

ECODESIGN TRENDS IN CREATION COSTUME ART MODELS

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Abstract. *A retrospective review of the formation of ecologically oriented direction of fashion development of the second half of the twentieth century is done. Techniques and means of creating non-traditional textures that replace or imitate leather, fur and other natural materials in creating relevant clothing models as fashion products are identified. The collections and models of the world's leading design brands are characterized from the standpoint of their participation in the formation and dissemination of ecologically oriented trends in fashion development. The art model of the costume based on the figurative characteristics of the reptile was developed and realized with the use of non-traditional materials.*

Keywords: *ecodesign, costume art model, artificial materials, materials with simulated texture, trashion, trash couture.*

Introduction

In today's world of overconsumption, there are increasing calls for a rethinking of the production and use of the subject environment, including clothing and consumer goods. One of the main manifestations of this movement can be considered as the development of ecodesign, based on the principles of harmonious combination of ethics and aesthetics. This encourages respect for handicrafts in the design of clothing and accessories and a careful attitude to the fashion products we consume [1]. The purpose of this work is to determine the means of implementing eco-trends in the design of art models of costumes based on the analysis of the possibilities of using non-traditional materials in the creation and implementation of associative-image solution of the costume.

Research results and discussion

The ideas of ecological consumption, which are becoming widespread in modern society, have been very actively embodied in current fashion trends. Many designer brands of the new formation and Fashion Houses with deep traditions refuse to use the skin of live animals, so the subjects of the fashion system are constantly faced with the question of inventing new ways to convey texture and image [2]. In particular, for several seasons in a row, *Chanel* Fashion House has been abandoning products made of exotic animal leather and natural fur - they are being replaced by artificial materials and materials with an imitation texture. Representatives of this influential brand have officially announced that the Fashion House refuses to use the skin of crocodiles, lizards, snakes and stingrays. The ban also includes natural fur, which *Chanel* rarely uses in the manufacture of clothing and footwear in the mas-market segment. One of the reasons for this decision was the difficulty in finding leather suppliers that would meet the requirements for quality and the ethical aspect of the issue. Instead, *Chanel* plans to focus on developing modern fabrics and imitation leather that are virtually indistinguishable in their characteristics from natural materials [3].

Accordingly, to create a new practical material, you can use various non-traditional techniques for textiles, such as wrapping, collage, assembly, a wide range of techniques of corrugation, cutting, pressing, gluing, folding various shapes, thermochemical treatments and many other author's techniques. Among the traditional materials used by designers in their works

can be found the following: photo and film, floristics, polyethylene, wire, stones, glass, buttons, household items and others. The use of secondary raw materials in the manufacture of suits allows you to protect the environment, so every year more and more designers and designer brands prefer artificial substitutes [4].

In order to better explore the topic of non-traditional textiles, let's delve into the history of art costumes. The first suit made of non-traditional materials is a paper dress (Fig. 1). In March 1966, papermakers *ScottPaper* offered paper dresses for a dollar and a quarter [5].

The design of the models was minimalist and informative, as it carried various advertising messages. However, in a short time, sales of such models reached unprecedented volumes, as rapid waste-free consumption with an impressive appearance was then a cutting-edge idea. The first serious costume models made of non-traditional materials were designed and embodied by the novice designer of the mid-1960s *Paco Rabanne* [6]. In 1966, he presented in Paris his first revolutionary-experimental collection of clothing: twelve models of "modern materials" - outfits made of paper, plastic, metal, etc., because he considered them materials of the fashion of the future. In his collections he used geometric progressions, experimented with combining different materials/ Among his projects were feather cloaks, plastic and metal clothing with the addition of dried flowers and lace. A distinctive feature of the fashion designer were tight-fitting dresses in the form of wicker mail. Thus, the couturier can be considered the ideological inspirer of the eco-direction trashion - a trend in fashion of the 20th century, in which industrial waste and household waste are used to create clothing to preserve the environment. And the origin of this trend is considered to be 1966, when *Andy Warhol* created a paper dress to which was added a set of markers that allowed everyone to paint it to their liking. He also owns the unchanging symbol of thrash couture - the famous paper dress with labels from *Campbell* soups (Fig. 1).



Figure 1. a - d. Models of clothing made of non-traditional materials
a - b - models of paper dresses by *ScottPaper* (1966) [5]; c - paper dress from *Campbell* soups label (E. Warhall, 1966) [5]; d - a model of a metal dress - the so-called chain mail (P. Raban, 1960) [6]

In recent years, in fashion trends and the creation of fashionable clothing in various segments of consumption, especially in the development of conceptual and art costumes, prints of exotic animals made of imitation leather have become quite popular, so we tried to interpret a complex reptile print (eublepharus) made using non-traditional materials, with an alternative associative and creative solution of the art costume itself. The process of transformation of the basic form of the bioobject began with a careful analysis of the chosen form and its structure, silhouette shape, proportional and color solution. At the first stage of stylization sketches of natural analogues, their division, separation of interesting elements were carried out. The second stage ensured the preservation of the structure and associative-emotional characteristics of the object. Its shape was exaggerated: the lines were sharper, the length of the tail was reduced and its volume was reduced for visual relief, in order to direct the viewer's attention to one compositional center. The next step is to change the proportions and scale ratios of the elements of the shape of the bioobject while

preserving its structure. In order to find a more aesthetic compositional center of the object under study, its shape was proposed on a smaller scale. Based on this, a clearer and more advanced shape is structured, which repeats the shape of the body (Fig. 2).



Figure 3. a - d. Author's interpretftion a complex reptile print (eublepharus) made using non-traditional materials, with an alternative associative and creative solution of the art costume itself; a – a sketch of the costume art model, based on the features of reptile; b - a fragment of an costume art model with the materials that mimic the texture of a reptile; c – d - an art model of a costume with the use of materials based on the features of a reptile

Conclusion

So, based on the results of the study, we can conclude that the use of not traditional textiles, and materials that replace or imitate natural is appropriate in the manufacture of art models of costumes, because it expands the artistic means to create a perfect image in the suit and helps preserve natural objects and resources. Based on the study of modern fashion, it becomes clear that during the XXth century, designers actively use non-traditional materials to make clothing models to preserve the environment, and it has become a fashion movement that is still supported by contemporaries and actively implemented in modern fashion, as on catwalks. and on the streets.

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