BRUTALISM AND FASHION

Dr. Özlem KAYA
Dr. Laura Sînziana CUCIUC ROMANESCU

BRUTALISM AND FASHION

Authors
Dr. Özlem KAYA
Dr. Laura Sînziana CUCIUC ROMANESCU

Edited By
Dr. Cristina GELAN
Dr. Jihen TRABELSI

FOREWORD

In the transition to modern times; The rapid progress in cultural, social, economic and technological fields has manifested itself in the field of fashion, as in every field. Clothes, which were used only for the purpose of covering, protecting, warming and wrapping in primitive times, have turned into fashion, a clothing style that belongs to the period beyond its functionality, with the awareness of use, new materials and production techniques. Fashion has always taken its references from architecture, within the incredible diversity of styles and interpretations that expanded from the Middle Ages, when skirts expanded to crazy sizes with hoops and cages, to the 19th century, when top hats reminiscent of factory chimneys became the symbol of the industrial revolution. On the other hand, the influence of clothing on architecture was not limited to the prehistoric period, and fashion played a very important role in the development of modern architecture.

In this context, Brutalism also caused the emergence of many different architectural works in many areas during its influence. Brutalist architecture, as an architectural

style that emerged as a continuation of the modern movement, has influenced many different areas from past to present. The fashion field, one of these fields, attracts attention with very original designs bearing Brutalist traces.

In this book, the field of fashion is explained, especially after focusing on the concept of Brutalism, its history, characteristics and representations in visual arts. After discussing fashion history, influencing factors, components, interaction between fashion and architecture, common design elements in fashion and architecture, the effects of Brutalism on fashion design are discussed.

In this context, especially the effects of Brutalism on fashion design are supported with visuals and the unity and interaction between fashion architecture are addressed in an original way.

Furthermore, it provides a complete new vision and perspective on all of the changes in the understanding of fashion design throughout history, addressing the complex topic of understanding what Brutalism means and how

opinions of what its concept could be differs among readers.

Moreover, it opens a new door for beginners and guides them to learn more about everything that's been hidden in the shadows. In addition to that, this book perfectly embodies the image with class, glamour and most importantly, authenticity; which is the essence of a lifetime investment.

Every single book on every single shelf is different. But each and every word is written in a different sequence, a different order and a different progression. A perfectly made and well-thought-out book is the depth of the author's percept. It signifies the feelings, thoughts, sentiments and character of the writer. I've come to find out that the author of this book has a unique voice, a dissimilar perception on the world and the topic she is writing about. Her book plays out differently for every single person. Within those pages of the book you will discover other concepts and ideas which catapult you into an imaginary world of Fashion design. Certainly, no two

people picture it the same exact way. But what you see, imagine and feel is only yours.

 I love books because they take me both anywhere and any when. Whatever the topic is, a well-written book takes me out of my own mind and puts me inside someone else's. A book that does not do this, whether biography, science, history or novel, is one I don't read through. But this book? It captures everything in its own style in a precise way that makes you yearn to read it over and over, never getting tired of it. Widening your perspective on its ideals and topic.

A book that I would like advise you to read.

Assoc. Prof. Dr. Jihen Trabelsi[1]
December 2023

---

[1] Assoc. Prof. Dr., Jihen Trabelsi, University of Monastir, Higher Institute of Fashion, Department of Textile and Fashion Design, jihen.kraiem.mode@gmail.com

FOREWORD

There are certainly influences of architectural styles on the development of fashion design, Dr. Özlem Kaya and Dr. Laura Sînziana Cuciuc Romanescu aim to argue in this book. The authors refer to Brutalist architecture, an architectural style that emerged in the 1950s in the United Kingdom, which became particularly popular around the world, especially in the 1960s–1970s, through minimalist constructions that expose bare building materials, using in typically exposed, unpainted concrete or brick, angular geometric shapes and a predominantly monochrome color palette provided by materials such as steel, timber or glass.

In the argumentative approach proposed by the two authors, the reader discovers two artistic fields – brutalist architecture and fashion, which, although they seem to be at opposite poles, present essential links, determined by the fact that they act as a bridge between people and living spaces, like a mirror that reflects the personality. The first part of this book addresses the issue of the architectural style called brutalism. From the controversial etymology of the term and its challenges, to the directions and specific

of brutalism, from the genesis of brutalism, to the characteristics of this style, from visual references and representatives of brutalism, to the criticisms that have been brought to this architectural style, all these aspects propose a historical path in which arguments concerning the ethical and both aesthetic dimension of this architectural style are interwoven. In the historical course they proposed, the authors of this book do not forget to mention the architectural and urban theory known as "Neo Brutalism" and the distinctive visual language it implies.

The second issue that enjoys a broad approach is fashion. The authors of this book integrate fashion problematics into Maslow's hierarchy of needs, stating that clothing falls into the category of physiological needs and meets the basic need for protection for all individuals. Having as a benchmark a series of studies in the field of fashion design, clothes are considered visual elements that represent a person's identity and personality (race, gender, age, profession, social and economic situation, fashion tastes, color preferences, time orientation, tastes, attitudes, degree of maturity, self-confidence), which can also be

associated with the country's identity, religious beliefs, political events and historical periods. Regarding the reporting on fashion, aspects such as the fact that it is reflected in lifestyle and consumption decision, that it is a source of art that allows people to showcase their unique tastes and styles, that fashion exists at the intersection of aesthetics and innovation, where taste and spending-related details come together are argued.

The relationship between fashion and art occupies a special place in the argumentative discourse of this book. Having as a starting point a series of bibliographic references, the two authors of this book argue about the fact that fashion and art are included in the same framework in the context of creating the relationship and aesthetic pleasure between the work of art, the creator and the audience, and the act of creation, which lies at the core of both, and the ability to create, nourished from the same source, have always brought these two disciplines closer to each other. Certain artistic styles, such as Classicism, Romanticism, Baroque, Rococo, Impressionism, Expressionism, Fauvism, Futurism, Cubism, Surrealism,

had significant contributions to the creations of fashion designers, who through pioneering and innovative courage produced reforms in fashion design. Argumentative discourse regarding the relationship between fashion and art is also used to highlight the importance of architecture as a source of inspiration in fashion design, although the two seem distant from each other, as the authors of this book.

Through a recourse to the history of fashion, starting from the 18th century, when the famous stylist and musician Ziryab, an immigrant from Baghdad, introduced the first fashion concept in Europe and up to the present day, we are introduced to a universe of significant variations of changing forms, in which the rise of fashion is associated with the "civilization process" in Europe. Also found in this type of discourse is a critical approach to wider cultural influences on fashion and their historical interpretations. Phenomena such as mass consumption, advertising, marketing and advertising, the emergence of fashion magazines, the development of the Hollywood film industry, subcultural identities have played an

indispensable role in the fashion industry and in the promotion of fashion leaders.

Making the inventory of the various categories of factors affecting fashion, the authors appreciate a series of positive and equally negative effects on the development of the fashion industry. Among the categories of factors listed are: social factors (such as a person's residence, gender, profession and cultural background); economic factors (such as the economic situation of society and the individual and the availability of technology and raw materials); environmental factors (conditions such as very hot, cold, rain, freezing wind, which have an important role in the selection of the fabric, which must protect against extreme environments and unusual places); physiological factors (which include the person's age, body structure, body's physiological response, activity level, etc.); macroenvironmental and microenvironmental factors (which include cultures, lifestyle, norms, demographics); technological factors (determined by the emergence and development of the technology industry);

legal and political factors (such as workers' rights and child labor laws).

The components of fashion, among which the elements of art are seen as one of the essential components that interact in the creation of a design, have a special place in the discourse on fashion. In this context, design can be defined as the arrangement of lines, shapes, colours and textures that create a visual image, and design principles are proportions that determine how elements are combined. In addition, there are five principles of fashion design: proportion and scale, balance, harmony, rhythm and emphasis, who have an essential role in the work of the fashion designer.

In the latter part of this book, which is intended to be a highlight of the impact that Brutalism has had on fashion design, the reader finds eight examples taken from fashion collections presented by fashion designers in the period 2008–2022. By analyzing these examples, the authors of this book bring into discussion certain aspects related to the way in which brutalist architecture inspired fashion designers to create certain clothing design products.

Sometimes even inspired by certain buildings, designers interpret the architecture in their own way, highlighting exaggerated proportions and rising angles, as well as structures and shapes, differentiated materials. Examples include: Akris's products, from his Spring 2008 collection and the architectural design of Peter Eisenman, through the Holocaust Memorial, in Berlin; Yasutoshi Ezumi's products, from his Spring/Summer 2016 collection, which bear Brutalist traces – influenced by various pioneers of brutalist architecture such as Frank Gehry, Eames and Gordon Matta-Clark; Phillip Lim's product, from his Spring/Summer 2016 collection; Gareth Pugh's product, from his Spring 2009 and the Hearst Tower in New York, designed in 2006 by Norman Foster; Max Mara's S/S 17 collection and architectural design created, especially in Brazil, by Italian-born architect Lina Bo Bardi; Patrik Ervell's fall 2015 men's clothing designs and its influences from brutalist architecture; THE WALL collection, designed for the Fall/Winter 2022 season by the Chinese fashion brand ATTEMPT and its sources of inspiration from brutalist architecture; Rick Owens Fall 2012 Ready-

to-Wear and the architectural design of Frank Lloyd Wright.

As for Tokyo-based fashion designer Yasutoshi Ezumi's products from his Spring/Summer 2016 collection, they bear Brutalist traces – influenced by various pioneers of Brutalist architecture such as Frank Gehry, Eames and Gordon Matta-Clark, with the folds, their shapes and layers and reflect Brutalist architecture in both texture and form. The fall 2015 menswear collection of fashion designer Patrik Ervell, a designer from New York, features hints of industrial fabrics and brutalist architecture. The slim, sometimes oversized cut, the dropped shoulders and the emphasis on materials – unusual industrial fabrics, are among the most representative clues. The Chinese fashion brand ATTEMPT, which presented its latest collection specially designed for the Fall/Winter 2022 season with its new THE WALL collection. Brutalist architecture, which was a source for this collection, is identified by the conflicting themes and experimental concepts that emerge from the way its silhouettes and structure are perceived, by the unique minimal design language, visible mostly

through the tonal palette that allows shapes to really shine and experimenting with new techniques along with the addition of down insulation technology to expand the brand's technical capabilities.

The examples analyzed by the two authors of this book reflect different ways in which the brutalist architectural style has inspired the world of fashion and clothing design through its characteristics such as material, texture and form. They highlight the fact that, although architecture and fashion design seem at first glance to be two artistic fields at opposite poles, between them there are essential links expressed by the fact that fashion, architecture and art have influenced each other for throughout history, being associated with the type, conditions and reflections of different lifestyles.

Dr. Cristina Gelan[2]
Constanta, December 2023

---

[2] Dr. Cristina Gelan, Universitatea "Ovidius" din Constanța, Facultatea de Arte

CONTENTS

LIST OF FIGURES

1. INTRODUCTION

The 19th century has been a time period in which the transition from thousands of years of agricultural civilization to industrial civilization has been experienced, social classes have undergone radical changes, and as a result, great changes have occurred in the understanding of art. By the end of the 19th century, the idea of creating a brand-new understanding of architecture, which is suitable for the industrial age and the technological development, which has an increasing effect on life day by day, does not originate and is not affected by historical styles, has begun to come to the fore.

In this process, it caused and accelerated the emergence of Brutalism. Coinciding with rampant college growth in America, Brutalism is a reaction to a particular set of events at a particular time, and it is vital to understand what culminated in the beginning of the movement. Born in post-WWII Britain and its complex, political environment, Brutalism has responded to intergenerational anxiety, socialism, and architectural revivals (Casteel, 2014: 25).

Brutalism has experienced remarkable periods because of the freedom it provides and the flexibility that allows for individuality. Brutalism was noted for its style that emerged in the mid-20th century as a cost-effective solution to post-WWII destruction, emphasizing material, texture and structure in highly expressive ways. In this period when radical changes were experienced in the understanding of art, Brutalism with its extremely different style led to the emergence of original works in many fields. Although its use from time to time is very limited and open to discussion, it is possible to come across studies with Brutalist traces in many fields, especially recently.

Brutalism movement emerged in England in the 1950s, was introduced by Alison and Peter Smithson and was used to describe buildings inspired by Le Corbusier's residence in Marseille and buildings in Chandigarh. The name of the movement is derived from the French word "concrete gross". In Brutalism, the concept of brut, which means vulgar, uncovered, bare, contains both literal and figurative meanings as an adjective. A third word that

shares the same origin with the terms Brutalism and brutalist is the French and English word brutal, which means brute, harsh, savage, violent.

Brutalism developed in two distinct phases:

> ➢ Revealed in England in the discussions of the Peter-Alison Smithson group,

> ➢ Brutalism, which developed after the British phase, which has international validity and is mainly of aesthetic origin.

Although it is mentioned that there are different Brutalist practices, a new form language was created in the post-war period, especially in the architectural environment, according to many critics and architects, Brutalism as a style was born in 1956 when Le Courbusier built Jaoul Houses in Neuilly (Banham, 1966; Brage, 2019: 16-17).

Alison Smithson was the first to use the term 'Brutalism' for a home project in Colville Place in Soho. She described the bare concrete, brick and wood aesthetic as the first proponent of the new brutality in England. The move, however, was made by architectural historian Reyner

Banham's 1995 review by Alison and Peter Smithson of a school in Hunstanton, Norfolk.

The points mentioned and the brutalism whose features are given above have influenced different areas in many periods and have led to special periods as a source of inspiration and the emergence of very original works. One of these fields is fashion design. The influence of architecture in the field of fashion has been revealed by many studies from past to present.

In this context, fashion and architecture; Material, texture, detail and color are design elements common to both branches of art. Common to both disciplines are the concept of creativity. Fashion, just like architecture, is considered a kind of expression language and art. Both fashion and architecture help each other in many ways, drawing inspiration from each other. Both of them strive to achieve the ideals of comfort and beauty for the human body and to create permanent designs with the forms they create. It is observed that these two concepts, whose common language is the phenomenon of design, are

closely related to each other. While the architect creates his design by being influenced and inspired by economic, social and cultural events, the fashion designer is also influenced by history, politics, experiences, contradictions and the future, and they help each other in many ways as a source of inspiration. The most important common point of the disciplines of fashion and architecture is that they are designed for the human body. Both of them take the measurements, mathematics and geometry of the human body as a source to create a layer around the body that surrounds/protects it. It creates a climatic environment around itself by defining the boundaries of the body through the use of both fashion and architectural materials. Both of them are intertwined with common concepts such as emptiness-fullness, personal space-public space (Hodge et al., 2011: 27).

Today's architectural fashion trends can be determined by adjectives such as fashion-determining, wrapped, smooth, fluid, transparent, layered, material, striped-border, texture, folded, pattern-motif, decorative, solid-tight,

coated, hanging, symmetry-asymmetry (Franck, 2000: 94-97).

Fashion and architecture are two separate disciplines where the concepts of creativity are actively used. At first glance, these two fields differ from each other, because fashion is perceived as a temporary and superficial phenomenon, while architecture has chosen to be more monumental and permanent. This situation is also reflected in the materials used. While the materials we use in fashion are softer and more delicate, those used in architecture are hard and durable. In this process, there are also great differences between our production scales. While the fashion designer takes the human body as a basis in the design phase, the architect creates spaces large enough to accommodate many people. Despite all these differences, the common starting point of both fields is the human body (Hodge et al., 2011: 27).

Today, fashion designers and architects are creating joint projects based on this awareness. From past to present, many fashion brands and fashion designers (Giorgio

Armani, Alexander McQueen, Jean-Paul Gaultier, Ralph Lauren, Gareth Pugh, Victor and Rolf, Emilio Pucci, Balenciaga, Givenchy) have created very important works with this common perspective and design approach. While many famous architects design buildings for fashion designers where their collections will be exhibited, they state that the structures they create are interpreted with the design lines of these brands. While many fashion designers shape their collections according to architectural principles, their designs look like structures built on the body. By blending the disciplines of fashion, art and architecture, and expanding the boundaries of material and scale, it turns the person carrying the clothes into a fashion-art icon. Famous fashion giants create 3D collections with architectural qualities as a result of their body analyses. Fashion designers, who shape their collections with architectural concepts and cultural-social themes, aim to achieve beauty by emphasizing the common language of fashion and architecture concepts.

Recently, with the development of material, production and computer technologies, the relationship between

fashion and architecture has become increasingly visible; For this reason, interdisciplinary cultural, aesthetic, thought, production and meaning partnerships; Their structural, technological and conceptual sharings arouse more curiosity for fashion designers, architects, users, critics... in short, everyone interested in both disciplines. It is possible to talk about similarities and common concepts between clothing and building design, not only in the recent past and today, but even in ancient times, because both disciplines basically strive to create volumes from flat and two-dimensional materials in order to protect the body and provide shelter for it. Fashion and architectural products, although they often have completely different proportions and dimensions, take the human scale as a reference, because all kinds of clothes and buildings can really exist as long as they are in relationship with humans.

2. BRUTALISM

The industrial revolution and the concept of modernity that emerged as a result of it created significant effects and changes in the field of architecture as well as art movements. The main motivation of the field of architecture in the early 20th century was the reconstruction of cities after the World War. In architectural designs, the concepts of simplicity and integrity have replaced the details and ornaments used in the past and functionality has come to the fore.

Brutalist architecture, in general terms, is an architectural style that emerged from the modernist architectural movement that emerged in Europe between the 1950s and the mid-1970s, where the basic material was concrete, but steel and glass were used in raw form with an approach that developed its own boundaries.

The Brutalist architectural style is synonymous with over-scaled, powerful cubic forms, prominent structure and the predominant use of textured concrete that shows traces of its construction and formwork. It has been described as a 'rational and solid' style (Taylor, 1990). Although not

precisely defined, Brutalism emerged in the 1950s and was in fact both a reaction to the destruction wrought during the Second World War (Curtis, 2010) and a reaction against the perceived homogeneity of the international. With its grid style of mostly continuous flat planes and glass panels, there is a growing desire among architects, urban designers and planners to reestablish human scale in cities and honesty of materials in the construction of buildings; In other words, it came to the fore with its desire to combine social and architectural issues. Architects who adopted the Brutalist style tried to express in a solid way the integrated structural, functional and social programs of a building and its area. They also adopted the archaic, almost primitive forms of medieval walls, castles and walled towns, all characterized by large-scale unified architecture of similar texture and texture.

2.1. The Term "Brutalism"

The etymology of the term 'brutalism' is shrouded in much controversy and provocation. Its initial use is disputed, and its translations into different languages add to the confusion. The term itself has never been appreciated or

fully embraced, even by architects working under its philosophy.

This mystery arises from two simple circumstances. The first is that the term was actually coined before any architectural movement emerged to define it, the second is that it was later reprinted to describe a particular movement to which it adhered for reasons too trivial to be taken seriously (Banham, 1966: 10).

The origins of the term "Brutalism" can be traced back to Swedish architect Hans Asplund, who, while examining a housing project called Villa Goth in Uppsala in 1949, was impressed by the "bloody-mindedness" of the design and called it "nybrutalism" (new brutal). The term stuck as aspiring architects from the rest of Europe (especially the UK) visited the building. The architects most synonymous with this term, a young couple called Alison and Peter Smithson, also used the term to describe one of their first projects, a school in Hunstanton in Norfolk, United Kingdom, completed in 1954 (Stalder, 2008; Mould, 2017: 703).

British architects Alison and Peter Smithson coined the

term in 1953 from the French phrase béton brut, or "raw concrete", which Le Corbusier used to describe the cast board-marked concrete he used to build many of his post-World War II structures. The term gained wide currency when the British architectural critic Reyner Banham used it in the title of his 1966 book The New Brutalism: Ethic or Aesthetic? to characterize a recently established set of architectural approaches, particularly in Europe. The architectural style known as Brutalism and the architectural and urban theory known as New Brutalism can be considered two different movements, although the terms are often used interchangeably. The New Brutalism of Team 10's British members Alison and Peter Smithson is more about the theoretical reformation of CIAM (in architecture and urbanism) than "béton brut".

Brutalism is a style that emphasizes materials, texture and structure, producing extremely expressive forms (Hopkins, 2014; RIBA, 2023).

2.2. The History of Brutalism

The birth of Brutalist architecture can be attributed to both the famous Swiss-French architect Le Corbusier (1890-

1965) and the so-called New Brutalist architects, especially the British Alison (1928-1993) and Peter (1928-2003) Smithson. Le Corbusier's important late works in the 1950s included Maisons Jaoul (Neuilly, outside Paris, 1951-54), which combined structure and form with functionality, and the famous social and architectural enterprise Unité d'Habitation (Marseille, France, 1952).

The best-known early Brutalist architecture is the work of Swiss architect Le Corbusier, particularly his Unité d'Habitation (1952) and the 1953 Secretariat Building in Chandigarh, India.

Brutalism gained significant momentum in the United Kingdom in the mid-twentieth century, as economically distressed (World War II-devastated) communities sought cheap construction and design methods for low-cost housing, shopping malls and government buildings. However, many architects, even if they had large budgets, chose the Brutalist style because they appreciated 'honesty', sculptural qualities and perhaps the uncompromising, anti-bourgeois nature of the style.

Coupled with the socially progressive intentions behind

Brutalist streets in sky dwellings such as Corbusier's Unité, Brutalism has been promoted as a positive option for forward-looking, modern urban housing. In practice, however, most buildings constructed in this style lack many of the community-serving features of Corbusier's vision and instead become claustrophobic, crime-ridden tenements. It has taken decades for some such buildings to transform into positive communities. The harsh coolness of concrete has lost its appeal under damp and gray northern skies, and the castle-like material, said to be resistant to vandalism, soon became vulnerable to spray can graffiti (Anonymous, 2023).

The ideology and origins of Brutalism are based on much more than its materiality. The open and transparent display of the building is based on an architectural ethic concerned with the power of the image and the value of materials as they are. A building's structure was limited to what was required for its operation; the "rest" would be affected by human settlement; In doing so, he was the harbinger of a functionalist tradition that was "prehistoric" rather than a "solutionist" form (Murphy, 2012: 82). As stated, the bare

structure is ready to be dressed with residential art (Heuvel, 2004:19).

New Brutalism was advocated as an architectural movement that could help rebuild European countries and, to a lesser extent, the United States in the 1950s and 1960s due to its functionality, ease of construction, and modern utopian way of living. In doing so, it has become culturally synonymous with many post-war housing projects, particularly in the United Kingdom and France (Hollow, 2010). However, as Hanley (2007) points out, the social decline of many of these social housing estates from about the 1970s onwards was seen as a direct result of the harsh, inhumane habit of the buildings themselves.

The term "Brutalism", with its complex and contradictory etymological history, was not helped by its rapid denigration, as critics could easily recognize its "brutal" or, by extension, "monstrous" character. It has been reduced to an architectural, cultural and artistic cornerstone, bringing together countless different types of buildings that have no relation other than the "brutal style" broadly defined by Macarthur (2005).

2.3. Feature of Brutalism

Brutalist buildings are often created with striking, repetitive angular geometries, and where concrete is used, it reveals the texture of wooden forms, often cast in situ. Although concrete is the material most associated with Brutalist architecture, not all Brutalist buildings were created from concrete. Instead, a building may achieve its Brutalist quality through a rough, blocky appearance and the expression of its structural materials, forms, and services on its exterior. For example, most of Alison and Peter Smithson's private homes are built of brick. Brutalist building materials include brick, glass, steel, rough-hewn stone and gabion (trapion). Conversely, not all buildings displaying exposed concrete exteriors can be considered Brutalist and may belong to one of several architectural styles such as Constructivism, Expressionism, Postmodernism and Deconstructivism (Anonymous, 2023).

Figure 1. University of Toronto's Robarts Library, Ontario, Canada, The Coventry School of Art and Design's Graham Sutherland Building, part of Coventry University, Coventry, England, Birmingham Central Library Building, Birmingham, England, Source of image: https://en.wikipedia.org/w/index.php?title=File:Robarts_Library.JPG https://en.wikipedia.org/w/index.php?title=File:Graham_Sutherland_Building_-Coventry_University_4m08.JPG https://en.wikipedia.org/w/index.php?title=File:Paradise_Forum,_Birmingham_Library,_Chamberlain_Memorial.jpg

Another common theme in Brutalist designs is the display of the building's functions, from structure and services to human use, on the exterior of the building.

Banham (1955) suggests at least four features of Brutalist architectural programs:

➢ Formal, axial plans (formal readability of the plan)

➤ Emphasis on basic structure (clear display of structure)

➤ Clearly stated materials and finishes ('as is' or 'out of form' materials)

➤ Mainly concrete, but integrating glass, brick and wood

Banham championed New Brutalism as an architectural form that could rescue the discipline from the perceived follies of modernist practices. Banham:

"The definition of a New Brutalist building… excludes formality as an essential attribute if it is to accommodate future developments, and should more accurately read as:"

➤ Memorability as an image

➤ Open display of the structure

➤ Evaluation of materials "as they are" (Banham, 2011: 28).

Another aesthetic feature of brutalism, also stated by Banham (2011: 22), is its brutal logic. The Brutalism style is often thought of as being on a largely industrial scale. The increased scale of city building conveyed by the ideology of New Brutalism is clearly seen in many of the

large-scale housing projects and civic buildings it produced. In short, what characterizes Brutalism is the uncompromising use of "raw" materials.

2.4. Directions and Specific of Brutalism

Brutalism, the architectural style from the mid-20th century that emphasizes material, texture, and structure in highly expressive ways as a cost-effective solution to post-WWII destruction.

The art movement, which started in the 1950s and still shows its influence today, is an architectural style in which buildings are large and heavy-looking and usually made of concrete (Yücel, 2018: 65-83). Instead of perfection, Brutalism seeks naturalness, self-made, rawness and vulgarity. Brutalist buildings are usually built with specific functional areas, repetitive modular elements that are clearly integrated. Basing the form on the functions, revealing the functions without hiding them and creating aesthetics from them consciously are among the basic principles of Brutalism. Concrete and brick are often exposed with uncovered surfaces (Hasol, 1995: 25-30).

Brutalist architectural style is synonymous with over-scaled, powerful cubic forms, distinctive structure and dominant use (Sullivan, 2013: 8). It can be found in social housing complexes, educational buildings, churches, theaters, government buildings and restoration of antiquities. Although some of the most iconic brutalist buildings can be found in the United States and the United Kingdom, the brutalist style appears to have become especially prevalent in the communist countries of Eastern Europe, where it has become a good way to represent socialist power and unity (Bell, 2020: 1). Brutalist architecture includes features such as rough surfaces, massive forms, and unusual shapes. At the same time, Banham states that an architectural work with the following features will be considered Brutalist:

- ➢ A clear display of the building,
- ➢ Valuation of materials "as available",
- ➢ Memorability as an image,
- ➢ Formal readability of architectural composition (Banham, 1966: 10). He also presented a brief etymology for the term Brutalism by making a kind

of reference to the "Art Brut" (Le Primatice, Architecture et art brut, no year) manifesto of the French visual artist Jean Dubuffet, which talks about an art that is independent of established values and high-level culture, and focuses on unconventional materials and aesthetics (Tsakopoulos, 2019: 1-5).

Architects, who advocated that each material should only show what it really is, and did not give it additional meanings or symbolism in this sense, generally did not accept all imitative solutions and tendencies to aestheticize natural surfaces. At the beginning of Brutalism, materials were used "as found" without undergoing any processing, just like "found objects" used by artists in their works. The use of materials "as is" has emerged from avant-garde art, including sculptures by Eduardo Paolozzi and photograms by Nigel Henderson. These artists used objects and materials recovered from the ruins after the Second World War.

Brutalist architects used "monumental, sculptural shapes and the use of raw, unfinished molded concrete" as

material types, as well as natural materials such as wood and stone. They tried to preserve their raw, real texture.

Brutalist architects falsely rejected the modernist aesthetic of the machine. They have come to appreciate their craft construction methods. In addition, raw textures must humanize the architecture and show that it is the work of human hands (Smithson and Smithson, 2001; Niebrzydowski, 2019: 3-5).

The genesis of Brutalism is a very complex research problem and dates back to the interwar period. The history of Brutalism is much more than that; embodies a radical anti-beauty aesthetic (Mould, 2017: 703; Murphy, 2012: 1; van den Heuvel, 2004: 12-29).

Brutalism, which has influenced many art fields, draws attention with its clear and legible construction and material. It has gained a stylistic quality under the name of Brutalism with applications that include features such as fragmented mass, emphasized construction, the nakedness of the material, and structure. Brutalism expressed the material with a naked aesthetic. As Yuill (2004: 1) states, despite the desire to abandon aesthetics, a distinctive

aesthetic still emerges from Brutalist designs. At worst, it is just a stylistic gesture, but at best it links the deployment of its materials to the ethical ambitions of Brutalism, emphasizing both the materiality and contingency of the constructed form.

Brutalism became a style that attracted the most attention in the 1960s and was completely forgotten in the 1980s, due to the freedom it provides and the flexibility that allows for individuality. It has even been cursed by Postmodernists. Today, we can say that its products are under threat, starting from England, where it was once especially loved. However, presenting not only architectural works but also works affected by Brutalism in many visual art fields today can be considered as effective works in terms of keeping Brutalism alive.

2.5. Visual References and Representants of Brutalism

Brutalism has specific origins and a narrow definition, although this label was applied to any unpopular architecture in the post-war period. In 1954, "New Brutalism" (Stalder, 2008) designated the works of young

British architects, grouped around Peter and Alison Smithson, and was marked by the fascination for the raw expressiveness of materials, forms and functions. In just a few words, Brutalism can be described like this: honesty, material, une architecture autre (another architecture).

Main representants of Brutalism are:

- ➢ Le Corbusier (1887-1965) (Starr, 1980), (Difford, 2009)

- ➢ Louis Kahn (1901-1974) (Williamson, 2013), (Booher, 2009)

- ➢ Paul Rudolph (1918-1997) (Bernstein, no year)

- ➢ Peter Smithson (1923-2003) (Smithson, 1968), (Walker, 2018)

- ➢ Alison Smithson (1928-1993) (Periton, 2004)

- ➢ James Stirling (1924-1992) (Moore, no year), (Lawrence, 2007)

The massive housing construction imposed by the British special aid program after the 2nd World War quickly adopted modernism, but the lack of materials and the

poverty of knowledge meant that only the name remained of the architectural trend. Inspired by the unlikely combination between the pioneering analyzes of Renaissance architecture, by the Rudolph Wittkower (Lewine, 1971), and the apparent rigor of the new works signed by Le Corbusier Mies Van der Rohe, the young British architects sought a more credible basis, from an intellectual point of view, for the projects them. They found it, grafting an extreme application of the old doctrine regarding the honesty of the materials used, on the forms that Mies had designed for the campus of the Illinois Institute of Technology (1939-1956). The project for Hunstanton School, Norfolk, signed by the Smithsons, deliberately exposes, with extraordinary clarity, the structure, the materials and the purposes for which the spaces are intended.

The chronicler of this movement, Reyner Banham (Rosenblum, 2019), stated that Brutalism is more ethical than aesthetic, consciously seeking to create an architecture that leaves the patterns of tradition and the canons of taste, generating effects through raw materials

and forms, supposed to derive from function. After Le Corbusier used raw concrete, let alone its processing against the weather, as well as any kind of covering, it was considered "immoral", charging the polemics with emotion. It is hard to ignore the aesthetic effect that the Smithsons achieved by placing the windows at Sugden House, or the elegant The Economist complex, but the architects would have objected, arguing that such effects, as well as the elegant detail, were actually given by the logical positioning of ordinary elements and objects, and not for any aesthetic intention.

Although specific to England, Brutalism had replicas outside this area as well; for example, the concrete works of Paul Rudolph (The Architectural Flavor: Paul Rudolph, no year), from the United States. In Sweden, in the 1950s, Sigurd Lewerentz (Hart, 1996) marked his return to architecture, after 30 years of absence, not in his strong neoclassical language, but through unprocessed forms and materials, but never gross.

Figure 2. St. Mark's Church in Bjorkhagen / Sigurd Lewerentz, Source of image: https://www.archdaily.com/157478/ad-classics-st-marks-church-in-bjorkhagen-sigurd-lewerentz

Figure 3. Hunstanton School – Norfolk, England, Peter and Alison Smithson (1949-1954) The Smithsons reduced the rationalist aesthetic of Mies van Der Rohe to an acceptable minimum, providing each element with an objective basis as a starting point for an architecture that does not the reference to nothing but itself or the function it fulfills, Source of image: https://www.architectural-review.com/buildings/school-at-hunstanton-norfolk-by-alison-and-peter-smithson

Figure 4. La Tourette Monastery - France, Le Corbusier (1957-1960) In this work, one of the last to bear the signature of the new architect, Le Corbusier explored the potential of concrete to create a variety of textures, shapes, and light effects. In displaying raw concrete, the La Tourette monastery approaches the ethos of brutalism, whose apologetics preferred to consider it ethical rather than aesthetic, Source of image: https://www.metalocus.es/en/news/le-corbusiers-monastery-sainte-marie-de-la-tourette

Brutalism is seen as an architectural philosophy rather than a style, it was also often associated with a utopian socialist ideology which tended to be upheld by its designers, notably Alison and Peter Smithson, close to the height of the style. Critics argue that this abstract nature of Brutalism makes the style unfriendly and uncommunicative, instead of being integrative and protective, as its proponents intended it to be.

Brutalism is also criticized as being indifferent to the social, historical, architectural environment and its surroundings, making the introduction of such existing structures in developed areas - foreign. The failure of communities to form at the beginning of the year in some brutalist positive structures, probably due to the processes of greater urban degradation that established after the second world war (especially in the United Kingdom), led to the lack of combined popularity - both ideology and architectural style. The architectural style known as Brutalism and the architectural and urban theory known as "Neo Brutalism" (Kitnick, 2012) can be considered as two different movements, although the terms are often used interchangeably. The new brutalism of the members of the British team of 10, Alison and Peter Smithson, is much more related to the theoretical reform of CIAM (in architecture and urbanism) than to "brut Béton" (Gargiani, Rosellini and Corbusier, 2011).

Brutalism was promoted as a positive option for the movement towards the development of modern urban housing. In practice, however, many of the buildings built

in this style lack many of the service-community characteristics of Corbusier's vision, and instead have developed into claustrophobic tenements. Robin Hood Gardens (Dalrymple) is a particularly notorious example, although the worst of its problems have been overcome in recent years. Some buildings like this have had decades to develop into positive communities. The hard-concrete shell lost its appeal under a wet and gray sky, and the material of the fortress.

Figure 5. Robin Hood Gardens, Source of image:
https://upload.wikimedia.org/wikipedia/commons/f/fa/Robin_
Hood_Gardens_AP_Smithson.jpg

Brutalism gained considerable momentum in the United Kingdom during the mid-twentieth century as a depressed economy (and the devastating Second World War) sought cheap construction methods and design methods for low-cost housing, shopping centers and government buildings. However, many architects chose the Brutalist style even when they had large budgets, as they appreciated "honesty", sculptural qualities, and perhaps uncompromising, anti-bourgeois, naturalistic styles. Brutalism was promoted as an option. Positive effect for the movement towards the development of modern urban housing. In practice, however, many of the buildings built in this style lack many of the service-community characteristics of Corbusier's vision, and instead have developed into claustrophobic tenements.

In the late 1960s, many campuses in North America underwent expansion and, as a result, there are a significant number of Brutalist buildings at American and Canadian universities, beginning with Paul Rudolph's 1958 Yale - art and constructions Architecture. Rudolph's design for the University of Massachusetts Dartmouth is

an example of an entire campus designed from the ground up in the Brutalist style. Also, the architect Walter Netsch (Skidmore and Netsch, 1962) designed at the University of Illinois the entire Chicago Circle Campus (now the East Campus of the University of Illinois at Chicago) according to a unique, unified Brutalist design. The original "inner ring" of buildings at the University of California, Irvine was designed by a team of architects led by William Pereira (William Pereira, 76, Designer of Landmarks, no year) in what he called the "California Brutalist" style.

Figure 6. University of Massachusetts Dartmouth, Source of image: https://www.educationworld.in/university-of-massachusetts-dartmouth/

Other representative examples of the Brutalist movement include the McLennan Library, Burnside Hall and Stephen Leacock, the building at McGill University in Montreal, a large part of the Belfield Campus of University College Dublin, the Academic quadrangle and the WAC Bennett Library at Simon Fraser University, the Tower Crosley at the University of Cincinnati, William G. Davis Building at the University of Toronto at Mississauga, Robarts Library at the University of Toronto, various parts of the University of Toronto Scarborough in Toronto, significant parts of the University York in Toronto and the University of British Columbia in Vancouver, Aula University Delft in the Netherlands (1966), Afrikaans Rand University (1967) in Johannesburg, South Africa, Chancellor Hall Tunku in the University of Malaya, Malaysia. In Australia, Macquarie and Flinders Universities. In New Zealand, the University of Canterbury and parts of the University of Auckland City Campus. In the United Kingdom, Charles Wilson Building at the University of Leicester, Harvey Court, for Gonville and Caius College, Cambridge and Churchill College, Cambridge (1962-8) and Dunelm House, University of Durham (1965), University of York

(1963), are all notable examples of long-standing University of Leeds students. In Geneva Switzerland, the Uni Dufour building of the University of Geneva is located very close to the center of Geneva, next to the Opera and Place Neuve.

3. FASHION

Clothing is an important element in every individual's life as it is considered the second skin of the body. According to Maslow's (1987) hierarchy of needs, clothing falls into the category of physiological needs and meets the basic need for protection for all individuals. However, in this modern world, clothing has an additional function. Clothing not only serves as a basic human need, but also symbolizes the individual. People use clothes to express themselves and differentiate themselves from others. Clothing has become a means of communication used to convey who a person is. They are visual elements that represent a person's identity and personality (race, gender, age, profession, social and economic situation, fashion tastes, colour preferences, time orientation, tastes, attitudes, degree of maturity, self-confidence). There are other important roles that clothing plays, as noted by Cham et al. It has been observed that clothes are also associated with the country's identity, religious beliefs, political events and historical periods. Clothes shaped by

fashion skillfully reflect these related elements in every period.

As Motta states (2017: xi), fashion is actually closely linked to the political, social and religious history of every period and every country. In the beginning of humanity, people covered their bodies to protect themselves from cold or heat and used various materials to hide their nakedness. Soon, even in primitive societies, they began to use various signs to distinguish themselves from each other, which they intended to convey their social, sexual and identity status. The social structure of buried civilizations can be deciphered from the grave goods that still preserve clothing remains. We can use these objects, which resurface after thousands of years, to interpret the special importance of a person, male or female, and the role they have in the community.

The transformation of society can be marked in different ways by looking at political forms or economic data, but it can also be tracked through the evolution of clothing. Classes are defined through clothing, from the Sword Nobles who identify themselves to others through their

coats of arms, to the new "bourgeois" merchant marks marked on bales of clothing so they can be recognized on the road. As well as aristocrats, monarchs and nobles, there are also merchants, doctors, bankers and judges, a diverse bourgeoisie who adopt patterns and colours to indicate their social and professional roles. Clothing and everything connected with clothing has become a way of expressing human typology.

In a period when the globalizing economy was on the rise, structural changes were experienced and trade flows accelerated, the widespread improvement in living standards and increasing consumer demand stimulated commercial activities and caused a significant growth in foreign exchange. In this context, it has become increasingly important to clearly express and even emphasize one's social role with clear, immediate and easily decipherable messages. These signs reveal who the person is or is not through their clothing style. The conceptualization of clothes expresses the rules of a world through the combination of fabrics, colours and bodies in the constituent elements of clothing, and artistic, technical,

philosophical, aesthetic, political and economic concepts point to certain virtues and qualities. In this case, it can be said that "clothes make the person" because clothes reveal economic status, social membership and cultural standing, as demonstrated by the use of precious materials and an increasingly refined style.

3.1. Introduction to Fashion

Fashion is a form of self-expression and autonomy in clothing, footwear, lifestyle, accessories, make-up, hairstyle and body posture in a particular period, place and within a particular context. The term implies a look identified as trending by the fashion industry.

Fashion affects the senses of a person who loves to dress up and adhere to the trends of the age. It also applies to a form of personal expression that may or may not apply to the general public.

Fashion is a concept positively linked to beauty, style and vanity. Fashion may differ within a society according to age, generation, profession, class and geography.

Fashion is becoming socially and globally acceptable in many areas of human thought and activity. This field of fashion includes a variety of careers such as architecture, landscape design, interior design, body type, clothing and costume, cosmetics and much more. It is also well connected with fashion, personal care, hairstyle and entertainment. In a way, fashion is an art in which a culture is examined with the belief in beauty and goodness (Ahuja, 2021: 5-6).

However, the fashion industry encompasses the design, production, marketing, distribution, retail, advertising and promotion of all types of clothing (men's, women's and children's), starting from the broadest (Seivewright, 2013). Fashion is the flagship of major cultural movements that will influence the future of the world, and the symbols it initiates become a decipherable alphabet of what awaits us in the future. Beyond all this, fashion industries cannot exist without predictions, without expressing future scenarios as clearly as possible, verbally or non-verbally.

Fashion is a phenomenon of social psychology common to many fields of activity or human thought. This concept is

often applied to the field of clothing or other aspects related to appearance and is actually found in all areas of daily life (art, philosophy, music, politics, mathematics, programming techniques to choose, economics, etc.), reflected in lifestyle and consumption decision.

Creative activity in the field of clothing fashion focuses on competitive applications that use design and research to change the landscape of fashion industries.

Visual communication in this field requires a broad perspective on our world and its symbols, visual expression skills, artistic qualities, creativity and determination.

A fashion trend is a current direction of change that is aspirational rather than driven by practical, logical or intellectual motivations. Fashion exists at the intersection of aesthetics and innovation, where taste and spending-related details come together (Kaya, 2021).

Fashion is also a source of art that allows people to showcase their unique tastes and styles. Different designers are influenced by external factors and reflect this inspiration in their works. Fashion is unique, self-

actualizing and can become a part of one's identity (Saif, 2022: 40).

Artists seek to explore new ideas, participate in markets and collaborate with designers. Recently, these collaborations have been developing rapidly and are spreading to large audiences. Fashion has taken its place in artistic exhibitions, contemporary art galleries and traditional art museums since the beginning of the 21st century.

As Givry (1999) states, fashion and art are included in the same framework in the context of creating the relationship and aesthetic pleasure between the work of art, the creator and the audience. The act of creation, which lies at the core of both, and the ability to create, nourished from the same source, have always brought these two disciplines closer to each other. While this rapprochement between fashion designers and artists has shaped clothing fashion with its contemporary interpretations and extraordinary approaches, it has also determined the fine line between fashion and art.

During creation and production, the artist develops the imaginary world inspired by him in different ways, and towards the end of this development process, the abstract images of the imaginary world materialize and turn into powerful designs. The inspiration in question can interact with any architectural structure, source, art movement, object, historical reference or abstract concept that the fashion designer sees on the world surface. For example, architecture has always been a source of inspiration in fashion design. Although it may seem surprising to use an architectural structure in fashion design, all architectural examples, whether traditional or contemporary, can spark an idea for the designer. The general appearance or just one detail of a building can inspire the designer in clothing designs. Even though architecture and fashion seem distant from each other, their common aspects, three-dimensionality and the presence of gaps in space, are reflected in clothing designs. Three-dimensional form and space are the basis of architecture and are therefore the most commonly designed objects in art. When evaluating the designed object; Different perspectives such as

architecture, sculpture and fashion should cover a space that affects the overall form of the design.

As Lynton (1991: 66) states, the interaction of art branches with each other and therefore the fact that art is an interdisciplinary phenomenon also reveals the situation in which different disciplines come together and are influenced by each other.

At this point, it is possible to say that fashion, architecture and art have been influenced by each other throughout history in this interaction. Especially with the birth of modern fashion in the 19th century, fashion designers separated from craftsmen and tailors and took on the identity of artists. Thus, the 19th and 20th centuries were a period when the interaction between fashion and modern art was visibly intense.

In the 20th century, new contemporary works of art began to emerge as a result of the interaction of designers and artists with different art disciplines.

When the architecture and art movements that shape fashion brands and design are examined, it is possible to see how they affect them and to obtain detailed

information about them. At this point, the close relationship between the concept of art, architecture and fashion can be seen concretely.

In today's understanding of art, where every field is fed by another field in interdisciplinary interaction and the boundaries are pushed by contributing to these fields, the achievements of new expression possibilities in art disciplines are obvious. In this context, it is remarkable that we see the effects of art movements and architecture on fashion and observe this in the creative collections of fashion designers (Kaya and Romanescu, 2021: 176).

3.2. The History of Fashion

Throughout history, both men and women have placed great value on clothing and appearance, and have since the beginning of recorded history. In this regard, millions of books have been written about fashion history and fashion design, and many reference sources have been discussed.

Humans began wearing clothes more than 170,000 years ago, following the second-to-last ice age. The historical invention of the weaving machine changed the way fabrics were made and therefore our clothes, moving from

personalized production to mass production. At this point, it is possible to dress differently depending on time, situation, environment and culture (Dinesha, 2014: ii).

When used in its most basic form, fashion simply means changing the shape or type of clothing. People have felt the need to adorn themselves both in the past and today. This has allowed people to develop their own sense of style and/or carve out a place in society. Fashion is just one of many factors to consider when creating clothing for the market (Anonymous, 2023).

People normally change based on the fashion trends they see. They adopt the clothes worn by the models and this is often seen among the urban population globally who are attracted to western style. There has been a change in fashion since the 18th century. At that time, the famous stylist and musician Ziryab, an immigrant from Baghdad, introduced the first fashion concept in Europe. It has developed various complex clothing fashions based on seasonal and daily fashion.

In winter, costumes are made of warm woolen or cotton, dark coloured fabrics, while summer clothes are made of

light and cold tones. This includes materials such as silk in bright and light colours. The bright colours of such clothes were produced in dye houses and tanneries. Ziryab also suggested various clothing styles for morning, noon and evening. Thus, he introduced winter and summer dresses by determining the time periods in which each fashion would be worn by a person. It has also added special half-season dresses to be worn between two seasons. Thanks to him, the luxurious dresses of the East were introduced to Spain. Thus, under his influence, a fashion industry producing colourful striped fabrics was established.

14th century fashion is associated with historians such as James Laver and Fernand Braudel, who initiated western fashion in their clothing styles. One of the most dramatic signs was an unexpected serious shortage and tightening of the man's clothing. There has been a big change in women's clothing, and hair styles have also been added to this. In the first stage, changes in fashion caused the dissolution of previously followed and similar clothing styles.

Although fashion is perceived differently by the rich, modern Europe has led peasants to follow trends from a distance that can be closely associated with the elite. The West has followed a unique fashion trend. Early western travelers in Turkey, China, Japan, Iran, and similar countries noted the absence of fashion changes and described them as unethical, even if they had little understanding of the cultures (Ahuja, 2021: 5-6).

Until the late 1800s, all clothes were tailor-made. During this period, if you wanted a new dress or suit, you had to have it made by a tailor and sewn according to the pattern you chose.

The ready-to-wear trend in North America is generally thought to have started during the American Civil War. This is because soldiers need matching uniforms, coats and underwear in a variety of sizes. Many of the factories producing these uniforms have begun mass production of ready-to-wear men's clothing such as jeans and shirts. However, women's ready-made clothing was not widely available until the early 1900s. It has taken many years for clothing sizes to become standard across the industry, as

there is still significant size variation among clothing companies (Lam, 2013).

Clothing has long been used as more than just a way to cover people's bodies. Different types of clothing, especially in the past and even today, clearly reveal the status but also the personality of the wearer. This need to conceal and at the same time reveal is based on a number of different types of clothing and is often chosen by wearers to do both. In this respect, clothing often clearly reveals status and social class. This can be seen in the boss wearing business attire and the workers perhaps wearing jeans or a uniform. However, this difference may disappear completely on the weekend. Clothing changes throughout life. People wear different clothes at the cradle, at school, at university, when starting work, on special occasions (weddings, funerals) or when getting a promotion. Death has a special way of dressing for both the deceased and the mourner, and this may vary depending on culture. For example, in some places people wear black at funerals, and in some places the colour to wear is white.

Fashion or clothing is also an indicator of personal identity. While it can be a reflection of a person's goals and moral principles, it can also indicate a lack of self-confidence. Clothing is often a clear indicator of an activity people are about to engage in. On the other hand, clothing can also be used to indicate something that a person is not. In this case, the clothes are worn more as a costume, a cover-up if you will. Certain types of clothing also reveal people who belong to or are members of a particular group.

Fashion is generally viewed as a chronology of changing forms and a critique of broader cultural influences and their historical interpretations. Fashion history reveals the importance of changes in appearance, as well as how fashion was designed, who participated in it, for what and how many times. The middle years of the 14th century have been described as the first period of significant fashion change, often linked to the rise of merchant capitalism in European cities. At the time, fashion was so extensive that it had become a prestigious practice of imitation among social groups, with frequent changes in

tastes and people's appetite for new clothing fashions. With the diminishing of class distinctions and accelerating stylistic change, the distinctive character of clothing became associated with gender and the conditions of different lifestyles. In the history of fashion, modern cultural meanings and values, especially meanings and values that elevate innovation and the expression of human individuality to honored positions, have enabled the emergence and establishment of the fashion system.

The rise of fashion is associated with the "civilization process" in Europe. Medieval women were engaged in feminine pursuits such as weaving, textile work and fashion. In medieval society, fashion had a direct impact on the emergence of the individual, his self-knowledge, and his understanding of his place in the world. The body provided a primary means of expression through clothing. Throwing away the glove, for example, was an act of obedience that directed one to certain actions. Deliberate manipulation of the social meanings attached to clothing has helped increase the perception of the importance of fashion (Sinha, 2011: 1-44; Ahuja, 2021: 91).

Although fashion was first created for a privileged few in the late nineteenth and twentieth centuries, mass production has made fashion accessible to the majority. The hallmark of fashion in the nineteenth century was the imposition of a general standard that left room for the display of personal taste. Fashion change has accelerated with major changes in clothing occurring at intervals of twenty years.

The twentieth century is characterized as the age of mass production, mass consumption and mass media. Mass fashion has become a form of popular aesthetics and a means of self-improvement and self-expression. Advances in technology and materials used in clothing production have provided more comfortable, cheaper and more attractive products to a larger segment of the population. In the early twentieth century, mass consumption of fashionable clothing increased in the field of fashion promotion and advertising, leading to unlimited variety. The fashion industry has become more complex and fashion intervals have shortened by up to ten years.

Mass media have facilitated opportunities for the widespread dissemination of fashion information and the stimulation of a more homogeneous public imagination. Fashion magazines and Hollywood movies have brought fashionable models to a wide audience since the 1920s. Examples of fashionable clothing often arose through the expansion of chain stores and mail order companies. At the same time, the realignment of business practices, marketing and advertising has prioritized certain segments of society as fashion leaders. Couture and the designer cult revolving around high fashion ideals or strong subcultural identities have ensured the survival of hierarchies based on notions of quality, style and individuality.

Major fashion changes occur frequently today, but the options and choices are so abundant that mainstream fashion has become one of many options, including recycled clothing, vintage clothing, and wearable art. Additionally, easily recognizable fashion conventions like strict proportions, skirt lengths, and silhouettes are now more about a group's particular look than everyone else's fashionable look. In this sense, it is possible to say that

fashion has existed and will continue to exist with a recurring structure, changing in every period throughout the historical process and influencing the masses (Ahuja, 2021: 91).

3.3. Factors Affecting Fashion

While fashion trends come and go, the values of a society are shaped and constantly changing in line with beliefs and culture. Fashion has evolved into a provocative and inspiring idea worthy of public appreciation that makes us more instinctive, rather than an ambitiously projected image of good old value reinterpreted to fulfill the same function or agenda. In society, a person's appearance is key to conveying nonverbal cues as potential indicators of his or her social standing, lifestyle, and values. From projecting a basic image of how we look and feel to expressing our emotional experiences through interactive elements in clothing, fashion communication has undergone a dramatic transformation.

As Chavan (2018) states, the concept of the global fashion industry continues to be a product of the modern age, as clothes are generally designed in one country, produced in

another country and sold worldwide. The global fashion industry is dependent on ever-changing trends that keep consumers driven by the need to wear the latest.

The way society perceives and evaluates a fashion trend determines whether it will be successful or not. Driven by a set of motivational factors that define people's values and behavioral characteristics, the social acceptance barometer serves as a means of measuring impact. Passionism is the driving force behind today's consumer culture, narrowing the gap between the wealthy and the economically unstable in adopting a trend. All of these are important factors that affect consumers and, in a sense, fashion. To give a classic example in this context, it is possible to see a Chinese consumer saving three months' salary to buy an LVMH handbag (Nagpal, Ruchi and Sharma, 2023: 1).

Throughout the twentieth century, a multitude of minor events and factors radically changed production, influenced design, and stimulated the textile and clothing trade both nationally and internationally. The momentum of change appears to have begun at the time of the Industrial Revolution, which witnessed the mechanization

of spinning and weaving, increased capital intensity in production, a dramatic increase in output/machinery, the introduction of the factory system and a wide range of production (Docherty and Hann, 1993: 22). These developments have been the driving force for fashion and over time, they have become important developments in shaping fashion.

People all over the world can make different choices according to different preferences. Consumers buy products that they feel familiar and comfortable with. An individual's preferences and comfort level when making decisions can be achieved through innate things that lead him or her to decide in a particular direction. The culture a person grows up in has a huge impact on a person's clothing choice. Over the last decade, the world business environment has been experiencing radical changes as the clothing industry has moved from mass marketing to the age of mass customization (Dinesha, 2014: ii). This situation has changed both fashion and individual consumer demand and has become another influencing factor.

While fashion designers were searching for a form language suitable for the human body, they also benefited from the creativity of art and the depictions in their works. Designers who believe that fashion is an innovative concept have resorted to the language of expression in art movements where creativity comes to the fore. As Mitchell (2004) states, this interesting intersection of fashion and art is very important.

Until today, many art movements have influenced the variables of fashion in different ways. Fashion designers have reflected the characteristics and richness of classical art movements such as Classicism, Romanticism, Baroque and Rococo in a unique expression on fabric patterns and clothing cuts.

The impressionist art movement, which pioneered the beginning of modern art, which developed after the classical understanding of art, made significant contributions to the creations of fashion designers. The pioneering and innovative courage of modern artists has led to reforms in clothing designs.

In the following years, fashion designers who were interested in the Expressionist approach to art started a vibrant period in clothing designs. Its impressive forms and rich colour harmony are reminiscent of Fauvism.

At the beginning of the 20th century, a new phenomenon emerged that was effective in the formation of designs. This phenomenon, which emerged as a break with the old and a search for the new, has resonated all over the world and affected fashion. Reminders of the expensive fashion that existed at the beginning of the 20th century were replaced by decoration and ostentation, appearing only in haute-couture fashion shows (Lehnert, 2000).

Particularly futurism, cubism and mostly surrealism, which have left significant influences beyond classical art until today and have provided the fundamental exchange between art and fashion throughout history, emerged with the beginning of the art movement. Art movements other than futurism and surrealism (classical) are visually presented and designed in accordance with daily life. In the modern process, fashion designers have linked the function of art to the phenomenon of dressing by

considering the concepts of architecture, time, space, future or surreal together with fashion, and these factors have influenced fashion by directing it (Kaya, 2021).

While technological developments continue to progress rapidly with their frightening nature (Kaya, 2021: 147), it is impossible for fashion not to be affected by this situation. In this regard, technological factors have begun to make themselves felt in the field of fashion and have affected them.

Today, in addition to people's desire to dress beautifully, colour, line and shape also play an important role in the creation of fashion products. These factors can be considered among other factors that direct and influence fashion.

Apart from the situations summarized above, it is also possible to specify the factors affecting the fashion field as follows.

- Factors for Selection of Textiles or Clothing

Social factors: Social factors are shaped by factors such as the person's place of residence, gender, profession, and cultural background.

Today, some events also affect fashion. Some of these are social events. For example, the fact that the 1980 olympics were held in an iron curtain country for the first time brought the images and colours of the Caucasus to the agenda. While the body measurements, hairstyle and clothes of the very famous movie actress Audrey Hepburn became fashionable in the 1950s, the hair and make-up of the voice actress Madonna became fashionable in 1990.

While attempts to go to space were made with manned spacecraft in 1961-1963, humans' landing on the moon in 1969 turned everyone's attention to space. Fashion designer Courre Gees introduced the Moon Girl fashion. In 1981, Princess Diana became a fashion icon. Her clothes, her appearance, her hair, and even her behavior have influenced society for a long time. "Out of Africa" is a movie with many Oscars. With the release of this movie,

safari clothes with earthy colours took over the shop windows and impressed many people.

After the movie "Cashmere Express", which was released in 1989, knitwear suits decorated with orange yellow, iris purple, jasmine green, ocean blue and black and white twists became fashionable. In this sense, it is possible to increase the examples. It is possible to say that social events or people have a serious impact on fashion.

Economic factors: Important components in economic factors are the economic situation of the society and the individual and the availability of technology and raw materials. If there is a change in the economic situation of the society, this is also reflected in clothing.

Fabric, which forms the basis of fashion, is a raw material. This raw material may be natural or, with today's technology, may consist of chemical mixtures. Natural ones are wool, linen, cotton, silk, etc. These natural raw materials can be affected by some natural causes, as well as by speculations occurring within the economy itself. For example, some production problems may occur as a result of the decrease in wool production that occurs as a

result of drought. Fabric is the most important material that affects fashion. The influence of fabric affects fashion greatly, and the periods of abundance and scarcity of countries also greatly affected fashion. Economic conditions created by wars are among other important reasons. It is not a coincidence that skirts get shorter in times of war and famine. This is the reason why countries wear flashy clothes and choose expensive clothes during times of peace and abundance.

Environmental Factors: Environmental factors include conditions such as very hot, cold, rain, freezing wind, etc. Fabric selection is made to protect against extreme environments and unusual places. As environmental conditions change, clothing selection also changes. In this factor, a person will not be able to use the same clothing in different climatic conditions.

Physiological Factor: This factor includes the person's age, body structure, physiological response of the body, activity level, etc. Clothing patterns change with a person's age due to physiological changes over time.

- Macro-Environmental Factors Affecting Fashion

The macro-environmental factors that influence the fashion industry are those that lie beyond small companies and their competitors. Business owners have less control over these external factors and their influence in changing them is minimal. Instead, small companies need to adapt to these macro-environmental factors, which include consumer characteristics, technology, government influence and the economy.

- Consumer Factors

 Consumer microenvironmental factors include cultures, lifestyle, norms, demographics, and population changes. These factors affect the fashion industry in different ways. For example, a small clothing manufacturer needs to create styles that appeal to different cultures, especially if those cultural groups represent large enough segments of its market.

Although consumers' behavior in the fashion market is controlled by time, money and other variable factors, their personal characteristics and unconscious biases are also important. Maslow's hierarchy needs a function that will

influence consumers' purchasing intentions on different dimensions, such as income inequalities, gender inequalities and fast fashion. When it comes to social identity, people who belong to a certain gender group or hold certain positions are more likely to purchase certain fashion items, so it is crucial for businesses to secure their target customers. Moreover, consumers often fail to realize the prejudices they have, and this unconsciously affects consumer preferences. Leveraging customers' personal information and inevitable irrationality, businesses are able to create comprehensive marketing strategies to attract customers and maximize profits (Xiang, 2021: 2772-2773).

- Technological Factors

The onset and emergence of technology has led to major developments in many industries. The fashion industry is one of them. Thanks to technology, it has become easier for fashion brands to showcase fashion trends to larger audiences. Technological development benefits not only brands but also consumers. The availability of fashion products has increased and the process has become

smoother. Taking advantage of the opportunity to open up more revenue streams and business models, many fashion businesses are collaborating with technology providers, snapping up startups, or even trying to create their own technology.

It is clear that with the advancement of technology, fashion has become increasingly popular over the last few decades. In the age of internet and technology, many fashion and luxury product brands have found ways to easily reach their target customers. Not only them, but even the consumers of these products have found it easier than ever to purchase and receive their products thanks to online marketplaces. Due to this ease of access provided by technology, many innovations have occurred in the fashion industry. First of all, thanks to the internet and technology, it is much easier to discover major global brands in the fashion industry. Take, for example, one of the world's largest fashion groups: Louis Vuitton Moët Hennessy. LVMH is headquartered in France but can still make market-defining moves in the United States (Jain, 2022).

Technological micro-environmental factors affecting the fashion industry include availability of resources, demand and production. For example, shortages of some materials, such as leather, may force retail and wholesale clothing companies to sell more faux or substitute leather products. In addition, clothing businesses can add more advanced equipment such as robots, technological devices and tools to their facilities.

- Legal and Political Factors

A number of legal and political macro-environmental factors affect small businesses in the fashion industry. The industry is repeatedly impacted by issues such as workers' rights and child labor laws.

- Economic Factors

Economic factors can have both positive and negative effects on the fashion industry. During economic booms, people have more disposable income. Therefore, they can buy more clothing and increase the sales of clothing manufacturers, wholesalers and retailers. But recessions have the opposite effect. These various clothing establishments may have significantly lower sales. As a

result, retailers may be stuck with large amounts of inventory and be forced to sell clothing at significantly discounted prices (Law, Zhang and Leung, 2004; Ahuja, 2021: 91).

3.4. Components of Fashion

One of the components that interact in the creation of a design is the art elements. The elements and principles of design are flexible and must be interpreted in the context of current fashion. Design can be defined as the arrangement of lines, shapes, colours and textures that create a visual image. Design principles are proportions that determine how elements are combined. Elements are therefore raw materials that must be combined successfully.

Basic design is the simplest and most important feature used in planning a work of art. The structure of any work of art is based on the arrangement of elements according to design principles. Therefore, success in the field of fashion is possible by arranging these elements according to design principles.

In every art form, there are certain rules that all professional designers use consciously or unconsciously, and these are called design elements and principles. Therefore, it is important to note that any fashion-related design can never be complete without the elements and principles of design.

While designing, there are various ideas or aspects of the design that need to be taken into consideration. These aspects of design can be divided into two areas: Principles and elements of design. The principles are flexible and should be interpreted within the framework of the current fashion the designer is trying to solve.

There are four elements of fashion design: These are shape and form, line, colour/value and texture. There are five principles of fashion design: proportion and scale, balance, harmony, rhythm and emphasis (Graves, 1951: xv; Pan et al., 2015; Anitha, 2005: 1-21).

● *Shape and form*: The shape and form element refers to the visual element of the design. The shape or silhouette is used to define the outline of the entire garment. Silhouette is clothing when viewed from a

distance. One of the first things a person notices in a design is shape and form. Form refers to the exact shape of designs or garments. The main purpose of the shape is to complement a certain body type. Shape and form can highlight certain areas of the body while downplaying other, less desirable areas. The shape tends to change depending on current trends.

The development of

Form

involves media and techniques and uses

The Elements of Art
Line
Shape
Value
Texture
Color
which are organized according to

The Principles of Organization
Harmony ⟵ **and** ⟶ **Variety**

bringing the elements into an apporopriate ratio while establishing

Balance
Proportion
Dominance
Movement
Economy

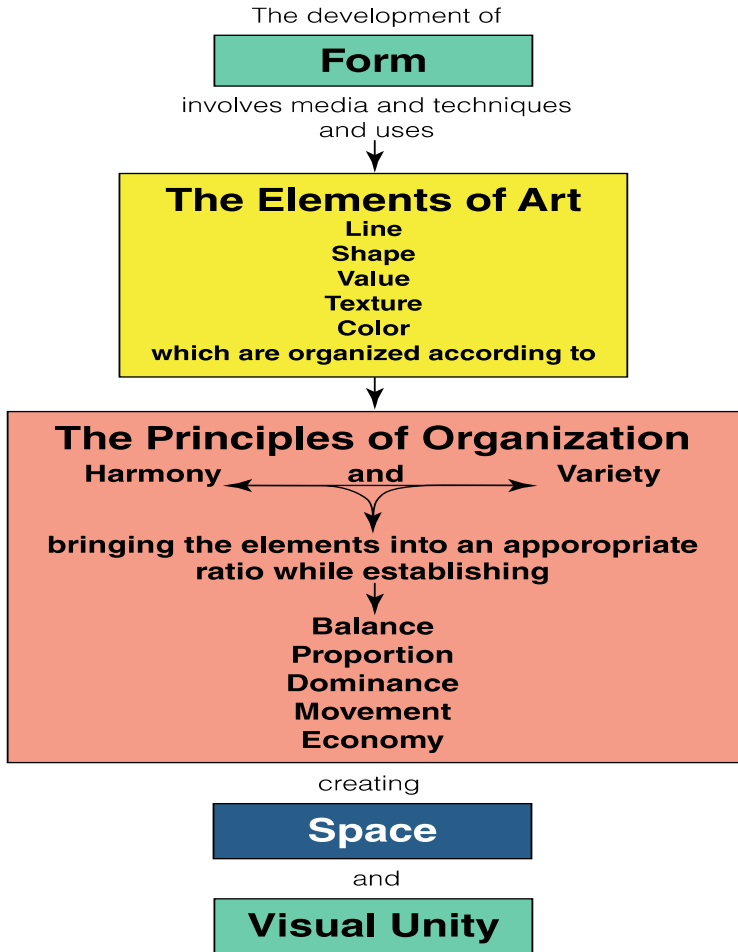creating

Space

and

Visual Unity

Figure 7. Form (Ocvirk, et al., 2010: 48) (This diagram illustrates how the components of *form* relate to each other. Although the process of composing artwork may sometimes occur in this order, artists can begin their work by focusing on any of these items and can continue in any sequence.)

● *Lines*: The element of style lines refers to the outline or silhouette of the design. It also refers to the edge or outline of a garment and the style line that divides the space within the garment. There are many items and accessories that can be used to create different lines. Lines can be horizontal, vertical, dotted, zigzag, curved, straight, diagonal, thick or thin. Lines can show direction, guide the eye, outline an object, divide a space, and convey an emotion (Stout, 2000).

Line can create visual illusions when used skillfully. Line is the simplest and most important of design elements. All lines have length and width. Basically, straight and curved lines are used when designing clothing styles. A straight line can be vertical, horizontal or diagonal. The design line of a garment helps the viewer's eyes follow a particular direction. These lines can be used intelligently to improve body shapes and proportions. The line of a garment is related to its cut and style lines, i.e. its structure. These lines divide the space in the outline of the garment and create shape, seam lines, darts and pleats. Vertical lines

tend to lengthen the body and make it look slimmer (Ocvirk, et al., 2010: 48; Maghraby, 2020).

● *Emphasis and colour*: The main emphasis refers to the part of the design that the eye is immediately drawn to. This highlight can be anything. Often, the colour element is used for emphasis because contrasting colours in a design put too much emphasis on the contrasting element. Colour is a very important element as everyone has their own favorite colour. Colour creates the most visual impact when viewed from a distance and is the most effective element that contributes to the overall structure of the garment. There are no fixed rules regarding colour correction. Colour has personal values, so personal preferences for certain colours will influence an individual's choice. Colour is the element that appeals to emotions the most and excites the audience the most in art and design. Colour is the most basic element in plastic arts. According to Cezanne, if colour is revealed with all its beauty, form gains its full meaning (Keiser and Garner, 2003; Westland, et al., 2007; Ahuja, 2021).
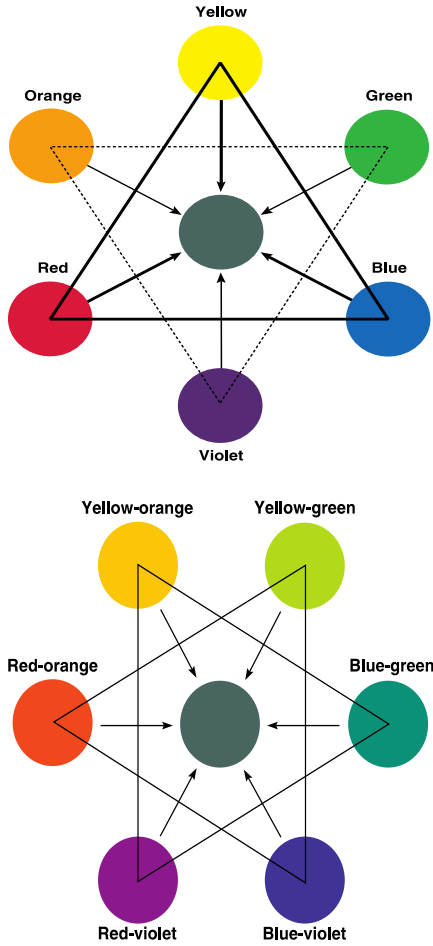
Figure 8. Primary and Secondary Colours (left), Intermediate Colours (right) (Ocvirk, et al., 2010: 188)

Colour speaks a powerful cultural language that conveys political, sexual and economic messages that reveal how

we have related to ourselves and our world throughout history.

From the use of white as a precursor to feminism to the black trend in post-war France, and from mystical red broadcloth to the horror of arsenic-laden green fashion, it is possible to say that colour in clothes is changeable, subtle and diverse, just like women (Faiers and Bulgarella, 2016).

Colour has always been important in the fashion industry, and has entered our everyday language to conjure up images of certain garments suitable for certain occasions: the little black dress, the crisp white shirt, the perfect pair of blue jeans. Such relationships between colour and clothing transcend cultural boundaries; Many brides around the world may insist on a white wedding, even if their culture requires a very different form of traditional dress and colour code.

The great changes in the tempo of fashion in the last 30 years and the consequences of colour development in such a fast-moving contemporary industry are also extremely important. Especially in this rapidly developing sector,

conveying accurate product details, including colour and pattern, to consumers is of great importance for designers and brands (King, 2017).

Fashion designers try to respond quickly to consumers and not to fall behind the current competition with the collections they prepare taking into account the trends and colours determined in line with the forecasts every season. In this regard, the success or failure of fashion brands in product design can be directly related to the colours they choose. Collections are designed by fashion designers for each season and are based on a specific theme linked to the story of colour and fabric. The collections, which attract attention especially with the theme, colour and fabric alternatives created, quickly stand out from other brands and make a difference (Kaya and Romanescu, 2022).

● *Texture*: Texture is the characteristic structure and surface quality of a material (Lauer and Pentak, 1995: 153). Texture describes the perceived quality of a surface, whether real or simulated.

As Kumari points out, the only element you can see or feel is called texture. The texture can be smooth, feathery, shiny, dull, voluminous, rough, crunchy, etc. The texture of fabrics depends on many factors, such as the quality of the fibres, the process used to make the fabric or the finishes applied to the fibres, yarn or fabrics.

Tissue types

> ➢ Tactile texture that can be felt by touch (rough, smooth)
> ➢ Visible visual texture (shiny, dull, matte)

Figure 9. Texture, Source of image: Anonymous, 2023

Texture forms an important part in fashion design. Because texture greatly affects the look, feel and texture of a garment.

The texture element refers to the fabric used. The fabric will feel a special texture on the skin. Texture also refers to how a fabric is draped. It is very important to use the appropriate fabric for a design, as different fabrics have different textures and will act in different ways. The texture of the fabric appeals to the eye as well as the sense of touch. Texture also refers to the surface appearance and feel of a fabric (Zelanski and Fisher, 1996: 150). This is due to the type of raw material and the type of weave used to produce the fabric. The texture of a fabric; It can be described as shiny, dull, voluminous, soft, rough, thick, transparent and smooth. Design and texture are closely related; Sometimes the design of the weave determines the texture. The degree of stiffness or softness and weight of the fabric will affect the way it hangs on the pattern. Drape is an important factor that determines how well a particular fabric moves with the body and how well the style retains its shape. The soft handle of a fabric is suitable for a garment with flowing characteristics, and a stiff fabric is suitable for a tailored style (Kaya and Romanescu, 2021).

Figure 10. Texture Design Images (Junya Watanabe), Source of image: https://showstudio.com/collections/spring-summer-2017/junya_watanabe_paris_womenswear_s_s_2017

● *Proportion, Scale and Balance*: Proportion is defined by Wolfe (2011: 206) as the spatial or dimensional relationship of all parts of a design to each other and to the entire garment or set. Designing clothing for the human body requires the use of unequal parts or clothing. A good example of this is a dress. The bodice of a dress may be smaller than the part of the dress that extends from the waist to the knee, calf, or ankle. In order for the garment to have a visual appeal on the human body, it is

recommended that it conforms to the wearer's natural body shape. Design details found in clothing can contribute to the overall proportion of a suit. Details such as pockets, buttons, yokes, collars, accessories and trimmings should be in proportion to the overall garment size. In general, when all parts of a garment or outfit work well together, the result will be a well-proportioned look.

According to Wolfe (2011: 205), balance means that there is a balance or unity between the parts of a design. To maintain balance, a garment or suit must have equal visual weight throughout the design. Using structural features, added embellishments, or embellishments to a garment adds to the appearance of the garment. A fashion designer can create visual balance by using surface designs on fabric to create a garment. Additionally, colour, line and texture can affect the balance of the design. For example, cool and light colours have less visual weight than dark and warm colours. A person who wears a small amount of dark, warm colours can balance this with a larger amount of cool, light colours.

The balance used in clothing design can be categorized. It is possible to divide this into two groups: formal and informal balance. Formal balance is achieved when both sides of a garment or suit have equal visual weight or are symmetrical. The presence of identical details placed equidistant from the center, such as pockets, seams or pleats, are good examples of how formal balance is used in uniforms, blazers, jeans and other common garments. Formal balance is the most common and inexpensive application of design principles (Wolfe, 2011).

Informally, a garment is created using asymmetrical features such as line, colour, shape and texture to achieve balance. The most common use of informal balance is when a garment is made using fabric with a cross-hatch design or non-central closures such as zippers or collars. Accessories used in a suit can create an informal balance that adds interest to a solid-coloured outfit.

The principle of proportion and scale depends on the principle of balance. The proportion of a design is important to achieve balance. All designs need to be made to scale so that the proportions of each part are correct.

Proportion also implies balance as a design can be symmetrical or asymmetrical. Asymmetrical balance can be quite striking, but each piece needs to be appropriately proportioned or the person will look unbalanced.

● *Rhythm*: Rhythm is the repetition of lines, colours, other design elements or details to create a pattern that the eye can flow through the material or item/garment. The principle of rhythm refers to the repeated use of elements. This could be repeating the same shape in the design, repeating lines or details to create a pattern, or repeating colours. Often, a designer's entire collection can have a particular rhythm because all the pieces are related in a similar way, such as using the same silhouette or a particular colour across all designs. Rhythm can be created by using lines, shapes, colours and textures to provide visual integrity. Rhythm can be created by:

➢ Repeat of embroidery laces, button ribbing, colour etc. on collar, sleeve and skirt lengths.
➢ Cording by gradually increasing or decreasing the size of motifs, lines, buttons, colours and textures.

> ➢ Radiation, where the eyes move in an orderly manner from a central point, eg concentrated at the waist or at the cuffs etc.

> ➢ Parallelism, where elements are parallel to each other, such as the fold of a yoke or the pleats of a skirt (Anonymous, 2023: 168-169).

Rhythm creates a sense of movement in the design. The eye moves from one point of the body to another using this principle. In addition, patterns or textures are created by applying rhythm to the surface design of the fabrics used in the production of clothing items or products. Specific applications of rhythm can be classified into the following categories: gradation, contrast, radical arrangement, repetition, and transition.

Graduation refers to a design pattern that gradually increases or decreases in size, shape, or colour. An example of this is when designers use a gradient dyeing technique called ombre, which uses a gradual change of colour from light to dark across the fabric. Contrast is the rhythm created by combining more than one line to form a right angle. One of the most common uses of this form

of rhythm would be on a plaid shirt or checkered pattern. (The rhythm of a garment or suit is disrupted when a surface design, such as a plaid, does not match perfectly at the seams. When this occurs, the movement of the garment stops at each seam, confusing the rhythm of the look with the harmony of the overall design.) Radial arrangement is created when the center of a pattern has a starting point. This form of rhythm can be created with folds, stitches, darts, flowing lines or colours radiating from a central area. Batik is an example of creating a radial arrangement design on fabric using colour. Repetition is the repetition of a particular pattern, shape, colour, line or texture in a garment. Transitioning is a technique used to move the eye between different parts of a design at a more gradual pace, rather than a sudden change of direction (Wolfe, 2011: 209).

● *Unity*: The principle of unity means that all elements of the design are in harmony. While a design that provides integrity will give a feeling of unity, a design that does not provide integrity will make the viewer wonder

whether the design is finished or not (Lomas and Xue, 2022).

Harmony or unity can be created when all elements of the design come together to give a pleasing and harmonious effect.

Harmony occurs when the overall design, garment or ensemble achieves visual unity. It is possible to create harmony when design elements (colour, shape, line and texture) are used effectively within the parameters of design principles (balance, proportion, emphasis, rhythm). Another aspect that the designer or individual considers when designing or selecting clothing is the shape of the body. Harmony cannot be achieved unless the garment or dress complements the wearer. All parts of the ensemble need to work together to achieve the desired look (Wolfe, 2011; Hale, 2016: 1-2).

3.5. Interaction Between Fashion and Architecture

With developing technology, both fashion designers and architects transform their users into a part of the design and production process, establishing a strong interaction between the product and the user, even if only once. Thus,

clothes and spaces that reflect their users, that is, can differ for each person, emerge. The ability of clothing to constantly renew itself through the movements of its contents is adopted by architects as a concept, which leads them to research new structural fictions and materials that can shape themselves in simultaneous interaction with the user. He tries out the structure and material technologies he uses in fashion and architecture, in his designs that constantly interact with people and their environment, in clothing. Thus, how the relationship between fashion and architecture allows them to feed each other in a reversible manner is discussed through the concept of interaction (Erdinç, 2011: 82).

Contemporary architects do not refrain from reflecting the influence of fashion, which has become one of the biggest industries of today, in their works and projects. Architects such as Rem Koolhaas, Tadao Andō and Frank Gehry can interpret the buildings they created for fashion giants such as Armani, Prada and Issey Miyake with the design lines of these brands. Many fashion designers shape their collections according to architectural principles rather

than sewing techniques. Pierre Cardin, Tom Ford (It is possible to understand that he had previously studied architecture from the lines and smooth surfaces he used in his collections for Gucci.), Gianfranco Fere, Yohji Yamamoto (Japanese fashion designer Yohji Yamamoto is one of the designers who astonished the world with his designs that have architectural features rather than clothing.), Issey Miyake (Issey Miyake, who completed his education in art, works between being a sculpture and an architectural structure in his collections where he almost completely ignores fashion. The only thing that associates Issey Miyake's designs and creations with fashion is that his designs are 'wearable'.), Rei Kawakubo (It is thought that Rei Kawakubo, the creator of Comme des Garçons, carries many aspects of architecture and fashion disciplines in her designs, due to the influence of her husband being an architect. According to Kawakubo, she defends the idea that the phenomenon of 'intervening with volume' in fashion design is based on architectural theories rather than the traditional understanding of clothing.), Hussein Çağlayan (Turkish fashion designer Hussein Çağlayan thinks that it is understood more by

architects than the fashion industry. It is possible to see volumetric dynamics and urban identities in Hussein Çağlayan's seemingly minimal but creative thinking behind his designs, which uses architecture to realize his innovative and extraordinary fashion creations. Hussein Çağlayan stays closer to contemporary architecture than traditional fashion by trying new forms and materials in his reinterpreted designs, each shaped with social and cultural themes.) are among the pioneers of this approach.

Based on this awareness, fashion designers and architects undertake joint projects. Famous architects such as Rem Koolhaas, Tadao Andō and Frank Gehry and Charles Gwathmey state that when they designed the buildings where their collections would be exhibited for fashion icons such as Ralph Lauren, Alexander McQueen, Prada, Armani and Issey Miyake, they interpreted the structures they created with the design lines of these brands. As with fashion, architects today use the latest three-dimensional digital designs and improved manufacturing processes to realize incredibly complex geometries and combine disparate forms and textures. Fashion designers who have

received architectural training transform the structure, volume and body dimensions into a transparent, sculptural appearance. Their plain clothes look like perfect structures built on the body. With their collections, they transform the body into extraordinary forms and expand the boundaries of material and scale to the extreme, turning the person carrying the clothes into a fashion-art-architecture icon. In this context, fashion designers aim to achieve beauty by emphasizing the common language of fashion and architecture concepts.

The power of both fashion and architecture to reflect the social events around them and symbolize the social identity of the period proves itself in the formal and conceptual parallels that both disciplines have exhibited throughout history. On the other hand, there is a relationship between them that does not consist only of similarities but also includes sharing. Thanks to the exchanges between both fashion and architecture, both disciplines constantly improve each other.

3.6. Common Design Elements in Fashion and Architecture

Fashion and architecture, which are two separate branches that are fed, influenced and inspired by each other, are the common language they use in the creation phase of their designs. Architects and fashion designers achieve results by progressing through many stages in the design process, such as selection, decision-making, concentration, detection and recording. Fashion design and architectural design are nourished by common design elements. These elements, which are indispensable in design, are of great importance for both design fields and provide a common path in the design stages of the products created. Both fashion designers and architects draw on these design elements to achieve the ideals of comfort and beauty and create permanent designs. Common elements for both disciplines are; Design elements such as wrapped, stimulating, gloomy, imitation, pattern, material, line, solid, motif, fluid, transparent, layered, texture, protection, patched, solid-tight, covered, formal, fullness-emptiness, analogy contribute to the formation of the design. While

many fashion designers shape their collections according to architectural principles, their designs look like structures built on the body.

The use of such qualities and quantities in architecture and fashion makes these disciplines more remarkable, memorable and qualified. Thanks to the increase in communication between fashion and architecture, it creates a conscious fashion audience interested in architecture. This communication between fashion and architecture reveals the existence of different, original designs and reveals the positive approaches to the results of interdisciplinary interaction. The fields of fashion and architecture are affected by social, cultural, economic, political, historical and technological factors and also affect the creativity process. It is possible to see these influences in terms of architecture and fashion throughout history, especially with shapes, patterns, forms and ornaments. In both disciplines, based on humans and human measurements, the material is given three dimensions and structural structures are created by constructing it on the body.

4. BRUTALISM IMPACT ON FASHION DESIGN

Brutalism, which affects many areas, shows a unique existence with its distinctive and characteristic features. This effect manifests itself in many areas. The fashion industry, which is one of these areas, draws attention with collections that carry Brutalist traces from time to time.

Fashion draws inspiration from all sources, from the natural life and everyday flow to fine art. But the link between architecture and fashion design is the strongest of all for most designers. At first glance, these two artistic fields seem to be at opposite poles due to the idea that "fashion is temporary, architecture is permanent and established", but they are two fields that affect each other. While fashion moves with trends and with the fabric sitting on the body, works of architecture are static. Architecture is designed to give us the spaces where we live and work, while fashion is designed to bring us wearable art. However, when you look closely, we can see that both fashion and architecture act as a bridge between people and living spaces, as a mirror that reflects

personality. Coco Chanel summed it up as "Fashion is architecture: it is a matter of proportion".

From sketches, doodling and drawings to outlets or fashion show venues, architecture is an integral part of fashion houses' identities. Sometimes even inspired by certain buildings, designers interpret the architecture in their own way. The hallmarks of architecturally inspired fashion include exaggerated proportions and rising angles, as well as structures and shapes, differentiated materials. In this respect, the Brutalist style draws attention as a style inspired by fashion designers.

Figure 11. Akris, Spring 2008 | Peter Eisenman, Holocaust Memorial, Berlin. (Image via Scarfe Unravels) Available: 20.01.2023, Source of image: https://mymodernmet.com/architecture-fashion-design/

When Figure 11 is examined, it is seen that the structure, which has the typical characteristics of Brutalist architecture, is also effective in clothing designs in similar forms and is reflected in the products of fashion designers. It clearly reveals that the garment given in the left image has Brutalist traces in terms of being made of layered pieces and using black and white or gray in the context of colour options, and that it was inspired by Brutalist architecture.

Figure 12. Yasutoshi Ezumi Spring/Summer 2016 (Image via By Koket) Available: 20.01.2023
Source of image: https://mymodernmet.com/architecture-fashion-design/

When Figure 12 is examined, it is clearly seen that Yasutoshi Ezumi's products prepared with architectural references in his spring/summer 2016 collection bear Brutalist traces with their folds, forms and layers, and reflect Brutalist architecture in terms of both texture and form. The simplicity of the model and its preparation with flatter materials away from exaggeration can be counted among the other remarkable features.

A designer who combines architecture and fashion, Yasutoshi Ezumi is a Tokyo-based fashion designer influenced by different architectural pioneers such as Frank Gehry, Eames and Gordon Matta-Clark. After watching a documentary showing the architectural models drawn by Gehry, Ezumi realized that this overlapped with the "draping" in fashion and presented this trend by bringing it together. Ezumi has revealed that in his collections, which consist of blending the built environment (clothing) with nature (human body), the garment complements its own aspects and attaches importance to the space in which it is exhibited.

Figure 13. Phillip Lim Spring/Summer 2016 (Image via By Koket) Available: 20.01.2023 Source of image: https://mymodernmet.com/architecture-fashion-design/

The spaces created according to different functions in Brutalism were composed and the general form was achieved. This attitude presents a formal opposition to the work of Purism and its indisputable representative Mies Van der Rohe, which takes the predetermined primary geometric form and tries to solve the functions in it.

In this context, the fashion industry can create original works by creating similar forms. Fashion companies are

inspired by architecture. As seen in Figure 13, the garment created was inspired by the architectural texture with Brutalist traces. Of course, fashion and architecture are two mutually inspiring industries. By exploring the connection and interaction between architecture and fashion, designers can produce highly original works. Designers also examine the shared purpose of both fashion and architecture. This is to create shelters for the human body. Designers also focus on the visual impact of creative processes.

Fashion designers draw inspiration from different movements and styles, including minimalism, modernism, and postmodernism. Designers play with features and geometric elements such as folds, curves, and relief. These images can be shown among the effective examples that can be given in this context.

Figure 14. Gareth Pugh Spring 2009 | Sir Norman Foster,
Hearst Building, NY
(Image via Only Dope Fashion), Available: 20.01.2023,
Source of image: https://mymodernmet.com/architecture-
fashion-design/

Applications that include features such as fragmented
mass, emphasized construction, the nakedness of the
material, and structure have gained a stylistic quality under
the name of "Brutalism". The material that expresses the
material with a naked aesthetic is concrete, and the name
that uses concrete as gross is Le Corbusier. In Brutalism,

it is remarkable that the construction and material are clear and legible. The material was used bare and plain without coating. Concrete, natural stone and brick are the most important materials used by leaving them bare without plastering. Uncovered concrete and brick surfaces were used instead of metal materials. Reinforced concrete and brick structures were the main source of inspiration for the Brutalism movement. When the Brutalism structures are examined, it is noteworthy that the sewer pipes can be seen from the outside. Stairs and elevators are designed by taking them out of the building. Inspired by the brutalist structure that draws attention with these features, Pugh designed clothes with Brutalist traces in terms of material, form and texture in his 2009 spring collection. At the same time, when Figure 14 is examined, it is seen that there is a reference to Brutalism in terms of the colours used in the collection.

Figure 15. Max Mara S/S 17 Vs Lina Bo Bardi, Available: 20.01.2023, Source of image: https://www.irenebrination.com/irenebrination_notes_on_a/20 16/09/maxmara-ss17.html

When Figure 15 is examined, it is seen that the clothes in the collection generally revolve around naturalness in terms of the materials used, form and texture. The use of natural linen in the collection as a material is also an important detail in this sense. The collection as a whole is composed of flawless pieces, as if by a Brutalist architect, and is inspired by Brutalist architecture at many points. With the tendency to use materials in their raw or original forms, the designer refers to Brutalism. Thus, there is no need for any further processing. In addition, the decor and stage used for the presentation of the collection also support this style.

Figure 16. Patrik Ervell, 2015 Fall Menswear, Source of image:
https://www.vogue.com/article/patrik-ervell-fall-2015-
menswear-brutalism-industrial-fabrics

Patrik Ervell's fall 2015 men's clothing designs have hints of industrial fabrics and brutalist architecture. When Figure 16 is examined, Brutalist traces stand out clearly in the men's clothing collection. Patrik Ervell made the following statements about the 2015 fall menswear fashion show. "I started looking for that sweet spot, settling on a kind of futurism that could still feel nostalgic and romantic." Seeking inspiration for his latest collection, the designer settled on Brutalism, a Modernist-inspired mid-century architectural movement that embraced clean lines, physically imposing forms, and unadorned materials such as concrete. In his notes for the fashion show, the New York designer expressed his interest in applying Brutalist aesthetics to men's clothing style. For his collection, this has meant slim, sometimes oversized cuts, dropped shoulders, and an emphasis on materials. As Ervell says, "Fabrics are a big part of this. I use a lot of unusual industrial fabrics; "They are actually fabrics made for interiors, so they have a completely different way of wearing." Most of these came from luxury textile brand Maharam. Some pieces, such as the opening look's dove-grey jacket with elastic cuffs and waist, were designed

from ballistic wool-nylon blends or polyurethane-bonded leathers, or emblazoned with a stylized "Ervell" logo. Some pieces were reminiscent of security guard uniforms, albeit with better cuts and special fabrics; They targeted the area where military influences were transferred to workwear. The collection's signature pieces include an iridescent "oil spill"-coloured coat made from ballistic wool-nylon; ikat-printed wool fabrics that simultaneously nod and completely eclipse Patagonia's classic examples; and voluminous trousers with nineties skater-like proportions that the designer says were the starting point for the collection. All these details were the highlights of the designer's fashion show.

As Ervell states, Brutalism caused great controversy in the eighties and nineties. In those years, long after its heyday, it was roundly condemned as the embodiment of architectural arrogance or, in the case of British council estates built in this style, institutional indifference bordering on contempt for the people who had to live with it. However, as Ervell points out, people turned to Brutalism.

Figure 17. ATTEMPT Launches THE WALL Collection for
FW22, Source of image:
https://www.trendhunter.com/trends/the-wall-collection

Chinese fashion brand ATTEMPT introduced its latest collection, designed specifically for the Autumn/Winter 2022 season, with its new THE WALL collection. Featuring Brutalist architecture-themed fall fashion, this collection is inspired by Brutalist architecture as it exudes conflicting themes and experimental concepts in how its silhouettes and structure are perceived.

Here ATTEMPT has presented a transformative collection of seasonal designs that challenge ideas with functional looks. It has adopted a unique minimal design language, mostly visible through the tonal palette that allows the shapes to truly shine. As well as women's clothing, the seasonal range also explores new knitting methods, experimenting with new techniques along with the addition of down insulation technology to expand the brand's technical capabilities.

Looking at the trend themes of the collection;

> ➤ Brutalist-inspired fashion – fashion brands can explore incorporating Brutalist architectural elements into their designs to create unique, transformative collections.

> ➤ Minimal design language – designers can try using minimal design language to create functional clothing that focuses on silhouette and structure.

Industry Impacts

> ➤ Fashion – fashion brands can explore incorporating Brutalist architectural elements into their designs to create unique, transformative collections.
> ➤ Architecture – architects may explore collaborating with fashion designers to bring brutalist architectural elements into clothing design.

Figure 18. Rick Owens Fall 2012 Ready-to-Wear, Source of image: https://www.vogue.com/fashion-shows/fall-2012-ready-to-wear/rick-owens

Rick Owens associated his Fall 2012 collection with Brutalism, the architectural movement that anonymously gave the world a wealth of squat concrete skyscrapers. Backstage, with models in filleted balaclavas, was a glimpse of what Owens might possibly have meant, even as he clarified that the masks were a "cruel veil" for him, to counteract the harsher implications of a Lecter-like facehugger. And then, through it all, Owens delivers his most lyrical, brutal collection yet, in a fierce act of self-

contradiction that underscores his claim that the story is slowly "revealing" for him each season. Exploring new graphic possibilities in this collection, Owens included patched furs, colour blocking, (conspicuous monotonous colours) and blanket squares. Discussing the architectural influences in this collection, Owens processed the perspectives and features of Brutalism in detail and masterfully in his collection.

5. Conclusion

The Brutalist style is associated with a time of considerable social and political change and represents a break from the accepted normality of the international style and other movements of modernism.

In the initial stage of Brutalism, raw materials were exposed "as found", and in the maturity stage, their surfaces were carefully worked, often with sophisticated methods. The tendency of the materials to be used in raw or original forms has led to no need for any further processing. Moreover, the initial glorification of imperfection was often replaced by the pursuit of perfection. According to the new principles of Brutalism, the meaning of the material lay in itself, but later the material acquired a symbolic meaning and became a transcendent instrument of ideological values. From the first years of Brutalism, the deification of the ordinary turned into the extraordinary over time. There was one thing that did not change: "the general aim of the architects was to arouse the emotions by using the emotional character of the materials".

Brutalism style has inspired many fields, especially in terms of features such as material, texture and form. In the visual arts, many works or collections that carry Brutalist traces, both in terms of technique and the message they want to convey, have been revealed. Brutalism, which has a special place in this respect, is revived from time to time by many designers, architects or artists, although some periods have been forgotten. One of the best examples that can be given to these fields is the field of fashion design. As can be seen in Figure 11-12-13-14-15-16-17-18, products inspired by architectural textures and structures with all the characteristics of Brutalism can be considered among the best examples of this. In this respect, Brutalism is ready to be recharged and reactivated, even in an ill-treated fashion that is at times left idle or abandoned.

Although the Brutalist movement has been largely dead since the mid-1980s, which largely provided a way to structure Expressionism (Pateman, 2005) and Deconstructivism (Brenner, 1990), it has seen such an update in recent years. Many of the harsher aspects of the style were softened in new buildings, with concrete

facades often being sandblasted to create a stone surface, covered in stucco, or composed of patterns, or prefabricated elements. Among the modernist architects who have crowned the adoption of this approach in recent projects are Steven Ehrlich, Ricardo Legorreta, and Gin Wong. The firm of Victor Gruen and Associates restyled the many courthouse buildings they were contracted to design. Architects in Latin America have used the revival of the style on a smaller scale in recent years. Brutalism has experienced a major renaissance in Israel, due to the style's perceived sense of resilience and security.

Even in Britain, where the style was most widespread (and later most derided), a number of buildings have lately (as of 2006) appeared in an updated Brutalist style, including deRijke Morgan's Marsh o Centaur Street in Lambeth, London. Since 2005 the Stirling Prize shortlist has included a number of buildings (most notably Zaha Hadid ('Aref, 2011) BMW Central Construction and the winner, Enric Miralles Scottish Parliament building (Scottish Parliament - concept, no year)) featuring significant amounts of exposed concrete, something that would have

been considered aesthetically unacceptable when the award was inaugurated nine years before.

Figure 19. Zaha Hadid, BMW Central Construction, Source of image:
https://www.architectural-review.com/buildings/top-gear-bmw-central-building-by-zaha-hadid-architects-in-leipzig-germany

Figure 20. Enric Miralles, Scottish Parliament Building,
Source of image: https://www.archdaily.com/111869/ad-
classics-the-scottish-parliament-enric-miralles

6. References

Ahuja, N. K. (2021). Concept of Fashion, BFA(F)- 101 CC1, Swami Vivekanand Subharti University, MEERUT 250005 UTTAR PRADESH, New Delhi: Publishers Grid.

Anitha, D. (2005). Fashion and Apparel Designing: Fashion and Garment Making. Ed. Sharada Devi, State Institute of Vocational Education, Directorate of Intermediate, Education. Government of Andhra Pradesh Hyderabad.

Anonymous, (2023). Brutalist Architecture. Accessed: 04 December 2023, https://resources.saylor.org/wwwresources/archived/site/wpcontent/uploads/2011/05/Brutalist-architecture.pdf

Anonymous, (2023). Fashion Design (Short Course). Accessed: 08 December 2023, https://www.elearningcollege.com/materials/1521643260Fashion%20Course.pdf

Anonymous, (2023). Fabric and Apparel. Unit IV, Human Ecology and Family Sciences – Part 2, Accessed: 20 December 2023, https://ncert.nic.in/textbook/pdf/lehe201.pdf

Aref, M. (2011). Zaha Hadid, Genius of The Place*. *Contemporary Arab Affairs, 4*(3), p: 267-287.

Banham, R. (1966). The New Brutalism: Ethic or Aesthetic? Reinhold: NY; First Edition (January 1, 1966)

Banham, R. (1955). The New Brutalism. Architectural Review, December, 1955, p: 357, Accessed: 04 December 2023, https://www.architectural-review.com/archive/the-new-brutalism-by-reyner-banham

Banham, R. (2011 [1955]). The New Brutalism. The Architectural Review. https://www.architecturalreview.com/archive/view points/the-new-brutalism-by-reyner banham/8603840.article (Accessed 05 November 2023)

Bernstein, F. (n.d.). Second Look: Tracey Towers by Paul Rudolph, *1972*. Retrieved 11 May 2023, from http://www.archnewsnow.com/features/Feature180.htm

Booher, P. W. (2009). Louis I. Kahn's Fisher House: A Case Study on The Architectural Detail and Design Intent. Retrieved 11.5.2023, from https://repository.upenn.edu/cgi/viewcontent.cgi?article=1122&context=hp_theses

Brage, E. (2019). The Rise of Brutalism and Antidesign and Their Implications on Web Design History, School of Engineering in Jönköping.

Brenner, G. (1990). From Constructivism to Deconstructivism. Retrieved 11.5.2023, from https://scholarscompass.vcu.edu/etd/675

Brutalism Style Guide | RIBA (no date) RIBApix. Available at: https://www.architecture.com/image-library/features/brutalism-   style-guide.html (Accessed: 04 December 2023).

Castell, D.S.T. (2014). Echoes of Utopia: The Primary Preservation Dilemma of Brutalist-Planned Campuses, Historic Preservation and the Graduate School of the University of Oregon.

Cham, T. H., Ng, C.K.Y., Lim, Y. M., Cheng, B. L. (……). Factors Influencing Clothing Interest and Purchase Intention: A Study of Generation Y Consumers in Malaysia. The International Review of Retail, Distribution and Consumer Research (Taylor & Francis), Accessed: 08 December 2023, https://core.ac.uk/download/pdf/148366899.pdf

Chavan, R. B. (2018). Analysis of Fashion Industry Business Environment. Institute of Appropriate and Sustainable Technology, Maharashtra, India.

Curtis, W. J. (2010). Modern Architecture since 1900. New York: Phaidon Press, p: 443.

Dalrymple, T. (n.d.). The Architect as Totalitarian. *City Journal, 19*(4).

Difford, R. J. (2009). Infinite horizons: Le Corbusier, the Pavillon de l'Esprit Nouveau dioramas and the science of visual distance. *The Journal of Architecture, 14*(3), p: 295-323.

Dinesha, P. K. C. (2014). Influence of Culture on Consumer Behavior in the Fashion Industry. University of Agder, School of Business and Law, Master's Thesis, Kristiansand - Norway.

Docherty, C. A., Hann, M. A. (1993). Factors Affecting Fashion Change. Textile and Engineer, Year, 7 Issue:37, p: 22-27.

Erdinç, Z. C. (2011). Moda ve Mimarlığın Ortak Kavramlar Üzerinden Okunması. İstanbul Teknik Üniversitesi Fen Bilimleri Enstitüsü, YL Tezi, Haziran, İstanbul.

Faiers, J., Bulgarella, M. W. (2016). Colors in Fashion. Bloomsbury Academic.

Franck, K. A (2000). Yes, We Wear Buildings, Architectural Design Fashion –Architecture, 70, p: 94-97.

Gargiani, R., Rosellini, A., and Corbusier, L. (2011). Le Corbusier: Béton Brut and Ineffable Space, 1940-1965 : Surface Materials and Psychophysiology of Vision. EPFL Press.

Givry, V.D. (1999). Sanatın Yakın Dostu Moda. Sanat Kültür Antika Dergisi. İstanbul. (12), s: 14-33.

Graves, M. (1951). The Art of Color and Design. Second Edition, McGRAW-HILL Book Company, Inc. New York, Toronto, London. Accessed: 19 December 2023, https://www.dbraulibrary.org.in/RareBooks/the%20art%20of%20color%20and%20design.pdf

Hale, E. (2016). Design Principles for Clothing and Textiles. Accessed: 20 December 2023, https://extension.usu.edu/research/principles-of-design.pdf

Hanley, L. (2007). Estates: An Intimate History. London: Granta

Hart, V. (1996). Sigurd Lewerentz and the 'Half-Open Door'. *Architectural History, 39*, p: 181-196.

Hasol, D. (1995). Ansiklopedik Mimarlık Sözlüğü. Yapı Endüstri Merkezi Yayınları.

Hodge, B., Mears, P. and Sidlauskas, S. (2011). Skin and Bones: Parallel Practices in Fashion and Architecture. Thames & Hudson, New York, USA.

Hollow, M. (2010). Governmentality on the Park Hill Estate: The Rationality of Public Housing. Urban History 37(1), p:117-135.

Hopkins, O. (2014). Architectural Styles. Laurence King. Web ISBN-13: 978-1-78067-638-8.

Jain, S. A. (2022). Technological Factors Affecting the Fashion Industry. Accessed: 20 December 2023, https://textilelearner.net/technological-factors-affecting-the-fashion-industry/

Kaya, Ö., Romanescu, L.S.C. (2021). Effects of Art Trends on Fashion, 1th Internatıonal Science Research and Innovation Congress, 13-14 March, Kazakhistan, p: 175-184.

Kaya, Ö. (2021). Futuristic Designs in Fashion. 9th International Conference on Culture and Civilization, 15-16 March, Uzbekistan, p: 145-155.

Kaya, Ö., Romanescu, L. S. C. (2022). The Dominant Role of Color and Trends on Fashion Brands: Moschino. XVI. International Turkic Culture, Art and Protection of Cultural Heritage Symposium/Art Activity, Constanta – Romania.

Kaya, Ö., Romanescu, L. S. C. (2021). Some Aspects of Texture Element in Art: The Case of Fashion Design, Research and Evaluations in Social,

Administrative and Educatıonal Sciences, February, Book Chapter 3, p: 95-128.

Keiser, S. J. and M. B. Garner. (2003). Beyond Design: The Synergy of Apparel Product Development. New York: Fairchild Publications, Inc.

King, J. A. (2017). Colour in Fashion Design. Colour Design (Second Edition) Theories and Applications Woodhead Publishing Series in Textiles, p: 299-315.

Kitnick, A. (2012). Review: Brutalism: Post-war British Architecture by Alexander Clement; Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond by Mark Crinson and Claire Zimmerman, editors; A Guide to the New Ruins of Great Britain by Owen Hatherley. *Journal of the Society of Architectural Historians, 71*(2), p: 232-235.

Kumari, K. (…). Texture: An Important Component of Fashion. Accessed: 20 December 2023, https://magadhmahilacollege.org/wp-content/uploads/2020/05/Texture-An-important component-of-fashion.pdf

Lam, E. (2013). Fashion Style. Reference Book, Canadian Agricultural Adaptation Program (CAAP), Canada: Saskatchewan.

Lauer, D., Pentak, S. (1995). Design Basics. 4th Edition. Ft. Worth, TX: Harcourt Brace College Publishers.

Law, K. M., Zhang, Z., Leung, C. (2004). Fashion Change

and Fashion Consumption: The Chaotic Perspective. Journal of Fashion Marketing and Management, 8(4), p: 362-374.

Lawrence, A. R. (2007). Remaining Modern: The Architecture of James Stirling, *1955-1977*. Retrieved 11.5.2023, from http://gradworks.umi.com/32/65/3265017.html

Le Primatice, Architecture et art brut. (n.d.). Retrieved 21 November 2023, from http://www.franceculture.fr/emission-metropolitains-le-primatice-architecture-et-art-brut-2010-06-03.html

Lehnert, G. (2000). A History of Fashion in the 20th Century, Könemann, Germany, p: 20.

Lewine, M. J. (1971). Rudolph Wittkower 1901–1971: Biographical outline of a life of international significance and compass. *Art Journal, 31*(2), p: 236-238.

Lomas, J. D., Xue, H. (2022). Harmony in Design: A Synthesis of Literature from Classical Philosophy, the Sciences, Economics and Design. she ji, The Journal of Design, Economics and Innovation, Vol. 8, No. 1, Spring, p: 5-64.

Lynton, N. (1991). Modern Sanatın Öyküsü, Trans: Cevat Çapan, Sadi Öziş, İstanbul: Remzi Kitabevi.

Macarthur, J. (2005). The Nomenclature of Style: Brutalism, Minimalism, Art History and Visual Style in Architecture Journals. Architectural Theory Review, 10(2), p: 100-108.

Maghraby, L. E. (2020). The Rules of Different Types of Lines on Fashion Design Analytical Research. Journal of Architecture, Arts and Humanistic Sciences, Vol. 5, Issue, 19, Serial Number 19, p: 18-30.

Mitchell, L. A. (2004). Finding Futurist Fashion: Lost Links to Haute Couture, Florida State University Libraries, Electronic Theses, Treatises and Dissertations, Master of Arts, USA.

Moore, R. (n.d.). *James Stirling: visionary architect, and a very naughty boy*. Retrieved 11.5.2023, from https://www.theguardian.com/artanddesign/2011/mar/20/james-stirling-tate-britain-drawings

Motta, G. (2017). Fashion through History, Costumes, Symbols, Communication (Volume I). Edited by Giovanna Motta and Antonello Biagini, UK: Cambridge Scholars Publishing, Accessed: 04 December 2023, https://www.cambridgescholars.com/resources/pdfs/978-1-5275-0344-1-sample.pdf

Mould, O. (2017). Brutalism Redux: Relational Monumentality and the Urban Politics of Brutalist Architecture, Antipode Vol. 49, No. 3, ISSN 0066-4812, pp. 701–720, doi: 10.1111/anti.12306

Murphy, D. (2012). The Architecture of Failure. London: John Hunt Publishing.

Nagpal, S., Ruchi, Sharma, P. (2023). A Study on Factors Affecting Fashion Trends that Impacts the Society. International Journal for Multidisciplinary Research (IJFMR), IJFMR23011440 Vol. 5, Issue 1, January-

February, p: 1-5.

Niebrzydowski, W. (2019). From "As Found" to Bush-Hammered Concrete – Material and Texture in Brutalist Architecture, IOP Conf. Series: Materials Science and Engineering, 471, 072016, doi:10.1088/1757-899X/471/7/072016

Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., Cayton, D. L. (2010). Art Fundamental: Theory and Practice. Twelfth Edition, USA: McGraw-Hill, p. 48-182.

Pan, Y., Roedl, D., Blevis, E., Thomas, J. (2015). Fashion Thinking: Fashion Practices and Sustainable Interaction Design. International Journal of Design, Vol. 9, No. 1, p:1-17.

Pateman, T. (2005). Isms: Expressionism, Impressionism, Naturalism, Realism, Surrealism. Retrieved 11.5.2023, from http://selectedworks.co.uk/isms.html

Periton, D. (2004). Alison and Peter Smithson: From the House of the Future to a House for Today. *Home Cultures, 1*(3), p: 307-313.

Rosenblum, C. L. (2019). Review: Reyner Banham and the Paradoxes of High Tech, by Todd Gannon with Reyner Banham. *Journal of the Society of Architectural Historians, 78*(1), p: 116-117.

Saif, M. (2022). A Textbook of Fashion Designing Grade – IX. National Vocational & Technical Training Commission (NAVTTC), H-9, Islamabad.

Scottish Parliament - concept. (n.d.). Retrieved 11 May

2023, from EMBT Architects: http://www.mirallestagliabue.com/

Seivewright, S. (2013). Moda Tasarımında Araştırma ve Tasarım. (Trans: B. Bakan). İstanbul: Literatür Yayıncılık.

Skidmore, O. M., and Netsch, W. (1962). Paul V. Galvin Library. Retrieved 11.5.2023, from http://dome.mit.edu/handle/1721.3/121707

Sinha, A. (2011). Overview of Global Fashion Industry, The History of Fashion. NIFT, Accessed: 19 December 2023, https://www.scribd.com/document/75749288/History-of-Fashion-Through-the-Decades

Smithson, A. a. (1968). Alison and Peter Smithson (1968). Alison and Peter Smithson. Architectural Design, London 1982, 19. Retrieved 11.5.2023, from https://rndrd.com/n/910

Smithson, A., Smithson, P. (2001). The «As Found» and the «As Found», [in:] C. Lichtenstein, Th. Schregenberger (eds.), "As Found: The Discovery of the Ordinary", Lars Müller Publishers, Zürich, p. 40, ISBN 3-907078-43-8.

Stalder, L. (2008). New Brutalism, Topology and Image: Some Remarks on the Architectural Debates in England Around 1950. Journal of Architecture 13(3), p: 263-281

Starr, F. (1980). Le Corbusier and the USRR [New documentation]. *Cahiers du Monde Russe, 21*(21-2).

Stout, J. A. (2000). Design Exploring the Elements &

Principles. Iowa State University, Accessed: 19 December 2023, https://www.extension.iastate.edu/4hfiles/statefair/eehandbook/eehjpdesign4h634.pdf

Sullivan, K. (2013). Concrete Expressions, Brutalism and The Government Buildings Precinct, Adelaide, Architecture Museum Monograph Series 07, University of South Australia, Adelaide, South Australia, from: https://library.oapen.org/bitstream/id/66c9c394-eee8-4157-9128-4711b5606940/643252.pdf

Taylor, J. (1990). Australian Architecture since 1960. Canberra, Royal Australian Institute of Architects, Taylor, p: 79.

The Architectural Flavor: Paul Rudolph. (n.d.). Retrieved 11 May 2023, from https://sarasotabayrealestate.com/the-architectural-flavor-paul-rudolph/

Tsakopoulos, P. (2019). Brüt Betonun Yunan Mimarisindeki İdeolojik Kökenleri, 1960-1960.https://www.pressreader.com/turkey/betonart/20190705/281483572939402

Van den Heuvel, D. (2004). Picking up, Turning Over and Putting With …, Max Risselada (eds), Alison and Peter Smithson, From the House of the Future to a House of Today, p: 8-11. Rotterdam: 010 Publishers.

Walker, S. (2018). Parallel (of Life and) Architecture; Not Quite Architecture: Writing Around Alison and

Peter Smithson. *The Journal of Architecture, 23*(3), p: 527-534.

Westland, S., Laycock, K., Cheung, V., Henry, P., Mahyar, F. (2007). Colour Harmony. Colour: Design & Creativity, 1 (1): 1, p: 1-15.

William Pereira, 76, Designer of Landmarks. (n.d.). Retrieved 11 May 2023, from http://articles.chicagotribune.com/1985-11-15/news/8503190137_1_art-deco-william-pereira-master-plans

Williamson, J. F. (2013). Louis I. Kahn, Teacher. *Arq-architectural Research Quarterly, 17*, p: 313-324.

Wolfe, M. G. (2011). Fashion. Sixth Edition, Text, Goodheart-Willcox.

Xiang, X. (2021). Factors That Influence Consumers' Behaviors in Fashion Market. Factors That Influence Consumers' Behaviors in Fashion Market. Open Journal of Business and Management, 9, 2772-2779. https://doi.org/10.4236/ojbm.2021.96154

Yuill, S. (2004). Code Art Brutalism Low-level Systems and Simple Programs, *Digital Aesthetics Research Centre: Aarhus, from: http://www.gnu.org/copyleft/fdl.html.*

Yücel, A. (2018). Mimarlıkta Brütalizm ve Brütalizmler: Bir Retrospektif Panorama. *Arrademento Mimarlık,* 318, ss. 65-83.

Zelanski, P., Fisher, M. P. (1996). Design Principles and Problems. 2. Edition. Fort Worth, TX: Harcourt

Brace College Publishers.

● *Web resources:*

Akris, Spring 2008│Peter Eisenman, Holocaust Memorial, Berlin. (Image via Scarfe Unravels) Available: 20.01.2023 Source: https://mymodernmet.com/architecture-fashion-design/

Bell, Fiona 2020. Aesthetic Exploration: Brutalism. Aesthetics of Design. Available: 20.01.2023 Source: https://www.aesdes.org/2020/01/21/aesthetic-exploration-brutalism/

Yasutoshi Ezumi Spring/Summer 2016. (Image via By Koket) Available: 20.01.2023 Source: https://mymodernmet.com/architecture-fashion-design/

Phillip Lim Spring/Summer 2016. (Image via By Koket) Available: 20.01.2023 Source: https://mymodernmet.com/architecture-fashion-design/

Gareth Pugh Spring 2009 │ Sir Norman Foster, Hearst Building, NY. (Image via Only Dope Fashion) Available: 20.01.2023, Source: https://mymodernmet.com/architecture-fashion-design/

Max Mara S/S 17 Vs Lina Bo Bardi, Source: https://www.irenebrination.com/irenebrination_notes_on_a/2016/09/maxmara-ss17.html

Texture (Anonymous, 2023) Texture in Fashion Design. https://www.moodymonday.co.uk/2015/06/texture-in-fashion-design/

Texture Design Images (Junya Watanabe), Source of Image, https://showstudio.com/collections/springsummer2017/junya_watanabe_paris_womenswear_s_s_2017

https://www.vogue.com/article/patrik-ervell-fall-2015-menswear-brutalism-industrial-fabrics

https://www.trendhunter.com/trends/the-wall-collection

https://www.vogue.com/fashion-shows/fall-2012-ready-to-wear/rick-owens

https://en.wikipedia.org/w/index.php?title=File:Robarts_Library.JPG

https://en.wikipedia.org/w/index.php?title=File:Graham_Sutherland_Building_-Coventry_University_4m08.JPG

https://en.wikipedia.org/w/index.php?title=File:Paradise_Forum,_Birmingham_Library,_Chamberlain_Memorial.jpg

https://www.archdaily.com/157478/ad-classics-st-marks-church-in-bjorkhagen-sigurd-lewerentz

https://www.architectural-review.com/buildings/school-at-hunstanton-norfolk-by-alison-and-peter-smithson

https://www.metalocus.es/en/news/le-corbusiers-monastery-sainte-marie-de-la-tourette

https://upload.wikimedia.org/wikipedia/commons/f/fa/Robin_Hood_Gardens_AP_Smithson.jpg

https://www.educationworld.in/university-of-massachusetts-dartmouth/

https://mymodernmet.com/architecture-fashion-design/

Collection Examples Where Fashion Is Inspired by Different Architectures

Alexander McQueen Spring 2008 | Sydney Opera House.
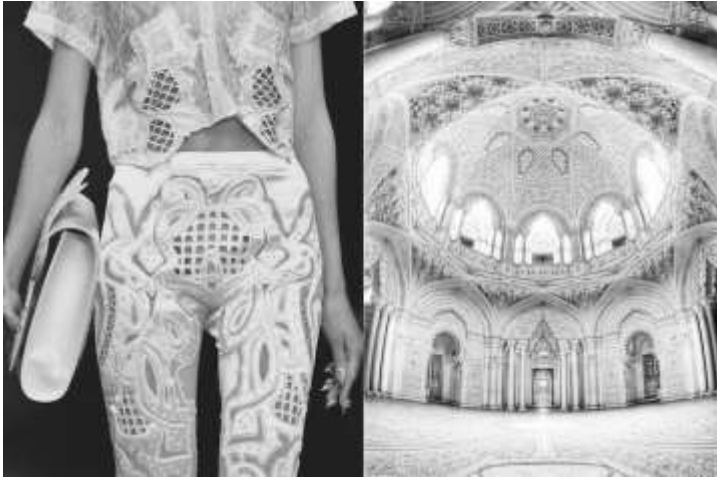*(Image via Scarfe Unravels)*

Balenciaga Spring 2008 | Guggenheim Museum, Bilbao,
Spain. (Image via Scarfe Unravels)

Paco Rabanne Fall 2013 | Guggenheim Museum, Bilbao, Spain. (Image via Where I See Fashion)

Milly Spring/Summer 2016 | Zaha Hadid, Heydar Aliyev Center, Baku. (Image via By Koket)

KTZ Spring 2013 | Castle of Sammezzano Leccio in Reggello, Italy. (Image via Where I See Fashion)

Zaha Hadid 2012 | Zaha Hadid, ThyssenKrupp headquarters, Berlin. (Image via Ecouterre)

Marchesa Fall/Winter 2008. (Image via Marchesa)

Pucci Spring 2008 | Antonio Gaudi, Parc Guell, Barcelona, Spain. (Image via Scarfe Unravels)

Givenchy Fall/Winter 2008 | Peterborough Cathedral. (Image via Givenchy and Jacek Wojnarowski / Shutterstock)

Chloé Spring/Summer 2016. (Image via By Koket)

Givenchy Fall/Winter 2008| Ceiling of a Gothic building.
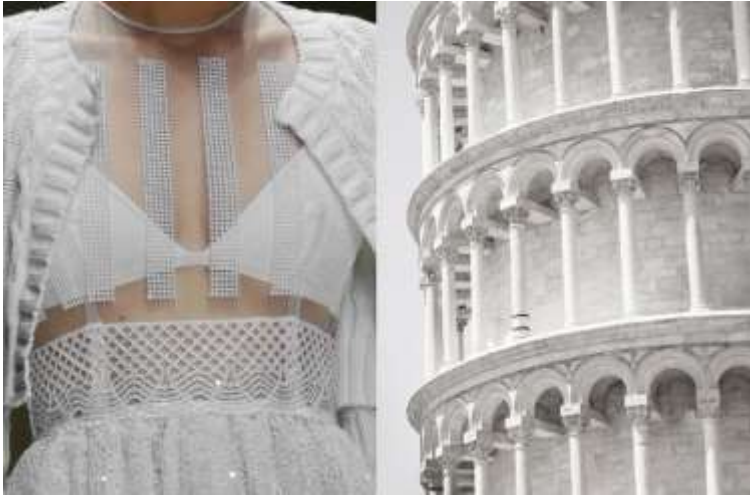*(Image via Givenchy)*

Jean Paul Gaultier Spring/Summer 2009. (Image via Cool
Chic Style & Fashion)

Guy Laroche 2014 | Frank Gehry. Beekman Tower, NY.
(Image via Blouin Art Info)

Chinti & Parker Meets Patternity 2013. (Image via Chinti &
Parker)

Laura Biagiotti Spring 2012 | Close up of the Leaning Tower of Pisa in Tuscany, Italy. (Image via Where I See Fashion)

Dolce & Gabbana S/S 2012 | Cathedral Notre-Dame de Reims, France. (Image via Where I See Fashion)

*Guillaume Henry 2014 | 1911 Guimard window in Paris.
(Image via Blouin Art Info)*

*Marchesa Fall/Winter 2008 | Kawasaki Daishi. (Image via
Marchesa and wine-montrachet)*

Brutalist Architecture Examples

Stephen Leacock Building

WAC Bennett Library at Simon Fraser University

Belfield Campus of University College Dublin

Tower Crosley at the University of Cincinnati

William G. Davis Building at the University of Toronto

Robarts Library at the University of Toronto

University of Toronto Scarborough in Toronto

University York in Toronto

University of British Columbia in Vancouver

Aula University Delft in the Netherlands

Rand Afrikaans University (1967) in Johannesburg, South Africa

Chancellor Hall Tunku in the University of Malaya

Macquarie university

Flinders University

University of Canterbury

University of Auckland City Campus

Gonville & Caius College

Dunelm House

Uni Dufour Building of the University of Geneva