

Title	サステイナブルファッションのための感情的および美的要因を促進におけるアート由来ファッションデザイン方法の提案
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Abstract

The two forms of art and fashion appear in today's society in an increasingly close relationship. Fashion brands are willing to release avant-garde and trendy images through collaboration with artists. Regarding the combination of art and fashion, the most relevant research has focused on the exploration of commercial value and the analysis of forms of art and fashion brands' cooperation. However, there is little research on art derivatives from the perspective of design ethics to explore sustainable design methods. It is important to understand whether the lasting and stable characteristics of artworks can play a role in prolonging the life cycle of fashion products when art is integrated into fashion.

This doctoral research conducted a unique navigation experiment on extending the life cycle of fashion products through art derivative design method. The research clarifies the impact of aesthetic emotions on consumers' emotional durability of fashion products, and examined whether art-derived design can be used as an effective approach to promote the inconspicuous consumption of fashion products. The research conducted quantitative approaches to understanding the characteristics of fashion art derivatives which differentiate them from common fashion products and other categories of art derivatives. These findings can be valuable to provide guidance for the theoretical research of sustainable fashion design. The Main Research Objective (*MRO*) is to recommend a set of design methods to promote sustainable fashion through a collaborative design approach of fashion as an art derivative. Accordingly, two sub-objectives are set. The first sub-objective (*SRO1*) of this thesis is to identify emotional factors in art derivative design for consumers to extend the life cycle of fashion products. The second sub-objective (*SRO2*) is to propose art derivative design methods to relieve the irrational and unsustainable problems of fashion design.

The first study to fulfill *SRO1*, namely *Study 1*, clarifies the impact of aesthetic emotions on consumers' emotional durability of fashion products. Four design methods of fashion art derivatives were proposed, and 24 samples were selected for testing. There were two questions in the questionnaire. For question 1, respondents were required to select five favorite products from the reference list of emotion words and rank them in order of favorite to general. For question 2, respondents need to truthfully select the two emotional words to express their emotional feelings for the five products based on Russell's 'pleasure-arousal' emotional model (Russell, 2003). The second study to achieve the *SRO2*, i.e., *Study 2*, conducted a unique experiment on whether art-

derived design can be used as an effective approach to promote the inconspicuous consumption of fashion bags. As there is a strong correlation between inconspicuous consumption and brand image, this study selected 87 bag designs from 19 fashion brands and 46 artists and art institutions as a sample. The study classified how brand image is presented in bags to analyze the relationship between brand image, art-derived design methods, and brand groups.

The finding of *Study 1* suggested that the direct participation of artists in design is conducive to better emotional value. Interviewees have the highest recognition of products produced by artists' direct participation in design. Besides, a significant correlation was found between the developed period of derivatives and respondents' preferences. The result shows that compared to ordinary fashion products, fashion derivatives designed five years ago can still be enjoyed by consumers, which supports that the lifecycle of art derivatives may longer than that of common fashion products. Derivatives that experience time precipitation may be more popular with respondents. Moreover, the study shows that the emotions evoked by respondents' preferred samples were mainly in-depth emotions, which indicated that collaborative design could distinguish fashion derivatives from common fashion products and obtain longer lifespans.

The finding of *Study 2* shows that although art-derived design methods are inconsistent across the different fashion brand groups, printing is still the most common way to present artistic elements in fashion bags. Besides, the inherently highly distinct brand image of fashion brand bags is weakened by incorporating an art element, which may demonstrate that art-derived design methods can aid in developing inconspicuous design and consumption, which can be important for a more diversified and rational fashion industry.

By evaluating the impact of aesthetic emotions on consumers' emotional durability of art-derived fashion products, *Study 1* demonstrates that art-derivative design can trigger consumers' reflective-level emotions, making art-derivative fashion products different from common fashion products and could have longer lifespans. In addition, the direct participation of artists in design is conducive to better emotional value as consumers love the freshness and artistic taste brought about by such cross-border cooperation. Accordingly, it contributes to the literature on methods of improving fashion products' emotional value. From *Study 2*, it is recommended that future art-derived design need focus on multi-material design and in-depth collaboration with artists. The study further demonstrates the importance of artistic image expression goes beyond the brand image in fashion art derivatives which supports that art-derived designs can be used as an effective design method to promote the inconspicuous consumption of fashion. The research provides an innovative design method for sustainable fashion study by promoting rational consumption of

fashion through art derivative design.

Keywords Art derivative, sustainable fashion, co-design method, emotional durability, inconspicuous consumption