

THE DRAGON IMAGE AS AN INSPIRATION IN THE DESIGN OF COSTUMES WITH CONSIDERING TECHNICAL ASPECTS

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Abstract: *The purpose of the study is determining the main characteristics of Dragon in a prototype and a shielded image for the formation of an inspirational perspective basis used in designing a suit. Analysis was performed on the following parameters: nature, outward, the division and graphics lines, colour gamma. A classification of application spheres of snakeskin imitation in a suit and basic technologies for imitation of snakeskin in a suit was created. A three models of a men's and women's suits were created, which provide a visual representation of the proposed solutions. The recommendations for designing a modern costume with a dragon inspiration have been developed. The series of a men's and women's costume have been developed. The research results will allow to develop a visual image's, that can be used in the design of clothing and the development of a game personages, movie personages, thematic costumes, etc. An image of the Dragon in a movies and cartoons was analysed, and their main characteristics have been identified. As a result, the new costumes that reflect a modern vision of such transformation where created.*

Key words: *textile materials, image, dragon, costume design, inspiration.*

1 INTRODUCTION

Today, the use of modern design ensures development of anything, equipment or object. Modern technologies and methods of objects modelling of applied value allow creating them on a technologically new level; especially considering the possibility of 3D printing and modelling. However, there is a problem of matching clothing design with materials and design methods. Very often when designing clothes, designers do not take into account the material of clothes with its general concept. This leads to deterioration of the visual component of the finished product and its imbalance with the surrounding space. For this reason, it is necessary to take into account the specific parameters of future product at the stage of product design, one of which is complex image design. That is applied design. It provides not only correct selection of the image, but also material coordination with manufacturing technology and finished product. This principle is used for most industries. Actual is appeal to the cultural roots and territorial features in the design of interiors, as well as in the process of creating costumes. Applied design in this context is a complex and lengthy process that requires a detailed study of the necessary image in original.

In general, modern designers in search of inspiration often turn to folk traditions, epics, tales or myths. However, in designing costumes for tourism this fact is alone. Although this approach allows to provide a measure of authenticity and originality, stand out among the rest, to offer visitors an additional attraction element.

The result of designer's works who seek for inspiration to folk art is the transformation of folk costume. It should be noted, that when choosing an inspirational image, first of all, be guided by the concept of establishment. It is also advisable to take into account modern fashion trends of the world. So, one of trends that periodically appear in the collections of fashion designer is a Dragon motive. As a rule, this image is used by Asian countries, but European countries also use this image. An actual is combining national-mythological conceptual roots and modern fashion trends. Therefore, development of a modern costume using elements of applied design is actual task that solved in this work.

The inspirational power of art effects on creativity of artists to create beautiful works [1]. In this case, the images displayed in the cinema provide appearance of new ideas and impressions from the viewer.

Today received distribution a new forms of cinema representation of images, aimed at expanding understanding of the effects, operating at present time [2]. The description of new figures of subject knowledge emphasizes the viewer's ability to represent themselves and others as art subjects. Clothes in the era of its technological reproducibility are based on modern technologies which interfere with the everyday life of man [3]. The screen area separates the distance between the viewer and the objects, which perceived.

Considering the two-tier analysis [4] can represent, as a cinematic form serves as an indirect expression of faith. In this case to understand the significance of the described experiences and psychology it is need to be complemented by research at the level which can be called spiritual. With the passage of the time technical cinematic devices transformed the perception of the visual world [5]. The concept of alienation in poetic language became a manifestation of aesthetic experience. An effective associative project of cinematographic realization [6], symbolizes the economic, symbolic and historical imbalances that are characteristic of certain countries. In this case, there are some specific stresses that cover the relationship between cinema and literature as a tandem of imaginative thinking. The film has strongly changed the perception of creative images [7]. The discovery of the art of mechanical recording through the reproduction of motion and images provokes a peculiar "miracle" where the viewer gets new impressions from viewing.

It is known that folk personages such as Grandfather Frost, Snow Maiden, Baba Yaha, Dragon and Koshchiy Bezsmerntny do not have prototypes that resemble them [8]. This judgment according to the authors is questionable and requires a more detailed examination of the study subject. The origins of the image of Dragon appropriate to trace the mythology of the Eastern Slavs. Therefore, there is a need to consider all the mentioned Dragons in this area. It was investigated in work [9] that the synthesized typing of the image of the fairy-tale Dragon was studied using the results of the predecessors: dragon-kidnapper, dragon-assassin, dragon-guard of the boundaries, dragon-squirrel and dragon-tempter. Sometimes Dragon belongs to the category of thieves / pseudo thieves in the aspect of the development of image toys of cartoons characters [10]. It is known [11], that in the domestic animated cartoons, Dragon belongs to the category of characters, who are endowed with great magic and negative qualities, but they do not interfere in the story of the tale and do not interfere with the protagonist. Recently, this fact has undergone transformation and requires more detailed research. Studies have shown that the majority of respondent's attribute Dragon to negative (evil)

tale characters. In addition, the main direct associations with him were determined: three-headed, breath-taking, green, big [12]. From the tale's texts it is determined that the Dragon has the ability to turn around to a good guy or household items such as the broom, etc. [13]. It was investigated that in the representation of respondents about Dragon there is shift of emphasis in the direction of external characteristics.

It is noted in [14] that in Slavic tales there is no specific description of Dragon. From the contents of some tales it follows that the Dragon is multi-headed (preferably having three, six, nine or twelve heads, less than five or seven heads). Sometimes it is mentioned that he breathes fire. An assumption was made in the article [14] that he is some way connected with the mountains or "one, who lives on top", "forest", because "mountain" according to the old Slavic means "top" or "forest". It is noted that the Dragon is associated with fire or lightning [15-17]. His appearance is a mechanical combination of two animals: a bird (image of a distant kingdom) and a dragon (the image of the underground kingdom). Therefore, Dragon is associated with the abduction of souls and is a negative character in traditional Slavic tales.







Considered works exploring the Dragon in mythology and old Slavic tales do not determine the transformational changes of his image in contemporary culture and art. Therefore, they do not take into account the perception of the modern audience stereotype, compiled in cartoons and movies. The study of this question is very relevant in the formation of stereotypical inspiratory characteristics for further use in design of the costume.

The purpose of the study is determining the main characteristics of Dragon in a prototype and a shielded image for the formation of an inspirational perspective basis used in designing a costume. The image, that combines both of these elements (national-mythological conceptual roots and fashion trends) can be Slavic dragons. For today is absolutely new for creation of clothes in post-Slavic and world countries. So it is particular for designing a costume. Therefore, studying the image of Dragon in this context is actual task. Conceptualization of the recreation sphere with each passing day is grows and becomes one of the trend directions. Costume as an element of the decision of interiors and the integral visual image of the institution becomes the simplest means of its adaptation to the new realities of the development of the industry of recreation and tourism. Today it is advisable to speak not just about the costume service staff which in the classical version must correspond to a certain dress code. But about the artistic images of the characters who interact with the rest and immerse it in a new alternative

atmosphere. In this key, at the first stage of research it was decided to analyse the characteristics of the images of dragons regarding their original source in the Slavic culture. Dragon image belong to the class of chimeric creatures, which are distinguished in Slavic mythology among other deities and spirits. There are seven such creatures: Aspid, Yusha, Vasilisk, Dragon, Smiulan, Tsmok, Fire dragon (Table 1). The study of external characteristics of chimeric dragon species has identified the following identical features: presence of many heads: Dragon, Tsmok; absence of wings: Smiulan, Fire dragon; eruption of a fire (hot heat) or fire image: Aspid, Vasilisk, Dragon, Fire dragon. Analyzing of their characters (Aspid, Vasilisk,

Dragon, Fire dragon) can be attributed to a negative images. Thus, the Dragon can be considered as a complex image of the chimeric beings of Slavic mythology. This confirms its relevance as one of the inspirational prototypes in costume design in recreational and tourist sector. Today, the Dragon popularity in modern Slavic culture and television art is growing. This image inspiration can be translated into other areas of the economy, for example, the costume of workers as a popular character conceptual vector. Therefore, there is a need to study the artistic image of Dragon with an emphasis on its visual component for the further development of recommendations for designing costumes of workers.

Table 1 Analysis of chimeric creatures (dragon images) of Slavic mythology

No	Character	Region	Abilities	Image in mythology	Look	Image
1	Aspid	East, west, south	Able to throw a fire	Evil demon, devastates the earth	Winged dragon with bird's beak	
2	Yusha	East, west, south	When he yawns or turns over, the earth shakes	World dragons, holding ground	Huge dragon	
3	Vasilisk	East, west, south	Able to kill with a sight or breath - from his breath the grass dries, rocks break down	Demonic character, unclean spirit in a bird-dragon manner, serpent king	May have a head of a cock, a torso frog, a dragon's tail	
4	Dragon	East, west, south	Breathes fire, can turn into a person	Representative of the evil beginnings, kidnaps young girls	Dragon with 3, 6, 9 or 12 heads (sometimes 5 or 7 heads)	
5	Smiulan	East	Becomes a marital union with a human woman, brings in the house of wealth from those hidden in the earth	The patron saint of dark clouds inhabits the hollow of an ancient oak	Dragon-like demonic creature	
6	Tsmok	East	Brings to his master money, welfare, makes the fields fertile	The spirit that protects the house and the economy of people	A huge dragon, with 3, 6 or 12 heads, wings and claws	
7	Fire dragon	East, west, south	Transforms into humans and animals, flies to the fireplace and visits women, who mourn by men	Incarnation of fire and cunning	Demon in the form of a fireball	-

2 EXPERIMENTAL

To study the screened image of Dragon fourteen cartoons and films were chosen. The collected graphic material of the filmed image of Dragon was arranged in chronological order (Table 2).

As a result of the analysis the basic features of the visual component of Dragon were established: he always has three heads, in most cases large, and in individual ones – low, sometimes Dragon meets

with a beak, often has wings and four paws, in rare cases it meets with hair; colour scheme consists of bright colours: red, green, orange, yellow, violet; division and graphic lines are horizontal (on the neck, abdomen, tails) and diagonal (on the wings). With regard to behaviour, in almost all screenplays, he has the role of an evil antagonist, in addition to films of recent years (from 2006 to today), where there is a shift in emphasis from antagonistic to a positive character.

Table 2 Analysis of the filmed image of Dragon

No	Source	Nature	Outward	The division and graphics lines	Colour gamma	Image
1	Film "Vasilisa is beautiful" 1939	Angry, fighter	Great, three heads, a beak, an eagle, a dragon body	Vertical lines on the neck on the abdomen, horizontal on the neck, abdomen and back	–	
2	Film "About an evil stepmother" 1966	Not disclosed	Three heads, a long neck, a mane around the neck, four paws	–	Green, grey	
3	Cartoon movie "The fairy tale affects" 1970	Angry, antagonist	Three heads, beak, hair, wings, four paws	Diagonal on the wings	Dark green, purple, black	
4	Cartoon movie "Baba Yaha against!" 1980	Angry, harmful	Little, three heads, wings, dragon tail, four paws	Diagonal on the wings, vertical on the back	Yellow, orange	
5	Cartoon movie "Ivashka from the Palace of Pioneers" 1981	Angry, antagonist	Three heads, small wings, dragon tail, two paws	Horizontal on the head	Grey, blue	
6	Cartoon movie "Fantasers from the village of Ugrы" 1994	Angry, antagonist	Big, three heads, small wings, dragon tail, four paws	Horizontal on the neck, tails, diagonal on the back	Yellow, orange	
7	Cartoon movie "Babka Yezhka and others" 2006	Angry, greedy	Big, thick, three heads, beak, dragon tail	Horizontal on the stomach	Salad, pink, blue-green and violet	

8	Cartoon movie "Dobrynia Nikitich and Dragon" 2006	Good	Big, thick, three heads, long neck, small wings, four paws, claws	Diagonal on the wings	Red	
9	Cartoon movie "Ivan Tsarevich and the Grey Wolf" 2011	First angry, then good	Big, three heads, long neck, middle wings, dragon tail, four paws, claws	Horizontal on the tail, diagonal on the wings	Light green and green	
10	Cartoon movie "Three heroes on the far shores" 2012	Good	Big, thick, three heads, long neck, small wings, four paws, claws	Diagonal on the wings	Red	
11	Cartoon movie "Three heroes and sea king" 2016	Good	Big, thick, three heads, long neck, small wings, four paws, claws	Diagonal on the wings	Red	
12	Cartoon movie "The Heroine" 2016	First angry, then good	Big, three heads, a long neck, large wings, a dragon long tail, four paws, claws	Diagonal on the wings, vertical lines on the back	Light green and green	
13	Cartoon movie "Three heroes and princess of Egypt" 2017	Good	Big, thick, three heads, long neck, small wings, four paws, claws	Diagonal on the wings	Red	
14	Film "The last knight" 2017	Good	Small, three heads, beak, fangs, dragon body, long tail, large wings	Diagonal on the wings	Brown, dark green	

Snakeskin was in fashion at all times. Now this is one of the most popular trends that finds its application in various spheres of design (design of fashion and shoes, manicure and makeup, interior, cars, etc.). Despite this popularity, few people know how to get snake skins and how many snakes are used every year in order for fashionistas from all over the world to buy a new handbag or shoes.

Snakeskin production has its own technology, which consist of different parts. Usually it is a handmade work (Figure 1).

The best snake skins are obtained in Indonesia, where the special snake slaughterhouses and factories are. Every day hundreds meters of snakeskin are sold from such a factory. Snakes are kept alive in slaughterhouses and used in such a way not to damage the skin (a stick is inserted in the snake's mouth).

Next technology can have two vectors: getting an unfolded snakeskin; getting an unbroken snakeskin. To get the unfolded skin, a snake's body

is cut with scissors. Then it is washed and separated from the skin. The meat of snake is sold to local restaurants. Skins are twisted and sent to the oven for heat treatment. In this way it is dried. There is a variant of getting an unbroken snakeskin without cutting when it is stripped. In this case, it is not twisted and dried in the sun, putting on a stick.

After drying, the snake skins in both versions are transferred to factories for the production of products of snake skin. There they are painted, dried and then clothes, bags and shoes are sewed from them. From unfolded snake skins you can get any product in a constructive way. The unbroken snake skins are used to manufacture the belts, straps and for accessories and shoes.

Regarding the economic aspect, snakeskin goods are quite cheap at the factories (for example, bags cost from 15 to 31 dollars), and in fashion stores, they are tens or hundreds of times more expensive. Such rapid use of snakes is harmful to the environment. An alternative to snakeskin is its imitation, obtained artificially (Figure 2).



Figure 1 Producing technology of natural snakeskin

Modern technologies make it possible to copy snake ornament and texture in the smallest details. In addition, this can be done not only on fabric, but on absolutely any surfaces. Nowadays, imitation of snakeskin is used in the interior (furniture, various surfaces, accessories: photo frames, boxes, pillows, etc.), costumes (clothing, shoes, accessories, manicure and makeup, cars, etc.). Due to the large

number of applications, there are many ways to simulate snakeskin. Polymer decorative plaster is used to simulate snakeskin on various surfaces in the interior, wood carvings, decoupage, painting and imitation with the help of various texture matrices are used to decorate various small interior items and decorations.

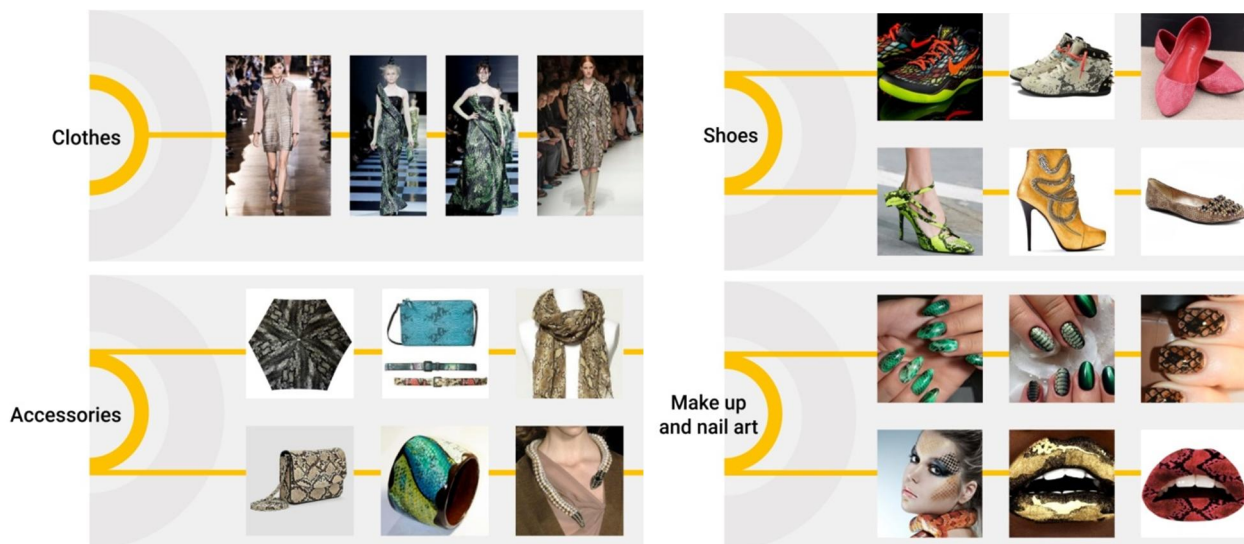


Figure 2 Spheres of application of snakeskin imitation in a suit

Vinyl film, aqua print (immersion printing is a technology for transferring a printed image to volumetric objects with complex surface relief) or the technology of 3D decoration of goods with the water-soluble film are used for car decoration. To create an imitation of snakeskin on shoes, designers use perforation, embossing, printing, embroidery, decoration with stones and rhinestones, applications. Today, snake motifs are also popular in the art of make-up and nail art. To create a "snake" manicure, manicurists use craquelure varnish, stencils made of fabric or paper, and slough. Temporary lip tattoos, painting with cosmetics are used for "snake" makeup.

The more spheres of snakeskin application, the more ways to imitate it. Imitation technologies of snakeskin in a suit can be divided into several types.

Print on fabric is the most popular for imitation in clothing, as at minimal cost we can produce large volumes of fabric and create the most incredible prints. There are several types of printing on fabric: transfer, silk screen printing or silk stencil, sublimation printing. Sublimation printing is the most popular in mass production, because it does not change the properties of the fabric and is the most resistant. Modern fabric printers allow making a 3D print and creating the illusion of texture. Batik painting is used not so often and mainly for small productions or individual orders. We can create a real texture using various embroideries and sequins, beads, rhinestones, and decorated ribbons. The perforation of the fabric is no less popular (slitted ajoin burning out).

To create an imitation of snakeskin in jewellery, besides mentioned printing, perforation and painting, jewellers use polymer clay, decoupage, a weaving

of beads, threads, ribbons, and painting. It is also possible to use natural stones. For example, opals, which sometimes have a natural snakeskin effect. Tailors use printing, applique, perforation, embossing to imitate a snakeskin on the bags.

Every year technologies are improved and the cost of production is significantly reduced without losing the quality or appearance of the product. Therefore, the use of snakeskin imitation can not only reduce the harm to the ecosystem, but also make goods available to a wide range of consumers.

3 RESULTS AND DISCUSSION

As a result of the analysis of seven dragon images it is determined that Dragon can be considered as a complex image of the chimeric creatures of Slavic mythology. Since he is multi-headed (like Tsmok), has wings (like Aspid, Yusha, Vasilisk, Dragon, Tsmok), extinguishes the fire (like Aspid, Vasilisk, Dragon, Fire dragon) and refers to negative characters (like Aspid, Vasilisk, Fire dragon).

It is established that the stereotypical filmed image of Dragon differs from dragon images of the Slavic mythology by constant presence of three heads and tendency to change character in positive direction, which apriority contradicts the nature of this image.

An inspirational basis for designing costumes in the form of Dragon was developed, which includes recommendations on coloristic, geometry, plastics, mass and form factor, decorative elements and ornamental textures accents.

Taking into account the results of the study dragon images of Slavic mythology and the filmed image of Dragon, it is possible to recommend the following basic inspirational principles for designing a costume that reflect the image of Dragon (Table 3, Figure 3).

Table 3 The inspirational basis for designing the costume of Dragon

Coloristic	Geometry and form plastic	Decorative elements and facture
Yellow, red, orange, green, light green, brown, grey, blue, purple, blue-green	The silhouette of the costume is curvilinear with smooth and rounded lines. Main mass shifted to the center of gravity with the output thin details	3, 6, 9, 12, 5 or 7 heads claws, eagles, wings, beak, tail
In front of the suit in light tones	The interior of the plastic details of costume is more straightforward or broken aggressive	Ornamental-factures accents: fire motives, scales
The back of the suit in dark tones	Plastic division of costume details: horizontal (head, waist, limbs), vertical (on the middle line of the back), diagonal, radial (side parts)	–

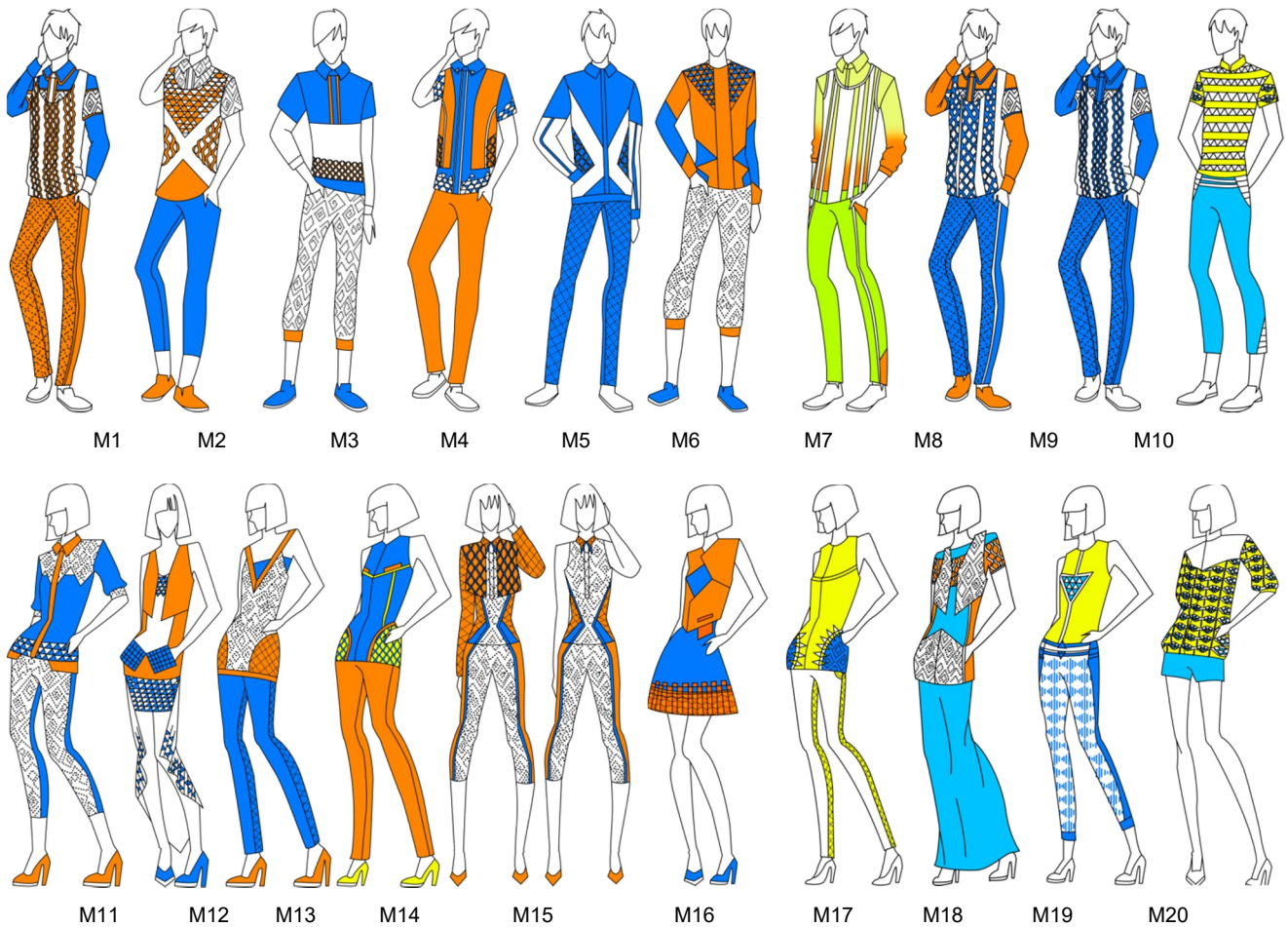


Figure 3 Developed series of costumes (M - model): M1-M10 - men's costumes; M11-M20 - women's costumes

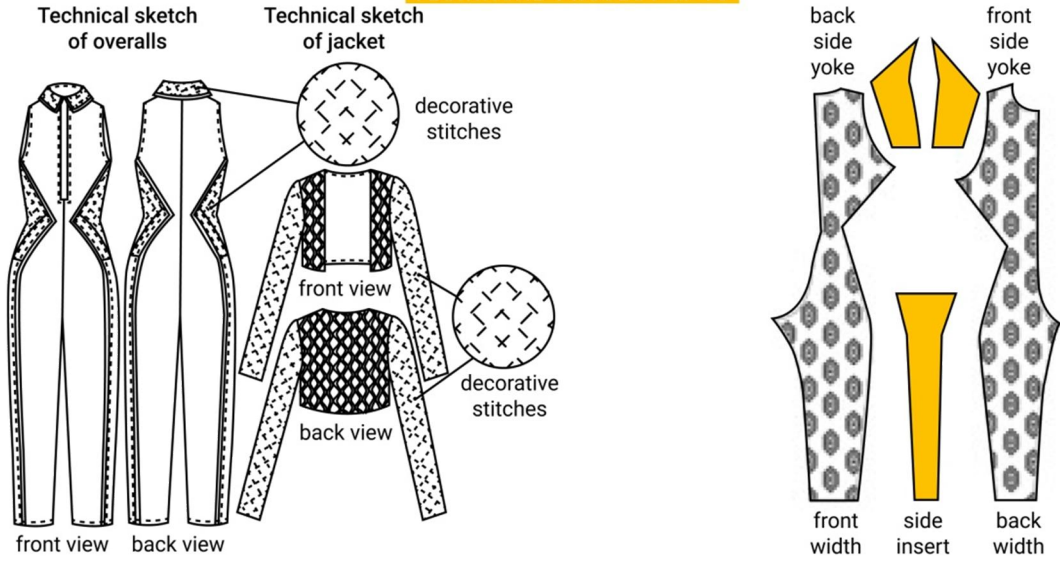
Therefore, conducted researches of dragon images of Slavic mythology and filmed image of Dragon allowed to develop basic inspirational principles for designing a costume. This allowed to develop models of men's and women's costumes of different series (Figure 3).

Model M6 from men's costumes series and models M12, M15 from women's costumes series were made in material. Model constructions were used in their design, which are shown in the Figure 4.

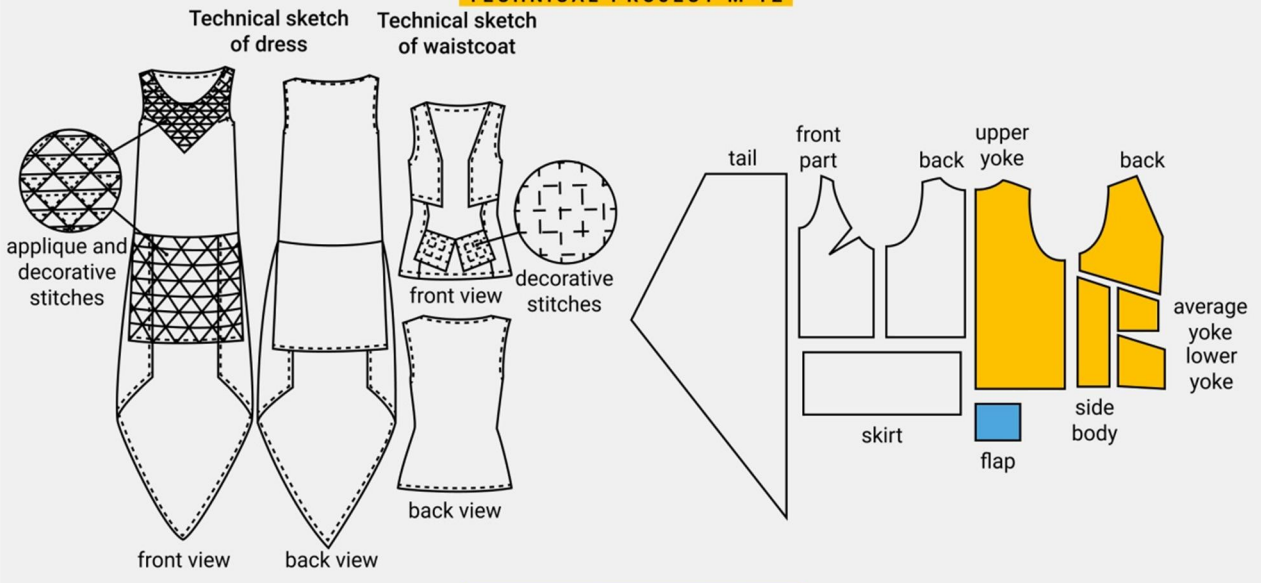
As a practical result were executed a three models in the material (Figure 5).

Thus, taking into account the conducted research, three models of men's and women's suits were created, which provide a visual representation of the proposed solutions. Developed models can be used as everyday clothing. It's aimed young consumers, who leads an active lifestyle, wants to show his individuality and expresses it through the visual component of his image. These models are synthesizing sports and classic styles of clothing and provide originality through the use of ornamental compositions. The presence of a pockets and pants in most models indicates their utilitarian functionality. Such clothes are optimal for citizens with a fast pace of life.

TECHNICAL PROJECT M 15



TECHNICAL PROJECT M 12



TECHNICAL PROJECT M 6

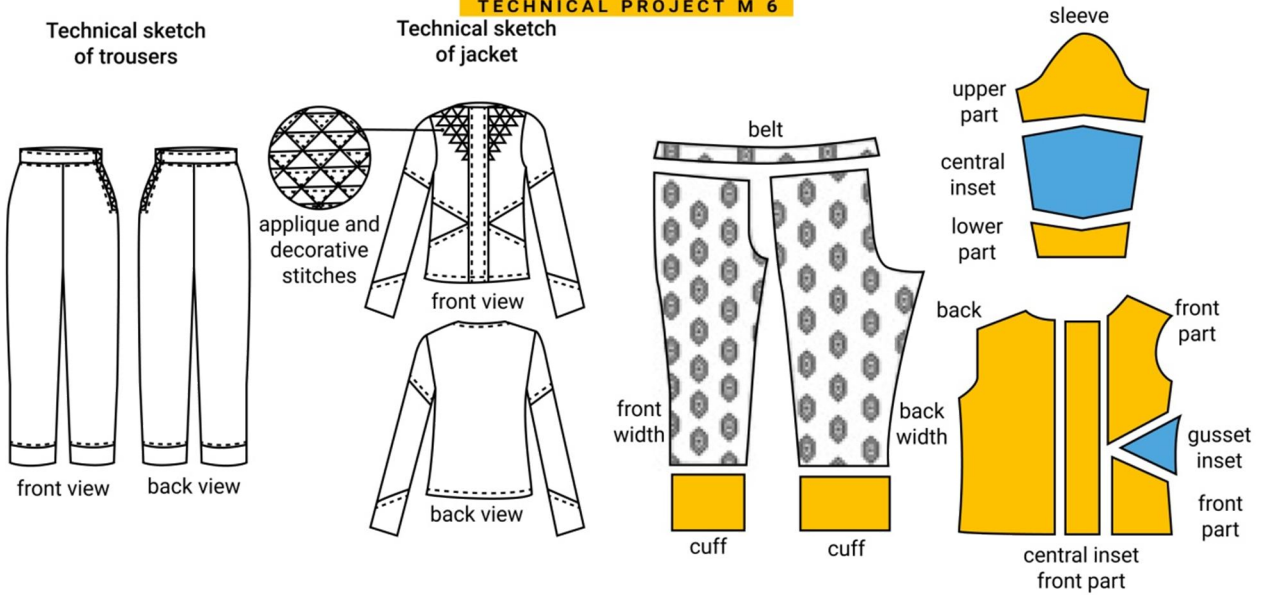


Figure 4 Drawings of basic details of model constructions of designed suits



Figure 5 Developed costumes in material (models M6, M12, M15)

4 CONCLUSIONS

The article is devoted to determining the main characteristics of Dragon in a prototype and a shielded image for the formation of an inspirational perspective basis used in designing a suit.

A classification of application spheres of snakeskin imitation in a suit and basic technologies for imitation of snakeskin in a suit was created.

A three models of a men's and women's suits were created, which provide a visual representation of the proposed solutions.

The recommendations for designing a modern costume with a Dragon inspiration have been developed. The series of a men's and women's costume have been developed.

The research results will allow to develop a visual image's, that can be used in the design of clothing and the development of a game personages, movie personages, thematic costumes etc.

A new costumes that reflect a modern vision of such transformation where created.

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