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Lagoda O.M.,
candidate. of Arts, Associate Professor,
Cherkasy State Technological University, Cherkasy, Ukraine

**VISUAL MERCHANDISING (VITRYNISTYKA)
HOW ARTISTIC REPRESENTATION COSTUMES**

Abstract. The author examines vitrynistyku as part of visual merchandising and a form representations fashion costume gives historical examples and techniques window dressing. In modern terms they kontseptualizuyutsya, approaching the maximum installations and art objects are passages PR-department or an individual brand. The design showcases exacerbate the problem they function as visual merchandising in city environment that was studied.

Keywords: Representation costume, visual merchandising, vitrynistyka

Formulation of research problems can be seen as a search for figurative-expressive possibilities of traditional artistic languages, in which the presentation of the suit becomes arbitrary. Paintings and engravings, as an illustration of the history of forms of costume and fashion is documentary evidence of the evolution of material and artistic culture. Almost to the nineteenth century. in the works of painters suit - a " reflection ", to some extent stylization or interpretation of reality according tendencies prevailing artistic style.

Experimental spirit of confrontation stable classical canons , generally aesthetic and social norms , behavioral patterns on the verge of XIX - XX centuries . influenced the changes in the art and costume in the form of its presentation . Sequential acquisition of artistic representation costume axiological value idealization fashion images that create a common style of their presentation are reflected in the artwork of fashion shows, and later - in a specialized advertising fashion industry as well as in the design of shop windows , the specificity of representation in the given context which have not yet seen .

Analysis of recent research and publications. Review of the suit and its presentation as a form of visual components associated with their acquisition value and symbolic meanings. Visualization suit in the discourse of art culture becomes important mechanism for the formation and propagation of aesthetic ideals, and

any of the studies vestimentarnoyi fashion has a sociological basis. The most comprehensive study of vector analysis costume based on a systems approach and is presented in the thesis of David V. [1], which in turn appeals to the theory and methodology of the study items of material culture Koskova MO [2]. Perception costume as ontological givens, language constructs created by the visualization actualized consideration of the following categories of scientific analysis as " artistic representation ", " visual image ", " image semantics costume ", which also allow you to conduct research into the costume and its representations as visual components .

Conceptual strategies of modern research aim , above all, the formation kostyumolohiyi as a branch of science , and focused on: analysis of the ideologies of the formation of images in contemporary visual culture , gender issues disclosure culture of everyday life through costume , consideration of clothing / costume as the text in the culture and art (semantics) , analysis of information resource costume as communicative identification experience (semiotics) mapping formats contemporary representations. The most productive achievements in this area include philosophers NN Mosoroviy [3] T. Bystrov [4] as well as GM Lolli [5]. In particular, in his monograph GM Lola has offered his own definition of design as " communicative practice of designing landmark product that can create a situation of impressions ," and elaborate it " narrative methodology cocoon " to create the design of the product. In our opinion, the available methodology can be applied to the analysis of existing models. However, this will require the development of concepts and terminology describing artistic representations of costume in the context of narrative as a methodological construct of modern scientific knowledge and the study of complex methods and techniques representations costume forms of conceptual representation.

Considering the suit as "external form of narrative identity", the author of some publications outlining the mechanisms of formation, operation and perception of narrative forms costume that conceptually can be reduced to banal at first, setup: What is important is not presented as well as - How is -What means [6-

7]. In this context, highlighted the following formats artistic representation costume: paintings and graphic works, fashion dolls, , fashion illustration and photo illustration, fashion show, media advertising industry fashion design showcases specialty stores. Each format has its own specific model representations, actions are associated with evaluative content narratyvizatsiyeyu fashion goods in the space of consumer culture and lifestyles of certain social groups.

The wording of Article goals . Set how this concept of " work" in the form of fashion showcases , identify typical patterns represent costumes and additions means of artistic representation.

The main part. Showcase - the person shop that attracts and remembered as a positive emotional response in a potential customer . It is also called a "window to the world" - the illusory world of attractive fashionable things fabulous life and the illusion of luxury. "Window" from the outside to the middle , followed by a hidden tale. In this tale has its own laws by which it is created and operated by doing absolutely real challenge - advertising and selling products. As it turns out , is in fairy tales and their authors and history , which is over a hundred years.

In terms of psychology , the intention to go to the store in person occurs spontaneously under the image of the store, which arises in the mind due to window dressing . As written by Robert Colborne , more than 60 % of women desire to buy a particular thing occurs when they see it in the window . And with the creation of a large glass manufacturing technology and the advent of universal department , vitrynistyka began to take shape as a separate discipline at the intersection of psychology, color, marketing and design . [8]

In general, paying special attention to beautifully decorated showcases French began back in the nineteenth century. The first ever department store "Bon Marche " in Paris was opened in 1852 by Astrid Busiko , who dreamed of a huge city store, where you can do shopping walking , having fun and relaxing . [9] The Americans were able to convert design showcases the art and profitable business. One of the first professionally approached the window dressing American Gordon Selfridge -

a talented manager , who managed to not only go through the whole career of an ordinary seller's Director of huge department store , but also create their own unique in many respects, a general store . In 1909, G. Selfridge opened in London department store, which is still the standard visual merchendayzynu world level.

Businessman carefully thought through design your own shop and , in particular, first embodied the then revolutionary idea - to highlight showcase night. He used every opportunity to cause excitement about your business. The famous story of the plane on which Louis Bleriot made the first flight across The channel (1909), and which has Selfridge next morning put in the window of his shop. Most Britons for the first time in life when a TV is also in its windows. Thus the " unwritten rules of the genre ": all the latest show and demonstrate first , using sometimes shocking ways . [10]

An interesting experience was window dressing and advertising signs in Tsarist Russia , described in one of the chapters of the book " Time and Things" YN Rivosha . Decorative window dressing, in its modern sense , at that time did not exist. Windows were used to demonstrate the " showmanship " in the literal sense : the more things are presented in the window , the richer . The range of goods had to be greater than the competition. But there were various advertising rules. For example, in textile shops exhibited color lithograph featuring the models of men's and women's clothing. These pictures were changed in the windows with changing fashion or in accordance season. Now moodboard banner or trendboard - an integral part of many windows. In the windows of shoe stores , usually in the center, put up a huge boot decorated with gold medals and emblems - the most fashionable style charming fake . This technique is still used vitrynistamy called " hyperbole ." Shops readymade garments placed in the windows of male and female mannequins with highly naturalistic look " real " hair , mustache and beard. There were like dummies "in height " and pivmanekeny - Chairman of the torso on a regular base. They are used to demonstrate styles hairstyle hairstyles as Hatter - to display new models hats and jewelry. Originally advertised in the windows of hairdressers this service as a manicure : the velvet or satin podushechsi taught

hand with incredibly thin fingers [11].

These examples show, first of all, the development of marketing itself. One of its tools is directly linked with the design of most stores and direct communication with customers , merchandising long been a hidden effect which is based on the psychological characteristics of people and works through her subconscious. Terms Merchandising reduced to three laws: Stock , Location , Presentati .

In the fashion industry - a unique marketing tool that implements the requirements for advertising goods manufacturers of various sizes for different social groups in this tough competition in today's globalized world. His understanding of the West includes all forms of companies associated with the product at the outlet , the whole set of techniques aimed at increasing sales volumes . It includes : choice of outlet location , commodity merchandising (delivery settled commodity stocks product lines , location of goods at a price category) visual merchandising (strategy presentation and direct presentation of goods , planning commercial facilities , its equipment , interior, placing advertisements materials, sign and display case).

Vitrynistyka are the dedicated visual merchandising , aimed at creating an image of the store. In the fashion industry is a key concept image . So, the most important part of fashion merchandising store is visual merchandising and all that it involves. Vitrynistyka - is an applied discipline that organizes knowledge on how to create windows, which " sell ". This is the calling card of any store , and its main function - window dressing . Its mission - to attract consumers to the store by bringing " messedzhu " - words , phrases , ideas. Herein lies the narratsiya . Through these processes shop windows turn into podiums style. Fixed that elegantly loomed in the windows , giving way to a huge picture of famous models and thoughtful lighting gives them a spectacle and theatricality.

Specialists there is a common classification options window dressing, which divides them into three types: open, closed and open- closed. Shop also divided into commodity, and commodity- story plot . Scene showcases not focus on products and thoughtful designer on the plot. They stylized scenes contain

decorative elements that are arranged in a plot involving "hero ." Similar storefronts may be associated with an assortment of the store only to associative level plays a role as a showcase rather than product advertising and brand advertising and ideology store. Recognized meter plot windows was Salvador Dali, who once worked on the storefront Chanel and Hermes [12]. Sophisticated in design, his work proved that the composition - is the foundation of window dressing . Now is the popular minimalist windows, in which the background of the poster or monochrome paintings housed one thing or one dummy . Spectacular considered moving structures in the windows , the play of light , interactivity .

Style design showcases largely dictated the architectural features of buildings and streets as a showcase should organically fit into the urban environment. Shop has long ceased to be an ordinary demonstration goods. Now the main streets of big cities are literally studded genuine installations and art objects that glow behind glass windows of department stores . On the bright bait shop windows turned into an art as a separate profession and even in science.

Shops change their appearance more often than others: each new collection brings a new theme design. The significance of " wraps " the store is very high - it is a fact that today no one questioned . However, we should not forget about the fine line that divides the advertising function and showcases pure art . Creative showcases never stop in its development as a synthesis of art, fashion and marketing, which is intended to attract and amaze . These serve as showcases brand identification . This showcases leading brands increasingly resemble art installations and fantastic scenes from movies. On the other hand a large number of brands extends to the simplicity that lies in conceptualism and minimalism.

Preparation of new windows starts immediately after the fashion weeks and concept design comes with seasonal trends. The very same vitrynistyka has long been a particular branch design.

Conclusions and recommendations for further research. Vitrynistyka as practical knowledge engineering associated with the presentation of products in the store, studying marketing study of windows as a tool for promoting products .

Visual Merchandising is based on the concept - message - the message - narrative that the designer is trying to express artistic means. This is not only an art but also the type of commercial incentives, which takes into account many aspects of attracting customers: shape, color, emotional appeal, artistic style.

Overall, vitrynistyka developing in the same direction as the modern fashion , including: minimizing costs, maximum visual impact , conceptualization, metaphor . Thanks to showcase what can be outdoor advertising , but fits under the definition of " information processing of the store ."

The need for creative showcases rising as competition increases, respectively , the consumer peresychuyetsya . Installations in the windows are the dominant effect , their primary mission - the formation of independent information about who is the name of the shop of any better advertising. Thus , marketing turns into PR, directing work to attract customers already in another plane. Aspect interaction windows - elements of the urban environment - from the streets, is not investigated.

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Анотація.

Лагода О.М. Візуальний мерчендайзинг (вітриністика) як форма художньої репрезентації костюма. Автор розглядає вітриністику як складову візуального мерчендайзингу і одну з форма репрезентацій модного костюма, наводить історичні приклади і прийоми оформлення вітрин. В сучасних умовах вони концептуалізуються, максимально наближаючись до інсталяцій і арт-об'єктів, стають PR-ходами універмагу чи окремого бренду. Дизайн вітрин загострює проблему їх функціонування як візуального мерчендайзингу в умовах міського середовища, яка мало досліджена.

Ключові слова: репрезентація костюма, візуальний мерчендайзинг, вітриністика.

Аннотация

Лагода О.Н. Визуальный мерчендайзинг (витринистика) как форма художественной репрезентации костюма. Автор рассматривает витринистику как составляющую визуального мерчендайзинга и одну из форм репрезентаций модного костюма, приводит исторические примеры и приемы оформления витрин. В современных условиях они концептуализируются, максимально приближаясь к инсталляциям и арт-объектам, становятся PR-ходами универмага или отдельного бренда. Дизайн витрин актуализирует проблему их функционирования как визуального мерчендайзинга в условиях городской среды. Проблема практически не исследована.

Ключевые слова: репрезентация костюма, визуальный мерчендайзинг, витринистика.