

The Integrative Relationship between Conceptual Art and Fashion Design Art

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Abstract: The research findings suggest that the development of the creative aspect of a fashion designer is an important issue on which it builds the personality of the fashion designer, which must be singular and unique. The ability to innovate in the production or formation of new ideas is one of the most important factors that stimulate design quality. The ability to innovate may rely on recognizing new relationships between different elements. Or to give new jobs to them. Fashion design is one of the arts influenced by artistic trends, especially the conceptual art school. This research attempts to introduce researchers and fashion designers how to analyze and link between the school of conceptual art and fashion design, and to look at the design with a conscious eye. This helps the raise of the artistic awareness of those interested in the field of fashion design and arts, in addition of studying some of the pioneers of the conceptual art school, and Fashion designers influenced by that trend.

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Introduction:

Conceptual art rely primarily upon the ideas, where it is the state of transforming an idea and making it tangible, this method has emerged in the United States and Western Europe since the end of the 1950s and has spread widely in many capitals of the world.

Conceptual art aims to draw attention to today's world and the widespread disintegration of ideological structures, traditional institutions, and visual arts. Based on that conceptualism is a critical critique of its interaction with aesthetic institutions in artistic production, this trend is based primarily on the artist's translation of his ideas using any medium he deems suitable for expression.

The idea or concept in the conceptual art is the most important aspect of the work, when the artist follow this school of art, by then all the execution of the plans and decisions of the work is only a routine issue.

The conceptual art school helps us to be more human and has a social and educational function, because it gives the viewer information that differs from the nature of the morphological visual art that presents something visually beautiful or ugly. Art, as Joseph Cosuth says, is not in secondary things, but art is in the artist's concept of art. That is the technical issue that should be put forward as well as intellectual, social, scientific or any other creative issues.

It does not contain any influence, feeling, individuality or anything else and its characterization as described by "Salwaite" is a modern process and thus conceptual work represents a process of mental

activity between the idea of the final product and the stage that constitutes the important part of a process. The conceptual approach is where the artist uses materialistic medias as immaterial ones to achieve his artistic ideas where these ideas are the basis of work.

The research problem can be framed in the following questions:

- What are the general features of conceptual art?
- What is the relationship between conceptual school and fashion design?
- Who are the global fashion designers who have been influenced by the school's conceptual characteristics?
- What is the possibility of analyzing and criticizing some of the works of fashion designers influenced by conceptual art?

Research goals:

1. To identify the characteristics and features of conceptual art as an essential part of fashion design.
2. To study the relationship between conceptual school and fashion design.
3. To identify the most important fashion designers affected by the characteristics of this art.
4. To analysis and criticize the designs of some fashion designers influenced by the conceptual trend.

Research importance:

The research's importance is in the study of the conceptual perceptions that have unique and special characteristics and their impact on fashion design. The research is not limited by an analytical study to clarify the school's conceptual relationship with fashion design, and to discover some of the various techniques

of the conceptual school to emphasize their influence in fashion design, as well as to open new horizons for those who are interested in the field of fashion to benefit from the techniques of conceptual art in design.

The emergence of conceptual art:

This technique has emerged in the United States and Western Europe since the end of the 1950s and has spread widely in many capitals of the world.

Conceptual art has been influenced by the Dadaism that emerged at the beginning of the 20th century, which expresses rebellion and freedom from restrictions and traditions. The conceptual art emerged as a result of the reduction practiced by each of the pioneers of the art of modernism, so that beyond the works of art painting and drawing, where the first models of this art were published (1965-1966). The works of conceptual art school were not functional or even a message, but to identify themselves in the field of painting. (7)

For the first time, conceptual art was displayed in the exhibition "Concept" (1969) at the Leverkusen Museum in Germany, followed by the Cologne exhibition in 1974 and then in Belgium in 1980. Thus, many of the world capitals in the sixties and seventies.

The conceptual art was created by several factors, notably: the psychological reaction of the first and second world wars, scientific and technological development, and the influence of modern artistic movements such as Surrealism, abstract expressionism, where Marcel Duchamp's had attempted in the second decade of the last century. In addition to the new Dadaism Movement; the French artist Iv Kline, and the Italian artist Manzoni, there activities were seen as the link between the Dadaism in its various phases and conceptual art.

This art sought to draw attention to today's world and its widespread disintegration. this new artistic trend were first widely displayed at the 1969 exhibition at the Leverkusen Museum in Germany, followed by the organization of other exhibitions in a number of European and American cities, in which "artists from around the world took part, representing a leading artistic trend that Marshalochamp had pioneered (2009: 483), and other pioneers of the early stages of the most famous conceptual art: Joseph Kosuth, Robert Morris, Joseph Beuys, and Ramsden Mill. (10)

The objective of the Conceptual Art:

Solowitt assured that the concept is the most important aspect of the artwork and adds that the artist is a thinker and creative, rather than being an artisan. Conceptual art also integrates art with life directly without any means of communication.

This movement has tried to skip art for a new vision of reality. The reality here is the main area of

the aesthetic perception of the new artistic sense and the meaning (conceptual art) is the total change in the traditional relations in the work of art between the idea and expression. However, the work must produce a mental problem regardless of the values emanating from it. Where the artwork is formed by questions that assume their influence in the time of presentation and the duration of preparation, as that technology and space combine to produce this work.

Artists from conceptual art school work by a few concepts and consume systematically through them. Where that the concept that guides and manages the work of art is higher than the achievement, but that the objects used in the greeting are simple and small in a way that does not interfere with the working context. (9)

Conceptual art is freed from social and cultural constraints but with special intellectual premises. The artist began to enjoy a wide space of freedom by expressing the forms and materials he invented for himself, to shorter the distance between art and life, by the means of using the realistic materials rather than the using imaginary ones. This kind of intuitive art involves all intellectual processes and has no purpose other than to be free from the artist's artistry where the idea becomes the real object of art rather than the other art directions.

Conceptual Art in Saudi Plastic Art:

That the contemplator of Saudi art in its last seven years will find some kind of revolution and rebellion, as well as many qualitative research attempts on the new ones, whether at the level of ideas or the level of diversity of methods and raw materials through which artists sought to broadcast their spirit in the veins of visual texts, to show a different world related to his truth absent. When a number of Saudi artists achieved something remarkable, the event at the Christie's auction in Dubai was not an ordinary one or a step in the history of Arab art, but a significant shift to understand the Saudi molding biography in the drawing of modern visual discourse.

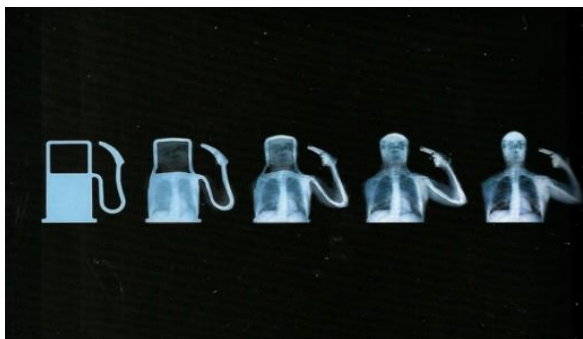
Gredi says that, if we look at the historical identification of the emergence of conceptions in Saudi Arabia as an artist who knows the artist's reality, it explains that in the mid-1990s, the real birth of this art was in 1995 by a group of young artists. There were some artists who have touched upon the concept and succeeded in presenting it, as evidenced by the victory of Hashim Sultan in the Grand Prix of the Bangladesh International Biennale and Mohammed Al Ghamdi in the first prize at the 5th Sharjah Biennale. What is revealed in this auction is his (composition) Christie's is the most important auction of contemporary art. (Figure 1). The work consists of a wood and copper installation with a diameter of more than 3 meters and a length exceeding two meters.

Garm, who had already entered the auction for his work «regained behavior»⁽⁵⁾



Messenger and letter of the artist Abdul Nasser Garm, which was sold in one million dollars (Figure 1)

Also, that the work of the artist Ahmed Matar in the field of his job with medicine, and his proximity to the world of laboratories and radiology laboratories (Figure 2), things gave him a lot of meditation to find new ways of expressing conceptual art.



Work of the artist Ahmed Matar in the field of radiology (Figure 2)

There are also many interpretations of the speech in Bakr Sheikhoun's speech, which was highlighted by the ideological discourse in which he played in more than one form and in more than one way, while the irony of artist Hamdan Mahareb is an important sign of revealing the purpose of the artistic work. ⁽¹⁰⁾

Gredi points to the uniqueness of Wasel's friend, with the experience of modern sculpture. He does not hesitate to emphasize that those who follow the experiences of the artist Abdullah Idris, will find that it is a modern excellence, and his paintings dominated by the semantic ambiguity of form and image. The author then speaks of the late beginning.

To the artistic experience of Abdel-Nasser Garm el-Amri, indicating that it has developed at an amazing speed, to modern experiments based on the principle of idea. Gredi says the stages and stations of Fahd al-Mutami's experience are very close to each other. The

idea of the artist Faisal Al-Hadidi is also based on the modernism principle of art that moves his horizon (the language of affirmation).

However, it is a realistic language that has been painted more than one way, so that it seems to be obscure in the great questions of art, which can open to us eternal answers to a philosophical experience with a philosophical horizon. The author talks about the possession of Mehdi Jeribi, things that are not owned by more artists of his generation. Where Gredi reviews the beginnings of Hashim Sultan in art.

Joseph Kosuth, one of the world's leading conceptual artists:



Kosuth is one of the pioneers of conceptual art and installation art, starting language-based business and crediting strategies in the 1960s. His work constantly explored the production and role of language and meaning in art. Born in 1945 in Toledo, Ohio. Kosuth attended the Toledo School of Design Museum from 1955 to 1962 and studied privately under the line of the Belgian painter Blum Draper. From 1963 to 1964, he enrolled at the Cleveland Institute of the Arts.

In 1965 Kosuth moved to New York to attend the Visual Arts School, in order to join college later. He soon abandoned the painting and began making conceptual works, which were first displayed in 1967 in the exhibition space he co-founded, known as the Museum of Plain Art. In 1969 Kosuth held his first solo exhibition at the Leo Castelli Gallery in New York and in the same year became the American editor of the Art and Language Magazine.

In 1979, Joseph Kosuth announced a project named the "Information Room", two large tables, with a large collection of books, most of them are researches in science, language and philosophy, including critical and philosophical researches and studies by Joseph Kosuth himself. Where the art here is not in the way of arranging books, tables, and chairs

(figure 3), but is beyond the morphological or formal consistency of the improvisational or the organized. But the work of art is found in the conceptual idea, which is the "reading" and the development of this idea, namely the process of reading in the context of visual art, that is, the transformation of visual art into a cultural, philosophical, existential, scientific, and conceptual nature.



Seating and arrangement of books and tables (figure 3)

We see the art of intellectual patterns, including any means that the artist sees that it fits in the work of the artist Joseph Kosut entitled "One and Three Seats", which is a real chair and his photographic image (figure. 4). The linguistic definition of a chair, what is important here is his understanding. He speaks of him taking the place of art when he expresses his aesthetic dimension freely, where the character of the thing used in the picture is located between these three, whether it is in the same thing, or what it represents in the written or in the oral description.



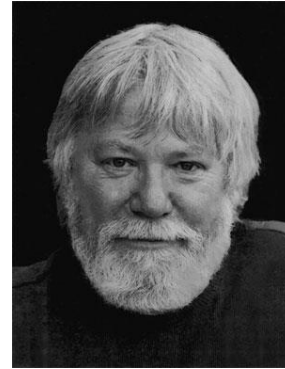
The work of "Joseph Kosut" entitled "One and Three Seats" (figure 4)

Misha Jordan

Misha Jordan, born in 1946 in Latvia, lives in the United States of America since 1974. He grew up among the Russian-speaking population of Latvia, where Russian culture was rooted. He graduated from the College of Technology as an aeronautical engineer, but did not work as engineer; rather he

worked at Hat Animation Studio as a designer for special effects.

He began filming at the age of 19, and was motivated by the desire to create his own style in the world of art, and his interests were initially in the portrayal of portraiture and documentaries and was not satisfied with the results obtained in that period.



He stopped filming and focused on reading in literature and cinema, searching for ideas that could express his personal feelings in photography.

After a year of research and knowledge, he found his way to creating conceptual images. In 1972, he produced his first and most important picture in conceptual art entitled Confession. He then realized the potential of a conceptual approach based on knowledge of conceptual art, which has continued to produce for today.

Micha Jordan is one of the pioneers of this modern art, the largest in America and the world, and still works today away from digital technologies and photo editing programs. Most of his works are produced in black and white, based on his creative ideas, Misha has held more than 20 solo exhibitions, and his works have been acquired by the International Museum of Photography in New York, as well as in the most famous museums of modern art in America and Japan.

Conceptual photography, as part of conceptual art, is a kind of photography in which artists depict a concept or idea. The idea is usually conceived before photography. This type of photography often involves the use of computer editing tools to complete the required effects, but many artists do this work without using the computer, they place things and objects that will be the subject of the final image, and "adopt" the status of these things and objects concept and idea and the final result as in the works of Misha.

He is the leader of the darkened room where Gordon does a "scotch" of his ideas and then photographs and executes these ideas in a dark room, using the "pattern" technique by repeating the element (figure. 5). Gordon uses black and white, which is one

of the most difficult photographic techniques (figure 6), but Gordon has a light sense of light and regular



Working for Gordon User Repeat Technique (figure 5)

formation.



Work for Gordon from the dark room (figure 6)

Fashion Design Aesthetics Rules:

The aesthetic appearance is of great importance in the design of the dresses if measured by other considerations in design which are closely related to the construction of the work of art and there are rules and foundations of the molded arts, which is one of the fashion design and therefore must be taken into account when designing fashion, which should include the following:

- Graphic design construction.
- Formation of the design on the human body.
- Design output and implementation.

The development of the creative aspect of fashion design is an important theme in the formation of a fashion designer who must be distinguished and unique. The ability to innovate in the production or formation of new ideas seems to be one of the most important drivers of design quality, and the ability to innovate may be to recognize a new relationship between different elements or to create new functions. (Gouda et al., 2004). The art of fashion design must transcend and transform generally accepted experiences by providing the principles of changing the human view of the world, because this production relates to the general concept of the public.

The fashion designer in his field of work depends on a variety of sources that inspire his design ideas. In order to reach the position, he must be prepared and renewed for his mental activity by searching for sources that qualify him to be prolific. The creative designer has the ability to be inspired by several sources, in a variety of ways, all that surrounds him with visual effects that lead him to think, reflect and analyze can be considered as a source of inspiration. No one can imagine something that does not exist, everything produced by the designer is a reflection of information gathered as a result of visual experience

or an earlier idea of the surrounding environment, such as Visual, social, cultural and technological influences.

It is worth mentioning that the designer himself is an integral part of these influences, he/she design fashion in his own style to express his/her distinctive view. mutating and modifying the nature of the source and draw and organize the elements and redraft the design that carries his point of view, and through this interaction between the designer and his inspirational effects crystallize his design style, the result of his culture and experience. .(9)

Thus, fashion design is influenced by everything that happens in our world of events, influenced by scientific and technological discoveries, and influenced by the trends and technical schools that have devoted scientific and technical studies and experts to new standards in line with the technical foundations of modern schools.

Iris Van Herpen, one of the pioneers in conceptual fashion design (art of idea):



The Dutch artist created her design studio in Amsterdam, which was known for her departure from the traditional craft of design and focused on technology, but she relied on the combination of the two styles together so that she had many opportunities.

Iris Van Herben has mastered the technological design of fashion, the first designer to present a dress made in 3D prints in fashion shows. The designer is known for her experimental conceptual tendencies manipulating shapes and materials in a new and complementary way to the body of the crossbar.

The latest technology has been employed from laser cutting, ultrasound and three-dimensional printing to clothing industry, to attract celebrity attention such as Beyonce and Lady Gaga. "Beauty in three-dimensional printing lies in the randomness of the result, and at the same time it reminds me of the nature that produces fine details like lines that look like fingerprints and I would not get the same complexity if I did it with my own hands." The designer drew her ideas from a variety of unusual sources, inspired by a number of these ideas from David Aldemide's sculptures and artistic air-emptions by artist Lawrence Malstaff, Philippe Beasley's engineering and microscopic photography by Steve Gichmeyer.

This shows the character "Herben" without attention, so she used the English star "Gwendoline Christie" and made her lie dormant motionless on her back in the middle of the showroom on a round concrete table in a creamy black-mesh dress with black giant carvings around it (figure 7). This dress has been implemented in several techniques including laser cutting, hand knitting and three-dimensional printing.

Herben's past, present, and future look for all shapes and initial or mythological configurations. Overall, the show was overshadowed by the future spirit of air-borne shoes, as if the models were buoys

on the surface of the earth, and with the silver clothes, we were flying in space.



"Christie" lies between the black net and around her claws (figure 7)

One of the fashion shows by fashion designer Iris van Herben recently featured a collection of dresses without detail and stitching, but was made using a 3D printer, where printers connected to computers created these three-dimensional dresses (Figure 8). Instead of paper, these printers form 3D objects using plastic materials, polymers, plaster, or other materials that tend to make the product layer over layer (Figure 9). To simplify the idea if someone uses a glue gun and dotted a dot over a point, it can act as a stereogram. This is almost what 3D printers do. So do not be surprised if the time comes to print your clothes yourself according to your own designs and then wear them immediately.



3D Printing (Figure 8)



Three-dimensional "Herpen" Design (Figure 9)

The following is an analysis of some designs designed by Iris Van Herpen:

Design No. (1) Figure (10).



Design No. (1) by the designer Iris Van Herben (Figure 10)

The nature and architecture of this group collided in the spring and summer of 2016. Herben used a futuristic cloth in the form of fishing nets. Dresses surrounding the body are designed just as the pulp wraps around a tree. "The ability of plants and other neighborhoods to form a living architectural art inspired me to create a fashion group resembling a maze around the body," she said. The skirts were like mermaid tails, the bustier bustled around the chest and waist, and body-con dresses meant to narrow the lines and body details.

In the Figure (10) we see a design made of the striped leather nets, which were decorated with the fishing net and dropped down on the body in a dark gray color. The abdomen has a two-piece brown pantyhose covering the chest. The dress is entirely under the chest, where it is a long dress and long-sleeved. Moreover, here is a detailed analysis of the design basics:

Unity: By emphasizing the look at the design, the unity of work is shown where the interconnections between all the elements of the design appear from the line and the shape of the color and material, which brings the sense of the relationship of the parts to each other for integration.

Balance: In symmetrical azimuth design, the right half is exactly the same as the left part, and the distribution of elements is very fair.

Rhythm: Through the relationship between shapes and repetition, the rhythm is achieved in the design,

and in the piece of clothing shows the comfort of the viewer.

Sovereignty or (focus): The variation in the midline appears where the drop-down appears in the center line and the focal point in the design.

Proportion: As for the relationship of the segment distances between the upper and lower parts and the left and right parts, the distribution relationship is proportionate and shows the proportion of the sizes and the distribution of the distances of the grid material in a way that achieves proportion and balance.

Design analysis through design elements:

Line: The vertical design lines appear parallel and drop on the body as well as the long sleeves. The transverse lines appear parallel between the width of the shoulder line with the midline directly below the chest, and the neck is round.

Shape: The design appears tubular in the sleeves as well as through the analysis of parallel lines. The design takes the form of (H), where the proportion of the distribution of lines in parallel and in the center is shown in a balanced manner.

Color: The two-color design is the inner piece of the beige and the exterior is gray and the contrast is clear between the two colors.

The designer of this movement tried to skip art for a new vision. Indeed, here is the fundamental area of aesthetic perception of a new artistic perception and the meaning of (conceptual art) is the total change in the traditional relations of artistic work between idea and expression.

Design (2) Figure (11).



Design 2 (Holographic Printing) (Figure 11)

The implementation of this dress was adopted without detail and stitching, but was made with a three-dimensional printer, where printers connected to computers created this dress in three-dimensional

format. The three-dimensional printing process unites the powders and bonding materials with unprecedented engineering flexibility. The tri-color printing shortens the time required to market a new product in many areas by improving product quality by combining design and manufacturing directly and reducing the cost of the product by reducing the cost of the development and modernization phase.

The design is one of a group in which architect Daniel Widrig collaborated with fashion designer Iris Van Herpen and the MGX digital factory in London to create a collection of digitally printed clothes.

A design made of 3D objects using plastic materials, polymers, plaster or other materials in the composition of the product shows us a layer over a layer. A short, hip-length dress, sleeveless and shoulders covered with a circular piece that is attached to the dress from the front only and shows the opening of the neck straight open. The following is an analysis of the design in light of the elements and foundations of the design:

Unity: By emphasizing the look at the design, the work unity appears where the interconnections between all the elements of the design appear from the line and the shape of the color and material, thus achieving a sense of the relationship of the parts to each other, thus achieving unity and integration.

Balance: This type of equilibrium is symmetrical because both the front and rear sides are exactly the same, and the balance is also achieved through the distribution of the composition and its proportions with the body size.

Rhythm: Through the relationship between shapes and repetition, the rhythm is achieved in the design, and in the piece of clothing the comfort of the viewer.

Sovereignty or (focus): Neutral colors have been used to emphasize the design form where sovereignty appears in the entire design.

Proportion: As for the relationship of the segment distances between the upper and lower parts and the left and right parts, the distribution relationship is proportionate and shows the proportion of the sizes and the distribution of the distances of the grid material in a way that achieves proportion and balance.

Design analysis through design elements:

Line: Vertical design lines appear in circular shapes that are overlapping on a regular and proportional basis.

Shape: The design appears in circular lines in the lower part of the dress and is close to the jersey. The upper part shows the line of the neck slit straight up close to the round of the chest and connects to the bottom a round piece covering the shoulders across the neck from the back.

Color: The neutral colors were used black and white.

Through this design, the artist began to enjoy a wide space of freedom by expressing the forms and materials she had created for herself. This is briefly the distance between art and life, in the sense of moving directly to the material of the world with the existence of imagination. And the conceptual approach in which the artist uses materialistic medias as unmaterialistic ones to achieve his artistic ideas, where this idea is the basis of work.

Through the researcher's analysis of designs by designer Iris Van Herpen, the researcher reached the following critical analysis:

1. The designer designed the relationship between manual work and innovative techniques in raw materials used.

2. The designer discovered a modern vision in knitting combines fine manual work with modern digital techniques.

3. The designer devised her own line and her way of expressing women's femininity in the styles of designs which combine beauty and modernism.

4. In all the works, the designer tried to make fashion an artistic expression in an innovative manner and creative artistic ideas. She did not only care about the artistic style but also the functional aspects and performance.

5. The designer aspires through her work to be a theme adds something valuable to the fashion world and be suitable for all ages.

6. Herben designs each time require specific treatment for innovation and materials that also use entirely new materials, so the designer prefers to deal with artists and scientists to help them create designs in an innovative, distinctive and striking way.

Hussein Chalayan



Born in Cyprus in August 1970, Hussein Shalean moved with his family to London in 1978 because of the Turkish invasion of Cyprus and led to human rights violations in Cyprus. He graduated in 1993 from the Central School of Design and Arts in London and opened his own company in 1994.

Chalayan is associated with experience in fashion design as he tries to connect art, performance, culture

and technology through his designs on world political events, science innovations, cultural events, and the technology needed to produce his innovations from transformational fashion.

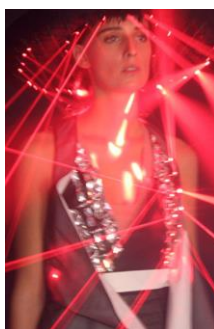
Chalayan is famous for its strange ideas that fascinate the viewer and therefore are classified under future fashion. The dresses are automatically transformed into form, model and style. The fascist closes on its own and the clothes go up and all without any human help. This is done by wires touching the outer layers to change their shape. In fashion design, Chalayan also relies on batteries and electric motors, as well as control units. The garment parts are moved

through tubes passing under the garment layers to allow for control of its parts (Figure 12) He thus developed the idea through the use of technologically advanced controllers, and used photovoltaic cells and sensors (Figure 13). At the beginning of his life, his designs were not based on modern technology. He relied on deconstruction and fashion to appear in more than one form and more than the way he used it (Fig. 14, 15). However, with his ability to master the style, he developed it to what we see today.

One of the most famous designs of Chalayan.



Chalaya Designs of Technology Effect Automatically Turns (Figure 12)



Chalaya Designs Using Photovoltaic Cells, Sensors and Lasers (Figure 13)



Designs for Chalayan depend on decoding and fitting costumes to appear in more than one format (Figure 14)



Designs for a variable Chalayan appear in more than one form (Figure 15)

The following is an analysis of some of the designer's designs. HUSSEIN CHALAYAN:



Design No. 1 (Figure 16)

Design No. (1) Figure (16). This design is characterized by its Chalayan fusion between human body and clothing with technology and electronic science. It is a dress within the range of mobile transformational designs, where the dress automatically changes in form, model and style. The fascia closes on its own and the clothes go up and all without any human help, and this is done by wires touching the outer layers to change their shape.

The dress (Figure 29) consists of two pieces of knitted inner piece on the body of the layers of the hill and lace, which turns and rises to the top, turning the model from long to short. The outer piece is a sweater or a short-sleeved jacket with a zipper that opens and closes automatically by opening a high neck. The jacket takes the shape of the waistline (7) and is connected by layers of hill and lace when it rises revealing the short dress underneath.

The following is a design analysis in light of elements and design principles:

Unit: By emphasizing the look at the design, the work unit appears where the interconnections between all the elements of the design appear from the line and the shape of the color and material, thus achieving a sense

of the relationship of the parts to each other, thus achieving unity and integration.

Balance: This type of equilibrium is symmetrical because both sides of the right and left, and achieve balance also through the distribution of the composition and proportions with the size of the body.

Rhythm: Through the relationship between forms and achieve rhythm in the design, and appears in the piece of clothing and the astonishment of the viewer, where the dynamic rhythm of design in the movement of clouds and neck and sleeves, as well as change the length of the piece of dress.

Sovereignty or (focus): One color was used to emphasize the design's form, showing the dominance of automatic movement in design, especially in the cloud, throat, sleeves and length of design.

Proportion: As for the distance between the upper and lower parts and the left and right parts, the distribution is proportional and shows the proportion of the sizes and the distribution of the clay, lace and satin distances in a proportionate and balanced manner.

Design analysis through design elements:

Line: The main design lines appear in parallel straight shapes on a regular and proportional basis.

Shape: The design appears in a tubular "I" parallel and symmetrical, while the upper part shows the closed neck opening line, and when it is turned, the inner dress appears with a decollate opening. It is a long dress and turns into short and short sleeves covering the shoulders and is also moving.

Color: The design uses one color, beige, in several types of lace, talus, silk or satin raw materials.

As shown by this design, the artist is liberated from content to concept, where he transcends the vision of transforming traditional reality into a new art form, and reality becomes the essential domain of beauty, namely the transformation into machine and technology in an aesthetic fashion.

Design No. (2) Figure (17).



Design No. 2 Using Luminous Cells (Figure 17)

Through this design, Chalayan worked to draw viewers' attention through the dress in which he used sensitive photovoltaic cells. The dress contains electronic chips that are sensitive to sound and in tune with the movement of the body. By looking at the design, the tubular shape appears short above the knee, and the square decollete slot with black campaigns on the shoulders, the design appears in a harmonious and regular style with the lights.

The following is a design analysis in light of elements and design principles:

Unit: By emphasizing the look at the design, the work unit appears where the interconnections between all the elements of the design appear from the line and the shape of the color and material, thus achieving a sense of the relationship of the parts to each other, thus achieving unity and integration.

Balance: This type of equilibrium is symmetrical because the design appears symmetrical from the collection of trends, and equilibrium is also achieved through the distribution of the composition and its proportions with the body size.

Rhythm: Through the relationship between forms and achieve rhythm in the design, and appears in the piece of clothing and the attraction of the viewer where the visual rhythm and motor in the design through light, which is affected by the sound and movement of the body.

Sovereignty or (focus): One transparent white color was used to emphasize the shape of the design, where the predominance of optical motion in the design, especially in the presence of sounds and movement of the body.

Proportion: As for the distance between the upper and lower parts and the left and right parts, the distribution relationship is proportionate and shows the proportion in the sizes and distribution of the optical distances in a way that achieves proportion and balance.

Design analysis through design elements:

Line: The main design lines appear in parallel straight shapes in a regular and proportionate manner.

Shape: The design appears in a parallel and symmetrical "I". The upper part shows the square dorsal neckline, which is a short dress above the knee. The basic shape of the design depends on the optical distribution that corresponds to the shape of the body.

Color: The design uses one white color with high transparency to show the light in a systematic and harmonious manner with the Organza substance.

Through this design, the artist wanted to draw attention to today's world and its wide-ranging electronic development in ideological structures and visual arts, considering that critical conceptualism is vital in its interaction with aesthetic institutions in artistic production. The designer has established that art is primarily based on the translation of his idea using any medium he deems suitable for expression.

Through the researcher's analysis of designs by designer HUSSEIN CHALAYAN, the researcher reached the following critical analysis:

1. Chalayan's designs are characterized by incorporating human body and clothing with technology.

2. The designer was able to use the "art of the idea" to invent designs combining science and architecture, which were built around culture and anthropology.

3. Chalayan's modern style blends with classic style, art with practicality, sharp straight lines with soft feminine touches.

4. Designer Chalayan is famous for his exotic ideas that fascinate the viewer and are therefore classified under future costumes.

5. The designer tried to link between art and fashion, performance, culture and technology through his designs on the innovations of science and events culture and technology to produce his innovations of transformational fashion.

Results:

* The answer to the first question, which states «What are the general features of conceptual art» is as follows:

1. The case of transforming an idea and making it concrete.

2. Conceptual art is intuitive rather than theoretical.

3. Focusing on pure thought, while the emotion stands to express the other side.

4. Represents a stage of activity between the idea and the final product.

5. The field of critical rationalism.

6. The redefinition of art is a jewel, not a function, not a utilitarian, and it is only one of the ends.

7. This art reinforces the content.

8. This art is concerned with the marginalization of the basic form.

9. The reality of conceptual art is the essential area of any aesthetic interview.

10. Sometimes becomes physically.

* The two researchers came up with the answer to the second question: "What is the relationship between conceptual school and fashion design?" Which is as follows:

1. All the selected designs were associated with conceptual art (idea of art) for the following reasons:

- The design was interested in (the art of the idea) in connection with the art of the body, the art of performance and the art of narrative, all of which were part of what was then called what is "Original".

- The fashion designer has been able to draw attention to today's world and its vast electronic development in ideological structures and visual arts.

- The designer of the art of the idea to translate his idea using any medium he sees fit for expression.

- Through designs, the artist is freed from content to the concept, where he transcends the vision of transforming traditional reality into a new work of art.

- The designer's freedom from the traditional methods of traditional artistic design. This trend overtook the vision of transforming the reality into a work of art. The reality became the transition to technology and the dazzling imagination, from art to concept.

2. It is possible for a fashion designer to enjoy a wide space of freedom by expressing forms and materials created for himself. In the sense of moving towards the material world directly with the existence of imagination. And the conceptual approach in which the artist uses materialistic media as unmaterialistic to achieve his artistic ideas.

3. The future fashion designer has been able to skip traditional art for a new vision. The reality here is the main area of the aesthetic perception of the new

artistic sense and the meaning (conceptual art) is the total change in the traditional relations in the work of art between the idea and expression.

4. Future fashion design is associated with the art of the idea, which is of fundamental relevance to conceptual art.

5. The openness of presentation styles that contribute to technical diversity in the demonstration of conceptual art techniques.

* It should be noted that the answer to the third question, which states "Who are the global fashion designers who have been influenced by the characteristics of the conceptual school?" Has been referred to the artists of fashion design for Iris Van Herben and Hussein Chalian. This is done by the presentation of artists of conceptual art and their works (Joseph Cosuth) and (Misha Jordan).

* It should be noted that the answer to the fourth question, which provides for the possibility of analyzing and criticizing some of the works of fashion designers influenced by conceptual art, has been referred to by analyzing the works of art fashion designers (Iris van Herben) and (Hussein Chalian).

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