

The Relevance between Art and Fashion and the Creation of Fashion Fantasy Designs inspired by Gustav Klimt work

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Abstract:

The research deals with two main centers, the first one is the New Art (Art Nouveau), which is one of the arts of modernity that deals with the nature of life and its context and the transformations of society through artistic formations based on shapes and lines inspired by nature in general, and the artist "Gustav Klimt" is one of his most important artists because of his prominent role in spreading this art, as it depended on the structure of composition and design that characterized its artwork.

The second one, it is the field of fashion fantasy, which in its technical standards is not subject to the standards of wearing and use in everyday life situations, and it is as an artistic phenomenon of fashion art that has not begun to appear and interest in Egypt and the Arab countries.

Through the research, these two centers have been linked to explain how the works of the artist "Klimt" can be used as a means of creating fashion fantasia designs, which is an artistic vision in the field of fashion design and a call for bold innovation that is far from imitation and simulation.

Keywords: Fashion, New Art, Fashion Fantasia.

Introduction:

Visual arts is considered the subject of most fields, especially the fashion field, and the new art (Art Nouveau) represents a style of art, architecture and design, as it is distinguished by its renewable artistic designs with forms inspired by nature (plants and flowers) ⁽¹⁾, its formations were distinguished by renewal, perfection, flowchart and flow, and the curved lines formed a prominent feature in it, and were influenced by emotions, feelings and orientation to nature, so flowers and natural forms took a prominent place in it. The data of the new art, its geographical area and its artistic productions expanded to extend this movement in some capitals of Europe (Austria, Belgium, Germany and France) around the year (1890) to elevate this art to far reaching horizons in the fields of applied arts, what distinguishes the movement of this art is that it begins with the year and ends with careful detail. One of its most important artists (Gustav Klimt), who had a prominent role in the dissemination of this art, relied on the structure of design and design that characterized his artwork, and which affected his artistic and aesthetic experience in the art world. Klimt was one of the pivotal figures in art circles in the Austrian capital when it was formed with (Paris and Berlin) one of the cultural and artistic centers in Europe, as he is considered one of the most important artists who resonated widely in the Austrian artistic experience. His works represented the nature of the new art and its aesthetic project. Whereas, fashion fantasy as an artistic phenomenon of fashion art did not take its space to appear and interest in Egypt and the Arab countries, so the idea of research came in an attempt to reach a confirmation of the relationship between art and fashion by identifying the aesthetic values of the design elements of the artist Gustav Klimt as a source of inspiration or adaptation for fashion designers, especially in the field of fashion fantasia design.

Research Problem:

The research problem is determined in the following questions:

- 1-What is the possibility of submitting design proposals for fantasy fashion inspired by the works of the artist Klimt?
- 2-What are the opinions of specialists in the proposed designs?

Research Hypotheses:

- 1-The ability of taking advantage of the aesthetic and artistic values of the artist Klimt's works as design principles and as a creative influence in creating fashion fantasia designs.

Research Importance:

- 1-Shedding light on one of the modernist arts (the new art), as it is an art that has its mechanisms and characteristics and was not abundant in study.
- 2-Opening the door for studying the applications of fantasy and irrationality in the art of fashion design.
- 3-Opening new horizons for those interested in the fashion field to benefit from the works of the artist Klimt in designing fashion fantasias.

Research Objectives:

- 1-Confirmation of the relationship between art and fashion through the works of artist Klimt as a source of adaptation for fashion designers, especially in the field of fashion fantasia.
- 2-Providing design proposals for fantasy fashion inspired by the works of the artist Klimt.

Research Approach:

The Descriptive Analytical Method: In describing and drawing the relationship between art and fashion and creating fashion fantasy designs inspired by the works of the artist "Gustav Klimt".

Experimental Method: The innovative aspect deals with the creation of fashion fantasia designs, in which the relationship between art and fashion inspired by the works of the artist Klimt.

Research Limits:

- 1- Study the new art (Art Nouveau) and its artistic features by analyzing patterns of plastic arts by Klimt.
- 2-Providing design proposals for fantasy fashion inspired by the works of the artist Klimt.

Research Terms:

Fashion:

Fashion is a popular style or practice, especially in clothing and shoes, lifestyle products, accessory, makeup, hairstyle and body. Fashion is a distinctive trend in a person's style, which is the rapid pulse, new ideas and trends, it is a picture of the extent of human adaptation to his changing world, Upon analyzing it, we find that it includes the philosophy of the time period in which it exists, and it reflects the events and changes of the times from the political, economic, social, cultural, and technological aspects ⁽²⁾.

New Art (Art Nouveau)::

Art Nouveau (French word meaning new art) represents a style of art, architecture, and design, as it is distinguished by its renewable artistic designs with forms inspired by nature (plants and flowers) ⁽¹⁾. And this movement spread in some capitals of Europe (Austria, Belgium, Germany and France) around the year (1890) in the fields of applied arts and architecture that are interested in drawing inspiration from nature to make artistic formations of a decorative nature ⁽³⁾.

And the beginning of Art Nouveau led to two distinct effects:

- The first influence was the introduction to the Arts and Crafts movement in 1880, led

by the English designer, William Morris, and this movement, which is similar to Art Nouveau, was a reaction against the distorted designs and textures of the Victorian era decoration.

- The second influence is the popularity of Japanese art, especially “wood-block prints”, which were adopted by many European artists between the 1880s and 1890s, including the likes of “Gustav Klimt” and “Emile Galle”.

Fashion Fantasia:

The Oxford Dictionary states that fantasy is a fictional vision, and it is a form of illusion or imagination, and it is something that can be imagined like dreams, except that it is in the realm of truth⁽⁹⁾.

And a definition of fantasy fashion as the researcher sees it: that is, strange fashion in its form and style does not belong to a specific expressive work, and is not related to reality, and it is difficult at the same time to wear it practically in the situations of ordinary life and raises strangeness and surprise most of the time, it looks strange and sometimes odd. The reason for this is that they are not subject to any standard or achieve any of the reasons for wearing clothes such as cover, protection or cosmetics, but they at the same time arouse admiration, as they clarify the capabilities of the designer and his wide imagination and his ability to innovate and create without restrictions and conditions.

Conceptual Framework:

First: New Art (Art Nouveau):

The school of new art that emerged with the beginnings of the twentieth century and the beginning of the age of the machine, and mainly depends on important pillars are function, material and form, and this fits with the idea of dealing with the design of fashion fantasias. The new art was influenced by all of our historical eras, and its laws were broken, edited, rediscovered, developed, and exaggerated by a severe symbolism, and this was the reason for the development that occurred later and very quickly during the twentieth century⁽⁴⁾.

The prosperous period in the history of this style was between (1890-1910), and that accompanied a change in art in the early part of this century. This trend covered various fields, such as: architecture, furniture, industrial design, fabric design, fashion, jewelry, jewelry design, costume supplement, wallpaper, graphic design, textile, and printing which was a revolution in the world of design as it was also reflected on ceramic products, cutlery and everything related to life inside the home⁽¹⁰⁾.

New art is a transformative style. It was the first sign of the beginning of the movement of modern art in the twentieth century, transformed from traditional design rules, when art in the nineteenth century exhausted the sources of historical western design inspiration; as a result of the tradition and repetition of these European styles, the artists of the new art movement had to search for other sources of inspiration for their modern designs to create a spirit of renewal in their artistic production, and you find them heading with their inspiration to the East, which represented a fertile field for their artistic inspiration, where its various decorative forms and ways of formulating them influenced the inspiration of new art designers⁽¹¹⁾.

The Emergence of New Art:

Art Nouveau is an aesthetic romantic movement that swept Europe and America in the period from 1880-1915, and critics consider that the English arts and crafts movements and Art Nouveau are the link between nineteenth-century classics and the modern movement in the twentieth century, and Art Nouveau achieved tremendous victories at the beginning of the

twentieth century, which began as a reaction to the anticipated horror of the idea of mass production, and an attempt to connect once again with the skilled works and crafts that quickly vanished⁽¹²⁾.

The name Art Nouveau was taken from the name of a store that was opened by Siegfried Bin in Paris in 1895, and the content of this artistic form is to break the stressful historical past and create a new form of art that matches the spirit of the times. The movement appeared in it to keep up with the general development in the scientific and industrial fields and in line with the needs and requirements of the new society and what revolutionary ideas and theories led to in the nineteenth century⁽⁵⁾. And the new art seeks to move away from academic traditions and emphasizes the close relationship between the artist and the craftsman, and aims to equate all arts and crafts, and transform the arts into forms that contribute to beautifying the daily life of man and bring joy and pleasure to him. As the slogans "Art for All", "Art for the People" "Social Art" were raised⁽⁵⁾, and these artists did not make a clear difference between the fine arts and the decorative arts, as they believed that all the arts should be integrated among them⁽¹³⁾.

Stages of the Development of New Art:

Two stages can be identified in which the new art developed:

The First Stage:

It started in the year 1890 and extended to 1905, in which the tendency was to completely abandon traditional ideas and perceptions that prevailed, and it's a stage that was known as the phase of abandonment and discontinuity according to the literature of analysts of this model.

The Second Stage:

It started in 1905 and extended until the end of 1914, in which it crystallized and supported the ideas and foundations of the new trend, a stage that gave the orientation its advantages and dimensions and it was called the stage of modern style. In spite of this, fluctuations and contradictions prevailed in some of its currents, and the strangest thing is the shift of supporters and theorists of this approach to other intellectual trends, and they have become in positions of thought that may be different⁽⁶⁾.

Distinctive Features of the New Art Movement:

- Refrain completely from adaptation or imitation and rely on creativity as a basis in design in a way that imitates the age and its developments.
- Adopting all artistic methods as a basis for creative formation through concepts of innovation, including dynamics in expression, wavy shapes, flowing lines of different arcs, and lines with changing rhythms. In addition to the use of hyperboloid and parabola; so that the traditional molds look as though they came to life and have grown from the forms of plants, and it's an innovative artistic value. However, this trend was not without being influenced by the romantic ambience and distant imagination. The new movement had a distinctive visual look, and unlike the arts and crafts movement, which is based on the background, Art Nouveau artists used the new materials and abstract art and employed them in the design service⁽⁶⁾.
- Excessive use of motifs and ornamental elements derived from the forms of plants and flowers in which the trend of modern art was known and the resort to covering large spaces with these decorative elements. As a result, the use of wrought iron ornaments, wood and plaster has spread, which carries authentic ideas, a delicate feel and features of a special artistic nature, which helped the flourishing of these crafts and arts.

New Art Features:

- The new art is characterized by the freedom of lines and their feminine curves.
- Increased use of the red color, and a special focus on the golden and blue colors in the drawing.
- The use of floral and leaf shapes in decoration ⁽¹⁴⁾.
- Skill and accuracy in highlighting the harmonious relationships between plant discharges and modified natural elements such as flower, bird, tree, shell, and women's hair and human.
- The use of transparent and semi-transparent materials to achieve poetic through light effects on the decorative work and confirm the flow of shape in the direction of decorative formation.

Second: Fashion Fantasy:

Appearances of Fantasy in Fashion

1.Fashion Fantasy in the design idea:

What is meant is that the costume should have a philosophy or an idea that the designer aims to send to the recipient of the design, and thus the costume is transformed from a fashion costume of ordinary life to a message between a sender and a receiver.

2.Fashion Fantasy in Design:

As if a painting is drawn on the outfit or a phrase is written in some form, and the outfit can be adapted from one of the sources, and whether the transfer is direct or pivot and whether it is in whole or in part is considered a model of fantasy in the design itself.

3.Fashion Fantasy in Show Style:

As if the whole costume is made of fabric scraps of different colors, spaces and materials, in which the designer presents his presentation in an innovative, not traditional and interesting way, for example, we see a group of models going out in fancy dress, then we are surprised that they take off these costumes and are hung on the wall to appear as artistic paintings ⁽¹⁵⁾.

4,Fashion Fantasy in Raw Material:

Technological advance in fibers, fittings, and the style of finishing clothes helped open new horizons for all that is new and strange in the fashion world, and the skilled designer is the one who employs raw materials to highlight his creativity ⁽¹⁶⁾.

5. Fashion Fantasy in Supports:

Supports such as wire, hard wires, paperboard, foam and other materials can be added as an inner support under the outfit to give us a specific shape in which the outfit appears. It is also one of the reasons that helped produce clothes that deviate too far from the human body, introducing creations in fashion design, and the primary goal of the designer was to cause the viewer to be dazzled and surprised ⁽¹⁵⁾.

6,Fashion Fantasy in Supplement:

The outfit may be simple, and the designer does not make the focus of his artwork in clothing as much as focuses the design vision on makeup, hairdressing, or a piece of accessory such as shoes or a bag.

The Concept of Adaptation and its Types:

Adaptation: It is an interactive process between the designer and one of the design sources that results in designs with innovative formulations that carry the spirit of the source ⁽⁷⁾. The adaptation has several methods, including:

Total Transfer: Simulating the source and employing it in the basic design. Therefore, it is intended to transfer the entire source with all its parts and details.

Partial Transfer: In which the source is analyzed into a group of elements through which one or more elements are chosen that are able to arouse the sensations and thoughts of the designer, and thus reformulated with more than one artistic vision.

Modification: In which the source is modified and reformulated, without significantly changing its features, as the spirit of its elements remains clear from lines, spaces and color groups, and this method requires a high artistic sense from the designer to produce an original work imbued with his own vision that reflects what aroused in it the source towards the source ⁽⁸⁾.

Gustav Klimt:

Gustav Klimt(July 14, 1862 - February 6, 1918). He was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement.He studied decorative painting at the Vienna School of Applied Arts, and his main works include paintings, murals, sketches and other art object,many of which are present in an exhibition in Vienna, specifically “Vienna Secession Gallery”. Klimt was mainly concerned with the subject of the female body, and his works feature sexual arousal clearly and this is most evident in many sketches (drawings by pens only).These feminine subjects, whether sharp or vague, contain always nude photos and show high awareness till the end of this century. The latter is consistent with the principles of the art of separation movement, which revolves around the idea of declaring the truth and breaking the barriers of negative shyness, and one of his most famous works is the painting (The Kiss) produced by 1907-1908.

An Analysis of Some of Klimt's Works

Model (1):

Portrait of "Adele Bloch-Bauer I"

Year: 1907

Type: Oil, silver, and gold on canvas

Dimensions: 138 cm × 138 cm (54 in × 54 in)

Location: Neue Galerie, New York

Description:

The portrait shows a lady -Adele Bloch-Bauer- who looks like an aristocracy of the bourgeoisie class sitting on a golden throne or chair, in front of a golden starry background in a realistic and symbolic fashion. Around her a jeweled necklace,wears a tight golden dress in a triangular shapedecorated with different types of geometric decoration (such as a square of different sizes, triangles, and circles), and it consists of straight shapes in places where the dress merges in the background ⁽¹⁷⁾, And the artist in this painting

focused on the energy and contrast of the golden color. And decorative designs to form its formative organizations, as well as using (point) to add variations and rhythms scattered around the work.This painting belongs to the series of artworks produced by the artist (The Golden Style), which gives joy and comfort to the recipient when he sees them.

Design Elements:

Rhythm: The rhythm in the artwork was achieved by repeating the decorative configurations to fill the spaces without feeling bored. The units varied geometrically and botanically, but they were proportional to size and form and were harmonized in terms of shape and color. The decorative motifs are drawn in a format compatible with the painting space.

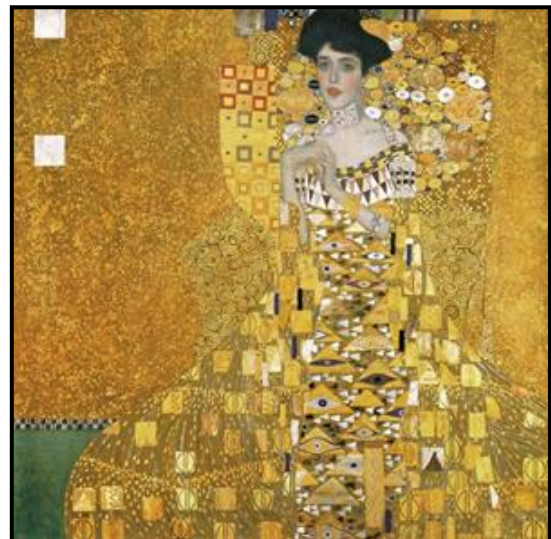


Figure No. (1): a plate Adel Bloch- Bauer

Balance: Balance is achieved by the compatibility of shapes in terms of distribution in the space of the portrait when any color appears on one side of the painting that is similar to what is on the other side, it is a symmetrical balance. The artwork here is based on configurations of geometrical shapes, circles, and triangles, manifested in one color scheme.

Figure and Ground: There is an overlap between the figure and the ground.

Color: Gold was mainly used in artwork which gave it a sense of ingenuity and luxury. In addition to black and brown in degrees, and secondarily white, art historian Gilles Néret sees that the use of gold in paintings emphasizes the element of excitement in Klimt's vision of the world. Néret also says that Klimt used gold to give people sacred or magical value ⁽¹⁸⁾.

Model (2):

Portrait of: "Poppy Field"

Material: Oil on Canvas

Dimensions: 110X110 cm

Year: 1906

Location: Belvedere, Vienna, Austria

Description:

This work shows a natural scene representing a group of plants and flowers in different colors, and this close-up image of a flower garden with its narrow perspective and its emphasis on the painted surface is a flow of Klimt's love for decoration and design, as the artist addressed topics that reflect nature and its beauty, Klimt was a lover of color and light, he portrayed landscapes and its abundance of shades and colors without paying attention to detail. We also note

that Klimt put blue color in the heart of this combination to serve as a focal point for mixing colors.

Design Elements:

Calligraphy: The calligraphy here did not have a prominent role in the artwork, as the artist placed all his interests on the color that separates blocks and surfaces and the use of more transparent colors with a brush stroke; so that consistent color spots with each other appear to express sunlight and reach strong and colorful effects.

Rhythm: It is represented by repeating symmetrical spaces.

Balance: Achieved through the intensity of the color represented in the artwork through symmetry and repetition, as the regular repetition of the elements creates a kind of balance.

Figure and Ground: There is a correlation and overlap between the figure and the ground, and they cannot be separated.



Figure No. (2): a plate Poppy Field

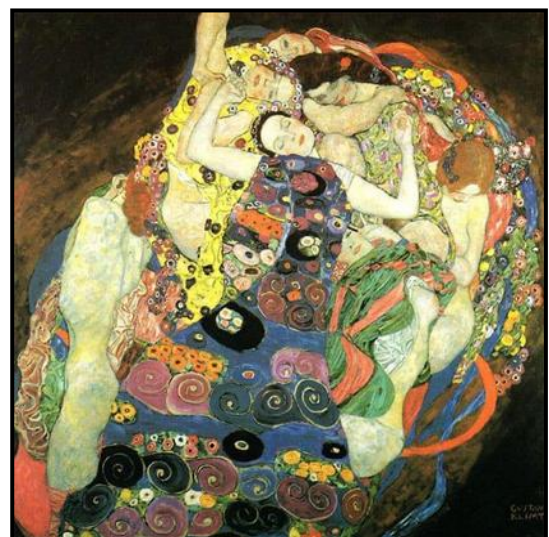


Figure No. (3): a plate The Maiden

Color: The artist used colors inconsistently as he used the cochineal color of the poppy plant with yellow and purple colors, and also used the green color in its shades. Which gives a sense of calm and comfort, and the artist was able to embody human joy and happiness in this work through the color blocks that dominated the entire artwork.

Model (3):

Portrait of: "The Maiden"

Material: Oil on canvas

Dimensions: 200X190 cm

Year: 1913

Location: National Gallery in Prague

Description:

This work shows seven intertwined women, each one represents a particular life stage. The painting touches on various topics of human life, such as love, sexuality and regeneration that are depicted in cyclical shape. ⁽¹⁹⁾. In describing The Maiden painting, a sleeping woman in the center might imagine an opportunity for herself in the six women wrapped around her, and this is considered one of the ways to express the cloud, Like a round shape set for women

with scarves and gowns that have organic patterns,

this is the focus of The Maiden painting, as the virgin dress, arranged in many curves, symbolizes fertility, the continuous age and the continuous development of the world, and the abundance of the flowers in the painting symbolizes the evolution into womanhood.

Design Elements:

Rhythm: The rhythm achieved through diversity in the decorative elements, and through the pivotal movement of women.

Balance: Achieved by clumping the human elements in the middle of the artwork.

Figure and Ground: There is an overlap between the figure and the ground.

Color: Diversity in colors between hot and cold colors.

Model (4):

Portrait of: "Eugenia Primavesi"

Material: Oil on canvas

Dimensions: 85X140 cm

Year: 1913

Location: Toyota Municipal Museum of Art

Description:

This work depicts for us one of the mothers with the venerable character (Eugenia Primavesi). Klimt managed to portray the woman realistically steeped in femininity, where he drew hands and face realistically excessively and in a balanced manner, as he painted

the woman with her loose gown that is consistent with the yellow color in the covered background with striking floral colors. In this painting, Klimt mixed between the spirit of classical art and new art, and this work represents an aesthetic scene that enabled

the artist to produce it in this way by embodying the color, linear and formal relationships that reveal aesthetic connotations through color consistency and its interventions, he referred to the

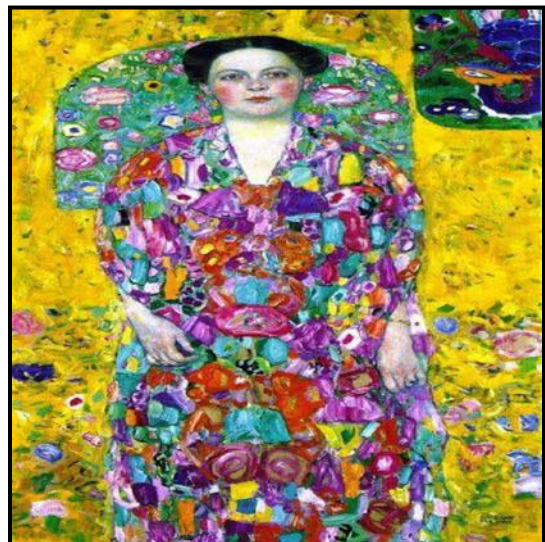


Figure No. (4): a plate

shape of the woman and the form of a stylist in the upper right (the shape of a bird), and he placed red gradients at the center of the work represented by the woman's dress, which is in harmony with the hot colors in the background. We also notice the distribution of floral ornament units on both sides with a group of roses above them.

Design Elements:

Rhythm: Rhythm is achieved by repeating decorative elements and distributing them in artwork.

Balance: Achieved by placing the woman in the middle of the artwork.

Figure and Ground: There is a contrast between the figure and the ground.

Color: The diversity in color tones, depth and intensity, and we notice that colors are placed side by side, as he used color as a means of expressing movement.

Model (5):

Portrait of: "Hygeia"

Material: Oil on canvas

Dimensions: 430 300X cm

Year: 1900-1907

Location: British Museum (London), said it was destroyed in 1945.

Description:

This work depicts for us a lady known as the daughter of Aesculapius, the first doctor and god of medicine and healing in Greek mythology, (Hygeia) wearing clothes decorated with floral elements. The woman stands with a snake Aesculapius (god of medicine) around her arms and a cup of Lethe in her hand. The woman is covered with a set of patterns, showing a mosaic pattern similar to the octopus pattern. Swirls and lines flow from the woman's body, covered with small circles and shades. Hygeia's strong face stares directly at the painting scenes, recognizes her dominance within the painting, and embodies the aesthetics of Klimt's mixed style, introducing Hygeia's face, arms, hands, and bowl naturally while depicting her body, clothes, and other traits schematically.



Figure No. (5): a plate Hygeia

Design Elements:

Rhythm: The rhythm is achieved by repeating the decorative elements and distributing them in the artwork.

Balance: Achieved by placing the woman in the middle of the artwork.

Figure and Ground: There is an overlap between the figure and the ground.

Color: Yellow is mainly used in artwork, in addition to orange and green.

Model (6):

Portrait of: "Hope, II"

Year: 1907-1908

Material: Oil, gold, and platinum on canvas

Dimensions: 110.5X110.5 cm



Figure No. (6): a plate Hope, II

Location: Museum of Modern Art

Description:

Klimt drew Herma the Pregnant (one of his favorite models); she wears a long dress or gown with geometric patterns. She has long brown hair and closed eyes, bending the head toward her bare chest and blooming abdomen. An asymmetric human skull

attached to the front of her clothes shows perhaps

a sign of the dangers of labor, at the foot of the plate three women also bend their heads, as if they were praying or perhaps mourning. Women occupy the central third of the plate, with a dark dotted background on both sides.

Design Elements:

Rhythm: The rhythm is achieved by repeating the decorative elements and distributing them in the artwork.

Balance: Achieved by placing the woman in the middle of the artwork.

Figure and Ground: There is a separation between the figure and the ground.

Color: The golden color was used mainly in the artwork, which gave it a sense of dexterity and luxury, in addition to yellow, brown, and black.

Model (7):

Portrait of: "the Tree of Life"

Year: 1910-1911

Material: Chalk, pencil, gouache, bronze, silver, gold, platinum, transparent paper, draft paper

Dimensions: 200 x 102 cm

Location: Austrian Museum of Applied Arts

Description:

The Tree of Life is an important symbol used by many theologies, philosophies, and legends. It denotes the relationship between heaven, earth and the underworld, and the same concept is illustrated by the famous "Gustav Klimt" mural, The Tree of Life, in a bold and innovative way. Swirling branches create legendary symbolism, suggesting the continuance of life. The branches spin, spin, spin, spin, and ripple, creating entanglement of strong branches, long

vines and brittle strands, expressing the complexity of life as its branches reach the sky, the tree of life's roots in the earth beneath it, creating the link between heaven and earth. It is a concept often used to explain the concept of the tree of life, in many cultures, religions, and ideologies. The Tree of Life drawn by Klimt also creates yet another connection, with the underworld, indicating the ultimate determinism that governs every living being, born and grows then returns to Earth.

Design Elements:

Rhythm: Achieved by repeating tree branches within the artwork.

Balance: Achieved by placing the tree in the middle of the artwork.

Figure and Ground: There is a correlation and overlap between the figure and the ground.

Color: The artist used the yellow color mainly in addition to the brown color in a secondary way, taking into account the color overlap in the artwork.



Figure No. (7): a plate the Tree of Life

Model (8):

Portrait of: "The Kiss"

Year: 1908-1907

Material: Oil and gold leaf on canvas

Dimensions: 180 cm × 180 cm

Location: Österreichische Galerie Belvedere, Vienna

Description:

It is an oil painting on canvas with added golden leaves, silver and platinum⁽²⁰⁾, drawn by the artist at the height of what scientists called "the golden age"⁽²¹⁾. The painting depicts a couple embracing each other, their bodies are intertwined on a beautifully elaborated background decorated with a style influenced by contemporary Art Nouveau style and the organic forms of the former arts and crafts movement. The painting is now on hold in the

Österreichische Gallery Belvedere Museum, in Vienna, and is considered a masterpiece in the Vienna chapter (local variation of modern art) and the most popular Klimt work. Gustav Klimt portrays the couple locked in an intimate bosom on a flat golden background. The man wears a printed robe with geometric patterns and hidden swirls. He wears a wreath of vines while the woman wears a wreath of flowers. They appear in a flowing dress with floral patterns. The man's face does not appear to the audience; instead, his face bends down to press the kiss of the woman's cheek, and his hands muffle her face. As for the woman, her eyes are closed, one arm is wrapped around the man's neck, the other is gently lying on his hand, and her face flipped to receive the man's kiss.

Design Elements:

Rhythm: The rhythm in the artwork was achieved by repeating the decorative configurations to fill the spaces without feeling bored. The artwork here is based on configurations of geometric shapes (squares and circles) of different sizes, but they are proportional to size, form, and harmony in terms of shape and color.

Balance: Balance was achieved by placing the couple in the center of the painting.

Figure and Ground: There is an overlap between the figure and the ground

Color: The golden color was used mainly in the artwork, which gave it a sense of dexterity and luxury, and to give people a sacred value in addition to black, red, and white in a secondary way.

Applied Framework: The researcher has proposed (8) designs inspired by the works of the artist Klimt and proposed for each design two models (A) and (B) where each model represents a different idea or a different kind of adaption, and we will review these design ideas, which were used using computers in the field of fashion design fantasia, the structural, aesthetic and aesthetic foundations of design were considered in the final formation.

The First Design:

based on: Adele Bloch-Bauer I's painting

Style: Model (A) macro modulation, Model (B) partial modulation through painting geometries.

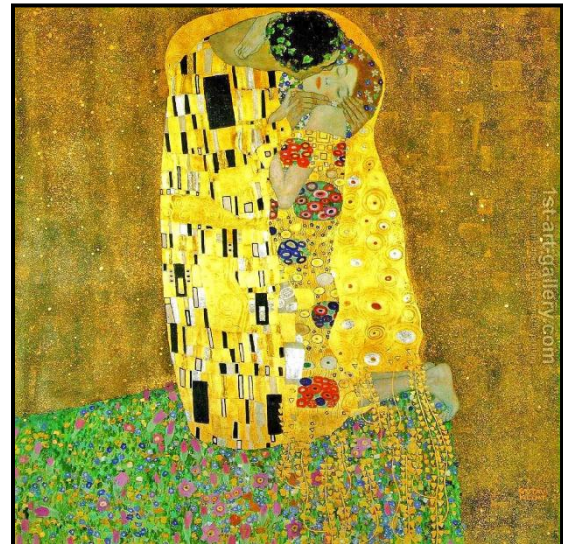


Figure No. (8): a plate The Kiss

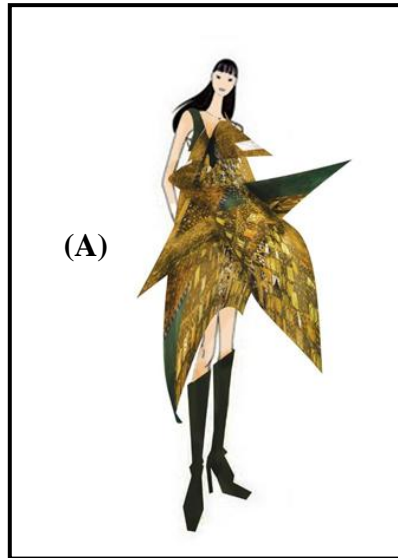


Figure No. (9): Model A.



Figure No. (10): Model B



The Second Design:
based on: Poppy Field's

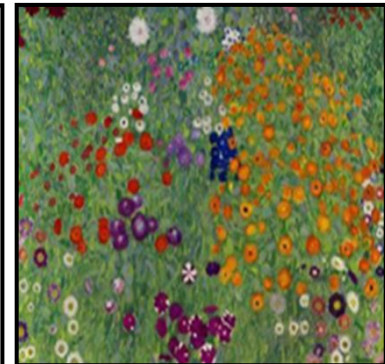
Artist's painting

painting

Style: Model (A) modulation and total Inspiration from the painting, Model (B) partial modification and adapted from the middle of the painting.



Figure No. (12): Model B



Artist's painting

The Third Design:

based on: The Maiden's painting

Style: Model A, B partial modification from the center of the painting, while maintaining the hot

colors of the plate.

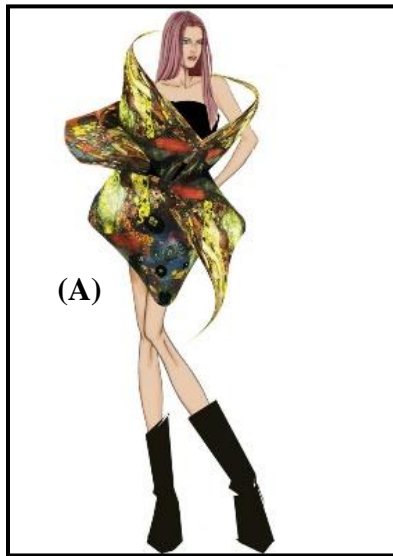
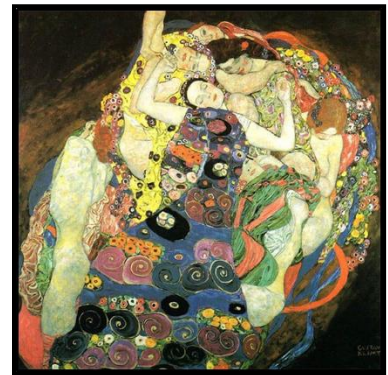


Figure No. (13): Model A



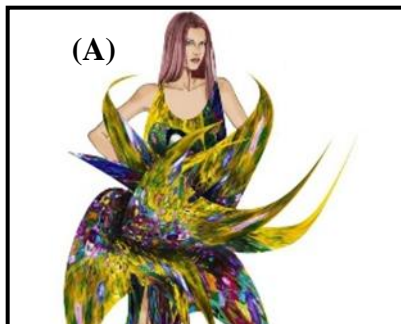
The Fourth Design:

based on: Eugenia Primavesi's painting

Style: Model (A) adaptation and partial

Figure No. (14): Model B

nting, Model B adaptation and partial modification from the middle of , while maintaining the hot colors of the artist's painting.



painting

The Sixth Design:

based on: Hope, II's painting

The Fifth Design:

based on: Hygeia's painting

Style: Model (A) adaptation and partial modulation from the center and sides of the painting, Model B adaptation and partial modification from the middle of the bottom of the painting, while maintaining the color consistency of the original artist's

Artist's painting



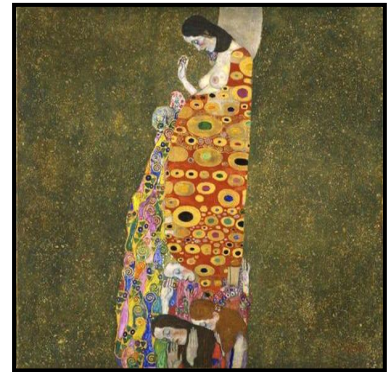
Style:Model (A)adaptation and modulation from the middle of the painting with the last quarter of it, Model (B)adaptation and modulating from the middle of the painting, with inspiration from the dark colors existed in the painting and manipulating the color grading.



Figure No. (19): Model A



Figure No. (20): Model B



Artist's painting

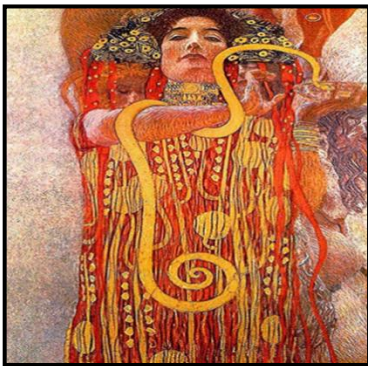


Figure No. (16): Model B



Figure No. (15): Model A

The Seventh Design:

basedon: The Tree of Life's painting

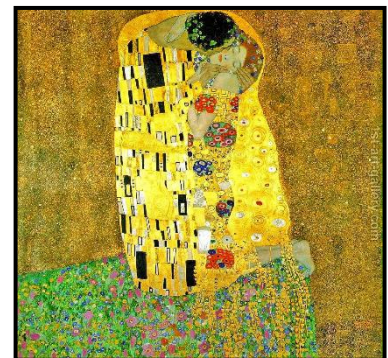
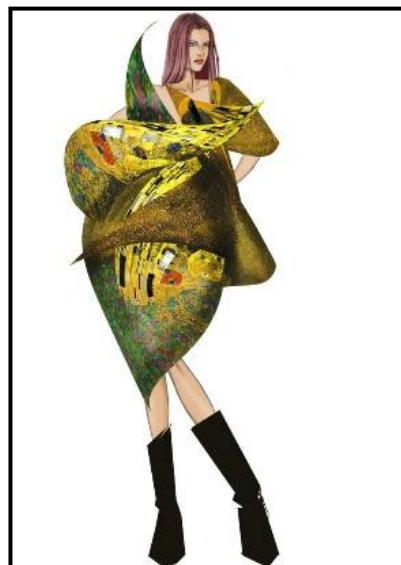
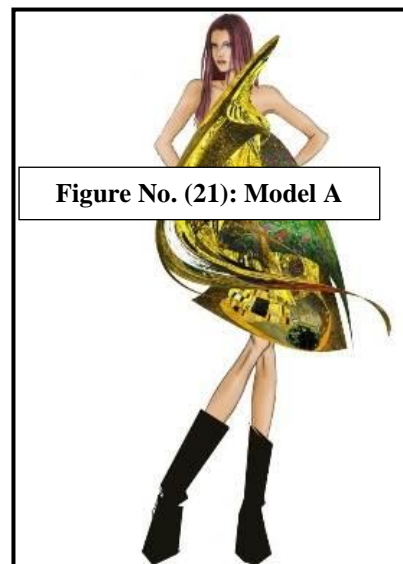
Style:Model (A) adaptation and modification from the right part of the painting, Model (B) adaptation and alteration of the whole painting, with adding some colors inspired by the works of artist Klimt to show the design.



The Eights Design:

basedon:The kiss' painting

Style:Model A, B: Modify and total adaptation from the painting, with an emphasis on showing the tonality of the painting.



Artist's painting

Figure No. (23): Model A

Figure No. (24): Model B

Reviews of the specialists in the proposed designs:**Steps of building the questionnaire to clarify the opinions of specialists in the proposed designs:**

The questionnaire included a table containing 11 terms that all measure the positive trend, and answering the questionnaire paragraphs by choosing one of the three alternatives according to the Likert triple scale, which is very agree (3 degrees), somewhat agree (2 degrees), disagree (1 degree), and the total result of the questionnaire reached (33) degrees, and the data were statistically analyzed.

Validity of the Questionnaire:

To verify the truthfulness of the content of the questionnaire, it was presented in its initial picture to a group of specialized arbitrators from university professors at the faculty of Applied Arts, the department of Clothing at the faculty of Home Economics and the faculty of Specific Education, to poll their opinion on the suitability of the items and themes, and it was reformulated after making the necessary adjustments according to the opinions of the masters arbitrators to become in its final form (Form 1). The agreement ratio among the arbitrators reached (96.4%), which is a very high rate; this indicates the validity of the questionnaire and its applicability. The opinions of the specialists were collected, the total average score was calculated and the percentage for each design and table (1), Figure No: (1) illustrates this.

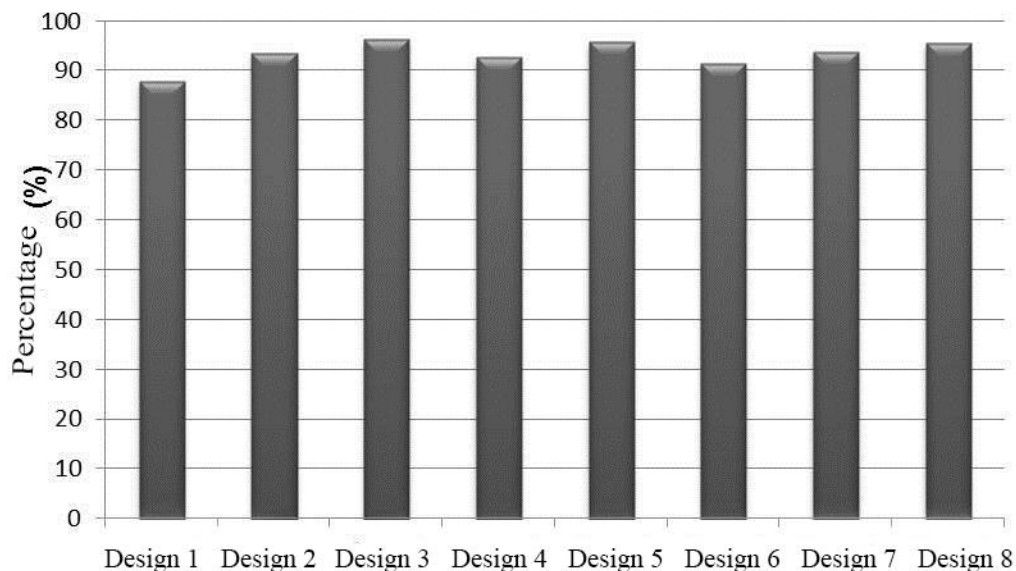
Form (1)

N	Phrase	Very Agree	Somewhat Agree	Disagree
1	The design represents a model of fantasy in the field of fashion design.			
2	The design shows the artistic characteristics of Klimt's work.			
3	The suitability of the design with adaptation source.			
4	The design achieves the connection among its basic elements?			
5	The design achieves the aesthetics of the structural foundations of formation.			
6	The extent to which the creative and adapted aspect of the artist Klimt works.			
7	The extent of design excellence?			
8	The extent to which the elements of compatibility and harmony have been achieved in design?			
9	Have art and fashion been linked in the proposed designs?			
10	Has the formative composition achieved a breakthrough in the field of fashion fantasia?			
11	Can the design be worn on special occasions (carnivals, costume parties)?			

Table (1)

Designs	Average overall result	Rank	Percentage
First design	29	Eighth	87.9%
Second design	30.9	Fifth	93.6%
Third design	31.8	First	96.4%
Fourth design	30.6	Sixth	92.7%
Fifth design	31.6	Second	95.8%
Sixth design	30.2	Seventh	91.5%
Seventh design	31	Fourth	93.9%
Eighth design	31.5	Third	95.5%

Average overall result and percentages of the proposed designs according to the opinions of specialists in fashion designs, inspired by the works of "Artist Klimt" (33)

Figure (1): opinions of specialists in fashion Fantasia designs inspired by the works of "artist Klimt"

It is clear from Table No. (1), and Figure (1) estimates of designs produced by research according to the opinions of specialists, as design No: (3) obtained the highest estimates with an average of (96.4%), followed by design No: (5) with an average of (95.8%), and the lowest was for design No: (1) obtained an average of (87.9%) and we find that the average percentage of the proposed designs ranges between (87.9%: 96.4%) which is a high percentage, which indicates the positive opinions of specialists, as they agreed that the proposed designs are achieving fashion fantasias and it shows the adaptation from the works of the artist Klimt.

Result:

After analyzing the results and statistically treating them, in addition to the conceptual framework, the following was found:

- 1-The research community agreed unanimously of the diversity of designs inspired by the works of the artist Klimt.
- 2-Fashion fantasy can be designed and inspired by the works of the artist Klimt.
- 3-Positive opinions of specialists towards the proposed designs inspired by the works of the artist Klimt and fall under the name of fashion fantasy.

Recommendations:

- 1-The necessity for Arab designers to take the fashion fantasy field into consideration so that we can keep pace with global developments in this field.
 - 2-Organizing fashion shows at an artistic level in which design ideas for fashion fantasia are presented to increase awareness of them.
 - 3-Take advantage of scientific research to raise the level of production of fashion fantasias and try to link art and design.
 - 4-Conducting more studies related to fashion design applications in an unconventional manner.
 - 5-Conducting more studies and research related to the new art, as it is characterized by modern philosophical and intellectual trends that enrich the field of fashion design.
 - 6-Holding art exhibitions to spread the culture of different arts through fashion design.
- The author acknowledge the Deanship of Scientific Research at King Faisal University for the financial support under Nasher Track (Grant No. **206067**).

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