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Search for Uniqueness and Identification Using Fashion

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Abstract

The article shows that the fashion of the times of globalisation is characterised by complex, contradictory phenomena that influence the formation of the image of a fashionable personality. The active development of street style in a variety of imaginatively-stylish options is due, on the one hand, to the individual's desire for self-expression and self-presentation, and on the other hand, the need to identify with a particular social group. Specified processes assume the creation and distribution of the narratives in the process of communication, which are based on different imageries.

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The individual, in crisis conditions of the state of modern society, uses fashion for self-expression and self-presentation, in which a low level of culture and spirituality, in a certain sense, is compensated by a demonstrative manifestation, that is, a manifestation of personal freedoms and individual preferences. This exacerbates the problems that actualise, above all, specific scientific interest in a person – the creator of individuality, whose personality is increasingly viewed from the standpoint of creativity as an exclusive and spiritual creation.

The crisis in culture, generated by globalisation, exacerbated the problems of the ecology of culture, caused by deconstructive manifestations of spirituality. The absence, depreciation of customary values led to manifestations of anticultures, subcultures through the individualistic in the personal. As a tool of self-presentation, identification and juxtaposition of an individual to society and the world, fashion has provided various possibilities for the manifestation of a person's creative attitude to his appearance through a suit and his image (Lagoda, 2009).

Modern fashion is multifaceted. Its official face is gloss, usually filled with glamorous and exquisite images, replicated in magazines of various formats, as well as represented in shop windows of boutiques and brand stores. On the other side of these windows from the side of the street is reflecting "the second reality": completely different images – the representation of manifestations of personal individuality.

The end of the twentieth century demonstrated the active form by the streets style the alternative trend of subcultural formations as own style, which in gloss was called "street style". He also became a source of inspiration in the work of many designers. However, the frequent use of this phrase demonstrates a certain "blurriness" of its meaning and the lack of a unified position of fashion analysts in its relation. The variety of figuratively-stylistic directions of street fashion actualises the question of how correct is the use of a single concept of "street style" relative to them and is it a style?

Habitually, that the characteristic of "street" is associated with bad manners, lack of culture and negative connotations, rendering a generally negative impact, it is accompanied by such epithets as vulgar, rough, cheapjack, simplified. It is in this context that street style is identified with the youth fashion of subcultures and with their inherent individualistic fashion, anti-fashion. That, in turn, stimulates the imagination, ambitious self-confidence and household creativity, which accumulates the development of a unique individual style. Modern street fashion is madness and farce, the theatre of the absurd, a cheerful marathon from one extreme to another in a continuous telling and retelling of personal stories with new and new "circumstantials" and "details". In other words, active communication, in which the processes of narrativization and image development constitute the semantic basis.

The forming of subcultures factors (ideological – hippies, punks, emo, goths, etc.; music – hoppers, rappers, RnB, etc.), reflected in the style of clothing, are polar. At the same time, on the street one can meet a significant number of "stylish" and "fashionable" people who do not belong to any of the subcultural formations. In this case, "the style of the street" or "street style" denotes the not formal style of clothes or the clothes that real people wear in everyday life as opposed to official fashion. In each case, it has its causes and effects, formal-aesthetic and imaginative-style characteristics related to the formation of the individual style of a particular person.

It is important that while dressing fashionably, a person seeks to achieve two mutually exclusive goals: to stand out from the crowd and mix with it. Life in the city has become, in fact, a huge experimental laboratory – "urban culture". The media are overcrowded with images of the civilisations of the city, the so-called "geto of modern bohemia", "cities in the city", and ideas of the "urban avant-garde". On the one hand, samples of mass culture are differentiated by the social-group

identification. On the other hand, becoming common property, the cultural samples of various social groups become widespread. This contributes to the active manipulation of them, which ultimately affects the activities of designers (Lagoda, 2009). Since the design is focused on consumer needs and certain social ideals, it directly belongs to mass culture. The addressee of design activity, as a rule, is massive, conditionally – the identity.

Fashion acquired a personal meaning, becoming guided not by society as a whole (or rather, its elite), but by each person in particular, as early as the 19th century, which is justified by the formation of a new personality type – "fashionable man". Fashion as a person's attitude to the material and ideal model of the state of an object or phenomenon is focused on the ideals, views, presentation and norms accepted by society. In human consciousness, it is represented as a value – a goal that determines the nature of a person's life activity, both regarding his interaction with the objective world, and in terms of interaction with the social environment and with himself. In this sense, it is directly related to both ethics and aesthetics. Opening unlimited possibilities in a suit for expressing individuality, fashion spurs the creative process of realising a person's life goals and values through a suit, closely intertwining with an intuitive understanding of the meaning of the suit's figurativeness.

The stylistic unity, the characteristic formalisation and a certain unification of the means of its artistic expression have always contributed to the enhancement of the artistic and aesthetic level of the image of the costume. The main difference between style and fashion is a clear interconnection, systemic unity of the naturally related elements. Unlike fashion, the category of style concerning the certain formal features does not include external meanings and values. In clothing design, style is a structure not only formally aesthetic but also figuratively artistic and socio-psychological signs-characteristics, each of which, as a norm of style in a suit, visualises

certain information through a specific arsenal of means. In the process of communication, transmission and reading of such information, certain narratives are formed, which are the basis of the process of representing one individual by another.

Summing up all the arguments above, it can be said for sure that street style is more of street fashion, that combining a significant number of diverse style manifestations, micro styles, characterised by individuality. Thus, we are using the usual "street style", but we understand that it comes about a street fashion. In the last quarter of the past century, both the exquisite passers-by of Paris, the new dendies from London, the reincarnated dandies of Milan, and, especially, the shocking aesthetics of Japanese street style actively showed themselves. The originality of the fashion of the streets of Japan had a huge impact on the official European fashion. As you can see, street fashion is impossible to give a single universal characteristic: somewhere kitsch dominates, somewhere – vintage chic and totally casual, and somewhere – rock'n'roll riot or extravagance (Lagoda, 2008).

Designers do not hide their professional interest in street fashion as a phenomenon in which individual style trends are clearly distinguished. For example, fruits – is a style that connects the unconnectable, based on all sorts of variations of punks and cyberpunks. This style is not similar to cosplay – a costume game that allows people to transform themselves into the manga, anime, and Japanese video games heroes. Another expressive style direction in the development of street style in Japan is the blend of Ame-kaji ("American style") and Ita-kaji ("Italian style") as "Onni-kei" – the glamorisation of the image of a person with the rocker elements in his clothes (Lagoda, 2008). The desire of the individual to express himself, to draw attention to himself, to express himself lies at the core of each of them.

Among European street style representatives, preference is mainly given to exquisite vintage items and glamorous-shocking images. For

many of the world of fashion, street style has become a means of shaping an individual image as part of a lifestyle with a focus on creative technologies of visual identification in a professional environment, and an exclusive way of self-presentation as an identity.

From the analysis, it follows that in modern conditions fashion and anti-fashion, as sociocultural phenomena, as if it is two sides of the same coin, play a decisive and equally important role in the formation of identities. Identification, as the basis of self-expression and self-presentation, characterised by narrativization, is the driving force in the development of street fashion. Street style is not a style in its traditional meaning — this phenomenon (the interaction of fashion and anti-fashion), which covers a significant number of diverse style trends, appealing to the culture of individual regions, social groups, subcultures, and so on in order to create by the individual his creative image. The variety of street style and its manifestations require separate research in various aspects – philosophical, cultural, socio-psychological, aesthetic, from modern visual culture. Moreover, this opens up new perspectives for scientific research in the humanities.

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