

UDK
7.012:35.081.65:
391(09)

DOI: 10.30857/
2617-0272.2019.2.1.

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DESIGN OF THE FUR GARMENTS IN THE CONTEXT OF ARTISTIC AND COMPOSITIONAL SHAPING

The aim. *Determination of the design principles of shaping in the design of fur garments that provide innovative character of the design activities and high level of artistic and stylistic properties of the projected objects, as well as revealing of methodological importance of the use of the principles of composition for design-projection of the models of fur garments in the professional training of the students – designers and fashion designers of the clothes in Kyiv National University of Technologies and Design.*

Methods. *The theoretical and methodological basis of the research are scientific works of foreign and native researchers, devoted to design-projection of fur garments, researches of the collections of world-famous and native fashion designers. General scientific methods of retrospective, comparative, system and structural analysis are the methodological basis of the research too.*

Results. *The analysis of fashion trends in fur clothes is made and it is found that the leading designers of the world have made the fur an integral part of their collections. The basic principles of composition used in the design of fur garments are determined; the examples of their use in design-projection of the modern models of clothes, made of natural fur, are provided. The presented types of compositional connections are used in the design of the fur clothes both individually and in different combinations. The selection of one or another expressive mean for design of the fur garments, as well as for other types of the clothes, depends on the following factors: basic idea and its figurative content; functional purpose; age group of the consumers, etc.*

Scientific novelty *of the work is in the complex approach to the peculiarities of use of the principles of composition in the design of fur garments on the basis of the analysis of fashion trends and modern innovative technologies of fur decoration, and the determination of artistic and compositional regularities in the design of fur garments.*

Practical significance *of the research is made necessary by the expansion and deepening of theoretical knowledge about the process of design-projection of the fur clothes.*

Keywords: *creative source, design of the clothes, composition of the costume, fur garments, fur industry.*

Introduction. Garments made of natural fur hold a valuable place in the life of a modern person. Despite the intensive development of textile, garment and knitwear industries that produce clothes from a variety of materials, the value of fur as the material for manufacturing of the clothes holds own. The natural beauty of fur, its high thermal protection and operational properties, all determine its success. The durability and the possibility of multiple restorations are also the advantages of the fur. The fur is almost unaffected by the changing influence of fashion and time. Recently, a lot of new and

more fashionable models of fur garments, both domestic and foreign, have become available on sale, and the demands of the people for various fur garments have become better satisfied. The actual task of the modern designers is to search for artistic and technical solutions for the designs. The creation of the fur products is a complex process, in which only the experience and knowledge of the designer is not always enough. Professional designer must create a solution to the visually perceived form of the fur garments considering its material and design. He should work for the maximum cost effectiveness of

the solution, reduction of the cost of production of the fur garments by the use of the most profitable technologies of processing of semi-finished fur products in the particular case, which make it possible to reduce the amount of expensive fur raw materials used in the manufacturing of the garments. At the same time, the designer should ensure the maximum profitability of the industrial company engaged in the manufacturing of the fur garments, in the creation of which he is also involved.

An artistic expression is one of the main characteristics of fur clothes. The designer should make it possible to add fashionable shades to natural fur, to combine colors, textures, shapes, and to make the model unique and harmonious.

The combinations of furs, naps that differ in height, various haircuts, pickings, applications, which create the original texture of the surface of the garments, contribute to the enhancement of the effect. New techniques of processing and furnishing of fur become the basis for the creation of new collections and product differentiation. The latest technologies make it possible to make various kinds of fur more flexible in use even in costumes with pants and skirts, tops and so on, that is why it is very important to study the properties of different types of fur and their characteristics in order to achieve the maximum result from all functions of fur clothes.

Analysis of previous researches. In the papers [4, 5, 8] the authors have analyzed the fur garments market and have conducted marketing researches aimed to develop the business strategies for the enterprises of the fur industry. The authors have systematized the features of compositional solutions for the fur clothes, which determine the integrity of the image and the artistic unity of the design details.

The article [10] is devoted to the issue of classification of the design methods and the

methods of production of fur furnishing for the clothes made of different materials. The author provides characteristic of different methods of cutting of fur plates and considers the ways to obtain fur sheets, which are divided into five groups: knitting; netting; embroidering; weaving; forming of openwork networks.

The modern methods of design of fur garments are presented in [11]; the foreign and native technologies of processing of fur plates and sheets used for obtainment of different types of fur processing of the clothes are described as well. The author also systematizes the types of accessories made of natural fur in the modern design [12].

The features of designing and manufacturing of fur and leather garments are considered in the paper [3]. The authors paid attention to the methods of processing and cutting of semi-finished fur garments. In the paper [2] the authors presented traditional and modern methods of manufacturing of the knots of sewing products made of natural fur.

The conducted analysis shows that the most of the papers deal with the technologies of processing and the methods of manufacturing of the fur garments, but, considering the fashion trends, less attention is paid to the design of fur products, the artistic design and the principles of compositional shaping of collections of the fur clothes. The question of transformation of different creative sources in the design of fur clothes remains unresolved.

Statement of the problem. The aim of the work is to determine the design principles of shaping in the design of fur garments, which provide the innovative character of design activity and the high level of artistic and stylistic properties of the projected objects as the part of the process of improving the design-projection of fur products, based on the analysis of the fashion trends, the modern innovative technologies of decoration of fur, the determination of consumer demand and

artistic and compositional regularities of design of the fur garments.

Results of the research. The fur has an unique texture, unique tactile properties, that is why it has become the subject of *luxury style* in clothes, accessories, for the creation of coziness and comfort in interiors, etc. The main attention is paid to the compositional solution of the design. If earlier the fur clothes were created to protect the human from cold, now the aesthetic function prevails. Today, the fur garments firmly taken their place not only in women`s, but even in men`s and children`s wardrobes. The fur has become one of the key elements of the fashion trends in recent years; it is widely used as the main raw material for the manufacturing of ready-made products (starting from demi-season coats to long-fur coats), and for the manufacturing of small fur products (vests, jackets, etc.), or it is used as the decorative addition to the general ensemble or for the manufacturing of a wide range of fur accessories: gloves, removable collars, scarves, palatines, neckpieces, etc.

Today, fur garments are the basis of autumn-winter collections, and some designers actively use fur as a processing in the summer assortments too. Fendi, Gianfranco Ferre, Versace, Chanel, Gucci, Jean Paul Gaultier, Prada, etc. fashion houses use fur in their collections in the form of accessories or in combination with other materials. The analysis of modern designers` collections of fur garments, presented on world podiums, has showed the use of unusual combinations and the use of fur for non-traditional assortments, for example, dresses with fur skirts, coats with fur sleeves and collars or patch pockets. Also, the latest trend in fashion is the use of fur, painted in different, often bright colors.

Using new techniques of fur processing, designers get new properties that are not even inherent in this type of fur. Due to the change in the texture of the fur and the surface of skin, it became possible to use it for new types

of clothes and accessories assortments. The experiments of designers discover the opportunities to create fur clothes that with its properties and appearance looks like light dresses, sweaters, suits, pants, etc. The designers offer a wide range of garments, except for classical types: skirts, tops, blouses, scarves and snoods, unusual accessories. Fur bags and shoes often complement the suits.

The design of the fur garments is shaped by the influence of general fashion trends, but also dictated by the peculiarities of consumer demand and the specifics of semi-finished fur garments. For example, the color range of fur garments becomes either brighter, with a large amount of colored fur, or more natural and more restrained, closer to the natural colors of fur under the influence of general fashion trends. Fashion trends influence the selection of long-piled or short-piled types of fur by the designers, determine the methods of cutting and combining of different types of semi-finished fur products for the creation of new textures of the fur plate. The use of collections of colored or natural types of fur by the designers in the color scheme of the design range is stipulated not only by the influence of general style direction, but also by the properties of semi-finished fur garments. Developments on improvement of methods and regimes of processing, on reducing of their cycle, on improvement of quality of the production and coloring of fur skins are carried out in the organizations on designing of fur garments in the countries that occupy a leading position in this field and have the most developed fur industry, namely: Italy, Greece, Germany, Denmark.

Modern methods of designing of semi-finished fur garments make it possible not only to reduce significantly the weight of fur garments, but also to provide the designers with unlimited opportunities for the creation of new textures of fur of different colors. Such new techniques of design of semi-finished fur garments are created by the designers in

innovative design centers, such as Saga Furs of Scandinavia in Denmark [6].

The most fashionable garments of the latest season are the clothes of a large volumetric shape, such as at Gucci and Nina Ricci Shows, as well as the clothes with unusual print, such as in Isabel Marant and Jil Sander collections. The bright colors of fur and the use of prints on the fur garments is another relevant trend of this season. The print can be of any type: based on children's creativity, flowers and other plants, geometric patterns, cartoon pictures, color spots, etc. A print imitating a leopard color is also popular. Shortened sleeves are still in trend, not only with a length of $\frac{3}{4}$, but also with a length of $\frac{1}{2}$ and very short. Oversize models with bulky sleeves, with a free silhouette and with an extended shoulder line remain fashionable [13, 14]. Also, the models without a fastener, with a belt, which resembles a robe are still relevant. The models with A-silhouette and with asymmetric cut come back into fashion. Such garments are usually supplemented with vivid color combinations or a combination of fur of different length. Designers offer the garments made of natural or dyed mink, hybrid fox of various colors, polar fox, sheared beaver, chinchilla and sable, etc. Large patch pockets and voluminous collars and hoods can be distinguished among the decorative elements. Half-length fur coats and jackets are popular, especially the models, which combine the fur of different length with the leather and even with the textiles (Figure 1).

The process of designing of the fur garments, as well as other clothes, consists in creating a new sample of clothes with given properties and includes pre-design studies, creation of sketches, dummies, models, calculations and creation of drawings, and finally the production of experimental samples. Based on the analysis of consumer demand and models-analogues, a creative concept is born that finds embodiment, above all, in the image. As a rule, models are chosen similar to

those found in design collections of high fashion. The designer's name and the brand play an important role in choosing the fur clothes. Highly artistic garments made of natural fur are presented in the modern fashion collections of world-known designers. The image of the fur garments is formed by the general form, the silhouette, the cut, the decoration of the hair side and the skin, the color, as well as by the combination with other materials.

Today, the fur industry experts invent new methods of coloring and additional processing, which are also style-shaping means of designing of the fur garments. The purpose of this process is not only to add another color to the fur coat range, but also to balance the natural color, to obtain complex color effects, and to eliminate natural defects. For example, the toning provides an opportunity to enhance the natural shades of fur; bleaching and gold-plating discolor the natural color [6]. The combination of methods of discoloration with coloring provides an opportunity to create new color solutions and to use defective semi-finished fur garments, which is also important in mass production conditions.

The imagery of the model of fur clothes is formed according to the main laws of composition, which contain the unity of all elements of the outer form, and the conformity of individual elements of the product. In the fur models, it is possible to identify the major, less significant and minor details, dividing the outer shape of the garment into unequal area elements. In the compositional solution of the garment the elements of the shape are agreed on the principle of contrast, nuance and similarity.

Symmetry and asymmetry in the costume are the means of achieving the harmony, balance and unity of form. All elements of the same image must obey the main purpose – the center of the composition, which is the main accent. The symmetry in the costume

appears at different levels of organizational linking of the elements of the form: in silhouette; in flexible solution; in constructive decision; in the location of details; in organization of the texture and décor; in organization of tone and color spots [1]. The symmetry is most often found in everyday, business clothes. Fur garments in design and industrial collections are mostly symmetrical (Figure 2, a). Asymmetric composition emphasizes the dynamism of forms.

Consistency and subordination of its elements, as well as clearly expressed compositional center and a competent placement of accents, all the above contribute to the achievement of unity in asymmetric composition. The asymmetry in fur garments can appear both in the cut and in the color or texture solutions for individual details, as well as in combination of different types of fur or in fur processing (Figure 2, b).



Figure 1. The models that are relevant in the fashion direction: a – fur coat made of mink, with incrustation; b – fur vest made of fox, with a split, Valentino; c, d – prints and incrustation on fur garments, FENDI; e – volume fur coat, Vivienne Tam [14]



Figure 2. The methods of composition in modern fur garments: a – symmetry, Givenchy; b – asymmetry, FENDI; c, d – rhythm, FENDI; e – contrast, Bibhu Mohapatra; f – identity, Blumarine

The rhythm is no less important means of costume composition. In the fur garments, the rhythm is used in the alternation of volumes, shape-forming decompositions, squares, lines, details, and serves to connect different elements of the form into a single whole. The creation of the rhythm of color, tone and texture combinations is an important moment in the rhythmic organization of the costume. The composition of the fur clothes may differ in the expressed rhythm, which shows as the regular alternation of adjacent parts of the cut, differing in color or texture. In the compositional solution of the fur clothes, the rhythm is reflected in the metrical repetition, in the logical change and alternation of individual details of an identical shape at regular intervals, in the increase or decrease of the volume of outer form of the garment, in the change of the radial rhythmic interval (Figure 2, c).

Long-piled fur that has uneven hair covering on individual details of the garment is graced with great possibilities for rhythmic designs. In order to enhance the rhythm of fur strips in the models of such fur, the embroidery of semi-finished garment with the strips of leather, chamois leather and other materials is used [7]. The embroidery material is placed between the skins to separate them from each other, achieving the expressiveness of the artistic solution of the design (Figure 2, d). Using the division of skins on geometric shapes, taking into account the changes in the color range at different areas, the designers achieve complex and interesting rhythms that create the ornamental surface [11].

Contrast, nuance, identity are the means of composition that characterize the process of visual comparison and contrasting of the elements each to the others. These means of composition can be shown in relation to various components of the elements of the sign system of the costume: in organization of the shape and silhouette; in flexible solution of the shape; in color decision; in tone

organization; in texture decisions; in decoration. The contrast is the most active expressive means of costume composition. The contrast of various elements of design compositional solution is manifested in combination of the colors of details, in match of the types of fur that differ in the texture, in combination of fur with different height of the hair in one product, in positioning of fur details that have large areas (Figure 2, e). The costumes that are created under the principle of nuance are the parts of rational or basic wardrobe, since they have a greater possibility of free outfitting and variation in comparison with the clothes designed under the principle of contrast. The similarity (identity) of the elements of model of the fur clothes is reflected in the exact repetition of a certain element in the composition, or in different variations of the dynamic repetition of individual elements (Figure 2, f).

Thus, the basic principles of composition used in the design of the fur garments are defined; the examples of their use in design-projection of the modern models of the clothes made of natural fur are given. The provided types of compositional connections are used in the design of the fur clothes both individually and together in a variety of combinations. The selection of one or another expressive means for the design of fur garment, as well as other types of clothes, depends on the following factors: the basic idea and its figurative content; functional purpose; age group of the consumers, and so on. Contrast, nuance, identity can be reflected in relation to various components of the sign system of the costume, in particular: in organization of the form and silhouette; in flexible solution of the form; in color solution; in tone organization; in texture decisions; in décor, etc.

When designing collections, the designers often use authors' inspirations (creative sources). The most common sources used by the designers in their work [9] are the

materials; national and historic costumes; natural shapes; architecture; household items; items of applied and decorative arts, and so on. Appeal to the objects of material and spiritual cultures requires designer's culture and erudition, since such objects contain the elements of a certain world views of their creators, an era, which should be considered in studying of future designers and fashion designers of clothes. The creation of idea of the collection or the future product provides for the analysis of creative source, the identification of its characteristic features, which are analyzed and synthesized in fundamentally new combinations, creating the image or a system of images, in which the author reflects his own vision. Providing this, the following ways of searching for a new form can be distinguished: associative connection of the form with the creative source; an analogy with the creative source (historical, folk, modern costume, etc.); search for the fundamentally new solution. The transformation of the creative source into a particular shape of the costume involves a series of successive stages that enable the designer to realize his idea. Such complex approach is used in teaching of modern designers and fashion designers of the clothes in Kyiv National University of Technologies and Design. Figures 3 – 6 present the works of the students of the Faculty of Design in KNUTD, in which various compositional techniques and creative sources are used for the development of the models of modern fur garments of various assortment and purpose.

KNUTD students develop the collections of clothes, which are represented at various contests and shows of different levels. Thanks to the support of the Ukrainian Association of Furriers and its president Mr. Igor Zvarych, executive director Ms. Alla Gosling, graduate of the Faculty of Design in KNUTD, and Ms. Diana Aghayan, the leader of FUR FUTURES UKRAINE, the students can take part in the international competition of young designers

of fur garments REMIX-EURASIA. The competition was founded in 2003 by the International Fur Federation (IFF) to support talented designers. It gives creative young designers the opportunity to demonstrate their innovative design ideas to the international community and to gain worldwide recognition due to the wide coverage of the event in the media. In the Eurasian region, the REMIX-EURASIA competition was held five times and united young designers from Turkey, Belarus, Ukraine, Kazakhstan, Russia and other countries.

At the III international competition of young designers of fur garments REMIX-EURASIA-2016 (St. Petersburg), T. Bogomazyuk and N. Gubal, the students of the 5th year of the Faculty of Design, represented KNUTD. Students-designers N. Gubal (second time), Y. Brigida and M. Muravitskaya became the finalists of the IV international competition of young designers of fur garments REMIX-EURASIA-2017 (Minsk). The competition work of N. Gubal, the master of the Department of Ergonomics and Designing of Clothes, won a third medal place – a coat made of fabrics with bulky sleeves, decorated with embroidery in gray and with application of multicolored fox fur, rabbit rex in the style of Petrykivka painting (Figure 7, a) with a collar of colored polar fox fur. Petrykivka painting became the creative source for the model, in the basis of colorful patterns of which the boundless love of its creators to Ukraine is felt. With the support of the Ukrainian Association of Furriers, the students were trained at the Ukrainian fur enterprise "Tykafurlux" (Tysmenytsia) in 2017.

The competition work of M. Muravitskaya, the student of the Department of Artistic Modeling of the Costume, was made with the support of the Ukrainian Association of Furriers and with the assistance of I. Parkhomenko design studio. The mighty butterflies became the creative inspiration for the collection (Figure 7, b).



Figure 3. The sketches of the collection of garments, developed under the principle of contrast on the basis of combination of fur of different textures and colors



Figure 4. The sketches of the collection of fur garments, developed under the principle of rhythm using the intarsia technique



Figure 5. The sketches of the collection of fur man's garments of increased volumetric shape



Figure 6. The sketches of the collection of clothes, developed on the basis of combination of fur of different colors



Figure 7. The use of various creative sources for the development of fur garments, competition works of the students of KNUTD: a – Petrykivka painting (author N. Gubal); b – the bionic object *the butterfly* (author M. Muravitskaya); c – art deco style (author Y. Brigida)

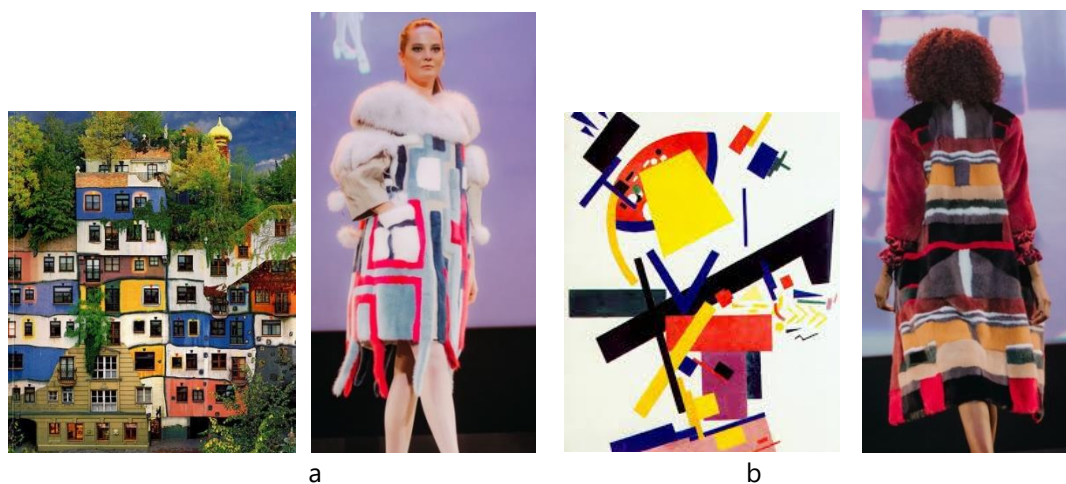


Figure 8. The use of various creative sources for the development of fur garments, competition works of the students of KNUTD: a – the creativity of F. Hundertwasser, an architect (author O. Balan); b – the creativity of Kazimir Malevich, an artist (author S. Kushtey)

The work was based on the principles of bionics – the transformation of the silhouette and the structure of bio object into the form of the costume. In the product made in the mosaic technique, the fur of the beaver and the mink after a pinch, haircut and dyeing was used. Ostrich feathers were used for the expressiveness of the image. Y. Brigida, a student of the Department of Artistic Modeling of the Costume, developed a collection of man garments in art deco style, made from different materials with the elements of natural beaver and mink furs after dyeing (Figure 7, c).

O. Balan and S. Kushtey became the finalists of the V international competition of young designers of fur garments REMIX-EURASIA-2018 (Istanbul). The work of O. Balan, the student of the Department of Artistic Modelling of the Costume of the Faculty of Design, took the 3rd place.

The works of the painters-Supremacists, concentrated on lines and geometric shapes (square, rectangle, circle) in the limited range of colors (Figure 8, a), were the source of inspiration for the creation of a coat of the colored mink furs. Bright, intensive colors, straight silhouette and combination of details of different geometric shapes were used in the design for the competition. As a winner of the competition, the student was trained at Copenhagen Fur Studio (Denmark). For the creation of a competitive work, S. Kushtey, the graduate of the Department of Artistic Modelling of the Costume, was inspired by the life and creativity of F. Hundertwasser, the world-famous eccentric architect (Figure 8, b), who changed the idea of beauty in architecture and left unusual samples of his creativity around the world. In his works, he used the combination of surrealism, abstractionism and avant-gardism.

Summing up the abovementioned, a joint project of KNUTD and Ukrainian Association of Furriers promotes for the creation of new

collections of fur garments of various purpose, which stimulates the realization of creative ideas of the designer youth of the University, ensures the building of scientific thinking about the creation of the new methods of shaping of fur garments, increases the competitiveness of the Ukrainian producer in order to develop the domestic market of fur industry.

Conclusions. The analysis of fashion trends in fur clothes is made and it is found that the leading designers of the world have made the fur an integral part of their collections; they also create innovative fur garments that demonstrate fur from a different angle. It is concluded that when designing the fur garments, the designer combines separate elements into a single compositional solution of external form, which considers the visual and the tactile perception of the configuration and the size of the details, their location over a distance, the texture and the color of the fur. The limited range of sizes of semi-finished fur garments determines the variety of constructive decompositions and types of technological processing of details of the garment. In order to improve the aesthetic qualities and to increase the consumer value, the fur garments of industrial production should have an integral composition, consist of corresponding or rhythmically connected details, as well as be distinguished by the harmony of color and texture decisions, the organicity of decorative processing. It is found that the specificity of fur production provides for the combination of artistic techniques of modern design, the achievements of science and technology in the design of imaginative solution – the collection of fur garments, that is why in our times designers combine traditional methods of construction and innovative methods of design of semi-finished fur garments in their activities on the shaping of fur garments.

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ДИЗАЙН ВИРОБІВ З ХУТРА У КОНТЕКСТІ ХУДОЖНЬО-КОМПОЗИЦІЙНОГО ФОРМОУТВОРЕННЯ

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Мета. Визначення проектних принципів формоутворення в дизайні виробів з хутра, що забезпечують інноваційний характер дизайнерської діяльності і високий рівень художньо-стилістичних властивостей проєктованих об'єктів, а також виявлення методологічного значення використання принципів композиції для дизайн-проєктування моделей виробів з хутра при фаховій підготовці студентів дизайнерів і модельєрів- конструкторів одягу у Київському національному університеті технологій та дизайну.

Методика. Теоретичною та методологічною основою дослідження стали наукові роботи зарубіжних та вітчизняних дослідників присвячені дизайн-проєктуванню хутряних виробів, колекції світових та вітчизняних дизайнерів модного одягу. Методологічну базу дослідження склали загальнонаукові методи ретроспективного, порівняльного, системно-структурного аналізу.

Результати. Виконано аналіз тенденцій моди в хутряному одязі та встановлено, що провідні дизайнери світу зробили хутро невід'ємною частиною своїх колекцій. Визначено основні принципи композиції, які використовують в дизайні хутряних виробів, наведено приклади

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Цель. Определение проектных принципов формообразования в дизайне изделий из меха, которые обеспечивают инновационный характер дизайнерской деятельности и высокий уровень художественно-стилистических свойств проектируемых объектов, а также выявление методологического значения использования принципов композиции для дизайна изделий из меха при профессиональной подготовке студентов дизайнеров и модельеров- конструкторов одежды в Киевском национальном университете технологий и дизайна.

Методика. Теоретической и методологической основой исследования стали научные работы зарубежных и отечественных исследователей, посвященные дизайну меховых изделий, коллекций мировых и отечественных дизайнеров модной одежды. Методологическую базу исследования составили общенаучные методы ретроспективного, сравнительного, системно-структурного анализов.

Результаты. Выполнен анализ тенденций моды в меховой одежде и установлено, что ведущие дизайнеры мира сделали мех неотъемлемой частью своих коллекций. Определены основные принципы композиции, которые используют в дизайне меховых изделий, даны примеры их

їх застосування при дизайн-проекуванні сучасних моделей одягу з натурального хутра. Наведені види композиційних зв'язків застосовують при проектуванні виробів з хутра як окремо, так і разом, у різноманітних комбінаціях. Вибір того або іншого виразного засобу для проектування виробу з хутра, як і інших видів одягу, залежить від таких чинників: основна ідея і її образний зміст; функціональне призначення; вікова група споживачів тощо.

Наукова новизна роботи полягає у комплексному підході щодо особливостей використання принципів композиції в дизайні виробів з хутра на основі аналізу тенденцій моди, застосування сучасних інноваційних технологій оздоблення хутра та вивчення художньо-композиційних закономірностей дизайну хутряних виробів.

Практична значущість дослідження обумовлена розширенням та поглибленням теоретичних відомостей в галузі дизайну одягу з хутра.

Ключові слова: *творче джерело, модель одягу, композиція костюма, виріб з хутра, хутряна галузь.*

использования в дизайне современных моделей одежды из натурального меха. Рассмотренные виды композиционных связей используют при проектировании изделий из меха как отдельно, так и в разнообразных комбинациях. Выбор того или иного выразительного средства для проектирования изделия из меха, как и других видов одежды, зависит от таких факторов: основная идея и ее образное решение; функциональное назначение; возрастная группа потребителей и т. п.

Научная новизна работы заключается в комплексном подходе к особенностям использования принципов композиции в дизайне изделий из меха на основе анализа тенденций моды, использования современных инновационных технологий отделки меха, художественно-композиционных закономерностей дизайна меховых изделий.

Практическая значимость исследования обусловлена расширением и углублением теоретических сведений в области дизайна одежды из меха.

Ключевые слова: *творческий источник, модель одежды, композиция костюма, изделие из меха, меховая отрасль.*

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Цитування за ДСТУ: Gryshchenko I. M., Kolosnichenko M. V., Pashkevych K. L. Design of the fur garments in the context of artistic and compositional shaping. Art and design. 2019. №2. С. 9-21.

<https://doi.org/10.30857/2617-0272.2019.2.1>

Citation APA: Gryshchenko, I. M., Kolosnichenko, M. V., Pashkevych, K. L. (2019) Design of the fur garments in the context of artistic and compositional shaping. *Art and design*. 2. 9-21.