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CONCEPTUAL DESIGN AS A METHODOLOGY OF HARMONIOUS FORMATION OF CLASSIC MEN'S AND WOMEN'S SUIT

Purpose: study of the methods of harmonizing the form of pret-a-porter clothes by establishing the conceptual correspondence of the aesthetic properties of the form and its functional features in the design of classic men's and women's suits.

Methodology. The research methodology is determined by a comprehensive study of the subject, based on the use of historical and cultural and comparative methods; methods of formal, functional and semiotic analysis were used. The paper uses art history and art-design scientific approaches. The theoretical and methodological basis of the study is based on the scientific provisions of the theory of clothing design, as well as on the scientific papers and methodological developments of specialists in the history of costume and clothing design.

Results. Forming methods as a system of creative ideas and functionally expedient solutions for balancing function-aesthetics in the design-ergonomic design of an assortment of promising collections of men's and women's clothing, taking into account the plasticity of fabrics, have been studied. The factors influencing the material on the structural and tectonic characteristics of the formation according to the function of the classical suit have been determined. The conceptual correspondence of the harmonization of the form, its aesthetic properties and functional features has been established; the peculiarities of the means of compositional expressiveness in the development of harmonious forms of modern classical costume as a separate valuable component of clothing design have been revealed.

Scientific novelty. Of the study consists in the implementation of a comprehensive study of modern classical clothing as an object and subject of conceptual design: the artistic origins of the harmonious formation of conceptual collections are revealed; the stages of its harmonious development are determined. It is noted that the value-meaning environment with reference to cultural, mental, social and other contexts becomes identifying for the conceptual suit.

Practical significance. The practical significance of the study is the creation of a scientific base for the development of harmonious forms of collections of classic suits for the construction of a constructive arrangement of models of the collection of men's and women's assortment. The practice of applying theoretical research will help in the educational process of training fashion designers and clothing designers.

Keywords: clothing design; men's wear; clothing style; harmonization of form; fashion; conceptual costume, artistic image; evolution of costume formation.

Introduction. The harmony in the ratio of form components at each stage of the development of society's culture is distinguished by a peculiar content that determines the nature of the organization of the forms of the environment (space) as a whole and the costume as one of its parts. The modern approach to conceptualization has its own special features. An important role belongs to symbolic images, which allow modeling certain stages of the form-making process. The increased significance of modern

society makes it possible to fill the form with various semiotic information.

Analysis of previous research. The conceptual line in costume design stood out in the second half of the 20th century, in the era of postmodernism. The concept of the final design product is formed at the stage of choosing its geometric form, getting to know and studying natural or man-made analogues and prototypes in order to understand and realize the value content of the design idea.

However, research into the origins of the phenomenon of conceptual costume design shows that its preparation and formation as an independent direction in costume design took place during the 19th and 20th centuries. Researcher I. Pleshkova considers it impossible to ignore the conceptual developments of the artistic costume of W. Morris and the "aesthetic dress" of the Pre-Raphaelite rebels, the experimental projects of the futurists J. Ball and E. Michaele, the constructivists V. Tatlin and V. Stepanova, the innovative ideas of E. Schiaparelli.

The foundations of modern clothing research from the point of view of architectural requirements were laid by N.P. Lamanova in the 20s of the 20th century. She singled out the main specific feature of shaping – the direct connection of the shape of clothing with the human figure. It was found that, unlike other objects of architectural art, the form in clothes does not exist as an independent three-dimensional structure; it is connected with the human body into a single system of man – clothing. That is why its architectonics is subordinated to the structural and functional features of the construction of the human body, the ergonomics of its movements, which is extremely important in the formation of men's and women's business clothes. It is natural that artists pay the most attention to the laws of form formation and thinking in terms of specific means of organizing compositional material. The ideas of W. Morris, J. Ruskin, H. Semper [6, 9, 10] should certainly be considered fundamental for the theory of form formation in architecture and costume design, other applied arts. Problems of composition in painting have been studied in the works of many art critics. At the same time, the problem of the relationship between traditional artistic creativity and design became especially relevant in the middle and second half of the 20th century, from the moment of the creation of the very concept and basic definitions of design, primarily in architecture, industry, and industrially

produced clothing. The first solution to this problem came down to the definition that design is not art (J. Gloag, 1946) [2]. The second one: design is an abstract art (H. Reed, 1954) [8]. The third one, compromise solution: design contains elements of artistic thinking, but is not completely identical to it (T. Maldonado, 1964) [5]. Another position is formulated as follows: design is not equal to traditional art, but is neither greater nor less, in other words, design and artistic creativity are independent phenomena of spiritual culture (B. Blomink, 2004) [1]. At the same time, these studies do not pay enough attention to the distinction between the concepts of art and artistic creativity, which is fundamentally important. Artistic design is a modern form of art, and many researchers [2, 3, 5, 11] emphasize the influence of artistic creativity on design practice, the presence of direct and reverse connections between traditional art and design. The difference is that design transforms the surrounding material world, while fine art reflects the world in mediated images complex in content and form. However, both are combined in the aesthetic norms of the respective era; the designer's work is aimed at the integration of various types of creative activity, it is characterized by multifunctional expediency. Despite the distinction between the means of cultural activity, their products are combined and function holistically. Therefore, modern design should be the subject of art historical research. Therefore, V. F. Sydorenko in his dissertation "Genesis of design culture and aesthetics of design creativity" (1990) proposed the use of the concept of design culture, which integrates all classical and innovative methods, ways and techniques of creative thinking. Only a small part of Western designers (D. Judd, N. Potter) [4, 7] decisively separate the activities of an artist and a designer.

Statement of the problem. Designing conceptual pret-a-porter clothing is a difficult task, which consists in creating an original costume, fashionable clothing lines that meet

the requirements of mass production. It is known that changing the appearance of clothes is inextricably linked with fashion, social and political life, the level of economy, science and culture. Fashion is a mirror of its time; it reflects social and political life, the level and nature of economic development, the most vivid events of the era, the most important cultural and scientific achievements, the habits and psychology of modern man and the idea of an aesthetic ideal. The forms of the costume always change synchronously with the development of the general style in art and architecture, experiencing together with it all stages of evolution: birth, flowering and fading. Conceptual costume has become the subject of special attention at major international fashion costume exhibitions of the last decade.

The results of the research and their discussion. The basis of the idea of the formation of various objective and subjective factors in the morphology of the object raises a number of independent questions about the relationship and interdependence of various components of morphology, about the possibility of independent processing of its individual components in the design process.

Pre-project analysis provides an opportunity to understand and evaluate the predicted content in the information flow of trends in the formation of varieties of classical costume; creation of conditions for free choice of creative landmarks; justification of the choice of a creative source; the possibility of predicting zones of uncertainty in which it is possible to form an original creative concept when creating promising collections. Sources of inspiration as a catalyst for a creative concept can surround a person everywhere: at home or in museums; arise when considering natural objects and phenomena, works of art, in the annals of exotic and traditional cultures. Modern design processes are no exception. Studying the conceptual direction is impossible without taking into account research on the history and theory of fashion and costume. In the

publications of T. Nikolayeva, T. Kozlova, M. Kolosnichenko, K. Pashkevych, N. Ostapenko, T. Krotova, O. Kolosnichenko, and N. Chuprina, the evolution of the costume, its silhouette and compositional decision under the influence of art styles was examined, as well as the dependence of changes in clothing forms on social changes and scientific discoveries was considered.

The stages of visualization of the designed form of the suit involve both traditional and computer sketching according to the functional requirements, balanced by the components of the creative concept through the means of graphic and compositional expressiveness. The following stages of harmonization of the newly created form take place by activating the means of harmonization specified by the author in the external form of the product, ensuring the conformity of structural and technological features with tectonic regularities. Thus, it can be confirmed that in fashion design, as in any other form-creating activity, function is the basis of a creative concept.

The functions of modern clothing did not develop all immediately; they went through a certain historical path, which reflected, in fact, the trend of the cultural formation of a person [1]. The most important of them include the following:

1) protective – reveals the utilitarian purpose of clothing as an artificial covering of the human body; ensures a person's life and health, as well as comfortable functioning in the environment;

2) religious-mystical – establishes a relationship between its user and transcendent forces; designed to provide a person with protection from the forces of the mystical world;

3) social-property – determines the social status of a person, the degree of his wealth, social prestige;

4) aesthetic – turns clothes into a means of styling; improves a person's appearance; brings him to the aesthetic ideal of a certain

type of culture or its socio-historical layer, to a means of reflecting the artistic worldview of the era;

5) symbolic and communicative – forms a specific language of clothing. It carries information about the owner and his place in social differentiation (integration), belonging to a certain ideological group or nationality, taste orientation, level of culture, etc.

Therefore, the conceptual costume cannot be considered without taking into account the socio-psychological aspects of the concept of fashion and the socio-symbolic function of clothing. All these functions are to some extent inherent in clothing of all historical eras. At the same time, their importance and priority for different types of cultures are not the same. The functions in clothes collectively form a kind of system, that is, they are interconnected and subordinate: one or more of them acquire a dominant value and determine the general character of the form of clothing. It should be also stated that a modern suit, as well as a historical one, performs several functions at the same time, combining them in different proportions. The degree of significance of each of them depends, first of all, on the utilitarian function of clothing.

Simultaneously with the formation and development of the functional content of clothing, its form also evolved. In this regard, it is interesting to analyze the historically developed methods of shaping clothes in accordance with the conditions of human life. The earliest method of creating clothing was shaping from a whole piece of cloth, which originated in primitive society (the prototype was the wrapping of the human body in the skin of a killed animal or a large plant leaf). There is a lack of concept in this outfit; in the future, conceptual formation acquires active application. Thus, the transformation of the form in the draped clothing of ancient times became the most vivid and perfect.

Later, the concept of shaping by the method of modeling a rectilinear cut, which

involves the creation of various forms of clothing from separate rectangular elements, is updated. The objectivity and universality of the advantages of this method of shaping determined its spread in all ethnic groups of the world, becoming a permanent tradition of shaping ethnic clothing.

The gradual improvement of the methods of manufacturing clothes contributed to the emergence of methods based on curvilinear cut. This made it possible to significantly expand the possibilities of forming varieties of clothing, actually to create these varieties. Since the invention of the methods of creating clothes with the help of a complex cut, the history of its development is characterized by the appearance, as well as the rapid change of the most diverse, original, sometimes rather whimsical forms of clothing, which contributed to the emergence of such a socio-cultural phenomenon in the life of society as fashion.

Accepting in general terms all the proposed concepts, it is difficult to agree only with the main position – identification of the concepts of design, aesthetic activity and artistic activity. Therefore, a broad interpretation of subject creativity as the most integral type of activity that integrates architectural, subject-functional, utilitarian-functional and artistic-imaginative means of thinking in the modern world is questionable.

The peculiarities of the mutual influence of technology and the morphology of the development of the forms of the classical male and female costume have not yet been sufficiently researched, only partially revealed, therefore they require comprehensive development. For this purpose, the authors conducted separate studies [6, 9, 11] on the identification of trend lines in the development of forms and the determination of the trend of future developments regarding the development of perspective collections. It is emphasized that in designing the idea and creating the design concept of modern classic suit lines, the designer must solve the

following tasks: clearly define the idea and essence of the collection line, individual models of the line and its auxiliary elements, their semantic load; compliance of the assignment function with consumer requirements; justify the choice of materials, study their properties and features of application in the design and development of adaptive technologies for making collection models; to ensure conformity of the form with the author's sketch solution and prototypes of collection elements, individual costume models; determine which composite solution should be used. And finally, to identify methods that will make it possible to establish correlational relationships between an artistic sketch and a product in order to predict the development of costume forms in accordance with trends in clothing culture in recent years. The development of subject design at the beginning of the 21st century is characterized by the multifunctional use of innovations and the importance of art as a form-forming factor in their design, which was manifested in the intensive use of all artistic directions, as well as such categorical concepts of the theory and practice of form-making, as composition techniques, principles of harmonious form-making, archetypes of thinking, means of harmonization.

One of the most acceptable visual properties of a composition is symmetry. First, this property is the state of the form; secondly, the means by which the form is organized; thirdly, the most active regularity of the composition. The compositional perfection of the form of assortment lines of men's and women's pret-a-porte clothing collections requires the presence of a main motive in it – an idea that is laid at the basis of the entire compositional structure. The absence of a compositional idea in the form violates its integrity.

The second requirement of compositional perfection is the correspondence of the compositional design to the functional and constructive

characteristics of the set of clothes, i.e. consistency with the aesthetic requirements of the three-dimensional structure and its constructive solution.

The third requirement is the ability to harmoniously integrate elements of clothing, shoes, and accessories in accordance with consumer requirements and (if available) special conditions of use.

The fourth requirement is the coordination of individual structural elements with graphic symbolic components and color solutions. This requirement is dictated by the semiotics and semantics of clothing, the presence of information in which should also be clearly visible. Accentuation of individual elements in perspective collections of classical clothing can introduce a specific component into its form, gives it expressiveness, and makes it more perfect from the point of view of aesthetics. Thus, the designer's task is to optimize the stylistic solution. He designs a form in a style that should ensure the collection meeting the utilitarian function, the newest technological trends of the time, while adhering to the goal of the stylistic solution of the assortment looks of the collections.

According to the above, the architectural and artistic expressiveness of the shell system of clothing is inextricably linked to the three-dimensional composition. The conceptual essence of the shell system of the costume combines the concept of the complexity of the form, its geometry, constructive and decorative articulations; the size of the form as a whole and its parts; color, texture and pattern of the material, its tectonics.

In the process of forming clothes, attention is constantly paid to the design of the product. Many structural schemes are directly related to the use of specific materials. At the same time, there are sufficiently universal structural schemes that can be made from different materials at the same time. However, with the same structural scheme, the appearance of the products can differ

significantly depending on the plasticity of the material.

Scientifically based methods of harmonizing the function-structure-material-construction-form components give reasons to qualify the form as tectonic, when the structural elements are subject to the logic of production technology. Design elements are mostly masked, but if necessary they are accentuated and used as decorative forms. As you know, the design performs several functions at once, providing at the same time the necessary stability, strength and rigidity of the clothing as a whole and its individual elements. Nowadays, construction is understood not only as a technical means of organizing a form, but primarily as a functional and aesthetic component of a form. The concept of architecture includes the external structure of the object, as well as the grouping of parts, their combination in a certain sequence. Means of architecture are essential elements of style: within the limits of one style, means of architecture change depending on the genre features of works of art, each of which requires a unique composition. The bi-functionality of architectural arts consists in performing utilitarian and artistic functions. For two centuries, there has been a debate as to which is the priority in industrial products: beauty or utilitarianism. Time has proven the absurdity of unambiguously defining such questions. A high-quality industrial product must organically combine all the requirements for it and have a high rate of realization, i.e. sales. Another important property of architectural design objects of a high aesthetic level is their originality, uniqueness, and individuality of the image.

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Thus, the volume-spatial structure of a classic business suit is based on the geometric morphology of forms, dictates a manner of behavior – restraint, clarity and determination, which takes into account the specifics of the ergonomic component. With a fairly regulated way of wearing a suit, it is possible to determine which images (sketches) of the form were formed under the influence of a functional need, and which were dictated by following fashion trends.

Conclusions. Therefore, the compositional solution to the phenomenon of conceptual men's and women's pret-a-porte suits is always developed taking into account the development of fashion, sometimes even ahead of it. Today, in scientific papers devoted to fashionable costume, there is a noticeable tendency to transfer interest from consideration of the utilitarian meaning of clothing to a cultural and sociological understanding of its visual expressiveness and symbolic richness. The result of this trend was the growing interest in such fashion phenomena of the 20th century as "art fashion" and conceptual costume. We can say with confidence that at the turn of the 20th–21st centuries the conceptual suit acts as a kind of mediator between modern art and pret-a-porte clothing design. The considered positions on the harmonization of form in the creation of classical suit collections in comparison with similar procedures in other types of plastic arts prove the unity of principles, methods and means that take place in the processes of aestheticizing finished products of clothing design.

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КОНЦЕПТУАЛЬНИЙ ДИЗАЙН ЯК МЕТОДОЛОГІЯ ГАРМОНІЙНОГО ФОРМОУТВОРЕННЯ КЛАСИЧНОГО ЧОЛОВІЧОГО ТА ЖІНОЧОГО КОСТЮМА

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Мета: дослідження методів гармонізації форми одягу прет-а-порте шляхом встановлення концептуальної відповідності естетичних властивостей форми та її функціональних особливостей у проектуванні класичного чоловічого та жіночого костюма.

Методологія. Методологія дослідження зумовлена комплексним вивченням предмета, ґрунтується на використанні історико-культурологічного, компаративного, порівняльного методів; використано методи формального, функціонального та семіотичного аналізу. У роботі застосовано мистецтвознавчий і художньо-дизайнерський наукові підходи. Теоретична та методологічна основа дослідження базується на наукових положеннях теорії проектування одягу, а також на наукових працях та методологічних розробках фахівців з історії костюму та дизайну одягу.

Результати. Досліджено методи формоутворення як системи креативних ідей та функціонально-доцільних рішень балансування принципу «функція – естетика» в дизайн-ергономічному проектуванні асортименту перспективних колекцій чоловічого та жіночого одягу з урахуванням пластики тканин. Визначено фактори впливу матеріалу на конструктивно-тектонічні характеристики формоутворення відповідно до функції класичного костюма. Встановлено концептуальну відповідність гармонізації форми, її естетичних властивостей та функціональних

особливостей; виявлено особливості засобів композиційної виразності у розвитку гармонійних форм сучасного класичного костюма як виокремленої ціннісної складової дизайну одягу.

Наукова новизна роботи полягає у здійсненні комплексного дослідження сучасного класичного одягу як об'єкта та предмета концептуального дизайну: виявлено художні витоки гармонійного формоутворення концептуальних колекцій; визначено етапи його гармонійного розвитку. Зазначено, що для концептуального костюма ідентифікуючим стає ціннісно-смісловне оточення з посиланням на культурні, ментальні, соціальні та інші контексти.

Практична значущість дослідження полягає у створенні наукової бази для розробки гармонійних форм колекцій класичного костюма для побудови конструктивного устрою моделей колекції чоловічого та жіночого асортименту. Практика застосування теоретичних досліджень допоможе у освітньому процесі з підготовки модельєрів-конструкторів та дизайнерів одягу.

Ключові слова: *дизайн одягу; чоловічий одяг; стиль одягу; мода; гармонізація форми; концептуальний костюм, художній образ; еволюція формотворення костюма.*

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