Glamor in fashion design: form-forming, figurative and meaningful potential

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Abstract. At the end of the twentieth century glamour gained the meaning of the brightest phenomenon of post-industrial society and style in the Costume design. Clothes items, as carriers of visual glamour identification are associated with expressive figuratively associative characteristics and formative principles. The retrospect of glamour clothing style formation demonstrates the original transformation of fashionable costume forms, their structures, methods of decoration etc. The historical and cultural contexts of style formation actualize the essential problem of symbol correlation – the ideal of beauty and image in fashion.

Keywords: glamour, fashion industry, costume design, formation, style, stylistics, beauty ideal, archetype.

Modern glamour costume stylistics is rather complicated. It solves new project tasks integrating in the sphere of artistic and mass culture. Glamour reveals diverse connections with art, architecture, photography and cinematography. Being an inexhaustible source of new design ideas it appeals to the phenomenon of postmodernism, globalization processes, mass production and consumption. The aesthetic, informative and formative potential of glamour style in clothing design has not been practically investigated. The necessities of systematization of considerable volume of information as well as the manifestation of new artistic-designed practices within glamour stylistics substantiate the actuality of declared theme.

The problem of glamour understanding identifying its specific features and characteristics, principles of operation determines its investigation by scientists as phenomenological event; specific aesthetic category; lifestyle with special forms of consumption; means of person's appearance styling; style in fashion; kind of project artistic contemporary practice [7,9]. Glamour is positioned as an everyday practice, qualitative and essential characteristics of one of the strata of a capitalist society, which forms a special standard of life, attitude to people and things, typical appearance of costume carrier propagated by media, corresponds to hedonistic content and specific aesthetics.

The glamour values are embodied by means of graceful elegance of shapes and silhouettes, sophistication or provocation of color combinations, materials luxury and decorative elements value. Affectation, sexuality and demonstrative seductive attractiveness, theatricality enhances the image characteristics of glamour carrier [4].

The glamour clothing visual characteristic style appears as a kind of clichés, archetypes for interpretations of glamour costume images in the structure of which one can highlight a typical assortment, silhouette forms, proportion ratio, the length, style, materials, colors, textures and ornamentation, accesses and additions [6]. It has been determined that on the edge of XIX – XX century’s glamour acquires the status of fashionable clothing style status and actively develops. In the 1930s due to the film industry in America its fixation takes place. Since 2000s glamour has been attracting scientists’ attention.

The origins of glamour are reflected in aristocratic fashion of rococo style (XVIII century.), in the way of dandy styling appearance (XVIII – XIX c.) in the lifestyle of the elite society in the times of Napoleon and the bourgeois revolutions: in the behavior stereotypes, in the demonstration of wealth and status by means of costume, in imitation of aristocratic values and manners [3, 10]. The genesis of a glamour as a clothing style lies in the development of secular costume forms and its structure, which is based on a corset. Costume forms evolution under the influence of Victorian and Edwardian Fashion and Art Nouveau, is caused by improvement and modifications of corset forms as the main form and styling formative element in the costume structure. The dominant corset function (styling costume function in general) lies in creation of glamour costume fashion according to the aesthetic tastes of the time and ideas about the female beauty ideal [8].

At the edge of the XIX – XX centuries the formation of the first conscious and legitimized by society glamour person image defined as the «Courtesan» archetype took place. Its most significant features are the artificial creation and individualism. The key features – are an exceptional natural beauty, refined manners, exquisite elegance of clothing, developed intellect, expressive charisma. Courtesan appearance styling, in general, took place on the grounds of glamour as evaluation of quality: shiny, luxurious, expensive, extravagant, provocative, shocking, defiant. Art structure of glamour costume became the culmination of Art Nouveau aesthetics embodiment. Its volume-spacious structure was distinguished by elegant lines of sophisticated silhouette with layers of draped fabrics and complex, rigid corset structures. Fixation of similar images, particularly in the works of J. Boldini, P.-S. Ellio, E. Vernon, L. Icar etc. was kept in such art genre as a secular portrait.

During the twentieth century the principles of glamour costume formation were determined by such drastic changes in fashion as a rejection from the corset as the basis of the costume structure; general simplification of the structure elements and changes of silhouette clothing form; improving of cutting techniques and manufacturing techniques and decoration of clothes; significant influence of art and stylistic features of art and design styles. A significant change of the image characteristics of glamour carriers took place. The leading role in its popularization was played by America that cultivated glamour values in the frames of entertainment industry formation. Since 1920s actresses and film stars become glamour carriers, for each of them the team of professionals create the glamour image. Cooperation between the film industry...
and the fashion industry, attracting couturiers and designers, artificiality and stereotyping in the development and implementation of glamour images lead to the formation of a new archetype of glamour image – «film star (cinema-diva)» as an idealized image of a beautiful temptress. Fine fabrics and precious decoration, deep cleavage and high cuts, gloves, furs, diamonds, stylish shoes, original hairdo and expressive makeup ensures that the effect of unrealistic ideal of a woman’s beauty is achieved. In each case the glamour images are characterized by fatality, exoticism and inaccessibility.

In the 1930-1950s glamour is associated with the «golden age» of Hollywood. It is in cinematography that the final formation of artistically figurative, formally-aesthetic features and style-compositional and stylistic relationships in the glamour costume structure takes place. On the background of expressive idealization of glamour carriers as standards of female beauty, glamour is recognized as the original style of clothing. Fashion designers develop new forms and silhouettes, based on the «slanting cut», color combinations and special decorations, new models of behavior. Glamour costume structure changes and formation methods vary.

At different stages of the development of glamour style, the typical structures of the costume were formed, in particular: the first structure – a closely adjoined silhouette form with a natural shoulder line, with the emphasis on the contours of a figure and the expansion of the form from the knee line. A dress of maximum length with a train had a narrow long sleeve or fully open hands and moderate décolleté; the second structure – acquires the expansion and straightening of the line of the shoulder girdle, the length of clothes shortens noticeably (midi), the sleeves in the upper part acquire insignificant filling. A significant sign of this type of structure of a glamorous dress is a décolleté, which almost completely opens the back. The waistline is in a natural place and must be accentuated by the belt. The use of expensive, soft fabrics is a characteristic for both structures – silk, transparent and translucent, velvet with complex textured surfaces, materials with varying degrees of brilliance and elasticity, which are expensively decorated on the entire surface of clothes. Obligatory accessories and additions were gloves, a boa, a stole, massive decorations, high-heeled shoes and makeup. The third typical structure is a trouser suit of a man type that is dressed on exquisite lingerie or a snow-white blouse. Stated structures of the glamour costume in various variants of compositional constructional solutions remained relevant until the 1960's and they acquired the meaning of "classical". In the 1950's owing to the creativity of Christian Dior, Hubert de Givenchy and Jacques Fath, the fourth structure of a glamorous costume was formed on the basis of a complex cut that imitates a corset. Modified due to the latest materials and technologies, the corset was combined with the multilayer, widened or narrowed to the lower part skirts forming a corresponding X-silhouette or "hourglass" silhouette [2].

In the next period of time glamour as the design costume style is affected by eclecticism and kitsch, which leads to the transformation of its figuratively-stylish and formally-aesthetic features. New ways of formation appear and the assortment of glamour clothing is considerably expanded [5]. Together with the manner of moving, postures, gestures, body plastic, hairdo and makeup, they have formed a special, attractive image, the stylistic features of which tended to negative connotations – vulgar, rude and defiant. However, these images remained sexually attractive and glamorous. Thus, glamour acquired negative connotations and its clear separation into «high» and «low» models from the aesthetic and artistic points of view took place.

On the background of significant socio-cultural and economic changes of society due to the intensive development of the fashion industry, film star archetype gradually loses its significance. Instead of it, in the fashion industry (in modeling), a new archetype – «Supermodel» is formed: stylish, physically and sexually attractive, well-groomed, public person, whose beauty is not standard, but rather exceptional or exotic. Since 1970s this type dominates. It should be mentioned, there are no restrictions for super models in the range of outfit. The main thing is that its exterior should be «glamorous». Leading designer brands begin the mass output of clothes that stylistically can be considered like that. It has no importance if the carrier of these clothes is actually a glamorous person. Attributive and denotative style features acquire conceptuality and may form the basis of any costume. The similar universalism leads to the fact that glamour is transformed into a concept - the concentration of typical style characteristics and features that in design inspirations can produce an infinite quantity of glamour images variants [1]. Glamour stylistics as the totality of specific means of expressiveness and methods of the formation arises as the leading one in projective – artistic activity and it promotes processes of glamorization spreading.

The glamour concept on the edge of XXth – XXIst centuries is based on typical glamour costume structures, retains the characteristics and principles of formation and is characterized as a triune one: fashionable, expensive, prestigious (brand), which causes the high living standards of consumers. Among the trends of the style development: «illusion» dresses trend as a trend of representative clothing; synthesis of glamour, high technologies and traditions from-couture; «reals» beauty cultivation – female model in age. Careful study and understanding of these trends may be the direction of further research studies.

Conclusions. Appealing to clothes, most researchers explain glamour:
1) as a sociocultural and aesthetic phenomenon;
2) as an exceptional way of life;
3) as a style in fashion of the XXth century;
4) as one of the concepts of contemporary art and design practice.

The following points were analyzed scientifically in the works of the researchers: manifestations of culture, which contributed to the development of glamour; its reflection in the appearance of a person in the context of its conformity to the aesthetic ideals of time; behavioral stereotypes, ideology and world perception, ways of consumption of material benefits; general types and vital activity of individual personalities. Professional growth of the art haute couture, forming a complex of representative functions of a fashionable costume contributed to the systematization of persistent signs as criteria for identifying glamour in a costume at the level of specific images
and forms. Among them: *artistically figurative signs*, characterizing, first of all, the appearance of a glamour costume wearer; *the structure of the costume shape*, due to its components, assortment and purpose; *stylistic features*, including means of formulation, compositional and design features associated with the use of typical materials, decorative elements, accessories and additions.

During the XXth century the formation of type images "A Courtesan", "A Movie Star", "A Supermodel", which differ in structure of glamour costume, silhouette, emotional and valuable content, took place. Thus, the style of glamour in the design of clothing is a visual identification of the type image of the costume wearer through:

– stereotypes inherent in glamour as a phenomenon (characteristics, aesthetic and valuable content);
– interpretations of type images that retain clear associative connections through means of shaping, typical materials, colours, decorative elements, accessories and additions in a costume;

– organization of the costume structure according to the established typology;
– the presence of opposite connotations – exquisitely or roughly – with the preservation of glamour style constants in clothing as an object of design.

In the art and design practice at the beginning of the XIXth century the concept of glamour is used not only for the creation of clothing for various purposes, but also for its advertising, for promoting products with the help of original marketing decisions, for stimulating consumer demand and creating illusions of affordability of luxury and prosperity.

The closest scientific prospects for research in glamour is the establishment of valuable content of glamour of the XIXth century, the analysis of changes in figurative stylistic features and methods of a glamorous costume forming. A separate area of research is an in-depth study of formulating potential of innovative materials and technologies that in the near future can radically change means of designing a glamorous costume, as well as signs of the style itself.

**REFERENCES**