

The Common Language of Design: From the History of Clothing to the Evolution of Contemporary Space

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Abstract. *The article examines the points of intersection between fashion and interior design as two inseparable poles of design philosophy, analyzing their historical evolution and contemporary synthesis. Clothing is presented as the human being's "first skin," while architecture and interior space are conceptualized as a "second skin" that envelops the body. Throughout the historical chronology from the Baroque period to Modernism, parallels between garment silhouettes and spatial structures are identified, revealing how aesthetic codes and forms are repeated and mutually influence one another.*

The innovative aspect of the research is reflected in the transfer of tailoring techniques – such as cutting, draping, and layering – into contemporary architectural constructions and interior elements. In particular, the concept of "textile tectonics" highlights the structural potential of soft materials and their influence on the ergonomics of interior spaces. The article also evaluates ecological innovations, including the integration of recycled textile materials and bio-design elements into interior environments, as key trends in the future of design. Ultimately, it emphasizes that the unification of fashion design and spatial design within a single aesthetic language enables the formation of an adaptive and intelligent ecosystem that supports human lifestyles.

Keywords: *textile tectonics, design symbiosis, fashion and architecture, spatial evolution, eco-innovative design, structural aesthetics*

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Dizaynın ümumi dili: Geyim tarixindən müasir məkanın təkamülünə qədər

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Xülasə. *Məqalədə moda və interyer dizaynının kəsişmə nöqtələri dizayn fəlsəfəsinin iki ayrılmaz qütbü kimi araşdırılır, onların tarixi təkamülü və müasir sintezi təhlil edilir. Geyim insanın "birinci dərisi" kimi təqdim edilir, memarlıq və daxili məkan isə bədəni əhatə edən "ikinci dəri" kimi konseptuallaşdırılır. Barokko dövründən modernizmə qədər bütün tarixi xronologiyada geyim siluətləri və məkan strukturları arasında paralellər müəyyən edilir; estetik kodların və formaların necə təkrarlandığını və bir-birinə qarşılıqlı təsir göstərdiyini üzə çıxarır.*

Tədqiqatın innovativ cəhəti dərzilik üsullarının – kəsmə, draping və təbəqələşmə kimi müasir memarlıq konstruksiyalarına və interyer elementlərinə köçürülməsində əks olunur. Xüsusilə, “tekstil tektonikası” anlayışı yumşaq materialların struktur potensialını və onların daxili məkanların ergonomikasına təsirini vurğulayır. Məqalədə, həmçinin, ekoloji innovasiyalar, o cümlədən təkrar emal edilmiş tekstil materiallarının və biodizayn elementlərinin daxili mühitlərə integrasiyası dizaynın gələcəyinin əsas tendensiyaları kimi dəyərləndirilir. Nəhayət, o, vurğulayır ki, moda dizaynı və məkan dizaynının vahid estetik dil çərçivəsində birləşdirilməsi insan həyat tərzini dəstəkləyən adaptiv və ağıllı ekosistemin formalaşmasına imkan verir.

Açar sözlər: *tekstil tektonikası, dizayn simbiozu, moda və memarlıq, məkan təkamülü, eko-innovativ dizayn, struktur estetika*

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Introduction

Relevance of the Topic: In the contemporary design environment, interdisciplinary approaches have led to the blurring of aesthetic and functional boundaries. The visual and structural similarities between clothing – the "first skin" that protects the human body – and architecture and interior design – the "second skin" that surrounds it – stand at the core of today's design philosophy. The rapid evolution of fashion trends and the direct impact of textile technology innovations on spatial design necessitate a parallel investigation of clothing history and architectural evolution. This topic is highly relevant as it redefines living spaces not merely as shelters, but as "wearable" structures that reflect an individual's identity (Quinn, 2021; Gale & Kaur, 2004).

Methodology: The research process employs comparative analysis, the historical-chronological method, and structural-functional approaches. Silhouettes from various periods of fashion history are cross-compared with architectural styles, and the mechanisms of transforming textile materials into interior elements are investigated through synthetic analysis methods.

Literature Review: Semper's theory of "Textile Art and Architecture," as well as the classic works of Adolf Loos and Le Corbusier on clothing and masking in architecture, serve as the basis for the study. In the contemporary context, the interdisciplinary works of artists such as Iris van Herpen, Zaha Hadid, and Issey Miyake, along with international scientific articles on textile tectonics and adaptive design, are utilized as primary sources.

Scientific Novelty: This study elevates the intersection of fashion and interior design to a scientific level, framed within the contexts of "textile tectonics" and "bio-integration," rather than mere visual similarity. The transfer of draping and cutting techniques from clothing to architectural structures, as well as the application of eco-adaptive materials (e.g., plant fibers and recycled fabric structures) as the "living skin" of the interior, constitutes the primary scientific novelty of the paper.

Limitations: The research primarily focuses on the synthesis of European and Eastern fashion-architecture, while digital (metaverse) design examples are considered only at a conceptual level.

Regarding material science, the study is limited to the theoretical analysis of existing design prototypes rather than laboratory testing.

Research

Main Body. 1. Historical Retrospective: Morphological Parallelism of Styles. In the history of design, fashion and architecture have never developed in isolation from one another. The aesthetic *zeitgeist* (“spirit of the age”) of each period shaped the same morphological language reflected both in building façades and in clothing silhouettes. This parallelism can be clearly observed across several critical historical stages.

Gothic and Baroque: The Hierarchy of Details. During the Gothic period, the vertical lines, pointed arches, and skyward-reaching spires of architecture were directly transferred into fashion. The pointed headdresses (*hennins*) and elongated shoes of the era formed a unique synthesis with the sharp geometry of buildings. In the Baroque and Rococo periods, this dialogue became even more complex. Gilded ornaments, heavy stucco work, and volumetric decorations in palace interiors found their counterparts in women’s garments featuring hoop-like structures (*panniers*), layered lace, and rich velvet textures, creating a complete visual unity. Space functioned as an expanded form of clothing, while clothing acted as a portable fragment of space (Hodge, 2023).

Modernism: Simplification of the Silhouette and Functionalism. The industrial revolution of the early 20th century brought about a radical break in both fields. While Adolf Loos’s philosophy of “*Ornament and Crime*” stripped architecture of excessive decoration to focus on pure geometric forms, Coco Chanel revolutionized fashion by abolishing corsets and introducing straight-cut, functional garments. This marked the acceptance of the principle “form follows function” at both the scale of the body and that of the building within the shared evolution of design. Consequently, clothing moved away from being a constricting cage, and architecture distanced itself from ornamental sculpture, both transforming into more rational, human-centered “second skins.” (Oxman, 2023). These historical similarities demonstrate that the language of design is unified; what changes is merely the scale and the degree of material rigidity employed.

2. Constructive Dialogue: The Architectural Transfer of Tailoring Techniques. One of the most compelling aspects of the shared language of design lies in methodological similarities. Tailoring (couture) and architecture address the same fundamental problem: how to transform a two-dimensional surface (fabric or paper) into a three-dimensional (volumetric) form. This section analyzes how “tailoring techniques” are integrated into architectural constructions.

The Analogy of Cutting and Pattern Making. The principle of the *pattern* in garment construction forms a direct analogy to *architectural design*. Just as an architect divides a building façade into panels and segments, a fashion designer separates fabric into pattern pieces by considering the dynamics of human body movement. In contemporary digital architecture, particularly in complex curvilinear buildings (such as examples of parametric design), the building “skin” is subdivided entirely according to tailoring-based pattern principles, manufactured in prefabricated units, and assembled on site.

Draping and Pleating: “Soft” Movement in Rigid Materials. Draping – the art of allowing fabric to fall freely over the body or gather in layered folds – has triggered a revolution in the design of façades and interior wall panels. Creating a “fabric effect” within space through rigid materials such as concrete or plaster gives architecture visual lightness and dynamism. Pleating, combined with origami principles, has become a means of achieving both aesthetic expression and structural stability – seen

in fashion (notably in the works of Issey Miyake) as well as in the roofing systems of contemporary pavilions.

The Aesthetics of Seams and Connection Points. In fashion design, the *seam* functions as a structural element that connects one component to another. In contemporary interiors, the junctions between materials (such as wood and marble, metal and textile) are emphasized through this same “seam aesthetic.” Architectural joints are no longer concealed; instead, like decorative stitches in garments, they are highlighted to communicate honesty in design and constructive precision. These technical transfers demonstrate that the tailor and the architect are practitioners of the same geometry – executed at different scales.

3. *“Second Skin” and Textile Tectonics.* In contemporary design philosophy, material is no longer perceived merely as a surface covering but as the structure itself. The concept of “textile tectonics” represents a new architectural language that merges the softness and flexibility of fashion with the rigidity and durability of architecture (Leach, 2022; Sidorenko & Pakhomova, 2022).

Soft Architecture: Structural Textiles. Traditionally, architecture was regarded as “hard” (stone, concrete, steel), while fashion was considered “soft” (textiles). However, the application of high-tech membranes (such as ETFE panels) and polymer materials has softened architecture. The façades of modern stadiums and pavilions consist of textile layers that wrap the body of the building (its structural frame), allowing it to breathe and transmit light. This approach transforms the building from a static mass into a dynamic and lightweight organism.

“Dressing” the Interior: Atmosphere and Tactility. In interior design, textile tectonics reshapes the psychological perception of space. Similar to clothing, the principle of layering is applied within the interior. Wall panels, sound-absorbing acoustic textile structures, or interactive fabric partitions do more than decorate a space – they define it functionally. As individuals enter the space, they perceive the tactile qualities of the materials, evoking the same sensations of comfort or protection that clothing provides to the human body.

The Dissolution of Boundaries: Textiles as Architectural Elements. In innovative interiors, fabrics are no longer auxiliary elements (such as curtains or upholstery) but primary structural components. For example, tensile ceilings or walls produced through 3D knitting technologies enable the creation of free-form geometries within space. In this process, architecture adopts the elasticity of clothing, while fashion increasingly draws upon architecture’s ability to generate volume. Thus, the “second skin” not only protects us from the external environment but also endows space with an aesthetic silhouette, integrating design into a cohesive whole.

4. *Innovative Synthesis: Technological and Ecological Evolution.* Today, the shared language of design is being reshaped within digital and biological laboratories. The intersection of fashion and interior design has evolved beyond a purely aesthetic choice and has become a technological necessity. This section analyzes the most recent innovations in the evolution of design.

Smart Materials and Adaptive Spaces. The revolution of “smart textiles” in the fashion industry is directly transferred into spatial design. Fabrics that respond to heat, light, or touch now create “living surfaces” in interior environments. For instance, façade skins that change color or transparency depending on the intensity of sunlight enhance a building’s energy efficiency. This mirrors the principle by which clothing regulates the temperature of the human body – space, too, adapts to external conditions like a living organism.

Bio-design and Regenerative Aesthetics. One of the most significant directions of innovation is ecological sustainability. The problem of textile waste in the fashion industry has become a new source of raw material for interior design. The integration of acoustic panels made from discarded fabrics or bio-textile elements containing plant seeds (such as the “Living Tags” concept) into architectural components gives design regenerative (self-renewing) qualities. This approach completes the life cycle of both clothing and space, turning the “zero-waste” philosophy into reality.

Digital Fabrication and 3D Printing. 3D printing technology employs unified algorithms in both fashion (for example, the couture works of Iris van Herpen) and furniture design. Through parametric design software, it is possible to calculate the folds of a garment and the columns of a building using the same mathematical formula. This digital synthesis completely erases the technical boundary between design disciplines; the processes of “sewing” and “building” are now unified under the concept of digital fabrication (Garcia, 2020; Hüseynova, 2025; Semper, 1860/2021). This technological evolution demonstrates that the design of the future will not be static, but rather dynamic, ecologically sensitive, and intelligent.

5. Psychological and Sensory Impact: Designing Emotions. The shared language of design manifests not only in visible forms but also in sensory experience. The way a person reacts to the texture of clothing and to the atmosphere of an interior space is rooted in the same psychological foundations. This section examines the shared impact of fashion and interior design on human sensory perception.

Tactile Perception: Memory of Touch. Because clothing remains in constant contact with the body, it forms a “tactile memory.” The use of textile tectonics in interior design activates this memory. For example, walls covered with rough linen fabric or soft velvet upholstery evoke different emotional states such as security, coolness, or comfort. “Dressing” a space essentially means designing its physical interaction with the human body (Beesley & Khan, 2021; Loos, 1908/2019).

Neuro-aesthetic Approach and the Power of Color. Neuro-architecture and fashion psychology demonstrate that color palettes and forms stimulate the same areas of the brain in both clothing and interior environments. Sharp shoulder cuts and dark tones symbolizing power in fashion convey the same sense of authority in architecture through monumental columns and the raw coloration of concrete. Conversely, fluid forms and pastel tones in clothing create calming, shelter-like atmospheres when translated into interior spaces (Wigley, 2020).

The “Spirit” of Space and Personal Identity. Just as individuals communicate messages to society through their clothing, they also visualize their inner world through the spaces they inhabit. The rapid transfer of fashion trends into interior design reflects people’s desire to renew and “seasonally adapt” their living spaces as frequently as their wardrobes. In this process, the interior transforms from a static shelter into a component of a constantly evolving personal identity – a “non-portable fashion statement.” These sensory connections reveal that the language of design is a unified system that supports both physical comfort and emotional balance.

Conclusion

The conducted research demonstrates that fashion and architecture are different scales of the same aesthetic philosophy. Clothing, as the human being’s “first skin,” and living space, as the “second skin,” have historically shaped one another in a reciprocal manner. An analysis of periods such as Baroque and Modernism reveals that the language of design is unified, and the spirit of the age manifests itself in the same way in both fabric and stone.

The main conclusion of the study is that, in the contemporary era, the integration of textile technologies into architectural constructions (“textile tectonics”) transforms static buildings into more flexible, adaptive, and human-centered structures. Principles of draping, cutting, and modularity

derived from clothing design are transferred to interior design, enhancing functional efficiency and visual dynamism of space. Digital fabrication and bio-design completely blur the technical boundaries between these two fields, laying the groundwork for the future of “wearable architecture.”

Recommendations. For the practical implementation of the theories proposed in the article and for the further development of the field, the following steps are recommended:

Interdisciplinary Educational Programs: Specialized courses and workshops should be organized in architecture and design faculties, integrating fashion design techniques (such as draping and textile engineering) into architectural design processes.

Establishment of Symbiotic Design Laboratories: “Design Laboratory” centers should be created where architects, fashion designers, and materials scientists collaborate. These labs should conduct experimental research on producing innovative interior panels and acoustic elements from textile waste (fabric fibers).

Application of “Living Tags” and Bio-textiles: To ensure ecological sustainability, the decorative and functional use of recyclable bio-textile labels containing plant seeds (“Living Tags”) in interior elements should be expanded.

Promotion of Smart “Façade-Garments”: Pilot projects should be developed to apply thermo-regulating “smart textile” coverings, derived from the fashion industry, to architectural façades in order to increase building energy efficiency.

Creation of Digital Twins: By using unified digital algorithms (AI and parametric design) in both clothing and spatial design, concepts of personalized hybrid environments fully adapted to individual lifestyles should be developed.

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