



THE FIGURATIVE EXPRESSION OF THE COMPOSITION OF COSTUME

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Abstract

This article provides information on costumes and their various figurative expressions, as well as the concept of costumes, based on modern requirements. It also discusses the basic requirements for the design of clothes created by designers.

Keywords: utilitarian, aesthetic taste, shoes, accessories, decorations, fashion syndicate, clothing culture.

Introduction

Costume design. All elements of the costume are included in the design objects. The costume is closely related to the person and is an integral part of the environment, representing a change in lifestyle. Costume (Italian *sostume* - habit, custom) - is a specific system of elements, expressed by social, nationality, region, gender, age and specialization, combined with a holistic idea and purpose. The costume is closely connected with everyday traditions, reflects the customs of a particular region, a specific historical period, the social status of a people or ethnos, the image of a particular person, its uniqueness [1-4]. The main functions of the costume include protective, utilitarian and character functions, because the costume is a special type of communication, that is, it provides information about the person to others: his social status, attitude to politics, aesthetic taste, religion, culture [3-7].

The Main Part

The suit performs the following functions: - provides information about the age, but the suit can show or hide the age; indicates marital status.

For example, in all national costumes, except for his age, his marital status was determined: an engaged girl, an adopted girl, a widow, etc. In the traditional community, it was forbidden to wear clothes that were not personal. In a modern suit, this feature is almost lost:



- Now it is sometimes impossible to know the marital status and gender of the costume (unisex style);
- Determines whether a person belongs to a certain class, social class or group, reveals or hides his social status;
- Reflects the climate of the region and the way of life and national traditions of the peoples living in it. However, the now widespread baynalminal style has begun to lose all national features. For example, initially in India, only Muslims wore cut and sewn clothes and shoes made of leather, while Indians wore clothes that were not cut and sewn.

In sixteenth-century France, Catholicism could be distinguished from Protestantism by means of costumes. But this feature is almost irrelevant in the suit as before.

It is difficult to distinguish a certain function in a modern suite of European types. The costume was multi-functional, the function itself was multi-faceted. The costume performs an erotic and aesthetic function as before. In this sense, the costume expresses a person's unique aesthetic taste and reflects a general perception of beauty at a particular time [5-8]. The individual choice of costume (indicating the style, combination of colours and individual items, suitability for the figure and specific conditions, information of the person and his social lineage) provides information about the general culture of the person. There are no previous norms on "good taste" in modern fashion, but the concept of "clothing culture" has retained its meaning.

Clothing design is one of the areas of design activity. Depending on the method of wearing, the type of fastening on the body and the shape, clothing is divided into the following types:

- draped (not cut and sewn) - this is a piece of fabric wrapped around the body and draped (chiton, gimati, toga, sari, dhoti, etc.);
- A cover is a garment worn over the head. It is not sewn - only a piece of fabric (poncho, penula, etc.) cut from the collarbone or sewn (tunic-shaped);
- open front - this is a cut and sewn garment (in the form of a coat and kaftan);
- European type cut and sewn - this is a garment cut and sewn to fit the human figure.

When creating a modern suit, it is necessary to take into account its main function. He defines the constructive solution, fabric and image of the suit. In designing a product, such a way is called a "functional step", when it is not the product, but the benefit to the consumer (in this regard, it is necessary to design a good mood, beauty, not a fancy dress).



When designing an item, the functional view is that after an initial study of the process of its operation, an ideal working system is created, resulting in a product that performs a fundamentally new function that meets different and changing human needs. Depending on the object of design, the suit can be used for clothing, hats, shoes, accessories, ornaments, etc. divided into designs [7-10]. Since clothing is a consumer and popular item, a clothing designer creates mostly industrial-related collections. Such professionals are called costume designers or stylists.

The concept, which emerged in the 1950s, exists in the field of pret-a-porte (ready to wear) clothing. Pret-a-porte is a high-quality garment named after a well-known designer. The first fair of industrial fashion was held in Dusseldorf in 1948, the first exhibition of women's fashion was held in Florence in 1951, and in 1956 the first pret-a-porte salon was opened in Paris. The concept of "costume design" is now common in costume design activities in general and occurs not only for industrially produced items but also in the work of couturiers.

Twice a year, Paris hosts women's and men's fashion salons. The "High Fashion Syndicate" of major fashion salons was founded in 1868 by CH.F. Worth in Paris. The high fashion syndicate is reminiscent of a medieval craft shop. Only members of this organization can be called couturiers. In order to be admitted to the syndicate, a number of requirements must be met: models must be made only to individual order, the item must be sewn by hand only, special customers must be present.

The costume design has its own characteristics. Professional issues in this field and are not discussed at conferences, there are no associations that unite designers. To a certain extent, this role is played by fashion fairs, pret-a-porte salons, high fashion weeks. The main task is to establish a link between advertising, businesses and trade. Again, there is no tradition among costume designers to express their creative concept in the theoretical and manifest type. Typically, a designer's concept is given as an interview or press release after an exhibition of models. At the same time, the leading role belongs not to designers, but to critics, fashion commentators, because they advertise based on a new fashion trend.

The costume designer presents his ideas primarily in models, and his creative concepts - in a fashion show. The work of designers reflects the general developmental impetus of the project culture: for example, the 1920s. the principle used by functionalists (constructivists) was taken into account by K.Shanel when creating clothes.



The object of costume design is a utilitarian item that performs several functions in addition to its practical purpose and aesthetic functions. The designer creates the item without describing the world. The aspiration of the project culture to the future, its dynamism, its aim to create a new world image, defines the main task of design - the creation of new product samples. Therefore, costume design should take into account the needs of people and lifestyle changes, and design new functions of clothing without decorating traditional forms.

The costume is a set of accessories that performs the following functions:

- Instrumental: human activity, related to the purpose of clothing (utilitarian-practical function);
- Adaptive: providing comfort in the object-space environment, the external appearance of a man;
- Calming down to adapt to the environment (this function is very important in terms of environmental issues);
- Effective: the items are combined and the quality of the culture is generally reflected in them, the value reflected in the meaning, tradition, material and form.

So, if the item is a reflection of the lifestyle in general, and the clothing is a reflection of the human figure and his lifestyle. Some design researchers argue that design is a new form of art. At a glance, design and applied art have much in common. However, as design seeks to solve a new functional task, applied art creates artistic options for existing pieces. The designer must analyse the achievements of science and technology in his work and create new products based on creative thinking, taking into account that they can be produced in the industry.

Conclusion

The integrative feature of the designer's creative ability is described by the Italian Designer E. Sottsass in his description: "A designer is a high-level artist, philosopher, craftsman." A designer must be a philosopher because he designs a person's taste and appearance, intuition, lifestyle. The designer designs the item directly, and the vehicle is the person and the team. So, the real purpose of design is to design a person, his image, his lifestyle. Therefore, the basis of the project should be the human image and the concept of the team.



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