

SUSTAINABLE CONSUMPTION: ZERO-WASTE DRESS CONCEPTS IN THE SRI LANKAN DRESS PRACTICES

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Abstract

Behaviour patterns of people in society and their actions taken place for consuming goods impact social and people well-being also made direct and indirect impact on the environment. People guided by not by themselves but also by other self in and around society. Advertising and mass media continuously introducing mass consumption to mankind leads towards life more conspicuous consumption pattern. Therefore, a new era has come to look back ancient consumption of sustainable dress practices. The objective of this study is to find reclaimed ancient system of sustainable consumption dress practices of Sri Lanka. The survey was based on the dresses which depicted in mural paintings and other existed sculptures during Kotte and Kandyan era respectively. Mode of collecting the data was carried out through personal in-depth observational field studies. It helps to reveal subtle draping systems of dress practices which were widely utilized by the royalty and elite subsequently. This study can be regarded as a successful example of adoption of draping methods in producing garments in the Sri Lankan garment industry. This survey shows tremendous draping systems that can be adopted with a modern touch and also for attitudinal practices as beginning groundwork of good practices, move away of from mass consumption of dresses, cultural practices, the range of skills and resources that are available to us. The validity of data were much concerned from the beginning of the study and confirmed through cross checking images with continuous literal data which obtained from reliable primary and secondary sources.

Keyword: Sustainable Consumption, Behavioural Patterns, Royalty, Elite, Draping

Introduction

Passion for fashion is over in terms of historical, cultural and geographical boundaries (Tanrisever, 2015). According to Tanrisever the concept of fashion based on the word of “facito” that means “doing” in Latin, has expressed the concepts of compatibility, social relations, rebellion, a desire of becoming different, social expectations and status, seduction and deception. The common idea is about the concept of clothing and fashion based on clothing fashion that belongs to the World of West. Besides, the roots of fashion (clothing) separate from traditional clothe by the effect of French in terms of stripes and section (cutting) (Tanrisever, 2015). Recognition of clothing as a concept of fashion is not coincidental. However, the expression of an interest for the fashion of human and being different from each other visible through holding of the fabric of body. This phenomenon comes from the day of birth of human in civilized society. Today fashion plays a major role in massive contributor to the world economy and produced ready to wear garments. Therefore, fast fashion becomes an integral part of the lifestyle. Besides, consumers tend to merchandise fashion very often created extreme consuming. This created an unnecessary increase in textile waste as numbers on clothes’ products such as produced, sold and thrown out clothes created environmental, social and economic problems. A new era has thus come to look back at ancient sustainable consumption pattern. It is realized that traditional consuming comprehension is differed to present sustainable

consuming. That traditional consuming comprehension has provided the behavior of consuming that emphasized the dimension of consuming result. Tanrisever (2015) states that sustainable consumption is not a new method; it is a perspective of thought. The term 'sustainable consumption' first entered international policy and research on Agenda 21, the action plan for sustainable development adopted at the 1992 Rio Earth Summit (Bly, S. Gwozdz, W. & Reisch, L. 2015). Moreover, it has to require all processes being evaluated and created useful thoughts. It is realized that sustainable fashion stands against fashion eđilim (routine). The fashion designers who promote sustainable fashion mission today have been focusing their designs into the zero-waste approach in fashion. It is part of the sustainable fashion movement. Zero waste fashion means no waste or little waste in clothes production (Tanrisever, 2015). They minimize the using of fabrics unnecessarily and decrease the waste of textile materials. The selected study setting of the research is Kotte (1411-1597AD) and Kandy (17th Century) eras of Sri Lanka bears exquisite drapery clothing fashion provides sumptuous examples of the ancient method of zero waste fashion consumption.

Methodology

The research design adopted for the study was a mixed method—using the descriptive research tool under the qualitative approach. This helped in the narration of relevant information to interpret the historical background of draping techniques. Interviews conducted with artisans, dancers, to experts engaged in draping design. Interview and observation are the main data collection instruments. According to Leedy and Ormod (2005) in qualitative research stated that it is a requirement of acquiring data from varied sources for the purpose of data triangulation. Unstructured interviews were carried out with the artisans. Gathered data were sorted and analyzed in a systematic manner.

Exploring Fashion Consumption

When discovering consumption of fashion from sustainability point of view present, innumerable of denotations and interpretations. (Dobson, 1996, Schaefer and Crane, 2005, Bly, S. Gwozdz, & Reisch 2015) The Western fashion become fast consuming pattern appears and is concentrates fast moving of wear and tear of clothes. Consumers embrace, an abundance of styles, low quality goods and thus consume mass consumption of goods (Thompson and Haytko, 1997). According to sociological and anthropological view point consumption seems more from a social and cultural one (Schaefer & Crane 2005). Scholars point out that how people incorporated consumption in their life style lives both individually and as members of social groups. Furthermore, it seems that self-indulgent consumption is widely spread and developed consumption pattern which construct self-identity, social relationships and communicate social and cultural meaning. Bourdieu (1984) said that possession of goods, which may afford their possessors the opportunity to display style and taste. Schaefer, A. & Crane, A. (2005) also stated that consumption in terms of sociological and cultural literature concerns consumption means to help construct and communicate a person's psychological and social identity. Featherstone (1991) and Baudrillard (2016) rose that it is the particular characteristic of consumer societies that any kind of object may be inspire with meaning and used for the construction of identity and self-image. Besides Connolly and Prothero (2008) argued that reinforcement of the self, signaling uniqueness, distinction and group cohesion and bridge the actual and ideal selves has been closely linked to sustainable consumption.

The Concept of Zero-Waste

The zero-waste design is a sustainable way of manufacturing products (Carrico & Kim 2014). It is a design technique that removes the waste of textile during designing. An approach to zero waste is not a new concept (Saeidi & Wimberley, 2017). Pieces of patterns, considered in historical clothing, show that less fabric was wasted in the process of making dresses. According to Rudofsky, (1947) Greek Ionic chiton and Indian sari are considered as traditional dresses which are a long piece of cloth is draped and wrapped around the body and made a dress. This dress form is peculiar because it is made by without cutting the material and without being stitched. These are the best existed zero waste design concepts in the world. Saeidi & Wimberley (2017) state that the designer needs to know the fabric and design dimension in order to make the zero-waste garment. Rissanen (2013) says that textile width is always a crucial consideration in zero waste design. Further, he states how difficulties occur when designing a zero-waste dress without knowing exactly how wide the textile is. The textile width is the space within which you create zero-waste fashion designs (Saeidi & Wimberley 2017).

Sustainable Consumption of Clothes

Shove et al. (2013) says that consumption of clothes is a social practice that is part of everyday life. Their studies indicate that sustainable fashion consumption involves and draws on complex social processes that include both the discursive and the material. This identifies sustainable fashion consumption as a set of things that are doings and sayings which are routinely performed and shared among consuming people in everyday life. This indicates that sustainable fashion consumption does not need to consider isolating it but as a practice that exists in connection with a network of social practices. Furthermore, sustainable fashion consumption involves various cognitive techniques, embodied knowledge, meanings, and material artifacts (Reckwitz 2002).

Discussion

The drape of woven materials has fascinated humans for centuries. This is evident in the flowing long lower dresses of deities and royalty, of Sri Lankan sculptures and paintings of history. The intricate folds of fabrics depicted in the Kandyan paintings during medieval period of the 18th Century. The sculpted or painted folds of cloth not only demonstrate the artist's technical skill but also reinforce the illusion of reality of the cloth. The draping of natural cloth is a challenge not only in art; various complexities in the mechanical behavior of the material are quite naturally represented. In all visual representational work, assume that the threads in the fabric do not stretch significantly when a cloth is simply draping under its own weight. It has been clear that woven materials have unique properties that allow them to distort in ways expressively different than other fabrics. When allowed to cloth drape naturally, it produces characteristic draping structures. This level of information provided us with insight into the free draping behavior of samples, bending cloths by producing asymmetric draping folds that suggest the cloth is stiffer in the warp direction. Long lower dresses of the Kings show those curvature regions that apply to the waist area. Attributes of clothing can be explore by the materials' initial resistance to bending, is appeared sharpness of the edges and the corners of the lower dress. To designers, explore many avenues for wrapping the cloth around the body; is its ability to be shaped and creased.

The pictorial evidence of previous eras shows that the traditional dress of the King consisted of an unstitched loose lower clinging draped cloth which was formed by lots of wads of pleats and

folds with jewelry adorning the bare upper body. Furthermore, the long lower cloth has a unique methodology of arranging on the body by forming many folds to both sides of the waist and below the navel without having any single stitching by emphasizing the body curves. It means an arrangement of fascinating frills in the center of the lower dress done up with bunching the two edges of the cloth (*Salu*) into the center of the lower dress. Fold constitutes a move from effective to effective spaces; folding is a description of the activity, intended to flow smoothly and continually with no evidence of the ambiguity of interruption (Karunaratne, 2015). The layers of lower dresses are suggested by lines descending from their length of layers. It could be assumed that the lower dress' formed by more than one piece of cloth. The dress is confined by a decorated waistband. The King draped the lower cloth according to the traditional practice of the era. Comparing with the previous eras it was seen that the lower dresses of the Kotte era were formed in a different manner. There was only a single fold arranged to one side of the waist (most probably the left side) which has a pointed edge. The fold on the left side of the waist developed in its size to a much greater extent during the last phase of the 16th Century evident in the dress of King Wimaladharmasooriya 1 (1591-1604). The ceremonial robe is said to be of three kinds in different lengths in cubits as 13, 9, or 7. The entire cloth should be draped around the King from left to right. The cloth worn over the lower body is known as thuppottiya which is eight to nine cubits long and four to six spans in breadth. This white and red colored narrow fabric band is 20 cubits long. The extent of length would differ in some instances. As Ranathunga (2015) says 'The dress is unpredictable until it is arranged'.



Figure 1: ¹

King Wimaladharmasooriya I



Figure 2:

King of Kotte, Aludeniya Temple, Gampola



Figure 3:

Wearing traditional sarong

Conclusion

The process of creating zero-waste garments is unpredictable provides a tremendous design challenge. At the same time, the wearer optimizes the body space satisfying it by draping wads of cloth and engages in work on aesthetic and functional concerns of the dress form simultaneously. Further experimentation is necessary to discover ways zero waste draping dress

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forms can be realized in actual ready to wear dress production. The creative advantage of manipulation benefits designers who can discover new silhouettes and styles irrespective of trends. Such styles would become the new ‘classics’ of our wardrobes and also bring timeless value. The study also revealed that designing zero waste garments by utilizing fabric draping method is about challenging conventions in order to push practice and shift perceptions about what constitutes creativity’ . More designers are enthusiastically invited to add to the conversation through investigation and discovery to face the stringent requirements of the garment industry. This insight offers a far more creative vista for policy innovation than has hitherto been recognized. A concerted strategy is needed to make it easy to behave more sustainably: ensuring that incentive structures and institutional rules favor sustainable behaviour, enabling access to pro-environmental choice, engaging people in initiatives to help themselves, and exemplifying the desired changes within Government’s own policies and practices.

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