SHAPE AND FORMFORMATION IN A SUIT MADE OF MODERN FABRICS

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Annotation: In this article, the form and form of the formation in the castum of modern fabrics and the social functions of the costume in modern society there are different opinions on the subject.

Key words: Designer, clothing, fashion, culture, designing, creativity, aesthetic, figure.

Creating a collection of modern clothes requires the designer to rely on the internal experience and knowledge gained during the training process in order to be able to apply it to the maximum benefit in practice. The designer needs to take into account the utilitarian, aesthetic, symbolic, and social functions of the costume in modern society. For a designer, the result of design is not only a specific thing, it is, first of all, an artistic image that can become a way of life for the person who will wear it. [1]

Design is a creative project activity, the purpose of which is to create a harmonious environment that most fully satisfies the material and spiritual needs of a person. Creative concept is the main idea, value, semantic content of the project.

Conceptuality is a general creative attitude that is the essence of project culture. A Sound Creative Concept:

a) reflects the author's individual worldview;

b) is related to the main trends in the development of culture and society as a whole;

c) reflects the important problems that concern the individual and society in a particular era;

d) encourages them to contribute to the solution of their problems. [1]

The features of certain design concepts are related to the main approaches to designing in a suit made of modern fabrics:

1. The value approach considers design as an activity aimed at creating a number of objective and subjective values related to the lifestyle of both the individual and society and, accordingly, to the type of personality, social and personal value norms, including aesthetic ones. (therefore, conceptional concepts are based on a special perception of color, shape, etc., in a costume); [2]

2. The system approach considers the object of design design as a system of interrelated material-functional and socio-cultural elements. A systematic approach requires the establishment of clear functional links between the environment, its elements (things) and the processes taking

place in it with the participation of a person (society). The result of this design approach is the construction of a system object;

3. The environmental approach considers the object-spatial environment as a result of a person's mastering of his life environment. Human activity and behavior are accepted as the center and determining factor that binds the individual elements of the environment together. The concepts that exist in fashion design tend to be related to general lifestyle trends. [2]

The specificity of fashion design is that:

1. Despite the fact that the concepts that exist in fashion design are in line with the main design problems of their time. General trends are embodied in a very wide variety of author's concepts (different designers have different attitudes to the function of a thing, are supporters of different wardrobe concepts, resort to different methods of form-making, intend their clothes for people leading different lifestyles, etc.).

2. Concepts are embodied in visual form. The traditions of the seasonal rhythm of fashion change have led to the fact that the main form of implementation of a creative concept in clothing design is the demonstration of models - a fashion show. Conceptuality is manifested not only in the models of clothing themselves (although this is the most important), but also in the creation of a certain image (hairstyle, makeup, manner of movement), musical accompaniment and the location of the show. [3]

Fashion design is one of the areas of design activity, the purpose of which is to design clothes as one of the elements of the object environment that satisfies the corresponding material and spiritual needs of a person. Costume design is closely related to such a broad concept as fashion. First of all, fashion is the temporary domination of a certain style over others. Fashion is a cultural, social phenomenon that is subject to cyclical changes. [3]

It determines our clothes, ideas, attitudes, behavior, and even lifestyle. Fashion often denotes the most fragile and quickly passing popularity. Fashion influences art, literature, cuisine, architecture, entertainment, and more. It also includes such an important concept as the aesthetic ideal of a particular era.

For example, in the time of P.P. Rubens, curvaceous forms in the female figure were valued, in the Renaissance - bleached hair, and the 21st century was fascinated by anorexism. In the past, fashion may not have changed for millennia; For example, as a fashion of Egyptian civilization. But now the world is more open than ever to novelty. And we're already talking about seasonal changes in fashion.

About the trends of spring-summer, autumn-winter seasons. And it is fashion that dictates what kind of figure, hairstyle, hair color, makeup, how and what we should wear, and even the fabric of the material. Fashion is brought into our lives by society and expresses someone else's perception of the world. At the same time, style is a way of self-expression and personal handwriting. [4]

Fashion exists within style. Its changes are subject to a cyclical rhythm. Style expresses the desire for the eternal, fashion for the beautiful moment. Individual style distinguishes one person from another person. It is formed on the basis of individual personality traits. Style shapes clothes, manners, lifestyle, age and tastes. Thus, this concept is more stable than fashion.

A personal wardrobe can be made up of both casual and high fashion items. An important condition for this is compliance with the rules of the basic wardrobe. These are 7-10 universal items of clothing, combining which you can get different images from business to casual. You just need to place the right accents and add accessories. [5]

A basic wardrobe should emphasize the individuality of a person and hide the flaws of the figure. Creative activity is directly related to the creation and reproduction of a number of images, through which the process of transmitting information is carried out. It is important to understand that an artistic image is an image of art that is created by the author in order to fully reveal his artistic idea in costume. And the whole meaning of this artistic image is revealed only in the communication between the author of the product and his consumer. And the final result depends on the personality, goals and even the mood of the consumer who is faced with this artistic image at a given time. [6]

Therefore, it is not uncommon for a work of art to lose its meaning and, over time, is perceived in a completely different way than it was perceived by contemporaries or even the author himself at the time of creation. Costume, as an external design of one's own "I" in symbols and signs, indirectly fixes philosophical concepts, marks the aesthetic, psychological, and moral preferences of people.

It is with the help of a costume that it is possible to see more clearly the image of the world that is formed in the consciousness and subconsciousness of a person, including a modern person, to reveal his ideas about his own role and place in this world. As a universal and multifaceted phenomenon, costume attracts the attention of representatives of various branches of humanitarian knowledge: philosophers, culturologists, ethnographers, sociologists, art historians, historians, economists, psychologists, designers, etc.

Accordingly, there are different approaches to the analysis of the phenomenon of costume and its functions. Today, a whole range of diverse approaches can be distinguished. The main directions of research on the phenomenon of costume can be generalized, taking into account that one author can consider different aspects.

Such areas can be considered as follows:

- philosophical and culturological approach, focused on comprehension of the social nature and values, first of all, fashion and, within its framework, costume (it began in the classical works of R. Barthes, G. Hegel, G. Simmel, as well as in the studies of such modern scientists as I. Grigorieva, A. Y. Demshina, etc.); [8]

- historical and art historical approach linking the history of costume and fashion with the development of artistic culture and certain events of a particular historical period (K. Bell, P.G. Bogatyrev, O.B. Vainstein, A.A. Vasiliev); [9]

- socio-psychological approach, including the consideration of the dependence of fashion and costume on the forms of communication in society, the relationship between its creators and consumers (A.N. Andreeva, I.A. Andreeva, I. Bloch);

- theoretical and methodological approach to the study of costume, covering the problems of design and formation of the figurative system of costume in the context of fashion (S.N. Belyaeva-Obraznikovskaya, S. Black,). [10]

The fact that costume in the system of culture acts as a certain kind of sign system was noted by such researchers as P.G. Bogatyrev and T.V. Kozlova. At the same time, however, attention was

not focused on the fact that any sign - and the costume is no exception here - is twofold, i.e. consists of a signified and a signifier. In this regard, it seems appropriate to define more precisely the content of these components. [11]

Understanding costume as a system of signs, it is necessary to consider clothes as a signifier as a set of "material" elements, and as a signified - a conceptual part - an idea that is not visually directly perceived and is "manifested" only by means of a signifier pointing to it – clothing.

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