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## STUDY OF PECULIARITIES OF FORM AND STYLE IN THE DESIGN OF MENSWEAR IN THE XX CENTURY

**Purpose:** *study of evolution in men's costume form-building, and orderliness of constructional and decorative lines and details based on the visual analysis of its forms development in the XX century, detection and classification of presentation means for creating perspective collections of menswear.*

**Methodology.** *The research is based on the use of historical and cultural, comparative methods; informational sources and portfolio of modern men's wear designers have been applied, the results have been synthesized. Theoretical, methodological basis for the investigation is based on scientific and methodological works of experts in history of costume and clothing design, scientific concepts of clothing design theory.*

**Results.** *Due to the research, the main aspects of form-building processes have been defined providing unity and harmony of menswear and contributing to its relevance in time. It has been specified that a modern men's suit as a marker of identity and individual visual language requires intensive discussion about the future of men's fashion. All this requires needs of today's consumers and their preferences in clothing to be revealed in order to forecast trajectories of development of menswear design subject to the results of work done by fashion designers of the XX century and the present ones. In addition, owing to the research results it has been revealed that the latest men's fashion is becoming more and more personified, that is why the eclectics of styles, in complete sense of this word remains a perspective area for successful creative activity of modern designers.*

**Scientific novelty.** *The studies carried out have provided an opportunity to detect the concept of form-making and define the logic of changes in menswear form-building, its ergonomic, constructional and technological aspects. Due to the investigation interrelation between peculiarities of gradual transformation of visual content of the artistic men's suit in the XX century into the corresponding visualization of a present consumer image has been considered in detail, substantiated and distinguished.*

**Practical significance.** *Practical importance of the results received lies in modeling form-making processes in menswear, helps to detect and analyze factors which influence the form, define their future relevance. Practical use of the research will facilitate setting trend of active evolution in today's men's wardrobe; moreover, it will help educate specialists in the art sector, will become a ground for successful work of designers, fashion-designers and modern clothing manufacturers.*

**Keywords:** *clothing design; menswear evolution; menswear fashion; clothing style; form-building of a suit; art image visualization; eclectics of styles; postmodern; constructional clothing modeling.*

**Introduction.** The problem of creation of modern clothing collections is on account of lack of classified informational provision of style form-building process, and settled algorithms in suit design based on historical form development. Competitive manufacturing of clothing as a design-product also requires precise and quick fulfillment of a complete cycle of artistic design and manufacture of modern collections. At present historical prototype-based clothing design lacks adequate scientific and methodological support: subjective professional experience of fashion designers remains defining. The aim of

corresponding developments and scientific research lies in rationalization of specialists' work at all design stages of modern clothing collections. The required basis of historical constructive solutions of clothing forms, quality and quantity parameters of distinguishing features of a historical suit prototype, algorithm of shaping modern items due to historical forms and other elements of methodological and informational supply confirm the relevance of this research.

It is known that clothing design grounded on a historical prototype is a basic method for a costume reconstruction. To

design modern wear basing on historical prototypes a constructional basis of a historical costume, planar implementation of its spatial form as a basis for its realization in modern constructional modeling of clothing, pattern-making are required. Thus, it is necessary to note that constructive solutions for a historical men's costume are widely used as a basis for development of author's garment models [9, 11, 14]. Practical garment design based on it should be classified to define urgent sources of historical prototypes.

**Analysis of previous research.** Relative stability of forms of men's classical suit compared to other types of clothing is explained by the following reasons: universality, ergonomic (firstly, comfort while wearing), changeability and adaptation of classical forms to the demands of "new fashion", possibility to correct the figure etc. [10]. The analysis of historical constructional material has shown that the most shifting, therefore, the most distinctive for each period analyzed, are the following basic indicators: jacket length; allowance for freedom to fit along the breast, waist and hips line; width and height of the shoulder girdle; design of neck, namely collar and lapels form; placement of the upper button, their number; design of coat-breast and pocket edges; trousers length and width in bottom hem and knee; collar width in men's shirt; tie length and width etc.

Periods when masculinity and strength in menswear were revealed and emphasized led to wider and reduced arm slope angle, more allowance for freedom to fit along the breast line, lower or leveled waist line and, eventually, simpler rectilinear and geometrical forms of a suit. And vice versa, periods of emphasized elegance, sophistication led to more fitting garments, namely, reduced allowance for freedom to fit, predominant smooth flexible lines in suits, sophisticated distinctive details, visually eased weight and elongated silhouette. Men's fashion in the XX century is characterized by elegance of conservative suits consisting of short jackets with high waist and narrow

shoulders. There is no necessity to prove the existence of continuity of various time periods in fashion divided by the time not into dozens but into hundreds of years. If it is the remote past which is determined by centuries, we talk about the use of a suit of a particular historical period [12]. Search for items-prototypes has been carried out through sources dedicated to a historical suit: J. Bingham [5], A. Hart [8] etc. the most informative sources are the ones which include not only the appearance of historical clothes but also scaled drawings of product design, for example, works by such authors as J. Arnold [4], W.D.F Vincent [15, 16], N. Waugh [17].

To classify the experience of clothing design based on the historical tailoring, collections of menswear haut couture and prêt-à-porter of the leading European and American fashion houses like Christian Dior, Dolce and Gabbana, Etro, Gucci, Issey Miyake, Jean Paul Gaultier, John Galliano, Alexander McQueen, Helmut Lang, Roberto Cavalli and others have been studied [19–24]. In the models of the upper body garment in the collections of fashion houses selected we can regularly see models based on historical constructive solutions.

At the beginning of the XX century rather than at the end of XIX century (Fig. 1, a, b) more straight shoulders in frock-coats and jackets came into fashion. Firstly, higher shoulder pads were used only in coats and then in suits. After that, at the beginning of the XX century lapels got wider with inserted hard coat-breast laying that is why the chest seemed wider and the waist thinner. Another important feature of outerwear design was processing of a shoulder seam which goes to the back quite far compared to natural (for us) location. That was a tribute to traditions of tailor schools of XIX century that was gradually turned down up to the end of 1920s. Besides, our attention is drawn by higher and narrower, compared to modern armhole design in upper body garments, and reduced height in the crown of sleeve. Color and texture of trousers were often different from frock-coat or jacket, as a rule, of

striped material. Since 1910 frock-coats matched dark or medium color striped trousers.

**Statement of the problem.** Menswear design is based on peculiarities combined with trendy silhouettes, elements of a specific culture, the latest materials and manufacturing technologies. Despite high level of the detailed study of the process of garments art-design analysis, none of this process methods studied can be applied unchanged regarding the analysis of historical prototypes forms of collections models to implement style peculiarities and forms while designing relevant clothes collections. Theoretical and methodological backgrounds of style form-building pattern analysis of historical suit in order to implement them while designing present models and perspective clothing collections remain absent.

**The results of the research and their discussion.** The analysis carried out lets us detect main elements of constructional design of menswear which set the development of style and form throughout decades of the XX century: proportioned suit design; form of a silhouette; cut peculiarities; division of details and bottom lines; design of coat-breasts, fastening, small details. The crown of a sleeve and armhole, that form the appearance of garment in the area of shoulder girdle, have inextricable constructive connections such as height of the crown of a sleeve and depth of an armhole, width of a sleeve and width of the armhole etc. The design of a sleeve in such a case is a set of cuts various in length and form characterizing the appearance of a sleeve in a historical suit. Speaking about cuffs and lower line in sleeves we mean all variants of processing the lower part of a sleeve, including straps, flaps, plackets, fastening etc. Shape of shoulder cuts affecting the silhouette is considered separately that is why it can be an independent cutting element. Division of front details (constructional and decorative) resembles historical methods for clothing design and form-building connected with silhouettes and proportions, however, can be

borrowed separately from the latter. Pockets refer to form, type, placement, flap shape, offset welts etc. Fastening and coat-breast edge are tailoring elements which significantly characterize the appearance of front details and can include the shape of coat-breast edge, fastening configuration and its type, additional tailoring details necessary for fastening functioning: straps, flaps, plackets etc.

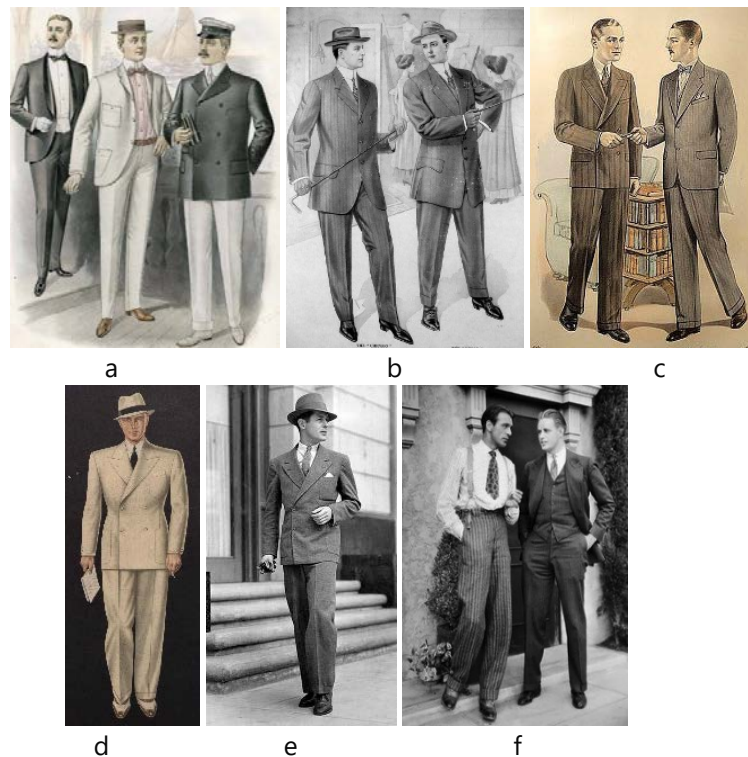
Classic clothing style is accentuated by strictness and elegance of forms, minimum details. Decorative elements are almost absent in such a suit. Everything is designed rationally, in accordance with its purpose. Proportions comply with natural proportions of a person. Classic clothing style is usually of straight or semi-fitted silhouette, though recent modern trends have brought fitted silhouette to the fore. Yet the semi-fitted silhouette remains relevant with any trend since it suits any age, body type. Every man looks great in such garments.

Forms and proportions of men's suit, a jacket in particular, can successfully disguise typical flaws of men's figure and, thus, approach to the ideal. WWI made lots of men put on military uniform, but even those wearing civil clothes changed their opinions of both life and clothing. Practical and comfortable garments became basic in menswear of the second decade: the suit cut should provide close-fitting, silhouette gets thinner and more elongated. Waist line is slightly heightened, shoulder width is shrunk. Men's body shape starts to remind a rectangle or trapezoid vertically elongated with slightly widened upper part. The end of war enabled freer silhouettes, "geometrization" of a man in a suit is observed: more sloping and narrower shoulder line, minimized thickness of shoulder pads – generally, a silhouette became more elongated vertically (Fig. 1, c, d, e, f).

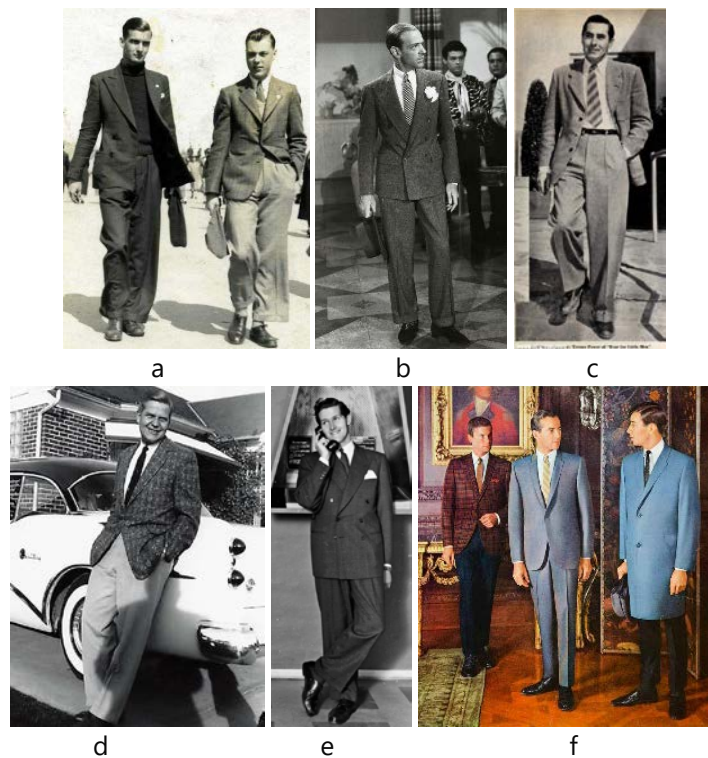
The change in men's suit style of those years was facilitated by transformation of esthetic ideals in life of then-society. Influence of "Art Déco" style on design of architectural buildings, interiors, household items and clothing became decisive for that time [6]. In

the end of the 1920s there appeared a jacket which closely reminds a modern one in its shape and silhouette. A jacket got longer and

looser. Trousers remained quite narrow and short, but the tendency for their lengthening was already noticeable.



**Fig. 1.** Men's clothing models of the beginning and first third of the 20th century: a – New York, 1900; b – Chicago, 1910-1911; c – London, 1924; d – Milan, 1930; e – London, 1930; f – New York, 1933



**Fig. 2.** Photo of men's clothing models of the second third of the 20th century: a – UK, 1939; b – USA, 1942; c – UK, 1946; d – USA, 1948; e – UK, 1950; f – USA, 1965

At that very time birth and development of methods for constructive modeling of basic clothing forms for different purposes became the most popular form-building techniques: variety of models is achieved through versatile inner form filling, a number of functional and constructive elements (patch pockets of different shapes, tab, shoulder straps, laps) is increased under the influence of military uniform and work suit.

Thus, the second third of the XX century induced brutality in menswear. It is known that mass clothing manufacturing cannot provide perfect fit so esthetic criteria gradually gets simplified. Silhouette of classic men's suit at that time reminded a trapezoid with widened almost straight upper base and narrowed to the bottom. Convex breast form, emphasized waist line going up, tight fit in the area of hips and wide flat lapels – such were its distinctive style features (Fig. 2, a, b). Both men's and women's suits had similar look solution and form – hard, precise, militarized, large scope. Therefore, another tendency that affected clothing of that time greatly was militarization induced not only by the desire to follow commanders but also by anticipation of ongoing battles on battle fields. First of all, color scheme changed greatly. Most often we can see the following colors (except traditional shades of grey): brown, dark green protective color and khaki, obviously borrowed from military uniform. Besides, a jacket in the form of a tunic or military service jacket with a wing collar and fastening up came into fashion. Shape of patch pockets and laps also remind us of a military uniform for soldiers and officers of those times. Thereby, the atmosphere of that time made garments darker and gloomier – people were living with a premonition of global catastrophe.

Military events during the WWI and WWII provided menswear with a more distinct silhouette. War and first post-war years did not make a significant impact on the character and image of menswear: they remained severe and straight (Fig. 2, c, d, e).

When in the late 40s a new style "New Look" [7] appeared it provided slow convergence of men's and women's suit styles. Nevertheless, certain conservatism in clothing, mostly natural to men, made those changes not as revolutionary as in women's fashion, but evolutionary taking almost a decade. In 1959 Pierre Cardin offered his own ready-made clothes line, later called "prêt-à-porter", and in 1960 as if foreseeing the occurrence of "unisex" style [13], he offered a ground-breaking menswear line [19].

Style "Unisex" also affected classic men's suit. To save it, a new color scheme not proper to men's clothing before was proposed (Fig. 2, f). Although such a fashion, picked up by the young generation in the mid of the 1960s, turned out to be short-lived. Older men, the main consumers of a classic suit, being more conservative did not wish to pick up such a youth and women style which seemed comic and prudish.

In the early 70s more conservative forms returned (Fig. 3, a). Elegance and masculinity came back into men's classic suit. A three-piece suit was becoming more and more popular since it was considered that the vest made the suit correct that was necessary. The vest was usually designed from the same material as the basic suit pair (Fig. 3, b).

So the image-style character of form-building concept of a volumetric-space carcass clearly manifested in form-building techniques used by couturier. The most common was the use of shoulder carcasses in menswear, elements of conic and parallel expanding, peculiarities of their assembling and the use of volume patch elements and materials of higher form-building properties.

The last third of the XX century was characterized by post-modernism which as a cultural phenomenon appeared in 1970s having influenced fashion of 1980–90s [18]. It was connected with the fact that the specific of post-industrial period in connection with modernism crisis, post-modern cultural phenomenon and a new information stage in technology development requires involving the

abovementioned processes into fashion technology development. In the project culture of western civilization with rationalism and technicalism typical for it the so called "weak project activity" took place [1], that refused from the project activity as an active way for "remaking" the world. After functionalism had lost its leading position designers turned to experiments having turned down the dogmatic. Form of an item no longer follows functions, emotions, individual sense, mood are being pursued.

Not only manufacturing opportunities but also product functional technology in the informational period had an impact on peculiarities of the post-industrial form-building. Thus, technology was used by designers as a means of form-building. Each type of technology generates its own closed class of forms.

Form-building technology is reflected in the form (or a series of forms) showing visual

features of such a technology. Architects, designers-scientists [2, 3] study various plane transformation potentials, giving detailed classification of forms received. The results of these studies were actively applied later into constructional design of any item including patterns design for garments of different purposes.

Fashion of that period becomes eclectic, as the art as a whole, borrowing ready forms from previous epochs, turning everything into a game and at the same time adding irony to former values. Men's classic suit was also influenced by the youth fashion: turn from a young man to a more masculine adult – slow evolution of a classic men's suit into sport style and "casual" – gradual change of semi-fitted silhouette into a straight one; due to all of it, forms variety increased greatly in the late 90s (Fig. 3 c, d, e, f, g).



**Fig. 3.** Men's suits of the last third of the 20th century:

a – USA, 1973; b – Pierre Cardin, 1978; c – Karl Lagerfeld, Oscar de la Renta and Issey Miyake, 1984; d – Armani, 1989; e – Gucci, 1995; f – Helmut Lang, 1998; g – J.P. Gaultier, 1999

The so called “hybrid form” appeared – sport-classic style, in which small and fine elements (patched pockets, laps of different forms, straps, yokes etc.) based on classic men’s suit are used creating or transforming modern stylish clothing sets. Almost simultaneously throughout several seasons style “Retro” was making its way instead of the highlighted youth sport-denim style. Impact of this style on men’s fashion was incredibly long-term. It was it that prepared men to accept revolution in menswear – the epoch of Giorgio Armani was coming up, keeping classic and sport styles on top.

Apparently, location of constructive-decorative lines in menswear is often preconditioned by the philosophy of perception of men’s body shape in a particular period of mankind development. General concept of menswear form-building involves garments functionality depending upon their purpose and terms of exploitation, and defines

division lines coordination and details placement, respectively.

Therefore, research of changes in the project culture of industrial design in the XX century which took place as a result of scientific-technological progress and implementation of new technologies and till now will contribute to understanding of project activity development rules of the XXI century. Study of interconnection of production technologies and form-building technologies are particularly up-to-date because designer skills at present require awareness of methods and tools for project and production stages. Along with art literacy they admit the ability to project and produce items esthetically distinctive and money reasonably spent satisfying social needs. Graphic visualization of the form and design of men's clothing in the 20th century is presented in figure 4.

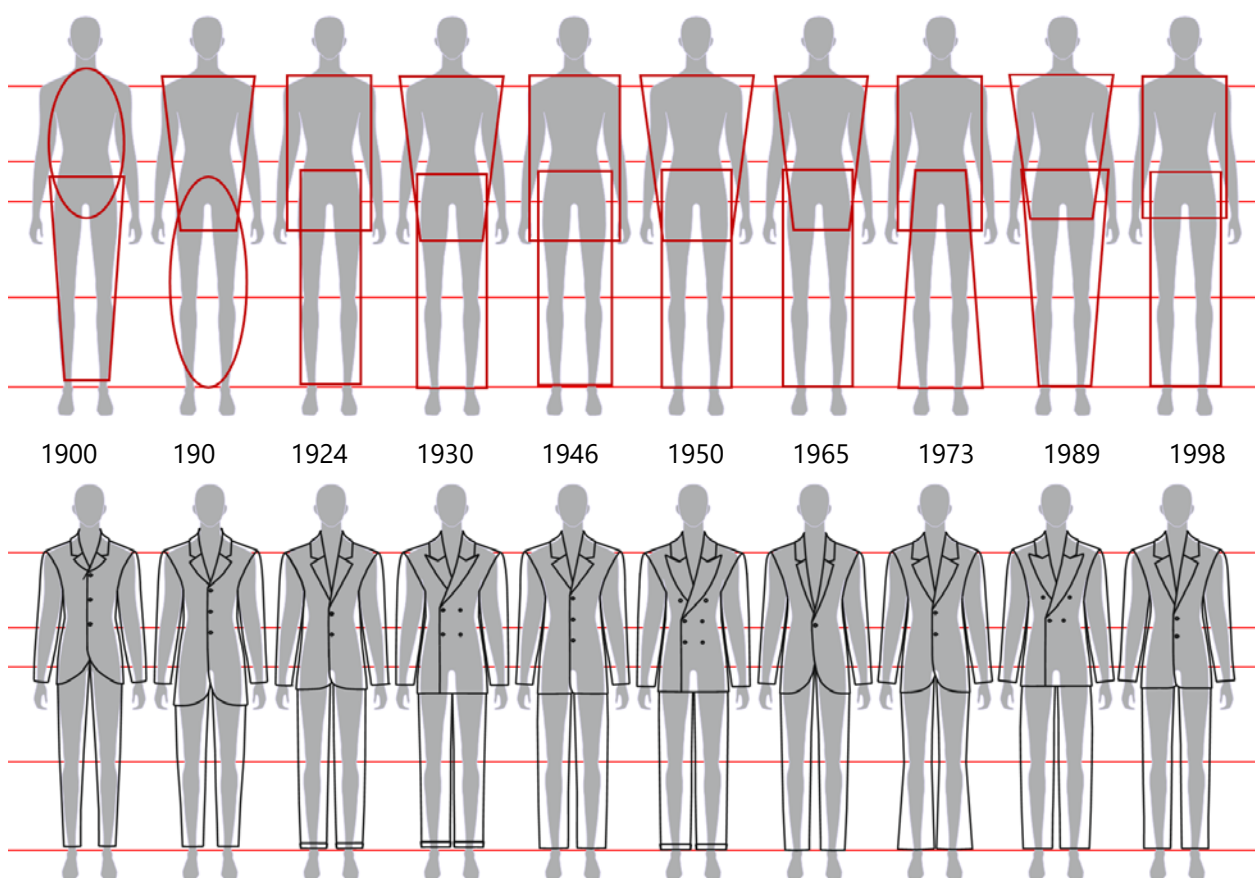


Fig. 4. Graphic visualization of the form and design of men's clothing in the 20th century

That's why modern technologies are becoming a potential and actual element of the design art language, an active image component in form-building of industrial garments. Relevance of issues of technology and form-building in the design project culture is growing since designer practice over recent years has proved significant changes in interpretation of technology as a form-building factor. There are polar tendencies from highlighted reveal of technology form-building potential to its dissolution, disappearance in the form of industrial items.

**Conclusion.** At present clothing designers are heading to comprehension of form-building principles via available technologies and materials. Mastering of form-building level of project and production technologies, opening of art distinctive language of a suit construction has a couple of

directions that allow develop and foresee the development of style and form of a suit design: clothing, footwear, accessories, headwear, ties, jewelry etc. Today's men have more opportunities for creating their own image, opportunity to look successful and feel as comfortable as possible. Modern clothes design using all means of form-building visually identifies a consumer, shapes his/her image. Detailed analysis of evolution of menswear form-building revealed that clothing form has been cyclic with a slight correction due to the requirements of the time. Studies carried out enable us to define main stages and rules in menswear form-building stylistic in the XX century, and detect basic tendencies concerning logic of form-building process in men's suit design to create an image for a consumer of current menswear collections.

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## ДОСЛІДЖЕННЯ ОСОБЛИВОСТЕЙ ФОРМИ ТА СТИЛЮ У ДИЗАЙНІ ЧОЛОВІЧОГО КОСТЮМА ХХ СТОЛІТТЯ

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**Мета:** дослідження еволюції формоутворення чоловічого костюма, а також впорядкованості конструктивно-декоративних ліній та деталей на основі візуального аналізу розвитку його форм у ХХ столітті, виявлення та систематизація основних засобів презентації для створення перспективних колекцій чоловічого одягу.

**Методологія.** Дослідження ґрунтується на використанні історико-культурологічного, компаративного методів; використано та структуровано інформаційні джерела і портфоліо сучасних дизайнерів чоловічого одягу, синтезовано результати. Теоретична, методологічна основа дослідження базується на наукових працях і методологічних розробках фахівців з історії костюму та дизайну одягу, наукових положеннях теорії проектування одягу.

**Результати.** Дослідженнями визначено основні аспекти формотворчих процесів, які забезпечують єдність і гармонію чоловічого одягу та сприяють його актуальності відповідно часової періодизації. Зазначено, що сучасний чоловічий костюм як маркер ідентичності та візуальної мови особистості, вимагає інтенсивних дискусій щодо майбутнього чоловічої моди. Все це потребує виявлення потреб сучасного споживача та його вподобань у одязі для прогнозування траєкторій розвитку дизайну чоловічого одягу на основі результатів роботи модельєрів-конструкторів ХХ ст. та дизайнерів-сучасників. Також цікавим результатом досліджень стало виявлення факту, що сучасна чоловіча мода стає більш персоніфікованою, саме тому еkleктика стилів у повному розумінні цього поняття залишається перспективним напрямком успішної творчості сучасних дизайнерів.

**Наукова новизна.** Проведені дослідження надали можливість виявити концепцію формотворчості та визначити логіку змін у формотворенні чоловічого одягу, його ергономічні, конструктивні й технологічні аспекти. Дослідженнями ретельно розглянуто, обґрунтовано та виокремлено взаємозв'язки особливостей поступового перетворення візуального контенту художніх образів чоловічого костюма у ХХ ст. у відповідну візуалізацію образу сучасного споживача.

**Практична значущість.** Практичне значення одержаних результатів полягає у моделюванні формотворчих процесів чоловічого одягу, допомагає виявити й проаналізувати фактори, які мають вплив на зміну форми, визначити ступінь їх актуальності в майбутньому. Практика застосування досліджень сприятиме визначенню трендів активної еволюції сучасного чоловічого гардеробу, а також допоможе у освітньому процесі підготовки фахівців художньо-творчих галузей, стане основою успішної роботи дизайнерів, модельєрів-конструкторів та виробників сучасного одягу.

**Ключові слова:** *дизайн одягу; еволюція чоловічого одягу; чоловіча мода; стиль одягу; формоутворення костюма; візуалізація художнього образу; еkleктика стилів; постмодерн; конструктивне моделювання одягу.*

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