HOME ECONOMICS JOURNAL

Home Economics Journal
Volume 9, No. 2, October 2025, 71-84
ISSN 2579-4272 (printed), ISSN 2579-4280 (online)
Online: http://journal.uny.ac.id/index.php/hej

EXPLORING TURKISH ARCHITECTURAL HERITAGE THROUGH FASHION: A DESIGN INSPIRED BY THE BASILICA CISTERN

Tria Astha Parameswara Putri[1], **Indarti**[2]
1,2 Universitas Negeri Surabaya
E-mail: Triaastha.21042@mhs.unesa.ac.id

ARTICLE INFO

Article History
Received:
5 May 2025
Revised:
3 July 2025
Accepted:
2 October 2025
Available online:
31 October 2025

Keywords
Basilica Cistern, Architectural inspiration, Eveningwear design, Surface cording.

ABSTRACT

The historical building, Basilica Cistern, possesses strong architectural values, characterised by tall columns and a roof structure that forms geometric patterns. These architectural elements inspire the creation of an eveningwear collection. To develop textures inspired by the building, the fabric manipulation technique of surface cording is applied, offering flexibility to shape according to the design concept. To emphasise the firm architectural texture, Duchesse satin is chosen for its stiff and glossy characteristics. The combination of surface cording and duchess satin represents the geometric forms of the Basilica Cistern's ceiling in the garment design. This study aims to examine the process of designing and producing eveningwear inspired by the Basilica Cistern's ceiling structure through fabric manipulation using surface cording. The research applies the FEA Consumer Need Model developed by Orzada & Kallal (2021), which consists of six stages: problem identification, preliminary ideas, design refinement, prototype development, evaluation, and implementation. This study aims to explore the architectural characteristics of the Basilica Cistern through surface cording techniques, which can be applied to other fashion designs.

Citation (IEEE Style): [1] T. A. P. Putri & Indarti. (2025) Exploring Turkish Architectural Heritage Through Fashion: A Design Inspired by the Basilica Cistern. Home Economics Journal, 9 (2), 71-84.

.

INTRODUCTION

Clothing remains one of the essential human needs that continues to be used today. With the development of social media, which has transformed the fashion industry, various types of creative and appealing fashion can now emerge and set trends [1]. By following fashion trends, designers have the opportunity to explore and adapt diverse inspirations from cultures around the world. Each culture possesses distinct aesthetics, philosophies, and symbolic values that can be creatively explored according to the designer's personal style and character. Through this exploration process, designers not only create works that follow current fashion trends but also present new identities that represent a fusion of tradition and innovation in modern clothing design [2]. The luxury and beauty of a culture can be reflected through fashion creations designed with a high sense of aesthetics. Cultural values, rich in meaning and symbolism, can be translated into evening wear that emphasises elegance, glamour, and exclusivity. Through evening wear, cultural luxury is not only presented as a

decorative element but also becomes a visual identity that reinforces the character and uniqueness of the fashion design itself.

Evening wear is designed to convey a glamorous and exclusive impression, featuring bold colour choices, shimmering textures, and decorative ornaments that accentuate the luxury of appearance [3]. Evening wear has characteristics that differ from everyday clothing. This type of clothing is typically designed to create a luxurious, graceful, and sophisticated impression, requiring meticulous attention to detail and the careful selection of decorative techniques. In the design process, evening wear is often adorned with complex information through the application of manipulating fabric techniques such as ruffles, drapery, pleats, and cording, which serve to create texture, volume, and visually appealing effects [4]. The combination of these fabric manipulation techniques not only enriches the aesthetic appearance of the garment but also enhances its artistic value and exclusivity, making evening wear stand out compared to everyday clothing.

Sources of ideas play a crucial role in the design process, enabling the creation of works that are both interesting and meaningful. Without a strong source of inspiration, designers may struggle to develop concepts and refine their designs. With a clear and focused source of ideas, designers can express the chosen theme more deeply and apply it to the details of evening wear, resulting in works that are not only visually attractive but also possess strong meaning and character [5]. Sources of ideas can come from anywhere to inspire creativity and innovation in the clothing design field. They may be drawn from historical fashion trends, royal heritage, significant events, natural forms, or existing fashion developments that can be further expanded [6].

Architectural structures can also serve as sources of inspiration. Drawing inspiration from architecture enables designers to create works that strike a balance between structural strength and visual beauty. In this context, architecture is not only viewed as a physical object but also as a representation of cultural, historical, and philosophical values that can be transformed into creative ideas. By exploring the forms, structures, and details of historical buildings such as the Basilica Cistern, designers can interpret architectural elements into evening wear designs that convey grandeur, elegance, and high artistic value.

One historical source of inspiration is the Basilica Cistern in Turkey, a covered water reservoir built during the Byzantine era. The Basilica Cistern is one of the most magnificent and renowned ancient structures in Istanbul, located southwest of Hagia Sophia. It measures 138 meters in length and 65 meters in width, covering a rectangular area of 9,800 square meters. The cistern can hold approximately 100,000 tons of water and contains 336 columns, each 9 meters high and spaced 4.8 meters apart. These columns are arranged in 12 rows with 28 columns per row and are designed in Ionic, Corinthian, and Doric styles [7]. The architectural form and design enhance its aesthetic value, which can be developed as a source of inspiration for fashion design [8].

In previous projects, designers have drawn inspiration from other historical or iconic buildings. For example, the Goa Giri Putri Temple has been used as a source for evening wear collections in an exotic, dramatic style, aiming to introduce the temple's architecture through fashion [6]. Similarly, the Hemispheric building, with its textured architectural elements, has inspired garments in the "Art of Beat" style.

This study focuses on historical buildings in Turkey, explicitly using the Basilica Cistern as a source of inspiration for both women's and men's evening wear. The cistern features strong columns and a textured roof structure, divided into four sections that form triangular shapes. These elements serve as inspiration for manipulating fabric techniques. Manipulating fabric is a textile processing method that creates three-dimensional effects on

the fabric surface through techniques such as pleating, drapery, smocking, quilting, or cording [1]. This technique not only enhances aesthetics but also enriches the visual character and structure of the garment. The fabric manipulation applied in evening wear decoration is surface cording, which involves cutting fabric, sewing along its edges, and then reversing it. This application is incorporated into strategic areas of the fabric to form decorative motifs [9].

The development of inspiration in evening wear design conveys a strong and bold impression. The primary material used for both the garment and the manipulated fabric is Duchesse fabric, a thick, rigid material with a glossy satin finish, which lends a luxurious appearance when worn [10].

This study aims to explore in depth the design, production, and outcome of evening wear inspired by the architectural beauty of the Basilica Cistern in Istanbul, Turkey. The research involves the exploration of architectural elements such as tall columns, arches, and geometric patterns on the roof structure, which are then interpreted into evening wear designs. Furthermore, this study aims to develop the application of manipulating fabric techniques, particularly surface cording, as an innovative approach to creating textures and shapes that reflect the character of the Basilica Cistern's architecture. Thus, this research is expected to produce evening wear designs that not only possess high aesthetic value but also harmoniously combine architectural art and fashion design.

METHOD

The research method used in the creation of this work employs the FEA Consumer Need Model by Orzada & Kallal (2021) [11]. According to Orzada & Kallal (2021), this method consists of six stages: problem identification, preliminary ideas, design refinement, prototype development, evaluation, and implementation.

Problem identification is the process of finding solutions for the fashion product being developed. Preliminary ideas involve the creative stage of generating designs through sketches. Design refinement is the stage of developing initial designs into the final selected design. Prototype development is the process of creating a sample product or model. Evaluation is the assessment of the product based on predetermined criteria. Implementation is the stage of refining the product design based on revisions. The FEA Consumer Need Model, as presented by Orzada & Kallal (2021), is illustrated in Figure 1.

Figure 1. Metode Orzada & Kallal, 2021

The selection of the FEA (Functional, Expressive, Aesthetic) Consumer Need Model is based on its ability to provide a comprehensive approach to the fashion design process. Unlike other design methods, which often emphasise only aesthetic or visual aspects, the FEA method integrates three critical dimensions: function, expression, and aesthetics. These three

aspects are interconnected in creating garments that are not only visually appealing but also comfortable to wear and capable of expressing the concept or theme envisioned by the designer.

Problem identification

At this stage, the designer seeks to explore the needs and expectations of users regarding the fashion product to be developed, while also identifying potential sources of inspiration and possible constraints in the design process [11]. Through problem identification, the designer can determine the appropriate design direction in terms of function, aesthetics, and expression, ensuring that the resulting design is not only visually appealing but also relevant to the theme and user needs.

In the problem identification stage, it is essential to balance functional, expressive, and aesthetic aspects so that the evening wear being designed is not only visually attractive but also meaningful and comfortable for the wearer. The functional element includes selecting appropriate materials, such as duchess fabric, which supports the structural design and wearer comfort. The expressive aspect emerges through the manipulation of fabric details, such as surface cording, which adapts the geometric forms of the Basilica Cistern architecture, reflecting the building's solidity and grandeur. Meanwhile, the aesthetic aspect is manifested through the balance of shapes, colours, and textures that reinforce the luxurious impression characteristic of evening wear. These three aspects form the basis of the primary design challenge: creating a garment that translates architectural values into one of high artistic value.

Preliminary ideas

This stage outlines the sources of inspiration compiled into a mood board, which serves as a reference for creating a fashion product collection. The moodboard contains visual ideas that convey a theme, making the design process more efficient and effective [12]. The Basilica Cistern features sturdy columns and geometric forms that can serve as references. In this study, the researcher took inspiration from the roof structure of the Basilica Cistern to develop manipulated fabric designs. The manipulating fabric technique applied is surface cording, which can be placed on various parts of the evening wear. The mood board also uses three colours as references for fabric selection: terracotta, beige, and dark brown.

Figure 2. Moodboard

The Basilica Cistern, a historic architectural site in Turkey, inspires this mood board. The architectural elements of the Basilica Cistern are developed into an evening wear collection. The target market for this collection is adult women and men. The collection is titled "Vault of Illusions." The Basilica Cistern, an underground water reservoir, creates mirror-like reflections on its water surface. This concept is reflected in the design by placing the surface cording elements in symmetrical, mirrored positions. The space within the Basilica Cistern often appears in hues of orange and off-white, depending on the sunlight that filters in. Therefore, orange is chosen as the primary colour of the collection to represent the atmosphere of the space.

Design refinement

At this stage, the designer develops the design from the initial idea into a final design ready for realisation. Refinements are made to the sketches, shapes, proportions, colours, and decorative details to ensure that the selected design aligns with the intended concept, function, and aesthetics [11]. In this design development process, four women's designs and three men's designs were created. The design development is illustrated in Figures 3 and 4. Each design was developed based on its source of inspiration, utilising the manipulating fabric technique with surface cording. Details of surface cording were added with different placements for each design.

From the developed designs, one design was selected to be realised as the final product. The selection was based on considerations of functional, expressive, and aesthetic aspects. The functional element evaluates the comfort and suitability of the design for the wearer, the emotive aspect highlights the design's ability to represent the Basilica Cistern's architectural theme artistically, and the aesthetic aspect emphasises visual beauty, proportions, and the overall harmony of design elements.

The selected design is illustrated through a technical drawing, which shows the types of materials, silhouette, colours, textures, and decorations. The technical drawing is shown in Figure 5. At this stage, annotations are added to explain construction details and the different parts of the garment, ensuring that the production process aligns with the design plan.

Figure 3. Women's Design Development

Figure 4. Man's Design Development

Figures 3 and 4 show the design developments based on the chosen source of inspiration. From the designs created, two evening wear designs were selected: one for a man and one for a woman. The chosen designs were further refined through technical drawings, which provided explicit annotations on garment details, making the design easier to interpret and execute.

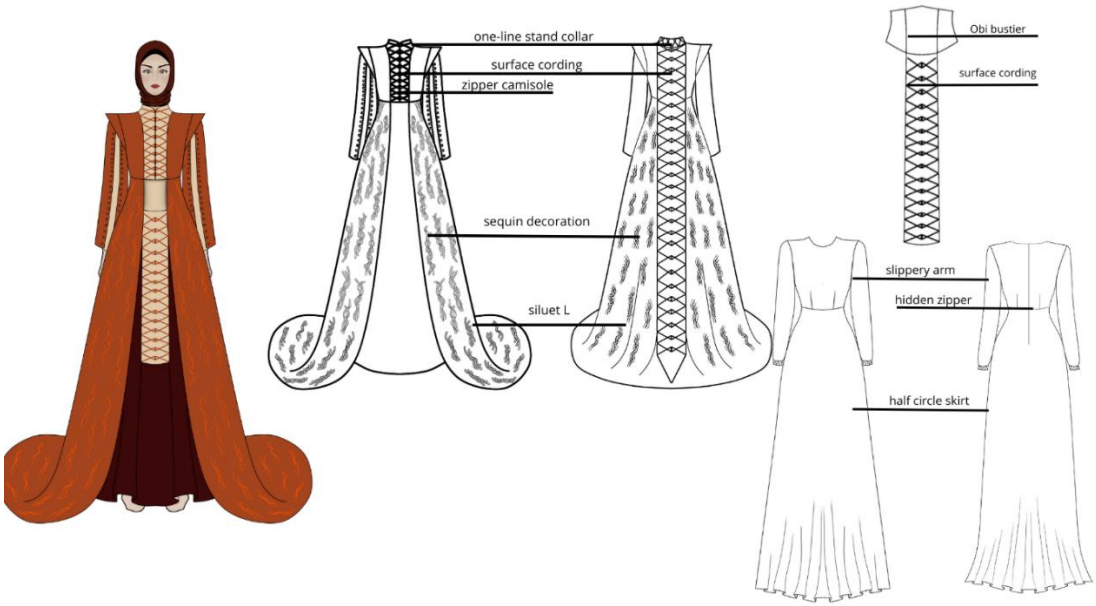

Figure 5.Technical drawing of a woman

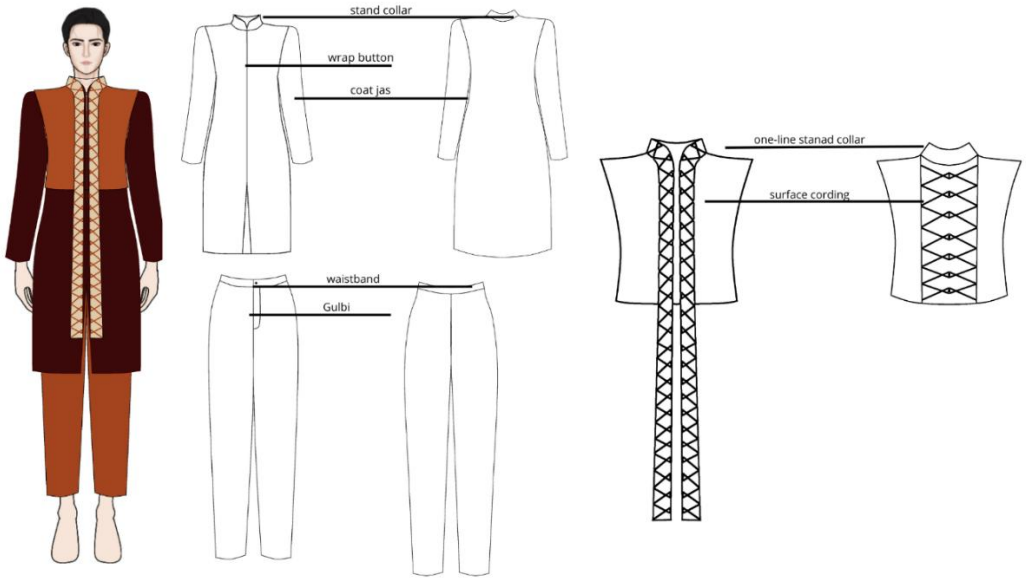

Figure 6. Technical drawing of a man

Figures 5 and 6 present the technical drawings that provide detailed annotations of the elements featured in the evening wear designs. These technical drawings help ensure a clear understanding of the design, minimising the risk of errors during the production process.

Prototype

The prototype stage involves creating a garment sample that serves as a tangible representation of the selected design [11]. The prototype uses muslin fabric for trial purposes. The construction pattern is based on the *porrie* pattern with a standard size of L. The trial garment consists of a dress as the inner layer, an obi bustier worn at the waist, and an outer layer, forming a two-piece ensemble. Surface cording is created in various sizes to assess balance when applied to evening wear.

Figure 7. Prototype

This prototype is used to evaluate the silhouette of the evening wear before proceeding with the main fabric. During this process, it is possible to determine whether the sample aligns with the design and whether the sewing techniques are correct, thereby reducing the risk of product failure [13]. The prototype of the evening wear is shown in Figure 7. This stage also

aims to test the suitability of the design, comfort, and visual quality before producing the final garment.

Evaluation

The evaluation process aims to identify areas that require refinement before the design is finalised as the final product [11]. The evaluation results indicated that several design aspects needed improvement, particularly in the surface cording. Changes were made to the shape of the surface cording. In Figure a, the surface lacked diagonal folds, and the spacing was too close. Therefore, adjustments were made to the folds, and the spacing of the surface cording was widened to make the motif more visible, as shown in Figure b. This evaluation enhanced the visual character of the garment, aligning it more closely with the architectural concept of the Basilica Cistern, which served as the source of inspiration.

(a) (b)

Figure 7. (a) prototype manipulating fabric, (b) revision of manipulating fabric

At this stage, an evaluation was conducted on the surface cording fabric manipulation. During prototype development, the initial form and folding technique of the surface cording, as shown in Figure 8(a), were revised. The changes and improvements are evident in Figure 8(b).

Implementation

This stage involves the final refinement of the revised design, which is then produced as a finished fashion product using the main fabric and decorative elements. The researcher developed an evening wear collection by estimating production costs, production time, production methods, and sales potential. In the production process, attention must be paid to the quality of materials and precision in sewing, as these factors play a crucial role in enhancing the overall quality of the final product.

.

RESULTS AND DISCUSSION

Results

The Process of Creating Evening Wear Inspired by the Basilica Cistern

The Basilica Cistern served as the source of inspiration for the evening wear, which was applied through the manipulation of fabric technique using surface cording. Surface cording was created by cutting fabric along the grain, with dimensions of 4 cm in width and 20 meters in length for this size, placed on the tongue of the obi bustier and the collar. For dimensions of 4 cm in width and 25 cm in length, the cording was placed on the back tongue of the women's evening wear. For dimensions of 4 cm in width and 40 cm in length, it was placed on the back of the men's evening wear.

The technique involved folding the fabric, sewing along the edges, and then turning it inside out. The surface cording was folded in half and crossed at intervals of 2.5 cm before being attached to the base fabric. The material used for creating the manipulated fabric surface cording was Duches, which is characterised by its thickness and glossy finish. This material is suitable for constructing structured and upright designs [10]. The application of surface cording on evening wear is illustrated in Figure 9.

Figure 8. Manipulating fabric surface cording,

The pattern was created using the *porie* system with a size L. The *porie* pattern features a *kupnat* shape that can be adjusted to align with the *kupnat* lines in the design [14]. The broken-down patterns were placed on the fabric according to the grain direction and arranged by part and colour. Then, the fabric was cut following the patterns.

The primary material used for the evening wear was duches fabric, while supporting materials included satin velvet and hero lining. For the main fabric where surface cording was applied, a layer of *vislin* was first added, and then the surface cording was attached. Afterwards, the pieces were joined with other parts. Each seam was pressed to ensure a neat finish. A zipper was then installed at the opening, followed by the joining of the main fabric to the lining. After the lining was attached correctly, the manipulating fabric was stitched at specific points to secure it to the main fabric. To join the right and left sides of the surface cording, pearl embellishments were used as additional fastening.

The process of creating the evening wear is illustrated in Figure 10. The addition of manipulating fabric in prominent areas serves as a *point of interest* [15]. By applying this point

of interest element, the aesthetic appeal of the evening wear collection is enhanced, attracting attention and highlighting its visual uniqueness.

Figure 9. Evening Wear making

To enhance the evening wear, wavy channel stitching was added to the outer skirt with an abstract placement, creating a dynamic appearance. Each channel line was decorated with bugle beads and seed beads to emphasise the shapes and provide a luxurious sparkling effect. This detail adds aesthetic value and reinforces the elegant character of the evening wear. Figure 11 shows the channel details adorned with beads.

Figure 10. Sequins

The outcome of the evening wear design demonstrates the successful transformation of architectural elements of the Basilica Cistern into contemporary fashion works. Architecture, as stated by Pallasmaa (2012), is not only a structural form but also a sensory and emotional experience that can inspire the development of aesthetic design across disciplines [16]. Translating these architectural elements into fashion design through the surface cording technique reflects an innovative approach that integrates structure, texture, and symbolism.

The application of the surface cording technique in this study aligns with the principle of textile manipulation proposed by Seivewright (2012), which emphasises the creation of three-dimensional effects to enhance the garment's tactile and visual dimensions [17]. The folding, stitching, and placement of cording lines were designed to represent the geometric patterns and column structures of the Basilica Cistern. This approach not only enhances the

visual identity of the garment but also communicates the architectural stability and strength through textile design.

From the perspective of the FEA Consumer Need Model (Functional, Expressive, Aesthetic), the results successfully meet the three key components proposed by Orzada & Kallal (2021) [11].

1. Functional Aspect: The use of duchess satin supports a stable and sculptural silhouette, ensuring comfort and durability.
2. Expressive Aspect: The intersecting cording lines and symmetrical composition visually express the grandeur and rhythm of Byzantine architecture, turning the garment into a wearable interpretation of space and light.
3. Aesthetic Aspect: The interplay of terracotta, beige, and dark brown creates harmony between colour and form, consistent with the ambient tones of the Cistern's interior. The addition of bead embellishments enhances light reflection, symbolising the shimmering water surface inside the Cistern.

Compared to previous studies that explored cultural and architectural inspirations in fashion design, such as Lavatera flower motifs [5], the Hemisferic building [6], and the Goa Giri Putri Temple [8], this work offers a distinct contribution by emphasising textural interpretation of architecture rather than merely decorative replication. The transformation of solid architectural structures into soft textile forms aligns with the concept of material translation, which bridges the gap between hard and soft materials in design innovation [18].

Moreover, the inclusion of fabric manipulation as a symbolic translation of architecture corresponds to the study by Kim and Park (2023), which found that tactile-based design processes significantly enhance the emotional engagement of fashion users [19]. By incorporating architectural textures into fabric, the design offers an immersive sensory experience for the wearer, underscoring the expressive dimension of fashion as an art form.

Overall, the results demonstrate that integrating architectural inspiration into evening wear not only enriches fashion aesthetics but also expands the boundaries of creative design methodologies. The approach taken in this research can serve as a model for future fashion innovations that merge architecture, material technology, and cultural heritage into contemporary design practice.

The evening wear collection consists of both women's and men's garments and is titled *"*Vault of Illusions*."* The collection is shown in Figure 9 as the final product. The designs in the images demonstrate the exploration of architectural inspiration from the Basilica Cistern, translated into evening wear for both men and women. Architectural elements, such as tall columns and the geometric roof structure, are interpreted through the manipulation of fabric technique using surface cording, visible in the red and white crisscross lines on the front of the garments. These lines reflect a rhythmic and structural impression, reminiscent of the rows of sturdy columns within the Basilica Cistern.

The chosen colours—terracotta, beige, and dark brown—convey a sense of grandeur and drama, reflecting the interior atmosphere of the Cistern. Duches satin was selected as the material due to its rigid and glossy characteristics, which support sharp silhouettes while giving an elegant and authoritative impression.

The women's evening wear features a long outer layer that enhances the sense of grandeur and grace, while the men's garment emphasises symmetrical cuts that reflect architectural balance. Both designs demonstrate harmony between structure, texture, and aesthetics, illustrating how architectural elements can be translated into fashion creations that are both functional and artistic.

Figure 11. The finished product is an Evening Wear

The garment details in this work highlight the application of the manipulating fabric technique using surface cording, which serves as a *point of interest*. On the back of the women's evening wear, vertical lines of surface cording extend down to the hem of the skirt, forming a rhythmic pattern reminiscent of the rows of columns in the Basilica Cistern's architecture. The placement of these details creates a tall, sturdy, and symmetrical impression, in line with the character of the building that inspired the design.

The wavy channel lines on the garment serve as decorative elements that enrich the visual appearance while emphasising the elegant character of the evening wear. These channel lines are applied to the outer skirt with an abstract and dynamic arrangement. The wavy shapes represent the reflection of water inside the Basilica Cistern, which is the primary inspiration for the design.

To enhance the sense of luxury, each channel line is adorned with bugle beads and seed beads arranged along the stitching lines. The sparkle of the beads reflects light as the wearer moves, creating a shimmering effect similar to light reflecting off the water surface in the Cistern's underground chamber. In addition to emphasising aesthetic beauty, these details reinforce the architectural theme through the interplay of texture and light, making the garment appear more lively, artistic, and highly valuable within the context of evening fashion.

Figure 12. Details of the Evening Wear

CONCLUSION

The architecture of the Basilica Cistern can serve as a source of inspiration for evening wear design. By combining historical architecture with fashion design, this concept yields creations that are more innovative, aesthetically pleasing, and relevant to modern trends. In the evening gown, details are developed using fabric surface manipulation and cording techniques. The surface cording technique represents architectural elements such as pillars, arches, and geometric ceiling patterns, which are successfully translated into fabric textures, folds, linear accents, and decorative details, resulting in garments that are elegant, visually rich, and aesthetically refined. This study is expected to serve as a foundation and inspiration for the development of fashion works that integrate architectural elements with design concepts in a more comprehensive and nuanced manner. Through this research, it is hoped that new explorations will emerge in the use of fabric manipulation techniques, structural forms, and decorative details that are more diverse and in line with current fashion trends.

REFERENCES

[1] A. Lily, F. As, A. S. Of, P. Clothing, and C. Ideas, "Asiatic Lily Flower As A Source Of Party Clothing Creation Ideas," *Home Economics Journal*, vol. 8, no. 2, pp. 111–125, 2024.

[2] S. C. Alexandra and W. Wiana, "Amphitrite As a Source of Ideas for Party Dress With Beads Embroidery," *Home Economics Journal*, vol. 9, no. 1, pp. 23–32, 2025, doi: 10.21831/hej.v9i1.82181.

[3] R. U. Junia and P. T. Prihatin, "Application of Interfacing on the Off-Shoulder Section of Evening Gowns," *TEKNOBUGA J. Teknol. Busana dan Boga*, vol. 9, no. 2, pp. 121–127, 2021, doi: 10.15294/teknobuga.v9i2.28358.

[4] A. Qastarina and M. C. A. Siagian, "Exploration of Organza as the Main Material in Designing Party Dresses," *E-Proceeding Art Des.*, vol. 6, no. 1, pp. 273–293, 2019.

[5] R. A. Lailatur and I. Yulistiana, "Lavatera Flower as a Source of Inspiration for Evening Gown Design," *J. Fash. Text. Des. Unesa*, vol. 1, pp. 128–137, 2023.

[6] A. Robiha and U. Wahyuningsih, "Hemisveric as a Source of Inspiration for Evening Gown Design," *J. Fash. Text. Des. Unesa*, vol. 4, no. 1, pp. 59–66, 2023, [Online]. Available: https://ejournal.unesa.ac.id/index.php/baju/article/view/52042/43669

[7] T. Hakan, "Reservoirs as Vital Structures: Byzantine Reservoirs and the Subarachnoid," vol. 30, no. 4, pp. 471–475, 2020.

[8] N. Putu *et al.*, "Luwang Watu Saka Bhumi Janggala: Architectural Metaphor of Pura Goa Giri Putri in the Creation of Exotic Dramatic Style Fashion," vol. III, no. 2, pp. 174–182, 2023.

[9] L. P. Renata and P. Tresna, "Surface Cording Apllications in Award Gown," 2018.

[10] D. D. Antika and I. Russanti, "Creation of a Muslim Bridal Gown Inspired by the Parrot," *J. Fash. Text. Des. Unesa*, vol. 1, pp. 128–137, 2023.

[11] M. J. Orzada, B. T., & Kallal, "FEA Consumer Needs Model: 25 Years Later.," *Cloth. Text. Res. J.*, pp. 24–38, 2021.

[12] A. Anggarini, D. Agnes Natalia Bangun, D. Irpan Saripudin, P. Studi Desain Grafis, J. Teknik Grafika Penerbitan, and P. Negeri Jakarta, "Alternative Mood Board Models as a Creative Thinking Method in Developing Visual Concepts," *J. Print. Packag. Technol.*, vol. 1, pp. 1–7, 2020.

[13] R. D. Anggraini and D. Nurhadi, "Design Thinking in Fashion Product Research and Development," *Briliant J. Ris. dan Konseptual*, vol. 8, no. 2, p. 328, 2023, doi: 10.28926/briliant.v8i2.1107.

[14] A. Y. Permatasari and R. Suhartini, "Application of the Porrie Muliawan Pattern Construction System in the Creation of Evening Gowns with a Catchy Theme," *BAJU*

J. Fash. Text. Des. Unesa, vol. 1, no. 1, pp. 57–72, 2020, doi: 10.26740/baju.v1n1.p57-72.

[15] M. E. Prasetyo, "The Potential Development of Fashion Model Photography," 2024, [Online]. Available: https://winstarlink.com/pengertian-seni-dan-kreatifitas-dalam-fotografi/

[16] J. Pallasmaa, The Eyes of the Skin: Architecture and the Senses, 3rd ed. Chichester: Wiley, 2012.

[17] S. Seivewright, Basics Fashion Design 01: Research and Design Process. Lausanne: AVA Publishing, 2012.

[18] Y. Choi and S. Lee, "Material translation in fashion design: Transforming architectural concepts into wearable structures," *Fashion and Textiles*, vol. 9, no. 1, pp. 45–58, 2022, doi: 10.1186/s40691-022-00302-4.

[19] H. Kim and J. Park, "Tactile design expression and user perception in contemporary fashion," *International Journal of Clothing Science and Technology*, vol. 35, no. 3, pp. 289–303, 2023, doi: 10.1108/IJCST-02-2023-0011.