

THE JUXTAPOSITION OF THE GLAMOROUS ROUGHLY IN CONTEMPORARY DESIGN OF CLOTH

Abstract: The paper considers the role of fashion in design, its importance in the creation and consumption of experiences from the design of products, including clothing. Proved, on what grounds relevance became glamorous opposition brutal in modern design and fashion. The essence of the changes semantic meanings of the word "glamour".

Keywords: fashion design, fashion, consumer culture, glamour

Statement of the problem. "Fashion" - "not fashionable"? "News" - "not true"? The definition of these concepts in modern fashion design, which is inherent polystylizm sometimes can mean radically opposite things. Previously "urgency" was perceived identically "fashionableness" and allowed to easily distinguish high art from outright kitsch, but now it has become a commercial format. Experts believe that the artistic value of the suit and should influence the market. However, the surrounding reality shows blatant mimicry of Costume Art in the age of consumption. This trend focuses on the social role of the designer, and updated, now classic, contrasting the glamour of fashion and brutal.

Analysis of recent research and publications. "We live in a world where there is no high and low genres. More recently disparaged fashion, as well as the recent general design nonexistent today quite vividly imagine the images affect the actual problems of society and the emotional impact on your audience. Only, unlike art, fashion, moreover, yet this great sale "[1]. That is why it is called the "art of the consumer", "Gone are the days when fashion - it was just a dress. Now it is not even on the images and sociology ... Today fashion has learned to speak so well that with its help it is possible to express almost all burning questions of our time ... "[1]. Design has become the appropriate tool with which fashion boundaries XX - XXI centuries. Expresses his thoughts and wrote the story. Almost left behind as are methods for creating fashionable "principled conceptualism" and "performativity". Analysis of the work of designers for the latest fashion seasons fashion shows themselves, suggest the "total provocative." It is based on a clear-cut opposition elegance glamour everyday *brutality*.

Goals of the Article. Becomes necessary to find out what is the essence of this trend, where it originated. This is the first of the objectives this publication.

In his book, Mike Press and Rachel Cooper - a world-class researchers - indicate that "the designer - a creator." Explains: "The essence of design - the ability to create and in the act of creation" [2, p.20]. His position they confirm the opinion of another scholar [3]: "Perhaps the term" craft "in the process of cultural evolution and away from such concepts as" the search for beauty "(art) and" objective "(design), but the definition of knowledge and skills needed to do

something and make it something to work, the craft is an integral part of the design "[2, p.20]. At the second level, according to the authors, "design enables content", "implement design decision - it is only the first stage of the process of design, followed by the" daily work of consumption "" [2, p.20]. Any engineered product design, communication and environment are able to offer people new experiences. In turn, the different experiences together in a single experience, form the specific content and, therefore, how to express them. Designer well actualizing these senses, "creates a culture and thus serves as a cultural mediator" [2, p.20]. Scientists believe that the third level designer self-determination, that is "formulated their own definition of what it means to be a designer," and decide how to use their special skills, knowledge and design thinking to find their place in the world around him. Thus, the designer "combines the features of a craftsman, cultural mediator and resourceful entrepreneur. And not only that. The designers - it is also experienced researchers are able to keep their whole lives to learn, who understand that the basis of design, as well as the process of change in general, is the constant acquisition of new knowledge. Undoubtedly, design - is an expression and embodiment of knowledge "[2, p.21].

The tenor of the book is the idea that research and communication has always been at the heart of the design, although considered as not directly related to the creative process. Understanding the profession of designer and is the recognition of these two concepts central to the design. This means considering the design as "the process of creating meaningful experiences." To make an impression, the designer should give highest priority to a person looking at the world through her eyes and feel the world of the senses.

The authors consider the design as a "system of cultural production and consumption - a real locomotive cultural experience", which means to consume much more than buying and owning as "consumer experience provides plenty of interaction with material culture Designed designer products, communications and consumer protection sites culture - all this means for the creation of these experiences. Taken together, these experiences help us in the process of determining our culture and even in the process of self-determination. They give meaning to our existence "[2, p.26]. From this perspective, design is not just a specialized profession, but also a creative method of consumption.

Decisive role played by the design concept of culture because the culture values give the product, makes their consumption habits, according to which they are used, and the values that are displayed in the form of products and their functions. Among the large number of existing definitions of culture, design closest understanding of culture as a set of distinct patterns of social life that reflect shared values, beliefs and senses that are expressed in physical objects, services and activities, which are preferred. However, the term is in the design of studies by different authors may undergo certain interpretations. Of special importance are also the term "subculture" and "corporate culture". The term "culture of consumption" reflects "the evolution of consumption, as a result of which it became the center of social life and cultural values" [2, p.31]. In turn, consumption is usually associated with analyzing and "lifestyle." Consumption same clothes -

not only the "lifestyle" but with "fashion". "Fashionable consumption" or "fashion consumption" means the modern fashion trends to become a way of life. [4]

Consumption has long ceased to be a common response to the urgent needs. Now it is likely correlated with a status value and symbolic meaning of what is consumed. These changes, according to Western scholars, influenced the determination of the main approaches to the study of cultural consumption, such as:

- New special milestone of economic development;
- The social process of using goods and services in order to create social connections and distinctions;
- A creative process in which myth and desire are part of the process of consumption to get the aesthetic or emotional satisfaction [2, p.31].

Conventionally mentioned approaches are distinguished as economic, sociological and psychological perspective. And if the first two of the above approaches, usually in the field of view of economists, marketers, sociologists, the latter - the subject of research not only psychologists, but most cultural scientists, historians, including costume and fashion, art, because it is about the consumption of certain characters (their systems) that arise due to product design advertising images, styles of products, brands myths. "What made it more and more - not material objects and signs. This basically two types of signs. They either have a predominantly cognitive content, and therefore a postindustrial or information products or are aesthetic - in the broadest sense - is postmodern content and products "[5]. Importantly, in each case note, the modern theorists of design and fashion are the dominant presence of the opposition, since it affects the strength of the received impressions. So opposed are: concepts, images, meaning, function, form, color, scale - everything you want! These items are in opposition to "work" both individually and in combination. It is important to achieve the greatest emotional stress on sustainable consumption of fashion design products. And why are so popular and outrageous provocation, which, in turn, found the most vivid expression of this phenomenon as kitsch, as evidenced by the numerous stories of costume and fashion. History updating kitsch (periodization fashion in kitsch) indicates that it is almost always "accompanied" glamour: a - as opposed to him, then - as its integral part. To determine the format of these relations, the constants on which they are based, it is necessary first of all to deal with the meaning of "glamour" and the history of its use in fashion, as is the next goal post.

The main part. Word "glamour" subconsciously we associate with French. However, it appears that its history began in Scotland. In French dictionary word listed as Briticisms quite late and borrowing. Form «glamour» - is considered to be the result of a distorted features of pronunciation Scots difficult for them foreign words «grammaire», which translated means "grammar". Literacy came to the island from the continent and raised with him the appropriate terminology. As educated people in ancient times were rare, those who could read and write books treated with suspicion. Each of them suspected magician and magician. Thus, the word glamour has taken its first negative value - "witchcraft." With this value, it first came to the written monuments text. Allan Ramsay - Scottish poet, in 1721

wrote the following: "When devils, wizards and magicians deceive vision, they, so to speak, throw a veil on the viewer's eyes (cast glamour o'er the eyes of spectator)» [6].

Only in the nineteenth century. word «glamour» permanently stuck in the English language. And it was because of the famous Scottish writer Sir Walter Scott. At this time, meaning - "Witchcraft" - gradually changed to "charm". Scientists believe this is quite typical semantic change, citing the fact that the woman for the man has always been and remains a mystery. When men try to figure out why only female character outshines them all the others, they often find no other explanation except "bewitched." In this case, the word "charming", "attractive", "seductive" used interchangeably and carry identical semantic connotations. [6]

Magic - it's the same as the charm [7, 8]. In fact, the French and the English borrowed the word "glamour" in the sense of "magic" in the sense of increasing the semantic synonymous own - "charm." Later the word "glamour" spreads around the world as part of the gallant style of clothing, and more. In America, the word in the proper sense, becomes the name of a leading glossy magazine - fashion forecaster. As of 1992, the magazine «Glamour» are published in 11 countries.

It is in American culture glamour and style as a phenomenon in fashion 1930-x years, entered the modern sense or meaning. First, "glamorous" means charming, captivating, charming, romantic, gorgeous, gorgeous, chic [7]. Gradually, its semantic nature of "magic" and "charm" lose their dominant position. Instead, the urgency is the "glamour", "glitter", "provocative appeal" (mainly due to makeup). Glamour Style presents Hollywood beauties, and its brightness, expressiveness, "false front" are in vogue and designers actively exploited on all continents. The word is increasingly used in the fashion periodicals, developing style and "improved", and has since 2005 considered the most popular glamour fashion. Its most striking association appears "gloss" as shiny appearance and manners, typical lifestyle of the individual. [8]

"Today, when the glamour is meant not only to a certain style of fashion, but also a cultural layer with its clearly defined semantics" [6]. In his arsenal enough signs and symbols - form, range, colors, fabrics, accessories, perfumes, movement, posture, etc. - that distinguish glamour among other styles. Images ideology and style with its own history of change and development, as, in fact, the values of which change with time underwent the word. Thus, in modern terms often used glamour with a hint of condemnation. What caused this change of attitude from admiration and adoration of idols of Hollywood, irony and sarcasm on modern glamorous beauties? This area in a fashion completely investigated, but in view of all the above said, could open new horizons in the fashion of XX - beginning of XXI century, and to explain the reasons for the formation of modern stylistic preferences in fashion design.

Conclusions. Fashion as an important social and cultural phenomenon, intensified the work of designers in the context of the formation of their design as a "system of cultural production and consumption of cultural experiences." Increasing demands on the emotional context of consumer product

design, apparel including actualized and outrageous provocation that by opposing implementing this task. They, in turn, characterized the phenomenon as kitsch. So there is opposition between kitsch and "high" art of costume that on the verge of the XX - XXI centuries fixed value of "glamour".

Prospects for further research - identifying characteristic constants of the style of modifications under the influence of fashion and function in a historically conditioned social and cultural conditions.

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Аннотація

Будяк В.В. Противопоставление гламурного вульгарному (грубому) в современном дизайне одежды. В публикации рассматривается роль моды в дизайне, ее значение для создания и потребления впечатлений от дизайнерских продуктов, одежды в частности. Доказано, на основе чего стало актуальным противопоставление гламурного и вульгарного (грубого) в современном дизайне и моде. Раскрыто смысл изменения семантических значений слова «гламур».

Ключевые слова: дизайн одежды, мода, культура потребления, гламур.

Анотація

Будяк В.В. Протиставлення гламурного вульгарному (грубому) в сучасному дизайні одягу. У публікації розглядається роль моди в дизайні, її значення для створення і споживання вражень від дизайнерських продуктів,

одягу зокрема. Доведено, на основі чого стало актуальним протиставлення гламурного і вульгарного (грубого) в сучасному дизайні і моді. Розкрито зміст зміни семантичних значень слова «гламур».

Ключові слова: дизайн одягу, мода, культура споживання, гламур.