

Eleni Kyriacou

艾兰妮·齐丽雅古

DRESSING THE FLAME

凤凰蝶衣

BY PARIS KORMARIS • 撰稿：帕瑞斯·寇玛瑞思



SEVERAL MONTHS before the opening ceremony of the Olympic Games, another ceremony takes place at the birthplace of the ancient Olympics in Greece: The lighting of the torch from the rays of the sun at the temple of Hera, in Olympia, using a parabolic mirror to ensure the purity of the flame. This year, the costumes for the Olympic Torch Lighting Ceremony were designed by Eleni Kyriacou, who honoured the spirit of Classical Greece while also introducing elements that enhance the richness of the aesthetic experience. After thorough research, themes and details one can see depicted on ancient artefacts have come to life and have been applied in her designs. "Firstly I considered it to be more historically accurate to introduce a greater colour palette to the costumes," explains Kyriacou. "The colour scheme was based on the Greek landscape: light turquoise and light blue in combination with olive green and brown; referencing the Greek seas and olive tree. The olive wreath was, of course, the Olympian's prize in Classical Greece and it symbolised victory. Also based on my references to Classical Greek dress, I could not ignore the sense of rhythm that was apparent both in the dress design and in the way artists of the time depicted dress. I therefore felt very strongly, particularly since these are costumes for dance, that there needed to be far more sensitivity in the design, amplifying a sense of rhythm in the dancers' movements and in the performance as a whole. So, for the first time, there were variations between the dresses, which could only be seen when the dancers were in motion." Classical antiquity has always inspired the Greek Cypriot designer, who was born in Britain, studied architecture at the Bartlett, UCL and textile design at Central Saint Martins, and apprenticed for the late Alexander McQueen before launching her eponymous ready-to-wear label in 2011. Her debut collection, "Women as Treasure" was inspired by two archaeological sites in Athens, while her most recent ones, "The Amphipolis Muse" and "12 Greek Rectangles" were undeniably modern in their interpretation of ancient Greek references. Now based in Athens, Kyriacou presents the limited edition "Classic Rhythm Collection" comprising a dress in three colours made of Merino wool (as were the dresses for the ceremony) and two ancient-style leather belts. A piece befitting a conceptual designer who travels through centuries.



Eleni Kyriacou



奥运会开幕式前几个月，另一个庆典在希腊奥林匹亚的诞生地举行。在奥林匹亚的赫拉神庙前，火炬被聚焦的太阳光点燃，一道火焰从庙宇中带来了神圣纯洁的火焰。这一年，奥运会火炬点火仪式的服装由艾兰妮·齐丽雅古设计。在她的服装设计中，不仅有着对古希腊的致敬，而且具有丰厚的个人美学经验。在对历史学研究的坚实基础之上的设计，其主体风格和具体细节，都在描绘着古希腊的艺术世界，仿佛昔日辉煌跨越时空直接进入了她的设计之中。

“首先，我认为我们必须有准确的历史基础之上，来构建我们自己的服装设计调色板。”齐丽雅古解释道：“服装的色调是基于希腊的景观，浅绿松石和浅蓝色与橄榄绿和棕色相结合，参考了希腊的大海和橄榄树。橄榄花环是古希腊时期奥运冠军的奖品，也是胜利的象征。此外，基于我对古希腊服装的参考，我不能忽视节奏感在服装设计和表演中的重要性。因此，我强烈地感到，特别是因为这些是舞蹈服装，设计需要更加敏感，增强舞者动作和表演作为一个整体的节奏感。所以，这是第一次，舞者之间的服装会有变化，只有当舞者在运动中才能看到。”

古典艺术一直激励着这位希腊塞浦路斯裔的英国设计师。她出生于英国，在巴特利特和伦敦大学学习建筑，在圣马丁斯学习服装设计。2011年在推出自己的同名成衣设计品牌之前，她曾在亚历山大·麦昆学习。她的女儿作为《作为珍宝的女性》就来自于雅典两个考古遗址的启示。她的最新作品《安菲波利斯的缪斯》和《12个希腊矩形》，正是以不可思议的方式，对古希腊艺术进行的当代传达和阐释。

如今，艾兰妮·齐丽雅古的总部设在雅典，她推出了限量版的“古典节奏系列”，这是由美利奴羊毛制成的三色服装（奥运会点火仪式服装设计也是这样的对象），配以古典风格的皮带。她的设计充满了想象力，观念完美，然而却穿越世纪，历久弥新。

服装为舞蹈而设计，所以必须对舞蹈服装的整体感和舞者身着服装表演时的节奏感格外敏感。有更多不同的元素内在于服装设计之中，它们不会被你一眼看到，只有当舞者在节奏中起舞，它们才会显现。”

古典时代的文化遗产，一直在给这位“希腊-塞浦路斯”艺术家以源源不断的灵感。她出生于英国，在巴特利特和伦敦大学学习建筑，在圣马丁斯学习服装设计。2011年在推出自己的同名成衣设计品牌之前，她曾在亚历山大·麦昆学习。她的女儿作为《作为珍宝的女性》就来自于雅典两个考古遗址的启示。她的最新作品《安菲波利斯的缪斯》和《12个希腊矩形》，正是以不可思议的方式，对古希腊艺术进行的当代传达和阐释。

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