

Sustainable Slow Design in Contemporary Fashion

Hyun-Ah Lee, Youn-Hee Lee[†] and Jae-Ok Park

Dept. of Clothing & Textiles, Hanyang University

I. Introduction

Since environment related issues are emerging from the latter part of 20 Century, some attempts to deliver ecological messages in the field of design resulted in eco-design dealing with ecology effectively.

Especially, in the 21 Century, the increasing trends of well-being gave rise to a new term, "sustainable and slow design." This study is intended to examine the new aspect of slow design in fashion through esthetical approaches.

The purpose of this study is to establish the idea of slow design by analyzing literatures and preceding cases, based on the external elements of a design including forms, the methods of expression, materials and colors, with fashion magazines published between the year 2000 and 2005.

II. The Concept of Sustainable Slow Design

The concept of slow design was firstly introduced by Alastair Fuad-Luck in a conference titled "Design and its development" in 2002. This is the derivatives from sustainable design, keeping pace with the idea of "slowness."

The idea is emerged as the alternative against the trend of modern society where speediness has preference to slowness, entirely prevailing in cultures. The slow design can be defined as sustainable one, together with the design for human.

Blaming consumption oriented culture, the design seeks for how our consumption demands and quality of living can be satisfactorily met while preserving our nature and proposes the solutions of how our environment can be preserved and inherited down to our descendents. Based on the study of Alastair Fuad-Luck, this design is characteristically referred to as follows. Firstly, it lengthens the life cycle of design, sustaining traditions without just following fad-craving design. Second, it is focused on the development of reusable and renewable materials, adding the genuine value of design to its reproduction. Third, multi-purpose products which are easy to transform and replace with new parts are designed in order to prevent old goods from being obsolete due to the advent of new ones aided by advanced technology.

[†] Corresponding author : yiyhee@hanyang.ac.kr

III. The Trends of Sustainable Slow Design in Fashions

The trends can be summarized as follows. The first is a timeless style which has sustainability in design independently of the versatile fads and relies on functionality, serving the purpose of design. One of the examples is both clothes designed by Burberry and suits by Chanel. The second is a hand-touch style which the more time for outputs can be positively tolerated, in favor of an eco-friendly design through the techniques of manual arts. The third is a renewable design which the combined values of design with reuse and renewal result in recreation of past ecology as shown in the technique of designs by Mix & Match.

The fourth is a transformable design which features the multi-purpose and multi-forms, eventually extending the life cycle of products.

IV. Conclusion

As a result of analysis of the four designs above, it can be inferred that the representation of past styles, the mixture of old design with new design, the appropriate combination of conventional fabrics with advanced ones, the ecological trends of sports look was emerging.

In special, transformable design can be remarkably differentiated from the others in the aspects of eco-design. This can be one attempt of the pursuits for both the combination of past, present and future focusing on esthetical values and further practicality and eco-friendliness, which are positively affecting the scope of fashion.

In this 21 Century, it seems that elegant senses and high quality design is the most desirable trend, in continued harmony with eco-friendliness for sustainable living. In this perspective, the slow design which proposes the solutions of ethics of design can be what represents the consummate value of design meeting the wellbeing needs of the modern persons through various methods in parallel with eco-design.

Reference

- Alastair Fuad-Luke (2002). *Eco-design hand book*. Thames & Hudson.
- Damhorst, M. L., Miller, K. A. and Michelman, S. O. (1999). *The meanings of dress*. New York: Fairchild Publications.
- Issey Miyake Inc (2001). *Issey Miyake A-Poc Making*. Virta Design Museum
- Papanek, Victor (1995). *Human ecology and Social change in Design for the real world*. trans Hyun, Yong-Soon, Lee, Yeun-Jae. Seoul: Mijinsa.
- Joen, So-Young (1995). A study on the image of ecology through contemporary fashion design. Master's Dissertation, Hongik University.
- Kim, Mi-Kyoung (2003). A Study on Be Slow Movement expressed in the Formative Factors of Contemporary Fashion. Master's Dissertation, Sungshin Women's University.
- Lee, Bong-Duk, Yang Sook-Hui (2003). "Aesthetic characteristics of fashion in the transitional period of the 21st century." *Journal of the Korean Society of Clothing and Textiles* Vol. 27,

No. 1.

Na, Young-Won (2003). "A Transformation expressed in dress." Doctoral Dissertation, Konkuk University.