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GRAPHIC MODEL OF COMMUNICATION IN THE FASHION SPACE

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As a result of the analysis of works devoted to the research of the communicative of fashion space [1-3, 8, 9] it is determined that it forms complex recursive interrelationships between man and fashion product.

On the basis of studies of the history of costume and fashion [3, 4, 7-9] and taking into account the definitions of the theory and practice of synergetics and fractal graphics [4, 5, 10-14], it can be argued that the costume (historical, modern) as an artifact of culture becomes its fractal conceptual pattern, a symbolic referent of a certain socio-cultural paradigm or the entire culture.

The process of fractal communication in the information society represents semiotic and semantic processes [13]. These processes related to the storage, transmission and processing of information are considered as a movement towards the actual realization in socio-cultural communications and the emotional design of sewing products. In these processes, formation is considered as a topological transition from one state to another [12]. Due to the interrelationships between semiotic and semantic processes, it is possible to assess the communicative-semantic-semiotic nature of the causes and mechanisms of socio-cultural changes in the design of sewing products, that is, an explanation of the causes of the emergence and change of trendy trends. It is possible to simulate these changes taking into account certain parameters, namely the regularities of the interrelations of information, semantic-semiotic and communicative processes; the role of the consumer, who acts in communicative-semantic-semiotic processes as a generator of new styles and images [7, 8, 15].

This creates a completely different level of activity of social contacts in the objective environment of the existence of products. This level of activity relates to both interpersonal and intergroup contacts. This allows to simulate the fractal graphic model of the communicative space of fashion based on the patterns of interaction between subjects and objects of the fashion industry.

The fractal structure of the Serpinsky square carpet is selected as a fractal basis of the graphic model. It to examine the same processes on the micro and macro levels. The unit in the graphic model is communication, through which one or another element in the graphic model is characterized. The system of scaling and graphic interconnection of the model is based on the proportions of the golden section.

The model represents the first level of interaction between the participants in the process of creating a fashion product in the fashion industry and allows you to clearly assess the communications between the object and subject of the fashion industry. The first level in the theory of the communicative space of fashion corresponds to microcommunication (fig. 1, a). Axis "aesthetics-art" - "sociology-

philosophy" by its development determines the tendencies of the formation of style in fashion against the backdrop of cultural development. The axis "psychology-ideology" - "economy-politics" defines the development of world politics and fashion [6]. The indicated axes are the rays originating in the consumer field and determine the development of the corresponding areas of the graphic model from the center - the consumer as the subject of the fashion industry.

At the second level of communication from the standpoint of macroprocesses [12], using a graphical fractal model it is evident that the development of fashion is influenced by the development of style, world politics, and the world of fashion industry (fig. 1, a).

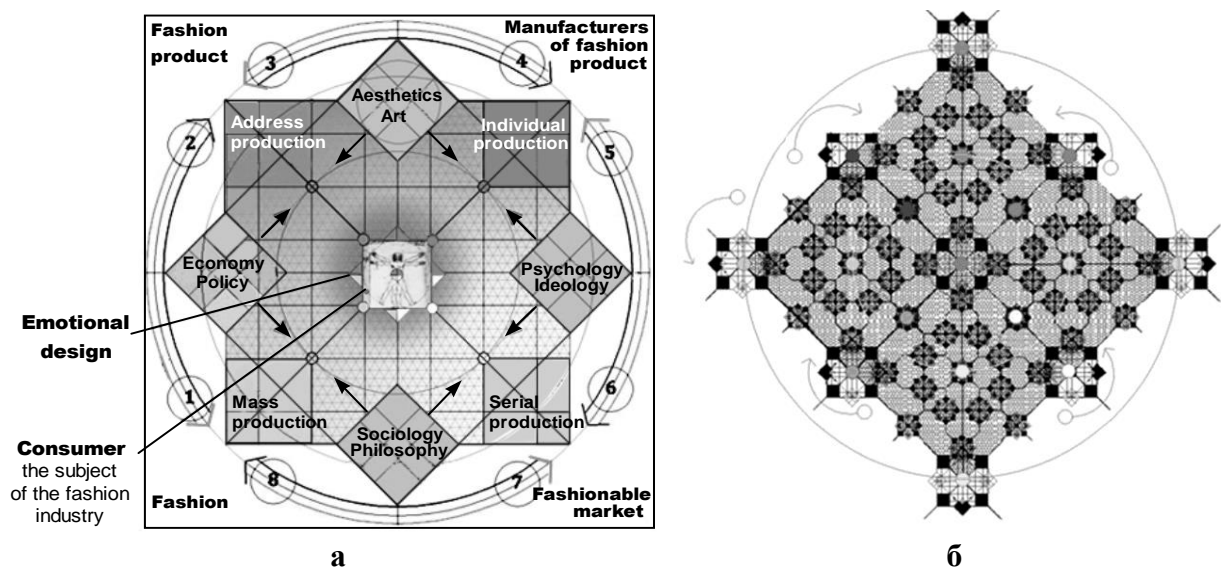


Fig. 1. Fractal graphic model of communication in the fashion space:
a) the first level of interaction from the positions of microprocesses;
b) the second level of interaction from the positions of macroprocesses

As can be seen from fig. 1, b, the first level of the communicative model has become part of the structure of macroprocesses.

So, there is a complex fractal dynamics of fashion: designers, expressing their creative individuality, create fashion collections. Fashion consumers, in search of their own "unique" image, circulate fashionable patterns (fractal patterns) at the downward levels of the pyramid of fashion, and then the street fashion itself becomes a source of inspiration for designers and, accordingly, the beginning of a new iteration in the procedure for the reproduction of cultural meanings and images. In modern culture, such a recursive chain of reproduction of fractal patterns of self-representation of a fashionable image of "I" turns out to be infinite.

The above provisions might be used to develop a graphic model of fractal fashion dynamics using the structure of stochastic fractals.

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