

Architecture and Design Behind Creativity

Ana Cristina Broega
/ Silvia M^a Fernandes (Portugal)

Abstract

In this communication is presented a female fashion collection to the autumn/winter season which result of the rapprochement between the design of clothing, fashion and architecture in all its monumentality, history, culture and art.

The imagination of this whole environment and proximity between the architecture and clothing, that the result is more than satisfactory, awakened from a big event worldwide, in the past year of 2007. The election of the 7 Wonders of the Portugal and the new 7 Wonders of the World the event that really caused impact around world.

The fruits collected were six outfits which breathe the sophistication, elegance, finesse and distinction, influenced by the royalty architecture. Allied to the aesthetics, functionality and balance, resulting from the application of design in all its essence.

The fashion clothing design is one of the highest vulnerable areas of the design in general, always searching for innovation and creativity, chosen of imaginative and rich themes for

inspiration. The past year of 2007 was the election of the new 7 Wonders of the World a event that really caused impact around world. Taking advantage of this event, it has proposed by Clothing Design Subject the creation of a fashion collection for woman. For this theme, as the element of inspiration, was used the monuments candidates to Wonder of Portugal, the Ducal Palace of Vila Viçosa. The aim of this collection is to use the monumental architecture as tool of inspiration for clothing design. This subject provides forms that adapted to the body offer new ways to interpret the silhouette and volumetric lines. The colours palette, the selection of materials, silhouettes and patterns were also inspired in trends for the autumn/winter season, 07/08. This project resulted on a creative collection, with harmony and full of meaning, which reflects the monumental architecture, but above all, reveals the increasingly close relationship between the design and architecture, contemporaneous or monumental.

KEY WORDS: Mood boards, clothing fashion design, fashion inspiration.

Introduction

The fashion clothing design is one of the most high vulnerable areas of the design in general, because the life cycles of the products are every time smaller and the competition is every time larger. That makes all the efforts in that issue of innovation and development of fashion products are seen with great expectation by the companies of the sector and the consumers. One of the great way of working innovations and creativity is the chose of imaginative and rich themes for inspiration, witch can generate products of high increased value. In this work of designing a collection, it was proposed the monumental architecture as inspiration.

The past year of 2007 became one of the most important year to culture. Many events were taken place everywhere. However, the election of the new 7 Wonders of the World has really caused impact around world. The event took place in Portugal, 2200 years after the first election of the old 7 Wonders of the World in Greece. Enjoying the worldwide event, Portugal elected the 7 Nationally Wonders. For the election were voted 21 monuments from north to south of Portugal. Monuments, which are true piece of art, products of the human soul on its most noble expression, a work of hundreds of generations.

Taking advantage of the theme, the election of the World Wonders and National Wonders, it was proposed by the Clothing Design school subject, a women-clothing collection for the Fall/Winter 07/08.

As element of inspiration, to support the theme, was chosen one of the monuments candidates to Wonder of Portugal, the Ducal Palace of Vila Viçosa in Évora. Considered an important historical-cultural symbol, this monument from the XVI century, it has the scenery of the double weddings of the Spain-Portuguese Real Family's. Episode known as Princess Exchange. During many generations, the Ducal Palace was a place for the monarchy holidays, so had suffering successive improvements. In 1910, some years after the proclamation of the republic, the Ducal Palace of Vila Viçosa incorporated the

Foundation of the House of Braganza, which opened its doors to the public, as a museum. This event happened by desire expressed in testament of king Manuel II.

The aim of this collection is to use the monumental architecture as tool of inspiration for clothing design. This subject provides forms that adapted to the body offer new ways to interpret the silhouette and volumetric lines.

The methodology of collection development passes by creation of a mood board for inspiration. The graphical information, it has gathered from outside and inside the Palace. The sober exterior with geometric shape in a classical style, contrasts with the interior design inspired on "Manuel style", with emphasis on gold and silver strengths of red velvet, by Baroque inspiration. The detail of forms and volumetric lines, as well as lace and embroidery can be inspired by the interior decoration of the monument. Elements, which enrich the proposals, for an intelligent, practical and elegant women, quite common in modern world.

The colours palette, the selection of materials, silhouettes and patterns were inspired by two elements, the Ducal Palace and trends for the autumn/winter 07/08 season.

This project resulted on a creative collection, with harmony and full of meaning, which reflects the monumental architecture, but above all, reveals the increasingly close relationship between the design and architecture, contemporaneous or monumental.

The Collection

The proposal was to create a mini-collection (6 outfits of 3 pieces), design for a young active women (25-35 years old), with a classical and romantic style, using the poetical theme of monumental architecture.

The use of the architectural inspiring elements, aims to approximate clothing design to historical architecture, a union that increasingly tends to generate fruit of creativity and innovation in the proposals of clothing. These subjects provide forms, which are studying, synthesize and adapt to the body to offer new ways to interpret the silhouette and volumetric lines.

The collection development starts by composing a “mood board” with graphical information gathered from outside and inside the Palace (Figure 1). This information includes details of the property, roofs, facades, decorations, which serve as inspiration for the creation. The sober exterior in geometric shape was inspired by a classical design, which contrasts with the interior design inspired on baroque, “mudejar” and

Colour is a fundamental consideration in the design process, is often the starting point of the design process, however it is important to consider colour along with texture. In this way the materials, fabrics and treatments chosen for the collection were cotton, acrylic, wool, silk, obliquity, embroidery, serge, denim, taffeta, satin, velvet, farms, etc. elements which ennoble the proposals.



Figure 1: Alves, Sílvia (2007) "Mood board with the inspiration in the Ducal Palace of Vila Viçosa".
Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

“manueline” style. Colors and shapes contrasting harmoniously, with emphasis on gold and silver strengths of red velvet, by baroque and “mudejar” inspiration.

In addition to information on the mood board, it was searched information about the trends for the autumn/winter 2007/08 season. The colours palette, the selection of materials, shapes and patterns were inspired by those two elements patents in the trends panel (figure 2). A specific colour palette is suggested for the collection, many variances of white, black, red, bleu, gold in clear, pure, limed, chalk, wash, intense and saturation finishing's. The colour coordination is based on achromatic schemes of colourless, black, white and grey. Monochromatic scheme based on tone shades of the same colours; and combinations based on black and bleu, bleu and gold, white and gold, red and white gold.

On the other hand, silhouette is one of the most important design considerations to, often remains the same for a period of time, is based on the underlying social and cultural events of the time considered within a historical context.

The min-collection is composed for 6 outfits with a fashion mix of 3 casual wear and 3 cocktail. The 6 proposals are very delicate, coordinates in a very feminine style, were interpreted in lace details enriched with golden or white gold touches and in precious. The 6 outfits are presented in the figures 3; 4; 5; 6; 7 and 8.

All the creations reveal a contrasted universe combining a sober, rigorous style, with a more baroque, ornamental spirit. Highly contemporary, monarchy silhouette, dressed in silky, smooth materials, assembled in contrasts but unified by the colour.

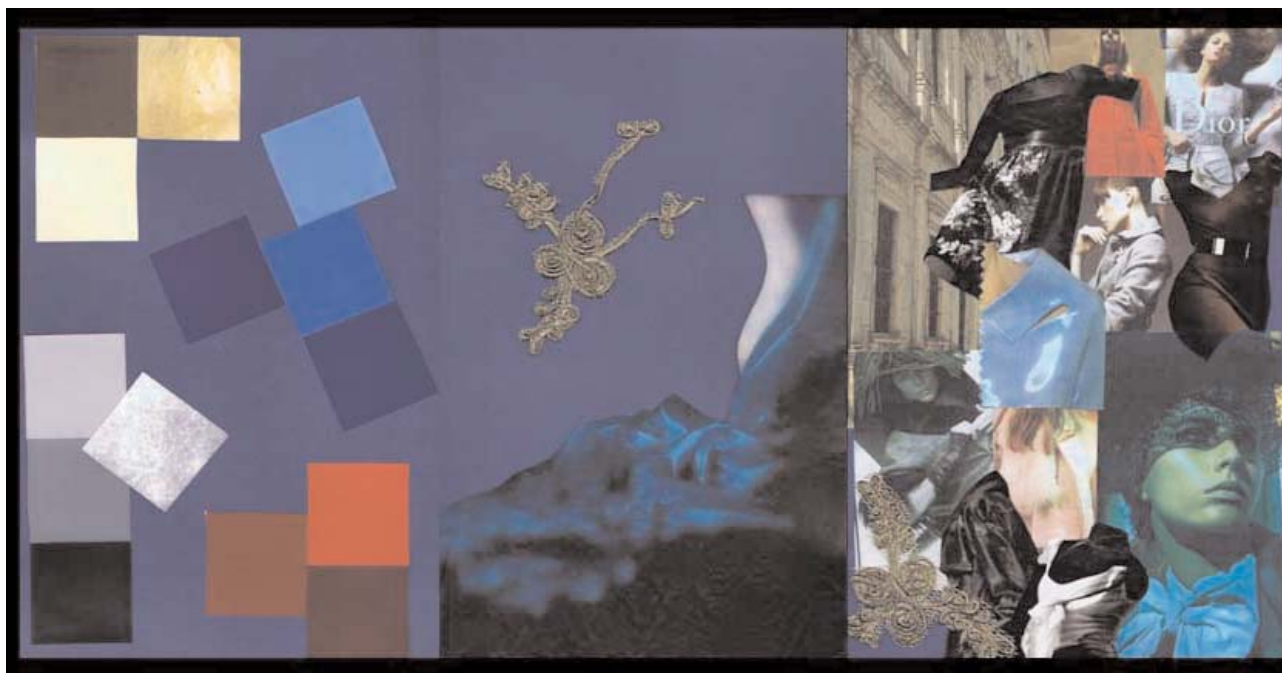


Figure 2: Alves, Sílvia (2007) "Palette of colours and panel of trends inspiration".

It was used precious, ornamental motifs, with waffled or lacquered effects, but in "tone-sur-tone" in a total look of colour to remain discreet. Relic-objects, heavy and decorative, such as a glass engraved in same colour. That work whit colour it is for an ultra-chic style, in a very feminine shape.

Silhouettes are based on the underlying social and cultural events as like the historical context of the architecture of the Ducal Palace, in connection with the contemporary context of elegance, where women looks like divas from the cinema in a classical, romantic and chic style.

The detail of forms and volumes tenders, as well as lace and embroidery are in many

inspired by the interior decoration of the monument. From the refined furniture and extreme beauty of different ceilings in each compartment of the monument. Volumetric lines of curtains were also quite inspiring. The exterior inspired recalling the "plissados" (pleated) by straight decoration of the windows and their classic frontons.

At the end of the exercise, jackets, skirts, bodice, dresses, vest, shirts, trousers, etc, join forces to create a collection smooth and full of meaning. That reflects their influences, but above, all, reflects the increasingly close relationship between the design and architecture, interior or exterior, contemporaneous or historical.

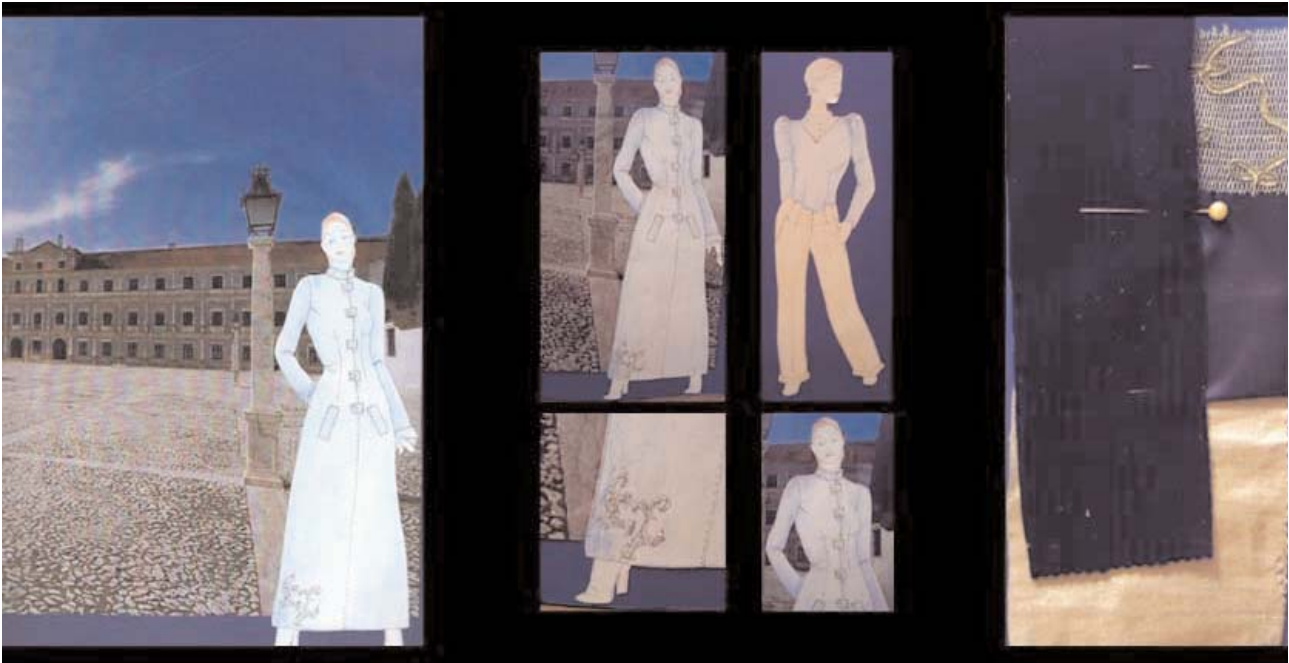


Figure 3: Alves, Sílvia (2007) "Outfit casual, urban look".
Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

The lightness and balance of the whole outfit gives it the perfect harmony. An harmony which search influence in interior design, by the rentals and loose transparencies.

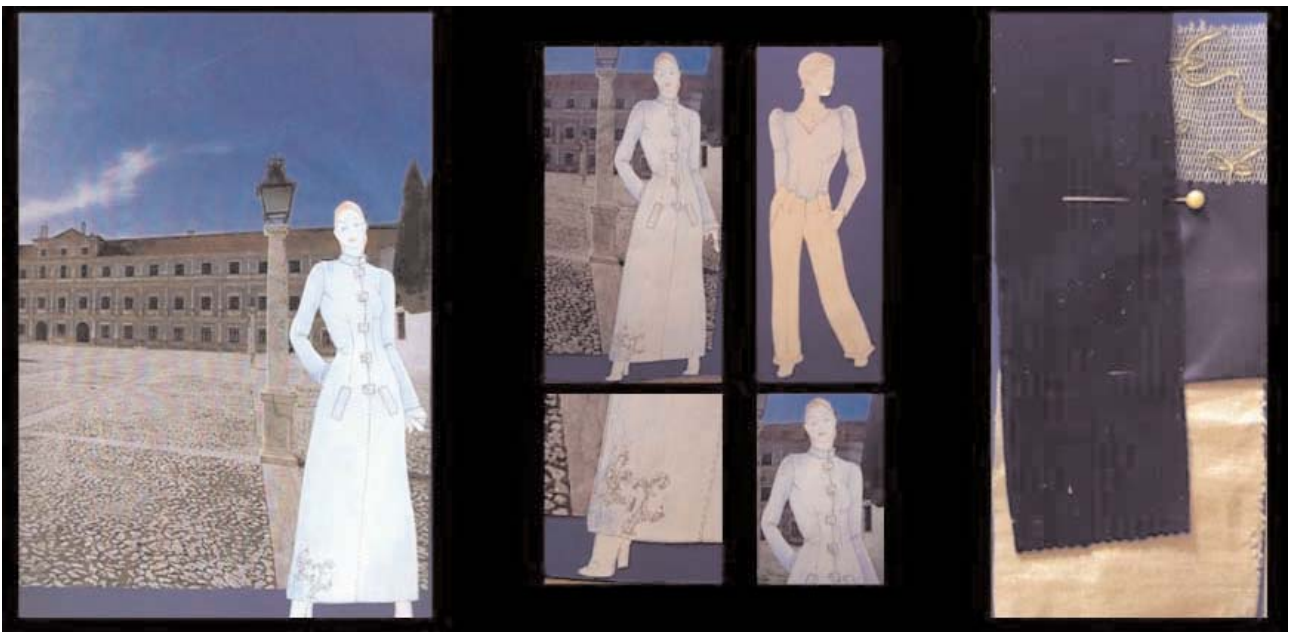


Figure 4: Alves, Sílvia (2007) "Outfit casual, urban look".
Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

This outfit harmoniously une beauty and order. With a liberal powerful intuition which it still practical and functional as the classical aesthetics facade of the palace.



Figure 5: Alves, Sílvia (2007) "Outfit casual, look urban chic".
Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

Silhouette, just to the body, was influenced by the classical lines. And the use of black, female curves were accentuated, imperfections were masked and she was visually more elegant.



Figure 6: Alves, Sílvia (2007) "Outfit cocktail, classical style".
Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

Distinguishing itself by the beauty of detail and brightness, and full of originality, this outfit is constantly influence on sweet interior decoration and in the rectum movement of outside architecture.



Figure 7: Alves, Sílvia (2007) "Outfit cocktail, ultra-chic style and very sophisticated". Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

Sensuality, brightness and sensuality in this outfit weren't eliminated or reduced by light and loose, ways that complement. The delicate rentals make elegant each step.



Figure 8: Alves, Sílvia (2007) "Outfit cocktail, classic style, feminine shape". Museum - Library of Casa de Bragança - Ducal Palace of Vila Viçosa.

The quality of materials and the transparencies in the smooth colour, search influence on the more loose and floating of the interior design, merged with the most classical lines, sophisticated and simplistic.

Bibliographical references:

MCKELVEY, Kathryn; MUNSLOW, Janine, "*Fashion Design – Process Innovation & Practice*". Blackwell Publishing India, 2003.

JONES, Sue Jenkyn, *Fashion design: manual do estilista*. 1.ed. São Paulo, SP: Cosac Naify, 2005.

Museum – Library of Casa de Bragança - Ducal Palace of Vila Viçosa.



Silvia Alves

Silvia Maria Fernandes es Licenciada del curso “Diseño de Moda y Marketing” de La Universidad de Minho. Entre otras formaciones se destaca su participación en el curso del Mando impartido por la Academia portuguesa Militar.

Ana Cristina Broega es Conferenciante del curso “Diseño de Moda y Marketing” de La Universidad de Minho.