

University students fashion inspired by the work of Wassily Kandinsky

Azza Sarhan

Department of Home Economics, Faculty of specific education, Damietta University

Abstract:

It is clearly appears that the abstract art tried to find the essence of things and express them in a concise form. All the artists who treated Impressionism, symbolism and expressionism often reached to abstract artwork. The core of the present research is to benefit from abstract school properties with all its aesthetic values. In addition, reformulating, extraction, development and integration some works of Wassily Kandinsky, which characterized by the unique style and new insights and employ them in fashion design to become a source of inspiration for those interested in arts and fashion in our time and obtain designs costumes commensurate with female college students. The study demonstrated that the works of Wassily Kandinsky focus on aesthetic diversity, building design and natural origin from a geometric angle and characterized by its unique style and new visions to help innovation and globalization in the field of fashion design. The main conclusion is that the works of Wassily Kandinsky must be included in the partial content of the courses which were taught to students in the universities and schools through topics that help them on creativity and excellence.

Keywords:

*Wassily Kandinsky
University students
Fashion Design
Inspiration*

Paper received 24th November 2016, Accepted 26th December 2016, Published 15st of April 2017

Introduction:

We can say that everything around us, from the pictures, drawings, designs and art in general is abstract art. In the early 20th century the abstract art was used in the decoration of the pots and the expression of civilizations and develops until it reached what it is now and it become possible to use it in fashion design. The abstract is the recipe for the process of extracting the essence from the natural shape and reformulated in a geometric style in a new form, the abstract characterized by connecting formation by aesthetic thought, processing color space as aesthetic target and freedom in color and font as a means of expression far from reality. Research interested in spotlight on the possibility of benefiting of diverse artistic styles in the abstract school by linking global art movement with the fields of design and fashion through rewriting and draw and develop integrate and update some works of Wassily Kandinsky in innovative designs for contemporary clothes characterized by creativity and globalization.

Research problem

We can summarize the research problem in determine the extent of the possibility to take advantage of the diverse artistic styles for Wassily Kandinsky works in contemporary fashion design.

Importance of research:

The importance of the present research is:

- 1- Study the various artistic styles in some works of Wassily Kandinsky.
- 2- Rarity of research related to abstract movement in field of fashion and clothes design.
- 3- Rewrite vocabulary which is characterized by some works of Wassily Kandinsky through drawn and develop integrate and updated in innovative designs for clothes and fashion.
- 4- Inspire design groups suitable for university students from the works of Wassily Kandinsky.

Research Objectives

The present research aims to:

- 1- Benefit from abstract school properties with all its aesthetic values.
- 2- Reformulating, extraction, development and integration some works of Wassily Kandinsky, which were characterized by the unique style and new insights in order to obtain designs costumes commensurate with female college students.

Hypotheses

The present study is based on the following assumptions

- 1- The diversity in the works of Wassily Kandinsky would lead to innovative designs of the fashion.
- 2- The abstract movement can become a source of inspiration for those interested in fashion and clothes.

Methodology

Experimental and descriptive methodologies were used in the present study.

Limitations:

Research is limited to the following aspects

- 1- The research discussed the most important features and characteristics of abstract school in the 20th century.
- 2- The research discussed diversity in the works of Wassily Kandinsky in Europe.
- 3- innovative designs for clothes and fashion through the works of Wassily Kandinsky.

Types of Abstract Art

There are different types of abstract art such as

- 1- **Abstract cubism** which started in France since 1908 and depend on stripping forms in cubism by analyzed to its first lines and corners or the artist seeks to show different angles in forms and drawn together in the same time.
- 2- **Absolute abstract** which started in 1910 where their owners believe that the art message don't summarize in restructure the things found in nature but through expressed absolute facts.
- 3- **Abstract expression** as the artist adopts this method to highlight and portray a particular scene through the brush strokes or the color used. The abstract expression is divided into two sections the first one is Kinetic drawing as the artist focus on highlighting the texture painting through the way of brush strokes on the plate like Artist Jackson Pollock while the second one is drawing color spaces where the artist expresses his psychological through shape, and large spaces in colors like Artist Mark Rothko.

W. Kandinsky (1886 -1944)

Among the most important artists of the abstract school is Wassily Kandinsky who is a Russian citizenship, born in Moscow in 1866 and died in France in 1944. Wassily Kandinsky considers the leader of Abstract expressionism movement in Europe, he studied the theories of color in Pont Font School and worked as professor in the Bauhaus, he was one of the fans for experimentation in art. From his famous words (colors is the keyboard, eyes are harmonic, the soul is the piano with tendons, the artist is the hand that plays, touch a key and another to occur a wag in the soul). Kandinsky name mentioned in the arbitration committees in the famous exhibitions in Paris and elsewhere [4].

Wassily Kandinsky discussed for a long time effects created by artistic colors, also stressed on the psychological impact and reported that blue is

a cyan color, while the green is a quit color lacks the faint tone for joy, sadness and emotion, yellow color is considered a provocative and dynamic color [1]. He noticed that the art must be devoid of its origin and linked to a specific and well-known sense. Colors and shapes are independent meanings from its original meanings in nature, gaining the new meanings from the artist drafting to lead to the indication that he wants and certain meaning that he aims [2].

Between the works of Wassily Kandinsky is line stripping and shortening, we notice that the colored lines become more strength and control, and he abolished many of the details that he felt useless in the artistic composition of the panel, we can see that the color became a background in expanses and the dark line is prominent on the surface of the painting [9]. Wassily Kandinsky has an theory used it in the development of his concept of abstract art, he saw that the colors are noises resembling musical tones and if it was possible to feel the color, so too you can hear his voice because it raises the whole of the senses [2].

He began in the division of colors to warm and cool and each color has four shades (Light warm, dark warm, light cold and dark cold) [5]. Kandinsky reached to the level that he giving colors hormonal musical, as a melodic variationsh as a weight rhythmic, through tonal and the response of color spaces and he succeeded in the distribution of colors in a way that was forming center in the picture Kandinsky in this way fled from the decorative sense that perhaps he is fall in [10]. The black color as something that had burned down, it also the silence of death, and less color bell and rhythm, so that people take white symbol of joy and purity absolute and mixing black and white the product is gray, is also described as a silent color, red is a narcissistic colour glow in itself and gives a sense of power, activity, determination and victory and not as the blue color lure deep and brown is a color empty of emotion, that those colors represent Parallels of sense and physical expressions of the spirit. [3] Wassily Kandinsky worked on the division of his experiences with abstract painting art to three stages, the first one named impressions in which he works to transform the colorimetric appearance for assets to graphic signals, while the second one called improvisations that refer to all forms spontaneous expression, the third stage is fashioning which consider aesthetic achievements

that discloses about the dominance of emotion and sentiment [7]. He found a new psychological function for color structure that discloses about the spirit of the artist, taking the advantage of the aesthetic significance of the colors [8].

Kandinsky has a theory developed through it his concept of abstract painting, he felt that the colors noises similar to musical tones, and can mediator to see the music lens impressions of color, and if it was possible to feel the color, so can hear his voice, because it raises all senses [6].

Applications

The present study was carried out in Home Economics Department of the Faculty of Specific

Education – Damietta University. The following three paintings (Fig 6, 7 and 8) were selected among the best 50 paintings for Wassily Kandinsky paintings as a source of inspiration. It is clearly appears the structural design for three panels was similar, since all of them were painted in the second period in the artistic life of Wassily Kandinsky , which moved away from the first expressive phase of his life and relied on arbitrator design not on colors. His paintings characterized by weighted and integrated geometric designs, prevailed in it the straight lines, arcs and circles.



Fig (1)



Fig (2)



Fig (3)



Fig (4)



Fig (5)



Fig (6)

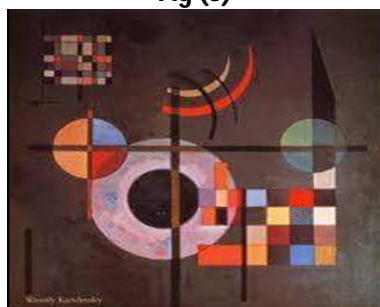


Fig (7)



Fig (8)



Fig (9)



Fig (10)

Figs from [9- 11] illustrated the inspiration that based on the diverse artistic style in Fig (6) as it focus dramatically on the color element and the element of line as showed in the outer shape of the models (silhouette) and followed by the shape element which appeared in the decorative additions models



Fig (12)



Fig (13)

Figs from [12- 14] describes the inspiration that based on the diverse artistic style in Fig (7) as it adopted on line and color elements, which resulted in showing the art painting colors in all models, also the presence of line in the external structural form of models and surface decoration.



Fig (15)



Fig (16)

Figs from [15- 17] describe the inspiration that based on the diverse artistic style in Fig (8), as it focus on line and color elements as printed trappings on the models.

The questionnaire was distributed to ten arbitrators' specialists in the field of fashion in Home Economics Department of the Faculty of Specific Education and Department of clothing & textiles of the Faculty of Applied Arts – Damietta University and asked them the following:

- Their opinion in terms of the adequacy of study tool with regard to the number of paragraphs, comprehensiveness and diversity of content.
- Evaluate the language level and direction.
- Giving any other observations for the modification or re-wording or removing for some paragraphs.

The researcher studied the arbitrator's observations and their proposal, and then she made some adjustments in the light of the recommendations such as modify some paragraphs to become more appropriate and deleted others. The researcher considered that the interest in the arbitrator's observations and make the previous adjustments as a validity

content. After that the questionnaire was distributed to other twenty arbitrators' specialists in the field of fashion in Home Economics Department of the Faculty of Specific Education – Damietta University to take their opinion in

innovative fashion that was in the positive trend (higher than 2.5) according to triplex Likert scale for all study Pillars and various items for different designs as presented in the following tables from 1 to 5.

Table 1: First Pillars from the students poll form in inspired designs:

Pillars	Pillars items	Design No	Mean ± SD
The extent to which design elements achieved	1-The suitable of lines for uniform design.	A- 1	2.782 ± 0.417
		A- 2	2.826 ± 0.383
		A- 3	2.847 ± 0.363
		B- 1	2.826 ± 0.383
		B- 2	2.891 ± 0.314
		B- 3	2.891 ± 0.314
		C- 1	2.891 ± 0.314
		C- 2	2.760 ± 0.341
		C- 3	2.847 ± 0.363
	2- Color compatibility for design spaces.	A- 1	2.869 ± 0.340
		A- 2	2.913 ± 0.284
		A- 3	2.847 ± 0.363
		B- 1	2.981 ± 0.314
		B- 2	2.913 ± 0.284
		B- 3	3.000 ± 0.000
		C- 1	2.783 ± 0.417
		C- 2	2.652 ± 0.525
		C- 3	2.782 ± 0.417
	3- The overall design shape.	A- 1	2.869 ± 0.340
		A- 2	2.739 ± 0.443
		A- 3	2.913 ± 0.284
		B- 1	2.695 ± 0.465
		B- 2	2.913 ± 0.284
		B- 3	2.956 ± 0.206
		C- 1	2.956 ± 0.206
		C- 2	2.804 ± 0.401
		C- 3	2.847 ± 0.363
	4- Diversity in contact within the design	A- 1	2.521 ± 0.657
A- 2		2.847 ± 0.363	
A- 3		2.847 ± 0.363	
B- 1		2.739 ± 0.491	
B- 2		2.652 ± 0.566	
B- 3		2.978 ± 0.147	
C- 1		2.956 ± 0.206	
C- 2		2.673 ± 0.518	
C- 3		2.717 ± 0.544	

A, B and C are first, second and third inspiration panels, respectively.1, 2, 3 are the different

designs from 1 to 3 within inspiration panels.

Table 2: Second Pillars from the students poll form in inspired designs:

Pillars	Pillars items	Design	Mean ± SD
The extent to which the foundations and principles of design achieved	1- Pro-rata in the design	A- 1	2.739 ± 0.443
		A- 2	2.956 ± 0.206
		A- 3	2.869 ± 0.340
		B- 1	2.782 ± 0.512
		B- 2	2.913 ± 0.284



		B- 3	2.956 ± 0.206
		C- 1	2.913 ± 0.284
		C- 2	2.956 ± 0.206
		C- 3	2.521 ± 0.690
	2-Frequency and rhythm in the design	A- 1	2.826 ± 0.383
		A- 2	2.934 ± 0.249
		A- 3	2.956 ± 0.206
		B- 1	2.695 ± 0.552
		B- 2	2.913 ± 0.284
		B- 3	2.956 ± 0.206
		C- 1	2.913 ± 0.284
		C- 2	2.739 ± 0.491
		C- 3	2.826 ± 0.383
	3- Control and focus	A- 1	2.695 ± 0.465
		A- 2	2.913 ± 0.284
		A- 3	2.891 ± 0.314
		B- 1	2.673 ± 0.598
		B- 2	2.913 ± 0.284
		B- 3	2.913 ± 0.284
		C- 1	2.956 ± 0.206
		C- 2	2.956 ± 0.206
		C- 3	2.978 ± 0.147
	4- Unity and interdependence between the design elements.	A- 1	2.913 ± 0.284
		A- 2	2.891 ± 0.314
		A- 3	2.934 ± 0.249
		B- 1	2.956 ± 0.206
		B- 2	2.891 ± 0.314
		B- 3	3.000 ± 0.000
		C- 1	2.956 ± 0.206
		C- 2	2.934 ± 0.249
		C- 3	2.782 ± 0.512
	5- Balance between design elements	A- 1	2.847 ± 0.363
		A- 2	2.869 ± 0.340
		A- 3	2.913 ± 0.284
		B- 1	2.826 ± 0.383
		B- 2	2.956 ± 0.206
		B- 3	2.891 ± 0.314
		C- 1	2.956 ± 0.206
		C- 2	2.608 ± 0.613
		C- 3	2.804 ± 0.401

A, B and C are first, second and third inspiration panels, respectively. 1, 2, 3 are the different designs from 1 to 3 within inspiration panels.

Table 3: Third Pillars from the students poll form in inspired designs:

Pillars	Pillars items	Design No	Mean ± Standard deviation
The extent to which the benefit from a source of inspiration and quote achieved.	1- Line	A- 1	2.869 ± 0.340
		A- 2	2.891 ± 0.314
		A- 3	2.826 ± 0.383
		B- 1	2.782 ± 0.417
		B- 2	2.826 ± 0.383
		B- 3	2.869 ± 0.340
		C- 1	2.913 ± 0.284
		C- 2	2.760 ± 0.431
		C- 3	2.847 ± 0.363

	1- Area	A- 1	2.478 ± 0.657
		A- 2	2.826 ± 0.383
		A- 3	2.826 ± 0.383
		B- 1	2.673 ± 0.473
		B- 2	2.891 ± 0.314
		B- 3	2.934 ± 0.249
		C- 1	2.891 ± 0.314
		C- 2	2.934 ± 0.249
		C- 3	2.826 ± 0.383
	4- Shape	A- 1	2.739 ± 0.443
		A- 2	2.847 ± 0.363
		A- 3	2.782 ± 0.417
		B- 1	2.652 ± 0.525
		B- 2	2.891 ± 0.314
		B- 3	2.978 ± 0.147
		C- 1	2.978 ± 0.147
		C- 2	2.717 ± 0.455
		C- 3	2.695 ± 0.510
	5- Color	A- 1	2.760 ± 0.542
		A- 2	2.869 ± 0.340
		A- 3	2.782 ± 0.417
		B- 1	2.847 ± 0.363
		B- 2	2.913 ± 0.284
		B- 3	2.956 ± 0.206
		C- 1	2.869 ± 0.340
		C- 2	2.913 ± 0.284
		C- 3	2.565 ± 0.583

A, B and C are first, second and third inspiration panels, respectively. 1, 2, 3 are the different

designs from 1 to 3 within inspiration panels.

Table 4: Fourth Pillars from the students poll form in inspired designs:

Pillars	Pillars items	Design No	Mean ± Standard deviation
The extent to which creative side achieved	1- The level of modernity	A- 1	2.869 ± 0.400
		A- 2	2.913 ± 0.284
		A- 3	2.978 ± 0.147
		B- 1	2.739 ± 0.147
		B- 2	2.934 ± 0.443
		B- 3	2.978 ± 0.249
		C- 1	2.978 ± 0.147
		C- 2	2.586 ± 0.617
		C- 3	2.586 ± 0.580
	2- The level of unilateralism and excellence	A- 1	2.869 ± 0.340
		A- 2	2.913 ± 0.284
		A- 3	2.869 ± 0.340
		B- 1	2.847 ± 0.363
		B- 2	2.891 ± 0.314
		B- 3	2.956 ± 0.206
		C- 1	2.978 ± 0.147
		C- 2	2.782 ± 0.417
		C- 3	2.804 ± 0.401
	3- The level of originality	A- 1	2.586 ± 0.580
		A- 2	2.717 ± 0.455
		A- 3	2.826 ± 0.383
		B- 1	2.913 ± 0.284
		B- 1	2.913 ± 0.284

	B- 2	2.695 ± 0.552
	B- 3	2.891 ± 0.314
	C- 1	2.934 ± 0.249
	C- 2	2.826 ± 0.383
	C- 3	2.673 ± 0.473

A, B and C are first, second and third inspiration panels, respectively. 1, 2, 3 are the different

designs from 1 to 3 within inspiration panels.

Table 5: Fifth Pillars from the students poll form in inspired designs:

Pillars	Pillars items	Design	Mean ± SD
The extent to which the selected design was suitable in terms of :	1- Functional side	A- 1	2.978±0.147
		A- 2	2.934±0.249
		A- 3	2.956±0.206
		B- 1	2.739±0.443
		B- 2	2.913±0.284
		B- 3	2.956±0.206
		C- 1	2.956±0.206
		C- 2	2.913±0.284
		C- 3	2.652±0.566
	2- Aesthetic side	A- 1	2.804±0.401
		A- 2	2.913±0.284
		A- 3	2.782±0.417
		B- 1	2.760±0.431
		B- 2	2.947±0.363
		B- 3	3.000±0.000
		C- 1	2.978±0.147
		C- 2	2.847±0.363
		C- 3	2.782±0.417
	3- The possibility of marketing	A- 1	2.956±0.206
		A- 2	2.956±0.206
		A- 3	3.000±0.000
		B- 1	2.717±0.455
		B- 2	2.934±0.249
		B- 3	2.978±0.147
		C- 1	2.956±0.206
		C- 2	2.826±0.383
		C- 3	2.782±0.417
	4- The overall appearance of the model	A- 1	2.847±0.363
		A- 2	2.978±0.147
		A- 3	3.000±0.000
		B- 1	2.891±0.314
		B- 2	2.978±0.147
		B- 3	3.000±0.000
		C- 1	3.000±0.000
		C- 2	2.826±0.437
		C- 3	2.826±0.437

A, B and C are first, second and third inspiration panels, respectively. 1, 2, 3 are the different designs from 1 to 3 within inspiration panels.

RESULTS

1-The present statements showed that the various artistic styles in the works of Wassily Kandinsky characterized by the global vocabulary.

2- Wassily Kandinsky works interested in building design.

3- Diverse artistic styles of the works of Wassily Kandinsky characterized by its new insights and unique style to help globalization and innovation in the field of fashion design.

4- Rarity of researchs that interested in abstract movement in the field of fashion and clothes

design.

- 5- The opinion of arbitrators' specialists in the field of fashion was positive and higher than 2.5 according to triplex Likert scale for all study Pillars and various items for different designs as presented in tables from 1 to 5, which emphasizes that the designs are suitable for female college students

Recommendations

It is recommended to further enrich the field of fashion design by interest in the study of abstract movement in new visions because of its variety attributes. Also it is rather important to shed more light on the contemporary global art movements because of its distinctive style in the field of design to become a source of inspiration for those interested in fashion design.

The works of Wassily Kandinsky must be included in the partial content of the courses which were taught to students in the universities and schools through topics that help them on creativity and excellence.

References:

- 1- A Bowness.. "European modern art", translation Fakhri Khalil, review Jabra Ibrahim Jabra, the Arab Foundation for publication and distribution, Beirut,1994, pp.171-185.
- 2- Attia M.. "Trends in Modern Art", Knowledge House, Cairo, 1995, pp.144-147.
- 3- El-Sherbini S.. "Colorimetric techniques for a selection of contemporary art and make use of them in decorative painting design."Unpublished PhD thesis. Faculty of Specific Education in Mansoura. Mansoura University, ARE, 2006,pp.137-140-156.
- 4- Gambrich E. H.. "The Story Of Art", Phaidon, Oxford,1989, pp.59-66 .
- 5- [5] Kandinsky W.. "Spirituality in art", provide: Mahmoud baksheesh, General Egyptian Book Organization, Cairo, 1994, p.78.
- 6- M. Attia. "Prospects for new art", the world of knowledge, Cairo, 2003, pp.30-32-46-128-83.
- 7- Ryad. "Training in Fine Arts", Arab Renaissance Publishing House, 1974 pp17.
- 8- Sabry. "A study on a new form in art", Research and Studies Center1991 pp 66-78.
- 9- Yahya M.. "Drama painting", Knowledge House, Cairo, 1994, p.94.
- 10- Yahya M.. "Fine values before and after the expressive", Knowledge House, Cairo,1994.pp. 114-22.