International Journal of Interdisciplinary and Intercultural Art
e-ISSN:2548-0634
Volume: 5, Issue: 11, November-December / 2020
Cilt: 5, Sayı: 11, Kasım-Aralık / 2020

LOCAL PATTERNS IN THE CONTEXT OF INTERCULTURAL INTERACTION IN THE FASHION SYSTEM*

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Abstract

Every society with certain cultural values established their visual identity and reflected it in the objects they use daily. Nowadays, these patterns are considered to play a vital role in the cultural exchange of societies within the presentation of the local patterns on clothing fashion through designers and brands.

Hybrid styles have emerged with the said patterns in combination of both patterns belonging to other cultures and the silhouettes belonging to city culture.

It has been observed that the hybrid styles which are composed of the mixture of factors belong to these different cultures that prevalent through fashion system, blur the intercultural boundaries eliminating the sense of belonging.

Mostly used local patterns of various cultures selected by prominently featured and the patterns have been selected from those who have general characteristics of cultures fed by geography, beliefs and traditions; some original sources and reflections of designers who stand out in contemporary fashion were compared. Printed publications such as books and style magazines (especially Vogue magazine, since it has a wide design archive), newspapers, museums and contemporary designs on the internet were used to obtain research findings.

In general, it has been seen that in the local patterns used in today's fashion system, original cultural codes are interpreted in contemporary styles. Within this context, this study can be seen as a study aiming at drawing attention to the aspect that local visual elements reflected in fashion by designers affect the social belonging sense by creating a multi-cultural plane and, on the other hand, as a study on the reasons of the misidentification of the clothing culture in modern societies.

Keywords: Interculturalism, Local Patterns, Fashion, Hybrid Styles.

* *This article is derived from the paper entitled "Interculturalism in the Context of Reflections of Local Patterns on Fashion" presented at the International Art and Design Congress organized by the Faculty of Fine Arts of Dokuz Eylül University on 19-21 October 2016.*

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MODA SİSTEMİNDE KÜLTÜRLERARASI ETKİLEŞİM BAĞLAMINDA YEREL DESENLER

Özet

Belirli kültürel değerlere sahip olan her toplum kendi görsel kimliğini ortaya koyarak bunu günlük yaşamında kullandığı objelere yansıtmıştır. Günümüzde yerel desenlerin tasarımcı ve markalar tarafından giysi modasına yansıtılması ile bu desenlerin, toplumların kültür alışverişinde önemli bir rol üstlenmekte olduğu düşünülmektedir. Söz konusu desenlerin hem diğer kültürlere ait desenlerle hem de kent kültürüne ait siluetlerle birleşmesiyle melez tarzlar belirmiştir. Moda sisteminin eliyle yaygınlaşan bu farklı kültürlere ait unsurların karışmasıyla oluşan melez tarzların, aidiyet bilincini de yok ederek kültürlerarası sınırları bulanıklaştırdığı gözlemlenmektedir.

Konuda giyim modasında sıklıkla kullanılan ve çeşitli kültürlere ait yerel desenlerin; özgün kaynakları ve çağdaş moda içerisinde öne çıkan tasarımcı-markalara ait çalışmalarda yer almış yansımaları karşılaştırılmıştır. Araştırma bulgularının elde edilmesinde, kitap, dergi gibi basılı yayınların yanı sıra internet ortamında geniş bir arşive sahip olan Vogue resmi sitesinde yer alan çağdaş giysi tasarımları ve ayrıca çeşitli müzelerin resmi internet sayfalarından yararlanılmıştır.

Genel olarak özgün kültürel kodlara sahip yerel desenlerin; başka desen ve unsurlarla karıştırılarak sentez yapılmasıyla birlikte çağdaş tarzlar içerisinde yeni yorumlarla sunulduğu görülmüştür. Bu bağlamda çalışma, çağdaş modaya yansıtılan yerel desenlerin çok kültürlü bir düzlem yaratarak toplumsal aidiyet duygusunu yok eden yönü ve yine bu çok kültürlü düzlemin yarattığı, kültürel alışveriş üzerine dikkat çekmeyi amaçlamaktadır. Diğer yandan da modern toplumların giyim kültüründeki kimliksizliğin nedenleri üzerine bir inceleme niteliği taşımaktadır.

Anahtar Kelimeler: Kültürlerarasılık, Yerel Desenler, Moda, Melez Tarzlar

Introduction

In the fashion system, various local patterns in both textile and clothing domains have been utilized by designers. Hence a long list of ethnical components has been reflected on the textile and clothing styles of societies, thereby contributing to cultural exchange.

This is all to say this cultural exchange can be recognized as the visual signs of a multicultural stance against traditional and local trends in clothing. Indeed, modern society members are, on one hand, de-identified due to the lack of options offered to them but on the other hand, they can grab an opportunity to experience different images structured by externally-imposed syntheses

This practice gained its visual culture by nourishing from authentic resources of origination with each society's beliefs, customs, and geographical conditions. Exemplifying the culture of the society that belonged to all these visual components were then transpose into patterns produced via different methods on any textile material.

The examples in the study (including those in museums) played a role in the exchange of cultural elements that have been circulated around the World by designers, brands or local enterprises involved in international commercial activities.

Interculturalism in Contemporary Fashion System

Interculturalism, as a concept that has clear directions on today's fashion system is effective in the inter-communal transfer of cultural elements. At this point, the effects of globalization on the clothing identities of societies and the role that communication Technologies played draw a direction that should be emphasized.

As a matter of fact, in the dressing of modern societies, unidentified-hybrid styles composed of a mixture of cultural elements; it is thought to emerge as a result of the global commercial activities of the fashion industry, the spread of fashion visuals through communication Technologies and social changes.

As the reasons for the disidentification in the clothing of societies in the globalizing world; Immigration and related diversity, democratic controls of global companies possess, collective identities based on occupational and class structures, change of social and cultural forms are shown. The basic dimensions of globalization in this world order revolve around business and commerce. Also, there is now a wide range of global brands, which are instantly recognisable in hundreds of countries and which are more distinctive-and economically larger- than many nation-states (Cantle, 2012, s.5, 6).

In the modern age a process in which synthesized values aimed to be politically popularized and infused to societies by globalization is now on the scene. In the fashion cycle dominating the societies directed by global politics a good number of cultural assets through which a person, thanks to his/her clothes, can feel connected are readily available. To decipher the residents of this global world order Akbulut renders this definition; Humans are now in limbo; an erratic, unidentified condition intertwining the traditional with nontraditional and the past with the future. Also asserts that, because the individual now lacks the option of selecting own identity she/he is busy with making selections only from the already-presented images. From a different perspective this enforcement means an individual's sacrifice of him/herself or his/her own identity for the sake of imposed images (Akbulut, 2012, s.403, 409). As a matter of fact, it is observed that the fashion system that develops in the axis of political, economic and technological developments in the World has spread and a clothing culture without identity melted in a single pot is formed. This can be considered as the disappearance of the cultural sense of belonging in today's modern societies.

However, when the subject is handled from another perspective, it can also be considered as the world-wide circulation of a clothing visuality consisting of cultural interactions. Visual cultural codes in the global fashion system travel the world, not only mixed with local cultures, but also mixed with subcultures and codes of modern urban culture. In this sense, the patterns and elements in the clothes produced by the modern fashion system act as a kind of cultural ambassador. Thanks to the possibilities in communication technologies - as in many other fields - spreads of cultural elements in the inter-communal area has become extremely easy. Digital technology made –not only cultural- but all artistic, technological and even individual visual elements coded on garments available for liking at international level by putting them in circulation at international scale.

There are also opinions that the role of intercultural interaction in the new world order should be taken in a positive direction. "Interculturalism", based upon a wider view of the world, must now replace multiculturalism and develop as a new positive model to mediate change across regions and nations and recognise the multivariate relationships across all aspects of diversity (Barret, 2013, s.69, 70).

In these contexts, clothing fashion has a formative effect on the dressing cultures of modern societies by having both negative and positive aspects on an intercultural level. Thus, thanks to the nature of fashion that can affect the masses, the diversity created by different cultural codes and aesthetic

values accumulates in the visual memory of societies.

Origins of Local Patterns Reflected in Today's Clothing Fashion

Derived from French word "dessin", pattern is defined such in Turkish dictionary "…2. On the surfaces such as wood, glaze, fabric, paper etc. displaying or depicting objects and substances with specific lines. 3. The entire set of linear drawings created for the sake of a visual effect…" (TDK, 2016). As we investigate the modern textile and clothing fashion, it is feasible to witness that designer collections have been created by applying local patterns collected from many different cultures. Once we delve into the original resources of such patterns, we can encounter with the concept of Primitive Art.

Cultural elements that have survived from the primitive man to the present have been formed as a result of the joint production of all humanity for centuries. As Jones specified art is manufactured by combined effort, not originated by individual effort, we fail to recognise those true instincts which constitute its greatest charm. (Jones, 2006, s. 12).

In fact, a literature review of primitive art forms can surprise the viewers with all the visual similarities among different cultures.

In resources from Racinet, Dupont-Auberville and etc., Primitive Art has been interpreted as Motifs from different civilizations have integrated with indisputable similarities many different styles and forms (Racinet and Dupont-Auberville, 2009, s. 14).

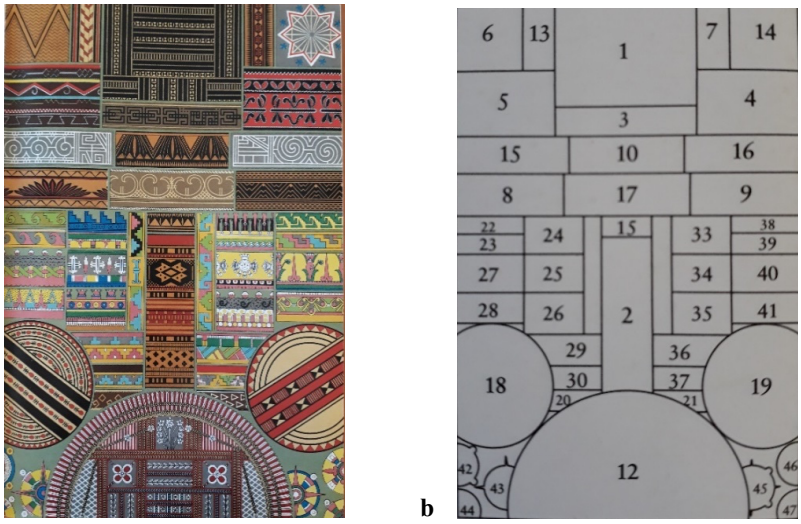


Figure 1: a) Sample patterns of different geographies. **b)** Motifs plans as per primitive art from different cultures and geographies (Racinet and Dupont-Auberville, 2009, s. 15)

Racinet, Dupont-Auberville says in several ornamentations from the Oceania, Central Africa and South America cultures, similar forms were used in fabrics, carvings and drawings." To illustrate this argument, as can be witnessed in the figure above, in no. 1 pattern from Oceania roots and no. 19 ornaments from Peru root, identical motifs were displayed (Racinet and Dupont-Auberville, 2009, s. 14) (Figure 1). However, since fashion relates to a system tracked by societies having completed or undergoing modernization process, it would be of use to briefly explain concepts of modern and modernization process.[1]

1 *As the opposite of traditional, concept of modern is defined in dictionary as "1. Contemporary, 2.Up-to-date" (TDK, 2016).*

Inter-communal relations, which were created by the changing conditions after the Industrial Revolution; played an important role in the intercultural spread of local motifs. As Toynbee points out the earlier economists concerned increased production was necessary for man as an instrument of social and political progress. (Toynbee, 2011, s.25).

Beside that fashion followed by modern social sides Sennett personality of the exterior appearance of the structuring, through the mid-19th century clothes, also through the nested with industrial production capacity, has entered the public domain" is mentioned. He argues that in the mid of the 19th century physical appearance that was structured by personality entered to public space via clothes enclosed by industrial production powers. Also, he claims that in parallel with the expansion of 18th century cities, the empire's social networks free from direct control started to improve. Huge and expanded parks were erected in places where strangers could meet periodically and streets were rearranged for the comfortable walk of pedestrians (Sennett, 2013, s.34).

Thus new arrangements of living areas impact behavior and habits in this way so that new clothing forms a result of not only the direction of the determination of the personal or social position but also a time to shape their own life-style of industrial society. This clothing of the area in which it is possible to interpret it as the first steps of modernization. It is thus safe to argue that the earliest steps of modernization process in clothing coincided with the entrance of novel clothing styles to public spaces. On the other hand, textile materials in which societies employ national & local patterns could be described as the material culture objects of this society. These are the material culture assets that can, by characterizing this particular society, differentiate it from other communities.

Local Patterns in Modern Approaches

Today's global fashion system has created hybrid styles that can be described as intercultural approaches using many different local cultural codes. Also it seen, local patterns used on different cultural or modern garment cuts or details which they are mixture of two or more cultural elements.

Shand, who is examining the commercial, political and legal aspects of the issue, has evaluated cultural inharitage as appropriated, criticizing out of the examples belonging to local tribal art, point to fashion industry attributing this to economic reasons (Shand, 2002, s.52,71).

As a result of today's fashion industry adapting the patterns of local cultures to modern city culture and presenting them with new interpretations, the styles, silhouettes and cuts shaped by the modernist perspective and the hybrid styles where local patterns are presented together, identities have emerged where more than one cultural element is mixed. It would be right to search local patterns with original samples and to compare them with today's fashion designs. As practices, interpretations and combinations on different styles. When the sources and examples are compared it is seen that local patterns in contemporary designs, some of them applied as well as the originals of the patterns and some were reinterpreted in accordance with the style in which they were mixed.

Tribal Patterns

When the origins of tribal designs are traced, it is necessary to look at Primitive Art or Native Art. Primitive or Native Art can be shown as the source of tribal patterns in which a huge source of worldwide range is mentioned. As it's known "tribal art" lies from Africa to North and South America and Oceania which has several geographical locations. Although, the term of primitive Art is used in the field of literature it is understood that the usage of "tribal art" term is a good choice for textile area. In this context, "primitive art" resources were used.

Tribal patterns have also taken place in the field of design with the effects of this art. Boas discusses primitive art through the decorative arts of North American Pacific natives and talks about two styles. In these styles that he separates as men and women; Men wood carving, painting and their derivatives. Women have produced objects such as weaving, basketry and embroidery. In this context significant symbols and an arrangement dictated by the form of the decorative field. Symbolic expressions of human, animal, supernatural being and some totemic figures are used (Boas, 2006, s.39).

Also, details of African art, ornamental motifs were not afterthoughts, but an integral part of the design. Thus they seem to surge out of or merge with the basic forms, simplifying the curves of the weapons, articulating the surfaces of the vessels and pots with patterns and colours, enlivening the beadwork and jewelery (Meyer, 1995, s.10) (Figure 2). When the patterns inspired by primitive art are examined, it is seen that they are used together with the elements of modern culture in multicultural approaches. The patterns used by the designer or the brands in their works are combined mostly adapted on cuts belonging to modern urban culture and combined.

Stella Jean's Fall 2016 show, titled "The Portrait Versus the Mask" which had reflected ancient portrait masks and various figures to the patterns (Codinha, 2016). As can be understood from the example here, the pieces in the collection, combined with trenchcoats, leather jackets, tartan skirts, knitwears, which are frequently encountered in the modern city culture. The pieces of collection presents the mixture of ancient and modern times by applied dateless patterns on garments of urban culture. In Etro's Spring 2015 Ready to Wear collection mixed Native American nods with the flowing layers and neckerchief hems of Zandra Rhodes, feather necklaces and beads, textural vests and billowing skirts, and ponchos. There were almost no trousers in sight, save for laser-cut, frayed, tribal-looking denim. The collection had an elegant, hippie feel. (Flaccavento, 2014). The pieces presents a local pattern's reflection on a subcultural silhouettes which break cultural belonging awareness.

In the 20th century, there are examples of local patterns produced not only by global brands but also by local people. Such examples have reached to European buyers through local sales channels. In addition, they are presented on a platform accessible to the whole world on the official websites of various museums. It was the artists themselves, however, who invented most conventional designs, patterns, and techniques used in beadwork. While beaded garments and items were used differently by various ethnic groups, in each society they played a key role in communicating aspects of the wearer's identity (MET, 2020) (Figure 3).

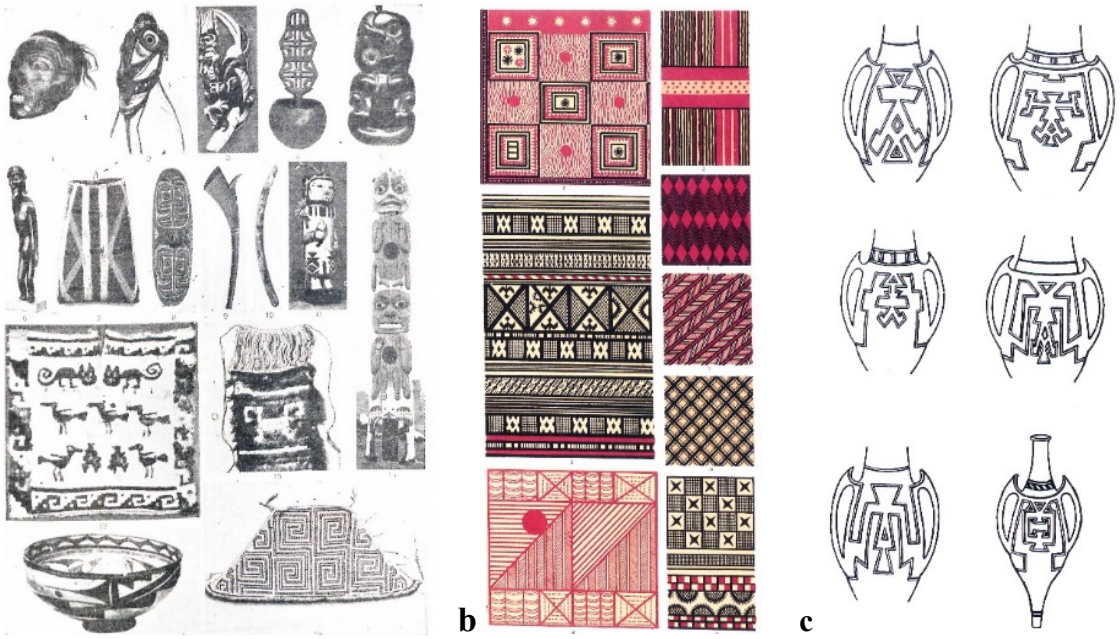


Figure 2: a) Some artifacts by Native America, Australia and Oceania. Tribal pattern examples on masks, carvings, figures and sculptures, war tools, textiles and ceramics (Sanat Ansiklopedisi, 1958, s. 2325). **b)** Examples of primitive art patterns (Jones, 2006, s.12). **c)** Pattern examples from the North African region (Van Roojen, 2001, s.282).



Figure 3: a) Stella Jean, a look from Fall 2016 collection (Codinha, 2016). **b)** Etro, dress, Spring 2015 Ready to Wear collection (Flaccavento, 2014). **c)** Skirt (Isikhakha or Umbhaco), Xhosa or Mfengu tribe, South Africa, 20th century. (MET, 2020)

Ancient Patterns

Antique patterns are also used in certain periods and collections by designers and brands in today's clothing fashion. When looking at the origins of these patterns, the arts of ancient civilizations should be discussed. As a matter of fact, these civilizations have had the quality of origin by influencing many styles, approaches and perspectives from thousands of years ago to the present. From the East to the West, information is gained through the artifacts from ancient Chinese, Indian, Persian, Greek, Roman and Egyptian civilizations. It is reported that the said civilizations and societies produced their works in line with their beliefs, traditions and life views. In addition, it is reported that the ancient art began with its simplest form and possibly with a type of sculpture (Winckelmann, 2012, s.21, 22, 41, 42, 72) (Figure 4).

On the reflections of ancient patterns on today's modern designs, interpretations of different designers are encountered. Katrantzou inspired ancient palace of Knossos, on Crete, the center of the Minoan civilization, which historians guess, from the visual evidence of artifacts and frescoes, was a culture run by women. So this was one of Katrantzou's angles, the profiles of Minoan priestesses or goddesses (no one knows exactly), which appear in Cretan murals and the silhouetted paintings on Greek vases and plates, which she transposed onto the bodices of dresses, and, in a couple of cases, printed onto shimmery chain-mail tunics (Mower, 2016).

As it's stated that Dior Spring 2004 couture collection was inspired by Ancient Egypt. That included the Valley of the Kings, Cairo, Aswan, and Luxor. In the collection, gold leaf, lapis lazuli–hued snake, silver lame, coral beading were used and reference from Nefertiti and King Tut to hieroglyphic and tomb paintings (Mower, 2004). When this collection of Dior is examined, it is seen that although it is inspired by the theme of Ancient Egypt, it is emphasized that extremely exaggerated and voluminous forms are given relatively little space to patterns. As can be understood from the example here, it is observed that the patterns are mixed with different elements by using bowtie, tulle, leopard-patterned fabrics on extravagant evening dresses.

Versace's 2019 resort collection new Tempio motif were used and Medusa shared the stage with Pegasus, Greek statuary, friezes, and swirls of neoclassical ornaments and hibiscus flowers, while in the Versace Alphabet pattern, the heritage lettering was treated to an extravagant baroque-pop spin. Also patterns combined with silhouettes which powerful, with bold shoulders and a cinched waist (Cardini, 2018). Medusa and other common Ancient Greek patterns are Versace's brand identity. According to sessions the patterns are reinterpreted as modern forms and mixed with other imageries and silhouettes. Greek patterns are sustainable in Versace's brand and this identity is maintained throughout seasons of fashion. So this explains the patterns have circulation by modern fashion system on intercultural boundaries (Figure 5).



Figure 4: Various ancient patterns belonging to; **a)** Greek**, b)** Egypt, **c)** Indian, **d)** Chinese (Jones, 2006, s.67, 35, 21, 244)



Figure 5: a) Mary Katrantzou, a look from Spring, 2017 collection (Mower, 2016). **b)** Dior, an evening gown from Spring 2004 couture collection (Mower, 2004). **c)** Versace, pieces from Resort 2019 collection (Cardini, 2018).

Islamic Patterns

In Islamic art, the artist will try to comment on, and give expression to, the spiritual universe, the finished product will nevertheless have a very "earthy feel," i.e. it will seem to be a variation or interpretetion of something that alreday has a place in the natural world. Geometric design and architectural ornamentation are two good examples (Broug, 2000, s.202).

Likewise, Turkish-Islamic plastic arts are based on the world outlook and emotional attitudes fostered by the religion of Islam, and thus tend to be abstract and non-realistic in approach. For Muslims all things are unreal and transitory - only God is without beginning and without end. Calligraphy and miniature are another branches of art based on the same abstract Outlook (Yetkin, 1976, s.13). On the other hand, several examples can be listed to illustrate the reflection of local motifs on textile and clothing fashion Bilgi remarked that; Primordial decoration motif in classic age Ottoman textile products were, as a reflection of nature love among the royalty and Ottoman society, flowers. Tulip, clove, hyacinth, rose, hatayi (Ottoman flower), pomegranate, pinecone, spring branches, dagger shaped leaves and plane leaves were the most popular motifs. Since fabric patterns reflective of the fashion trends in the era were designed in painter ateliers of the palace, it is feasible to view style uniformity of the Ottoman art in patterns and compositions (Bilgi, 2007, s.11) (Figure 6).

When the designs with Islamic patterns are examined, examples of floral, geometric and calligraphy patterns are encountered.

Erdem Moralıoğlu was inspired by Ottoman patterns during the 2017 London Fashion Week. Also it is seen that Ottoman-style inspiration in the cuts of the pieces of the collection. It is noteworthy that patterns of Ottoman culture, which are used by designers of a Turkish, Turkish-Canadian and an Indian origin. That their styles can be described intercultural approaches by designers own and others culture belonging sense.

Another creations using local patterns, Tarun Tahiliani's collection contains floral motifs, a deep and earthy colour palette and a close eye paid to the little details are what made this ready- to-wear collection stand out. Models sashayed down the runway in custom-made ensembles that were an eclectic mix of Indian and Western silhouettes along with opulence combined with austerity. Tailormade for the contemporary woman, the ensembles were a mlange of unique pieces put together that work for day-to-night options and even across seasons. There was a combination of saree-gowns, salwar pants, panelled gilets and carefully constructed drapes that united old-world romanticism, modern technology and the aura of medieval Turkey (Banon, 2012).

One of the pieces of the Louis Vuitton 2013-2014 Fall-Winter scarf collection was inspired by one of the Islamic arts, calligraphy. Calligraphic patterned scarf has the feature of being combined with many different styles as an accessory (Figure 7).

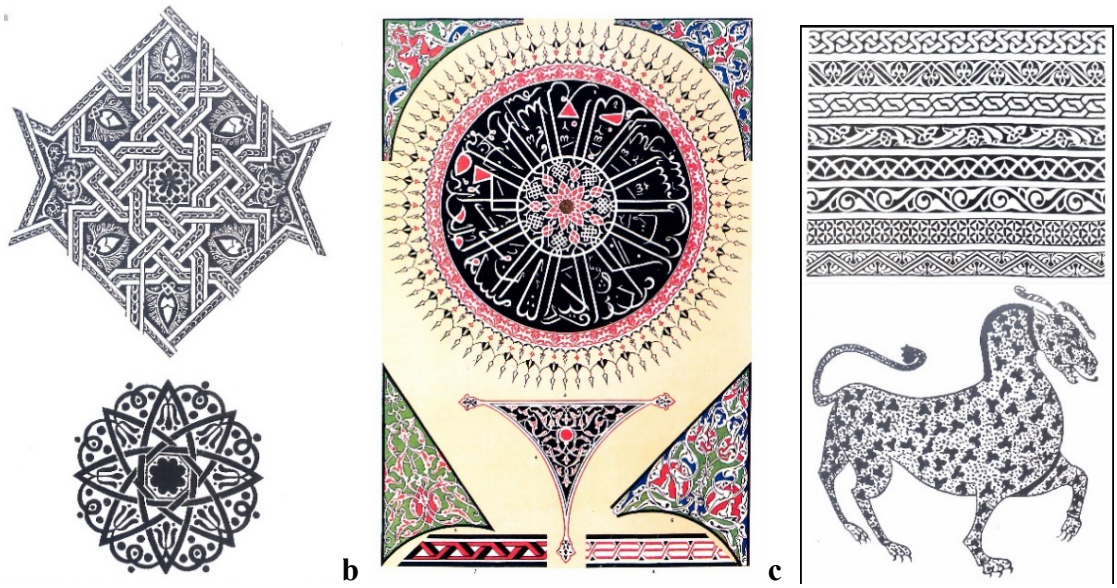


Figure 6: a) Pattern samples from Arab culture (Güney, t.y., s.22). **b)** Calligraphy and floral pattern samples from Ottoman Art (Jones, 2006, s.154). **c)** Patterns of animal and border samples from Persian Art. (Güney, t.y., s.18, 19).



Figure 7: a) Erdem Moralıoğlu, dress, London Fashion Week 2017 (Mower, 2017). **b)** Tarun Tahiliani, a look from, "Day Two of the Wills India Lifestyle Fashion Week" 2012. (Banon, 2012) **c)** Louis Vuitton, scarf, Fall-Winter "Artist's scarves: volume II" collection 2013-2014 (Vogue, Louis Vuitton. 2013)

European Origin Patterns

One of the most popular European origin patterns in clothing fashion is Patterns which the stylistic features of Baroque art are preserved and sometimes included in the collections of designers and brands. Baroque which is following the Renaissance and Mannerist periods, has a prominent place in European art history. This style, which emerged in Italy in the 17th century, continued until the 18th

century. In addition, it is reported that the formal values system suitable for the technique known as Baroque emerged in Italy (Bazin, t.y., s.11, 105).

Baroque also affected art, architecture, painting, sculpture and fashion during that period. Yetkin describes Baroque painting as a plastic language dominated by color transitions, uncertainty and shadows that capture a fleeting moment. Also in the sculptures, the clothes fluttering with the wind, the horses rearing up, and the figures in which understanding of movability stated are clear. The architectural decorations, whose effects are seen in the patterns, are described as puffy forms, compositions dominated by folds and ripples (Yetkin, 1977, s.12).

Today, in the patterns in various designs, the reflections of patterns created by weaving, printing or embroidery techniques are seen on the textile surfaces of the entangled, exaggerated and flamboyant typical Baroque ornaments, which are mostly influenced by architectural ornaments.

Another pattern is Gothic pattern that influences design and fashion and stands out in textile designs. Its origin is based on Gothic art, a style that emerged in France in the 12th century and spreads to most parts of Europe from 1350 on. Its effects have been seen in architecture, painting and sculpture arts (Tarih Boyunca Sanat, 2015, s. 318).

It is seen that the patterns generally include palmettes, various floral motifs and also embossed arches seen in gothic architectural structures (Justema, 1976, s.110).

One of the patterns that originated in Europe and has a prominent use is tartan pattern. Much has been on the origin of tartan, using that word as meaning a checkered cloth; but it is probably not known to most Highlanders that the first reliable account we have of its adoption as a uniform was by the Royal Company of Archers, now the Queen's Bodyguard for Scotland, which has its headquarters still in Edinburgh (Maclagan, 1897, s.20) (Figure 8).

When European patterns are examined, it is seen that they are used both with patterns or elements belonging to different local cultures and also in modern cuts, styles and silhouettes belonging to modern city culture as in other local patterns.

Exemplarily, Dolce&Gabbana is brand heavily employing local patterns. 2016 Spring collection patterns of the brand reflected the late-18th century baroque style round medallion patterns of European Continent. Besides, by combining with accessories in which Indian elements are used, a synthesized and culture-independent character could be created. Another example of Dolce Gabbana can be shown as combined urban culture style with Gothic patterns.

Tartan pattern is another example. Burberry, which presented the tartan pattern as a brand identity by continuing in its collections every season, came to the fore with this pattern. In general, the brand, which interprets tartan patterns in its own minimal style. Uses these patterns in certain periods by mixing them with different cultural elements. In the brand's 2018 Autumn Ready to Wear collection, Yorkshire, and all the DIY teen-tribe styles that rolled through British street culture in the '80s and' 90s were used in one of the pieces belonging to the collection, where the tartan pattern is mixed many of the above-mentioned elements, a knitwear in which tartan and tribal patterns are mixed draws attention. (Mower, 2018) (Figure 9).

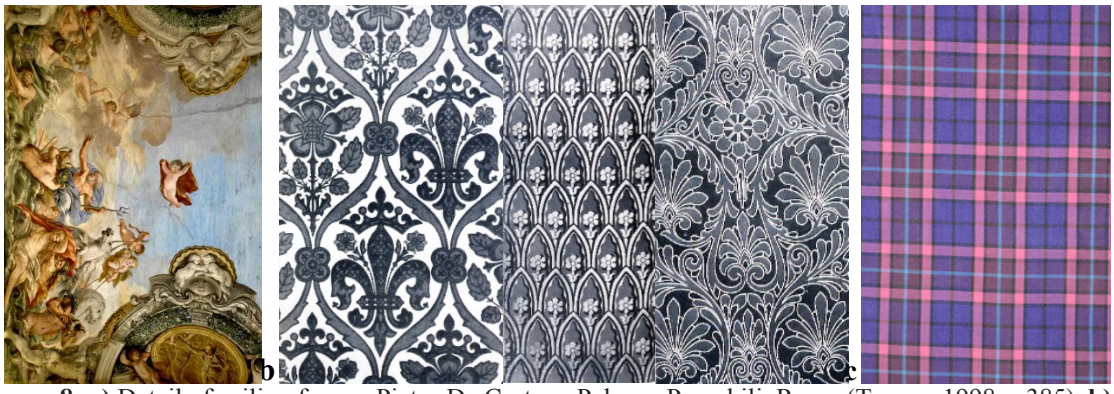


Figure 8: a) Detail of ceiling fresco, Pietro Da Cortona Palazzo Pamphili, Rome (Toman, 1998, s.385). **b)** Gothic Pattern samples, palmets, imbricated arches (Justema, 1976, s. 110). **c)**A sample of tartan pattern. From author's archive.



Figure 9: a) Dolce&Gabbana, a look from Spring 2016 collection (Mower, 2015) **b)** Dolce&Gabbana, a look from Fall 2014 Menswear collection (Blanks, 2014) **c)** Burberry, tricot pullover, 2018 Fall Ready to Wear collection (Mower, 2018)

Hybrid Patterns of Different Origins

In clothing fashion, designers and brands include hybrid patterns in their collections created by the mixture of motifs belonging to two or more cultures, whose origins extend to different cultures in certain seasons. Most of the motif that Chines and Indian origin have been blended with European taste and have become classic and are available for worldwide circulation through to the modern fashion system.

According to Lou's statement in the 17th century synthesis of Chinese and English tastes was gradually being demanded by European high society. This demand went so far that the original roots of Chintz fabrics, widely popular in England, were forgotten and then named as English fabric. The fact is that the roots of such fabrics ornamented with the compositions of flower, bird, fruit and similar images went back to India, China and Iran (Lou, 1978, s.10).

It is evidenced that a sense of belonging was awakened within English society, which nationally adopted chintz fabrics that originally dated back to three different cultures. As illustrated in this example, images adopted on the basis of a textile material, established a multidimensional network among distinctive cultures.

"Şal desen" which is another hybrid pattern in Turkey is known as "Paisley" in Europe. Although the pattern is applied to weaving, printing, embroidery and many other techniques and almost all types of textile surfaces in today's fashion, its origin is based on cashmere shawls. It is stated that the principal motif found on these shawls, known in India as the Buta, or kairi, would come to be called, in its altered form, Paisley in the West. Owing to its distinct form, clear antecedents, and specific meaning, Europeans may have reimagined this motif due to their own conceptions of oriental motifs. Consequently, Europeans reintroduced the shawl decoration back to Kashmir, with amendments to fit their consumer tastes. The cypress/Buta motif became largely supplanted by what the West call Paisley: a design conceived by Europeans, given to weavers in Europe and Kashmir. Paisley is more heavily stylised and less naturalistic, influenced by European, Iranian and Indian art (Skarratt, 2018, s.13).

On the other hand, a plant motif from the 6th or 7th century in Egypt shows that the twisted leaf as we call the shawl cone developed a thousand years before the Kashmir shawl became popular (Justema, 1976, s.62,103). Another example to be given to hybrid patterns is Art Deco patterns. Art Deco, which was named for the first time in the "Exposition Internationale des Arts Décoratifs et Industriels Modernes" (International Exhibition of Modern Decorative and Industrial Arts) exhibition in 1925, is a hybrid style born from the interpretation of art and styles with many different cultural origins. Its effects have been seen in many areas from painting to graphics, architecture, interior decoration and textiles. It is reported that it has possessed an imagery which is fed by many ancient cultures that contrast each other such as Egypt, Aztec, Greek, Roman. As the grounds for the formation of style a knowledge of the interwar period provides a much-needed basis for assessing the urgency suffusing the modernist, traditionalist, and middlerange responses to the period's design agenda (Striner, 1990, s.21, 22) (Figure 10).

Hybrid Patterns have been presented by different designers with both traditional interpretations, modern cuts and silhouettes. As seen in Singhal's designs, the remarkable thing is that the pattern has roots going back to India, China and Iran which blended and also known English taste and name. However, in modern fashion system, simulacrums and hence patterns circulate worldwide. In this designs, Chintz can be seen as an example for the patterns which came from multicultural journey then touch its own roots once again. Etro brand can be given as another example. The brand also has a brand identity which is identical with paisley motifs and clothing pieces in which paisley motifs are in combination with the trends of the period are found in the brand's collection. It is stated that the founder of the brand, Gimmo Etro, inspired by a trip he made to India in 1918, released paisley patterns in his first ready-to-wear collection in 1994 (Fogg, 2014, s.523).

This brand exhibits collections that manifest the designs in which one or a few local patterns from different cultures are used in a single garment. The example to be given for the interpretation of Art Deco patterns is the strapless evening dress created by Valentino. The patterns on the dress on vertical and horizontal lines are presented in a minimal cut of the 20th century (Figure11).



Figure 10: a) Simplified drawing of a painted and dyed palampore, or bedspread, made on the northern Coromandel Coast, after a plate in John Irwin and Katharine B. Brett's Origins of Chintz (Justema, 1976, s.103). **b)** Left to Right: A large-scale pattern produced both as wallpaper companion fabric by Woodson Taulbee in New York in the middle 1950's (Justema, 1976, s.65,103). Another pasiley pattern from the Collection at the India House (colored one) (Jones, 2006, s.219). **c)**Art Deco Pattern (Left) (Rowe, 1989, s.8). A wallpaper sample, designed between 1912-1920. Printed by stencil; the print produced in 1967 by the Maison Hans and Les Oranges. Museum of Decorative Arts, Paris. (Right) (Brunhammer, 1983, s.105).



Figure 11: a) Payal Singhal, a dress with chintz patterns from Lakme Fashion Week Summer/Resort 2016 (Singhal, 2020) **b)** Etro, dress with paisley pattern, 2006 (Fogg, 2014, s.522). **c)** Valentino, an evening gown with geometric Art Deco patterns, Autumn- Winter 1989-1990 (Seeling, 2000, s.278).

Conclusion

In the globalizing world, designers from different cultures, geographies and nationalities, inspired by local patterns, blended their designs with the culture they belong to, other cultures and styles of modern culture. Popularized via fashion, local patterns play an effective role in boosting a sense of belonging in modern societies and in developing intercultural communication. An economical, political and social analysis of this topic reveals that this is indeed a two-edged sword situation.

In the examples discussed within the scope of the study, local patterns were used either with cut silhouettes and styles belonging to different cultures or in clothing cuts and silhouettes belonging to modern city culture. Here, it was observed that a style of clothing that can be described as ethnic-urbanite was formed. Local patterns of a culture are mixed with other patterns or elements from different cultures. At this point, a new pattern style emerged by transferring the visual cultures of old societies to each other. This multicultural hybrid styles are also made available to many different societies through fashion. This situation, which destroys societies' sense of belonging to their own culture, is one of the reasons behind the lack of identity in modern clothing culture.

The modern global fashion system has has become a factor in the formation of an eclectic clothing culture on a world scale. The designs put forward in this context are hybrid styles without belonging, arising from the combination of local patterns with many modern or ethnic styles. This situation can be described as the negative effect created by the intercultural interaction through local patterns.

The positive outcome is that individuals who represent in their clothing style elements from different cultures collectively could get familiar with the moral and material values of societies from different geographical terrains. This experience set a favorable foundation for intercultural communication and inter-societal recognition among different cultural values. Besides in modern societies, syntheses composed of different cultural patterns lay the favorable foundation to form multiculturalism.

Apart from this, classic patterns such as Chintz, Paisley etc which emerged from combination of ethnic patterns and symbols of different origins, can also be described as reflections of intercultural communication in clothing system.

Considering all the issues in this context as a system through fashion followed by the modern society is to the local community patterns between positive and negative effects on cultural exchanges as well migrate. These patterns, which are reflections of the cultural heritage of all humanity; gaining wide currency thanks to the global commercial activities and communication Technologies of brands and designers, they have played a role with both positive and negative aspects in the interaction between cultures and societies.

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JIA International
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10.02.2021

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