades.</p> | Descriptive Analysis of Designs |
| Hijaz Style (Hijaz House - Hijaz Palaces) | | |
| <p>Hijazi palaces: Like the Shubra Palace in Taif, is one of the most important historical palaces distinguished by its architectural elements and prominent wooden coverage of windows and external openings, as well as the Al-Saqqaf Palace in Makkah Al-Mukarramah. This edifice carries the Islamic architectural character because it contains many Islamic decorative elements.</p> <p>Hijazi House: The city of Jeddah is rich in monumental buildings, such as the Nasif House, which is located in old Jeddah.</p> | | Model Descriptive Analysis |
|  | | Source Mood Board |

| | | |
|---|---|---------------------------------|
|  |  | Applications |
| <p>Third design</p> <p>A peeled cardboard dress that randomly echoes the body's shape and simulates in its lines, details and surface texture the shape of the exterior building of the Al-Saqqaf Palace in Mecca.</p> <p>Openings were made on the carton, such as windows, and the wool thread was used to cover it.</p> | <p>Fourth design</p> <p>A dress inspired by the traditional windows in which the traditional buildings were famous in Jeddah, where some details and Islamic motifs on the windows were made of cardboard pieces. They were formed as superimposed units on the mannequin and decorated with stereoscopic wooden patterns.</p> | Descriptive Analysis of Designs |
| Southern Style (Asiri House) | | |
| <p>Traditional buildings in the Asir Region have unique characteristics. The Asiri House was made up of several floors built of mud, stone and wood, with small, repeatedly colored windows, which were adorned with white quartz stones on all sides. The houses are colored from the inside, some from the outside as well, with various vibrant colors in an artistic style , which was created by the famous Asiri women.</p> | | Model Descriptive Analysis |
|  | | Source Mood Board |

| | | |
|---|--|---------------------------------|
|  |  | Applications |
| Fifth design | Sixth design | |
| <p>This design is built of fabric scraps in brown and beige tones with small pebbles to simulate the outward appearance of Al Asiri House. The necklace is a separate piece open at the end of the two sides. The windows are yellow and blue, with wood sticks, canon leaves and buttons.</p> | <p>This two-piece design has the upper part colored ribbons and a cracker that mimic the colored lines found in some Asiri buildings, and the lower part is a slanting design with canon leaves inspired by the walls of the house and the motifs and colors of the Asiri art.</p> | Descriptive Analysis of Designs |
| Southern Style (Balazhah Alasra) Plains - Jazan Region | | Model Type |
| <p>The balance tree is the preferred home for residents of the plains of the lower or upper Tihama for ease of residence in the places of work and activity of their owners using tree trunks, branches and leaves of some plants. It is a light construction, often circular in its horizontal projection, while taking the conical shape. Inside, it is painted with a layer Of clay, plaster and engraving on its walls, adorned with the hanging of some colorful dishes.</p> | | Model Descriptive Analysis |
|  | | Source Mood Board |

| | | |
|---|--|---------------------------------|
|  |  | Applications |
| Seventh design | Eighth design | |
| <p>Inspired by the exterior design of the budget ladder, it consists of two pieces. The upper part is a burlap of a burlap fabric printed with shapes and colorful engineering drawings that simulate the interior decoration of the nest. The lower part is units of dried brown plant branches.</p> | <p>It is a dress that consists of the upper part of the strings of longitudinal monolithically stacked bows that take the shape of the body, followed at the bottom by the palm fronds attached to straw threads in the form of strings of weft and it is woven so that they emulate in their weft and color the appearance of the nest.</p> | Descriptive Analysis of Designs |
| | | |

Practical Evaluation:

(Steps to build the questionnaire and calculate honesty and consistency):

A questionnaire is used to find the opinions of (30) specialists and artists in the implemented designs. The questionnaire consists of a table containing (13) words that measure the positive direction. The total score of the questionnaire reached (39) degrees. To verify the validity of the questionnaire, a preliminary image of it was presented to a group of specialized arbitrators from faculty members, fashion design, and members of the artistic education faculty, and the percentage of agreement between the arbitrators came (95%), which is a high percentage which indicates the validity of the questionnaire. The stability of the questionnaire was calculated using the method of (Alpha Cronback), where the coefficient of alpha stability (0.93) was high, which indicates the stability of the questionnaire.

Table (1) average overall score and percentages of designs implemented according to
The opinions of specialists in executed designs (n = 37,5)

| Percentage | Average Overall Score | Design |
|------------|-----------------------|---------|
| 98,7% | 38,5 | First |
| 96,6% | 37,7 | Second |
| 95,6% | 37,3 | Third |
| 98,7% | 38,5 | Fourth |
| 93,3% | 36,4 | Fifth |
| 94,8% | 37 | Sixth |
| 95,6% | 37,3 | Seventh |
| 96,6% | 37,7 | Eighth |

Results:

1. The executed designs got a high percentage starting from (93.3%) and ending with (98.7%) which indicates the positive opinions of the specialists. The arbitrators agreed that the designs were actual applications of wearable art, and clearly indicated the traditional buildings borrowed from them.
2. This is the first Arab research to address historically wearable art, as a separate American art movement that reflects the cultural, political, social, and spiritual interests of a generation of artists who reached adulthood in the late 1960s and 1970s.
3. The wearable art movement enjoys only a small portion of the enthusiasm that it has created in the past decades, and often the reasons that led to this decline are:
 - a. Closure of many shops in the early years of the movement.
 - b. Ease of low-cost, internet-based businesses.
 - c. What was observed recently; we live in a time when manual production skills are less appreciated.
4. In this study, a new method of wearable art was developed that reflects national history and culture where historical and urban heritage images in fashion have been enhanced in a refined and expressive artistic style.
5. Wearable art depicts unique and timeless art products unlike changing fashion and is present as an area of creative artistic application outside the fashion and textile industries.
6. The study proved that fashion art can be used to transfer many other artistic creations from one generation to another.
7. The aim of this wearable technical study was to find an experimental entrance using the design on the mannequin and recycled materials to draw inspiration from the urban heritage, and it was found that the mentioned method affected creativity in research applications as valuable and wearable art pieces that express identity in a sophisticated artistic manner.

Recommendations:

- 1- Emphasizing the specialists in the field of fashion design by enriching the knowledge and aesthetic aspects, and protecting the ancient urban heritage from extinction, and working on the continuation of designs that highlight the beauty of heritage in other areas.

- 2- Organizing local art competitions between universities in the field of wearable arts and arts, and then upgrading them to international partnerships.
- 3- Urging artists, specialists and students to pay attention to highlighting the aesthetic heritage through wearable art, expressive costumes and participation in international competitions.
- 4- Adopting the idea of the research as an experimental model that can be applied in the expressive fashion design course for postgraduate studies.
- 5- Benefiting from the historical study of the development of wearable art to stimulate this type of art and to support it commercially in exhibitions and events and scientifically by including it in school curricula and scientific research.

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