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## **THE INFLUENCE OF INNOVATIVE TECHNOLOGIES IN THE DESIGN OF CLOTHING**

The end of XX beginning of the XXI century in society is characterized by the strongest formation of technologies in absolutely all areas of manufacturing narrowly consumer products. On the one hand, this phenomenon is explained by the distinctive features of the formation of scientific and technological development, and on the other – by the eagerness to the careful use of natural resources. Improving the quality of human existence and the introduction of previously unknown technologies is sometimes ahead of the change in creative currents and the dynamics of artistic preferences. Due to the specificity of work and individual qualities, not all designers are able to master and use the potential of new technologies in the creation of a product in a new way.

Most experts note the rapid changes in technology, worldview, lifestyle, art, environment, clothing, people themselves. The past century was marked by a stormy, if not unique, development of technical thought. Trying to make his life more comfortable, a person changes not only the perception of others about this or that subject, revolutionally modifying it, but also the surrounding reality itself. As you know, any changes affect all aspects of our lives.

The goal is to get acquainted with the history of technology development and their influence on fashion, to analyze the influence of new technologies on shaping in the design of clothes and on its production.

The set tasks are:

1. To analyze and give an overall assessment of the development of technology in the design of clothing in the late XX – early XXI centuries.
2. To identify the main areas for the progress of technology in this area.
3. To demonstrate the integration of technological innovations with the morphology of modern costume on the example of the work of famous costume designers and leading design firms.

Object of research: innovative technologies and new materials used in the development of modern clothing.

The subject of the research: methods and techniques used in the creation of designer clothes.

If you look back on the past, remember the invention of jacquard weaving or sewing machine, it becomes clear that fashion has always gone hand in hand with the latest technologies.

The start was given, of course, by the industrial revolution – the same Jacquard decided to create a machine that could independently manufacture fabrics with complex patterns (at that time they were still made by hand), and not just monochrome ones. Even then it was clear: the future of the clothing industry behind mass production.

In theory, the very essence of haute couture was contrary to the technical innovations of the time, designed to increase the volume of manufactured clothing by simplifying manipulation. For the factories, the advantage was obvious: now the creation of, say, dresses for a seamstress took only one hour, and not ten, as before. But for the couture fashion house, handwork was considered an indicator of quality and prestige, which, however, has not changed to this day.

Inspired by the idea of conquering space, the designers, led by Andre Courreges, Pierre Cardin and Paco Rabanne, cultivated the idea of the fashion of

the future and experimented with the latest developments of scientists, who at the time looked extremely futuristic.

Cloak appearing literally from the air with the help of a special spray sprayed onto the mannequin. Such a thing was proposed in 1968 by Pierre Cardin – this is the famous Giffo model. However, the fascination with Futurism has vanished as rapidly as it arose: by the end of the 1960s naturalness returned to fashion. It was the same case when technical innovations were used, they say, for fun and did not carry, in fact, no practical sense.

By the end of the XX century, when the world confidently embarked on the path of the post-industrial technological revolution, fashion brands picked up any progressive innovations from the summer: who did not have time, he was late. Developed since the late 1980s, digital printing has promised to become a lucrative alternative to traditional silkscreen printing and has opened the way for «fashion prints» that will become a mass trend thanks to the last lifetime display of Alexander McQueen by Plato's Atlantis and will find successors in the person of Mary Katranzu, Peter Pilotto and a dozen others. The progress of the textile industry of the new millennium has allowed designers to do something much more significant than plastic shoes or paper dresses.

As Amanda Parkes of Manufacture New York, who is engaged in integrating modern technologies into fashion, said in an interview with Business of Fashion: Clothes should become our partner, who will help in everyday life. Our task is to understand how we can use them (technologies) for the needs of our body, to facilitate life, communication or simply to better understand ourselves.

Most likely, in the future, garment products will be able to change their properties and shape in accordance with weather conditions, various life circumstances and the wishes of the consumer. Currently, many fashion houses have shown many collections that involve the use of the latest technologies, such as seamless material, nanocabins, various types of perforations and others.

The designer from London has found a good way how to create ecological clothes, not particularly wasting on natural fabrics – just grow it. In such a simple,

but scientific way, Suzanne Lee has already created a line of bags, a few jackets of actual styles and even a whole collection of elegant things that fit like a second skin [1, p.265].

In the modern world, clothing has multifunctional qualities, and it is also transformed into an adaptation to increase the quality of life of society in various spheres, creating more comfortable conditions for existence, which allows it to become an integral part of people's lives [3, p.207].

Thus, clothing created with the use of new technologies is the result of the interaction of a large number of different fields: medical, light industry, design and design of a suit, industrial production and culture.

Pressures to innovate differ markedly between industries. Consumer products like clothes must appear contemporary and be within the scope of acceptability while being different enough to attract attention. Innovative designs push this boundary without leaping beyond it – being too early can be a fatal mistake in the fashion industry [2].

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