

## AVANT-GARDE AND FUTURISM IN THE ART AND DESIGN OF CONTEMPORARY COSTUME

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**Abstract.** *The paper presents a study of avant-garde and futurism as a historical period in influencing the development of art and design of modern costumes by the desire to offer new forms, materials, colors, textures, prints, silhouettes, and functions of clothing. Futurism is considered an artistic movement of the early XX century, which expressed admiration for speed and innovative technologies. The avant-garde futuristic experiments of designers and the peculiarities of the development of new forms of costume to create relevant collections of youth clothing are investigated.*

**Keywords:** *avant-garde costume, innovative materials, and fashion technologies, cosmogony, futuristic movement.*

### Introduction and formulation of the problem

The avant-garde was a historical period that encompassed various experimental and innovative trends in art that sought to break traditional norms and cultural perceptions. It is known that avant-garde artists considered art not just a reflection of reality, but its transformation, an expression of the personal vision and freedom of the creator. They also sought to respond to contemporary challenges and changes in society, science, technology, politics, and other areas. The avant-garde included many different movements and styles, such as futurism, cubism, Dadaism, surrealism, abstractionism, expressionism, constructivism, and others, which had their characteristics, principles, manifestos, and representatives. The avant-garde influenced all types of art, such as painting, sculpture, architecture, literature, music, theater, cinema, photography, design, and others. The avant-garde was not only an artistic, but also a social and cultural phenomenon that reflected the spirit of the new time, its problems, searches, experiments, and hopes.

Futurism as an artistic movement of the early XX century expressed admiration for progress and modernization of society. Futurists rejected the past, which they considered outdated and conservative, and sought to create a new art that would correspond to the dynamic and mechanical nature of modernity. They used new techniques and materials to depict movement, energy, force, and contrast. They also showed interest in social and political issues such as nationalism, fascism, war, revolution, the working class, and the women's question. Futurism influenced various art forms such as painting, sculpture, architecture, literature, theater, music and even cooking. Futurism also spread beyond Italy and influenced the Russian, English, Japanese, and American avant-garde. Futurism was one of the most radical and experimental movements in the history of art, which transformed ideas and forms that later found their embodiment in Art Deco, Dadaism, Expressionism, and other directions.

### **Methodological part**

The methodological basis of the research is the methods of literary-analytical, system-structural, and comparative analysis, as well as the historical method.

### **Results and discussion**

Futurism and the avant-garde influenced the development of modern costume art and design as they offered new shapes, materials, colors, textures, prints, silhouettes, and functions of clothing. Futurists and avant-garde artists experimented with different ways of expressing dynamics, energy, movement, contrast, geometry, abstraction, and transformation in clothing [1]. They also used new technologies, materials, and techniques to create clothing that was not only aesthetic but also functional, comfortable, practical, and adaptable. Some examples of new forms and functions of clothing that were inspired by futurism and the avant-garde are as follows:

- clothing that imitates the shapes and movements of machines, animals, plants, or the human body, for example, Valentino Garabani's car dress, Alexander McQueen's butterfly dress, Iris van Herpen's flower dress, Hussein Chalayan's muscle dress, Jean-Paul Gaultier's wing dress, etc;
- clothing that uses geometric shapes, lines, colors, and prints to create contrast, rhythm, harmony, or disharmony, such as Sonia Delaunay's cubist dress, Varvara Stepanova's Suprematist dress, Victor Vasarely's op art dress, Christopher Kane's pixel dress, Lauren Bowen's QR code dress, and others;
- clothes that use new materials such as plastic, metal, rubber, faux fur, LEDs, sensors, microchips, solar panels, 3D printing, and others to create clothes that have new properties such as glow, sound, response to temperature, humidity, pressure, emotions, changing shape, color, texture, charging electronic devices, and others, such as Hussein Chalayan's invisibility cloak, Katja Gallagher's light-up dress, Pauline van Dongen's sun dress, Anouk Vipsecht's transformer dress, Iris van Herpen's 3D-printed dress, and others.

Space left a big mark on the culture of the whole world. Thus, the direction of science fiction (sci-fi) not only inspired the artistic and literary world but also determined the best virtuosos in these fields. From great writers like Isaac Asimov and Philip Dick to filmmakers creating cult sci-fi films, the genre has opened up a space for creativity, and great artists have used it to amaze and make you think.

The icon and the main symbol of the cosmic creation, even a significant inspiration of this work, the "representative of the cosmic race" as he and everyone else believed at the time, is David Bowie, or rather one of his images, which existed for only a little more than a year - Ziggy Stardust. It was Ziggy who lifted Bowie to the Olympus of fame. Stage costumes were collected from landfills and made by the conceptual designer of Japan - Kanasaya Yamamoto. It was a cross between science fiction and Japanese kabuki theater. It's very difficult to put Bowie in any one category in the arts because he was talented in everything, during the peak years of his fame people simply lost their minds over him in the literal sense. He was the king of rock, fashion, and invention. He had a talent for feeling the times in which he lived and what the public needed.

Now that a new space race is underway, this time with a human mission to Mars, we're harkening back to fashion's long-standing love of outer space, in which art imitates life forms - aliens, astronauts, or celestial bodies. For many designers, the space race meant experimentation. Spanish designer Paco Rabanne was no different, creating mini dresses and matching headpieces in unusual materials such as chain mail. Raban's infamous chain mail made his models look like armored alien warriors who were equal parts sixteenth-century knights and futuristic dancers [2]. Lee Alexander McQueen's collection for Givenchy at the end of the XX century, where things were covered with a pattern in the form of microcircuits. Techno-skepticism met retro-futurism — microcircuits decorated even mini-dresses like early Cardin. Extraterrestrial life – strange spaceships, stereotypical green aliens, and other fantasy fare – also offered inspiration for designers. Issey Miyake's famous flying dresses provided a spectacular meeting point between Japanese paper lanterns, biomorphic sculptures,

and UFOs [1, 2]. Alexander McQueen's designs often alluded to fictional spaces – not least in his dizzyingly disturbing finale show, which showcased futuristic visions of Plato's Atlantis paired with animal-human-ocean hybrids. However, perhaps his most cosmic coming-of-age moment came during his time at Givenchy when his late XX century collection spoke of technology, androids, and an uncertain future on the eve of the XXI century.

Space has long ignited the imagination of pop culture - from science fiction books to long-running movie franchises and concept albums - leading to a particularly rich glut of references for designers. In the case of Balenciaga's 2007 collection, this included Nicolas Ghesquière, who cited the Terminator and Tron films as inspiration and made a few gestures of salute to the expansive Star Wars space opera in a series of golden armored legging styles.

Like the designers of the 1960s, Hussein Chalayan also found himself preoccupied with futurism - and the implications of what we might wear in a very altered universe: Chalayan not only presented his beloved bubble dress at the same time but also took the show's attendees through a quick starter history lesson through clothing that changed before the eyes of the observers.

Harnessed by designers from Heron Preston to Coach, as well as street chains including Urban Outfitters, Versace was also featured at the menswear show with NASA-style patches and badges scattered among zodiac prints and shiny bomber jackets. Later, in 2017, Karl Lagerfeld took to the interstellar catwalk with a Chanel-branded rocket: the final show featured a rocket that appeared ready to go to the moon, with an impressive pyrotechnic display accompanied by Elton John's Rocket Man. The issue of clothing in space at Dior is not just about abstract inspiration, it is also very practical: in an era of potential space tourism, the next stage of spacesuit development is crucial and full of complex considerations - there were also echoes of John Galliano - the designer took his bow in a full astronaut suit at the Dior fashion show in 2006 [1, 2].

Over the past few years, Louis Vuitton has had something of a love affair with all things galactic. Continuing his rocket on the catwalk, 2019 was characterized by many hallmarks of classic space-age style, including silver sequins and architectural white helmets.

With her distinctive 3D printing techniques and use of materials that push the boundaries of what can be applied to a case, technologically advanced designer Iris van Herpen is the stuff modern space-age dreams are made of. Often described as "high-tech" and "sci-fi," VanHerpen's 2019 fashion collection drew clear inspiration from outer space, with designs based in part on a 17th-century star atlas called *Harmonia Macrocosmica*. A remarkable collection of celestial cartography that attempts to map what could be seen with the naked eye is a fitting reminder of humanity's unrelenting fascination with space.

## Conclusions

The presented studies made it possible to determine that modern costume embodies the ideas of futurism and avant-garde, such as dynamism, energy, movement, contrast, geometry, abstraction, transformation, expression, individuality, and experiment. Examples of modern designers who use futuristic and avant-garde elements in their collections are analyzed, such as Iris van Herpen, Gus Van Sant, Alexander McQueen, Jean-Paul Gaultier, Issey Miyaki, and others. It is argued that futurism and the avant-garde remain relevant and influential sources of inspiration for contemporary costume design as they reflect current social, cultural, technological, and aesthetic trends.

## References

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