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# FROM SEAM TO STRUCTURE: TRANSLATING FASHION CONSTRUCTION PRINCIPLES INTO SPATIAL DESIGN

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**ABSTRACT**

*The research analyzes the correlation between fashion making and interior design through the application of fashion creation methods within space creation. It pays attention to such basic textile operations as stitching, sewing, layering, and pleating, revealing their importance in terms of function and aesthetics, as well as applying them within spatial environments. The research attempts to reveal the possibility of applying these textile operations as a means for creating surfaces, furniture elements, partitions, and transitional zones to achieve a certain level of flexibility and versatility.*

*By analyzing literary sources and conceptually studying the problem, the research reveals how using textiles and textile-based methods makes it possible to implement such features as softness and flexibility in space creation. The paper aims to show how textile-based methods can go beyond decoration to serve as an organizational tool for spatial designs.*

**KEYWORDS**: *Fashion Construction, Interior Design, Spatial Design, Textile Integration, Surface Design, Furniture Design, Partitions, Materiality, Flexibility, Texture, User Experience*

## INTRODUCTION

Fashion and interior design may be separate industries, yet there exist similarities between them in terms of structural composition, materials, and form. Methods such as stitching, seaming, layering, and pleating may not only create clothes but also provide opportunities for spatial design. The research seeks to investigate how such methods could be utilized within interior space design in terms of surfaces, furniture, partitions, and transitional spaces.

## LITERATURE REVIEW

1. FASHIONING SPACE - by Susan Fallouh

Her thesis explores "how textiles can be used as a construction material in interior design". It practices integrating garment design. Moreover, it focuses on innovation through new and smart ways of managing and working with inherent properties of existing textiles. It argues that two traditionally separate disciplines, i.e. fashion and interior design, can transform the application and understanding of textiles into interior spaces. The research examines how integration can expand designer's knowledge and improve the usage of materials in this field. Also, it creates new possibilities in interior practices.

2. CRAFTING DESIGN: translating haute couture craft productions into architectural design - by Kiera Hughston

*Laurentian University of Sudbury, 2019*

The thesis explores the concept of craft and how the techniques from haute couture can be introduced in architectural design. This research suggests that craft practices carry valuable methodologies and understanding of material. It existed even before formal discipline. It argues that craft is more than just *skillful making* – it reflects and emphasizes deep human expression, cultural identity and embodied knowledge. By approaching these crafts from fashion to architecture, design can gain deeper meaning, material sensitivity and innovation.

3. INTERIOR TEXTILES: Fabrics, Application, and Historic Style - by Karla J Nielson

*John Wiley & Sons*

This book is a comprehensive guide to the technical, aesthetic, and historical aspects of textiles in interior design. It provides practical knowledge on specifications in textile, selection, installation, and maintenance with sustainable design and code requirements. It illustrates the properties of fibers, yarns, fabric constructions, and finishes.

The book is divided into three main sections, i.e.

- Fabrics
- Applications
- Period Styles

Fabric gives an overview of the textile industry, materials, and various fabric construction methods. Then, Applications focuses on the practical use of textiles in interior spaces, including wall coverings, window treatments, linens, accessories, rugs, and carpets. Now, Period styles explore regional and historical styles such as Oriental, Renaissance, Medieval, Colonial, Country, Ethnic, and Modern, which offers a contextual understanding of textile use across different eras.

4. THE VELVET MASQUERADE: Fashion, Interior Design and the furnished body - by John Potvin

This article explores the relationship between fashion and interior design through the concept of the "furnished body." The article analyzes hoe Scarlett O'Hara transforms green velvet curtains into a dress to project wealth and status using the famous curtain-dress scene from 'Gone' with the wind as a central example. This act represents a "masquerade" on two levels:

- The physical transformation of interior furnishing into fashion
- The performance of identity through clothing

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The study highlights the overlap of fashion and interior design. It shows how materials move between the body and space. It argues that interiors and garments both shape identity, status, and modern self-presentation, blurring the boundaries between dressed spaces and dressed bodies.

5. ENHANCING THE SPATIAL EXPERIENCE – Interweaving textile, human and architecture - by Nanako Tani

The thesis investigates how textiles can enhance architectural spaces by strengthening the relationship between textiles, humans, and architecture.

This research combines literature review, historical analysis, expert interviews, and design proposals. It explains thattextiles have been part of architecture since ancient times, serving basic survival needs and later evolving into functional, aesthetic, and atmospheric needs.

The thesis traces the change in connection between textiles, people, and the environment over time. It highlights the renewed potential of "spatial textiles." It concludes by proposing three textile-based design concepts:

- Textile as spatial divider
- Textile as atmospheric modifier
- Textile as interactive element

It also suggests that when textiles respond to user and site conditions, they create more comfortable, efficient, and enriching spatial experiences.

## RESEARCH OBJECTIVES

1. To examine and analyze key garment construction techniques – such as stitching, seaming, layering, joining, and pleating and understanding their structural and aesthetic functions in fashion design.
2. To explore the potential translation of fashion construction principles into spatial elements – surfaces, furniture, partition and transition.
3. To develop a conceptual framework for integrating stitching logic into spatial design – aim to enhance material, flexibility and user experience within interior environments.

## METHODOLOGY

The proposed method of research will be qualitative in nature, involving an understanding of both literature review and visual analysis. In the initial stage, techniques of fashion construction such as sewing, seam creation, layering, and pleating would be reviewed via secondary literature. Reference images would be studied further to comprehend their use in terms of interiors in visual and spatial aspects.

To examine and analyze key garment construction techniques – such as stitching, seaming, layering, joining, and pleating and understanding their structural and aesthetic functions in fashion design.

**Stitching**

The act of creating the connections between pieces of fabric by stitching forms the basis of clothing manufacture and lending additional strength and decoration.




(Stitching)

- Running stitch – Simple in-and-out stitch; basic sewing.
- Back stitch – Strong, continuous stitch; good for seams.
- Basting stitch – Long temporary stitch; easy to remove.
- Pick stitch – Tiny, almost invisible stitch for finishing.
- Invisible ladder stitch – Hidden stitch to close seams neatly.
- Whip stitch – Loops over edges; joins fabric edges.
- Catch stitch – Zig-zag stitch; used for hemming.

**Seaming**

A technique in which the different pieces of fabric are stitched together to create form and connect different areas.



**(Seaming)**

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**Layering**

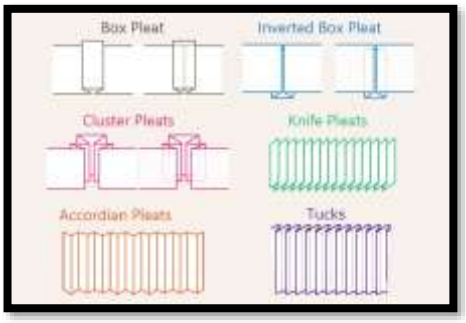
The technique in which several layers of fabric are added to create more complex textures.



**(Layering)**

**Pleating**

The process of folding fabric to create repeating patterns that generate interesting volumes.




**(Pleating)**

These methods work together to produce techniques for making connections, creating arrangements, and giving shape to different types of material, providing practical functions such as strength, support, and flexibility, while also lending a certain aesthetic appeal through texture, depth, and pattern.

**Explore the potential translation of fashion construction principles into spatial elements – surfaces, furniture, partitions, and transitions.**



**(Surface)**



**(Furniture)**

In this context, this goal concerns the relationship between fashion construction and interior design, where construction methods used to create fashion could be applied to designing surfaces, furniture, partitioning, and transitions within interiors.

Surfaces, furniture, and partitions/transition areas contribute to the visual and functional characteristics of a space. Surfaces contribute to texture and tactile qualities, furniture contributes to comfort and utility, and partitions/transitions contribute to movement and organization. Collectively, these elements

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contribute to strength, versatility, and beauty through texture, patterning, depth, and movement.

**Develop a conceptual framework for integrating stitching logic into spatial design – aim to enhance material, flexibility and user experience within interior environments.**



(Textile-Inspired Wall Art Installation)



(Fabric Pattern Inspired Interior Surface Design)

The design style which is based on using ideas from sewing and joining together the elements in the interior space. The idea is about bringing things together creatively, making them flexible and comfortable for the user.

## OUTCOME

The study shows that fashion construction techniques can be translated into interior design to enhance both functionality and aesthetics. Techniques like stitching, seaming, layering, and pleating help create strong connections, flexibility, and visual depth in spatial elements such as surfaces, furniture, and partitions. Overall, these approaches improve material expression, adaptability, and user experience in interior environments.

## CONCLUSION

From the above research, it becomes clear that there is an association between the techniques of fashion construction and interior design. Using concepts such as stitching, seaming, layering, and pleating, among others, the researcher demonstrates how these techniques can be adapted in order to create spatial designs in addition to their conventional application in garments.

The research shows that techniques inspired by textiles are flexible, adaptable, and tactile, allowing for the creation of dynamic interiors that are responsive to users' needs. Interior elements such as surfaces, furniture, partitions, and transitions would significantly benefit from incorporating such principles, as they will be able to gain structural and aesthetic clarity simultaneously.

To conclude, the incorporation of stitching techniques in interior design provides an exciting opportunity to explore new possibilities in space and material articulation.

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