

HISTORIOGRAPHICAL ASPECTS OF MEN'S CLOTHING SHAPING

Yana MAMCHENKO¹, Ivan FROLOV², Liliia NAVOLSKA²

¹Department of Fashion and Style, DFD-21, Faculty of Arts and Fashion,
Kyiv National University of Technologies and Design, Kyiv, Ukraine

²Department of Fashion and Style, Faculty of Arts and Fashion,
Kyiv National University of Technologies and Design, Kyiv, Ukraine

*Corresponding author: Yana Mamchenko, mamchenko.yo@knutd.edu.ua

Tutor/coordinator: **Marina KOLOSNIHENKO**, Doctor of Engineering, Professor, Faculty of Arts and Fashion, Kyiv National University of Technologies and Design, Kiev, Ukraine

Abstract. *The article deals with the aesthetics of men's clothing form of the XIV-XIX centuries as a result of the revolutionary change in men's fashion in shaping and decor. The genesis of formative processes in the design of men's clothing is studied, and historical aspects of its origin, appearance, and evolutionary development are presented. The analysis of men's clothing of the Middle Ages, when the associative series of clothing of a male warrior was knightly armor, is presented. Based on the analysis of the evolution of men's clothing, it is revealed that its form of clothing moved cyclically, with a slight adjustment of the requirements of the time and a change in the style of the image.*

Keywords: *costume design, style transformations, harmonization of form, clothing tectonics, fashion trends.*

Introduction and formulation of the problem

The evolution of men's clothing shaping can be traced based on the analysis of men's fashion in different historical periods. It is well known that clothing is the best means of reflecting the life of a particular society, its evolutionary transformations, and political, technological, and economic changes. Since early antiquity, when men's clothing was mainly associated with the clothing of a warrior man, knightly armor has been the main visible form and style of masculinity for men for centuries. The presented scientific research aims to study the basic principles, patterns, and factors influencing the change in the shape of men's clothing in different historical periods, which is relevant to the study of the shape of current collections of youth clothing.

Methodological part

The research methods are based on the application of a systematic approach as a methodology for combining art's historical, cultural, sociological, psychological, and design knowledge. The tasks are solved using historical and typological, analytical, comparative, and selective methods, which made it possible to identify the characteristic features of the typology of the historical development of men's clothing and to summarise the style transformations in the design concepts of men's fashion designers of recent centuries.

Results and discussion

The study of the historiographical aspects of menswear shaping helps to understand the evolution of menswear, its style, functionality, and cultural connections. It is the historiography of the process of clothing shaping that allows us to consider the conceptual development and evolution of the process from different perspectives. For example, according to the types of typification, clothing can be military, civilian, medical, industrial (fire, emergency), etc. By types of dangerous factors – chemical, biological, radiation, etc. According to the era, we can consider

the ancient world, the Middle Ages, the Renaissance, the Baroque, classicism, romanticism, realism, modernism, postmodernism, etc [1].

It is known that in any era the ideal of beauty was transferred to a costume and determined the direction of fashion. For example, the main criterion of the Renaissance beauty ideal was the principle of expediency, which also affected the costumes of this period. A person who arouses attraction to the opposite sex is considered beautiful. In principle, it was an appeal to the ancient ideal of beauty, only the Renaissance exaggerated it, bringing it to the level of the heroic race.

Aesthetics was a central part of ancient philosophy, but it became unpopular thanks to the philosophy of Bacon, Descartes, and Spinoza in the XVII century Age of Reason. It can be said that seventeenth-century rationality reinforced the split between the rational man and the emotional and sensual woman, which can be traced back through Aquinas to the Greeks of Plato and Aristotle. This dualism became even more important in the bourgeoisie. Romanticism sparked a reaction against rationalism in the late eighteenth and nineteenth centuries and opened up space for masculine sensibility among artists. This new sensibility developed into the aestheticism practiced by the Decadents and Dandies. The Irishman Oscar Wilde and the Dane Herman Bang became well-known figures of male aestheticism. "Life is a work of art" was their principle [2].

The evolution of men's clothing shaping is traced through the analysis of men's fashion from different historical periods. It is well known that clothing is the best means of reflecting the life of a particular society, its evolutionary transformations, and political, technological, and economic changes. Since early antiquity, when men's clothing was mainly associated with the clothes of a warrior man, knightly armor has been the main noticeable form and style of masculinity for men for centuries. In any costume, sexual characteristics were emphasized first and foremost: in men's costumes, they tried to express strength by visually increasing the width of the shoulders, the volume of the chest, etc. Court clothes for men, starting from the XIV century, consist of camisoles. Men preferred tight-fitting camisoles with voluminous sleeves of complex cut, as well as narrow tights. At the beginning of the XV century, a rather revolutionary change took place in men's fashion, shaping and decorating the surfaces of clothes - elegance, delicate slenderness of the figure, idealization of the body shape went into the past, and in its place came a new understanding of the beauty of the male figure, the massiveness and roundness of forms with expressive accents appeared on the waist. Such changes are best traced through the study of the form of armor and court clothing, which became the prototype of modern men's costume. The wide range of materials that were used at the time to create the above-mentioned products for everyday or ceremonial use, their functional and aesthetic properties, and, accordingly, the techniques and methods of combining them are extremely interesting in the context of design history, principles of forming, and cultural perception.

During the XVI century, long clothes disappeared from men's wardrobes, finally establishing the gap between the forms of men's and women's clothing. Men's costumes began with an undershirt, but since the camisole was buttoned tightly, it did not play an important decorative role in the costume composition, except for the collar and high cuffs made of linen or batiste trimmed with lace. In the XVII century, Spanish costumes included such national elements as the basque and the mantilla, which were typical for all social classes. At the same time, the costume forms became softer, the color scheme changed and became brighter and more saturated. In the XVII century, as a result of successful military operations, France gained absolute dominance in Europe at that time; it was a strong state with centralized power and developed manufactories. France was ruled by Louis XIV for almost 70 years, and the fashion of this period is traditionally called "Versailles". The XVII century combined the tragedy of the era and the sense of joy in life into a single, whimsical Baroque style. During the seventeenth century, the silhouette of a man's suit changed several times. As a result of all the changes, the costume began to look sophisticated and elegant, which did not go well with the style of a short haircut, so long, loose hair came into fashion.

For the European culture in the XVIII century, during the period of France's domination, its economic development, technical inventions, and ideas of the Enlightenment, French fashion became almost the only creator of new forms of costume [1, 2]. The costume of the first half of the XVIII century (Rococo fashion) testifies to the influence of France on the development of women's costume, and England on the development of men's costume, which in the XVIII century allows us to limit ourselves to the study of the costume of these two countries. The preservation of preferences in the costumes of Germany, Spain, and several European countries was a manifestation of feudal isolation, which did not affect the development of European costumes.

Thus, fashionable transformations in the formation of clothing are characterized by a consistent change, the accumulation of quantitative and qualitative features of the form in space and time. Even though the form of clothing itself was primarily determined by the shape of a man's body, his lifestyle, well-being, and social status in society, the shape was formed taking into account the functionality, design features of the cut, characteristics of raw materials and materials used to create clothes with a mandatory emphasis on practicality and comfort. Draped and overlay clothing, which originated in the prehistoric era, has survived to this day, having received constructive lines of division using special shaping tools, transforming into individual garment parts. It has already become a regularity that with the emergence of a variety of raw materials, materials, constructive and technological methods of shaping men's clothing, the assortment range is increasing, and the image of the consumer is changing aesthetically. Thus, new combinations of styles and shaping tools emerge. In general, the evolution of menswear shaping can be traced based on the analysis of men's fashion from different historical periods.

Conclusions

The article analyses the aesthetics of forms and the development of masculinity in the evolution of menswear, which is associated with the concept of masculine aesthetics and is influential and prominent in modern fashion collections. The author considers the types of clothing of past eras and characterizes the peculiarities of the lines of division and cut, the use of fabrics, color preferences, and decoration. The development and transformation of the Baroque style from the strict classicism of the XVII century, through the Enlightenment with its respect for antiquity, to the too lush forms of men's clothing of the Baroque and Rococo styles, which were marked by the emergence of new types of modern youth clothing, is substantiated. The men's clothing of a close-fitting silhouette is updated as a prototype of the formation of a modern men's suit.

References

- [1] KOLOSNIHENKO, M.V., PASHKEVYCH, K.L., KROTOVA, T.F., et al. *Dyzain odiahu v polikulturnomu prostori* [Fashion design in a multicultural space] : monohrafiia. Kyiv : KNUTD. 2020. 267 p.
- [2] FERNALD M., SHENTON E. *Historic Costumes and How to Make Them (Dover Fashion and Costumes)*. New York: Dover Publications. 2006. 176 p.