

# Problems of Theory and Practice of the Room in the Context of Post-Consumer Culture

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**Abstract:** The article analyzes various methodological strategies and some practices of studying fashion from the standpoint of philosophy and cultural studies. The tendencies to the transformation of the concept of fashion from the phenomenon of consumer culture to the mechanism of identification and the means of expression of the individuality of the subject are revealed. The article deals with the main aspects of the practical existence of fashion in modern times, including the relationship of changes in fashion with the transformation of the basic characteristics of identity. The author explores how the understanding and functioning of fashion changes in the information age. The fashion is shown as a transboundary phenomenon that represents complex identification processes.

**Key words:** fashion, fashion theory, identity, identification, information age, trans boundary.

Currently, from the point of view of modern science, the study of fashion as a phenomenon of consumer culture and one of the dominant mechanisms of consumption is one of the main issues. He has been the subject of research on the philosophy of culture since the 80s. Whether we pursue clothes in the XX century to meet everyday needs or to create an image of a particular person, what goods symbolize in general and how consumption processes are organized - this is only part of the issues discussed related to fashion.

In general, fashion as a cultural phenomenon is determined by the prism: values, forms of behavior, selection strategies. These are key moments economic theories and marketing-based approaches. In general, all the authors approach differently. In G. Simmel's approach, which describe the place of fashion at the intersection of the vector tension between two basic human needs include: the need for belonging and the need for individualization. So there is a continuity of understanding of fashion as a constructive specificity, which is still relevant today. However, modern fashion theories are increasingly focusing on the cultural context, exploring fashion as an important part of consumer culture and developing one of the mechanisms that support this culture of consumption.

Public opinion continues to take the form of collective choice when studying fashion as a symbolic system from the point of view of production and consumption, interaction. However, under the influence of the ideas of cultural studies, sociologists are increasingly integrating cultural approaches into their methods. The result is a whole fashionable research strategy, which can be called an institutional approach. This approach focuses on "social relations between fashion institutions, fashion professionals, fashion groups, status." Designers, their ethnic heritage and the whole world in various fashion systems" [4, 54 b]. Thus, fashion is considered not only as a symbolic product, but also as a cultural practice

It is based on the approach of Merton and Parsons, the methodology of structural and functional research, while the phenomenon of fashion culture is considered in the context of cultural industries, that is, styles and approaches developed by them, that is, on the example of the sociology of art. Creating his theory of fashion, Kawamura relies on the thesis of the difference in cultural traditions. He believes in this idea, saying that modern fashion is a product of Western cultural traditions, which can be called a creative phenomenon. Within the framework of creativity, the system of production of goods and values, the functioning of institutions finds itself in a certain situation. For its functioning, the fashion system, as Kawamura notes, requires the integrity of urban culture and a number of conditions related to the specialization of crafts in the open space, from the need for division of labor consists of competition [4, 76-80 s]. Kawamura argues that the fashion system, channels for the distribution of fashionable products and values, in which the role of the fashion designer is explored, is a system of consumer behavior. He works

with the concept of social identity, and also, following Davis, believes that fashion is a means of creating a social identity, or rather, various identities necessary depending on the situation [3, 55 c]. Here again the question arises about the needs that determine the identification processes manifested through fashion.

If we talk about specific marketing strategies in the fashion industry, this allows fashion brands to develop their own presentation and promotion strategy, economically effectively winning the target audience and, in fact, achieving success by realizing certain human needs in a short time. If we talk about theory, a more abstract approach, then here we see at least two opposite identification strategies-ourselves with the group and ourselves with the opposite. From the group, and both of them are supported by fashionable forms in different periods of the fashion cycle, including innovators and conservatives.

A true personality created with fashion can be customized in different ways. The study of identifying processes includes the study of subcultures and subcultural identities, where fashion is an excellent optics for analysis. Dick Hebdige, exploring the styles of youth subcultures, introduces the concept of "dazzling consumption" [4]. 34 c] - an amazing manner, subordinate behavior become a distinctive feature of group membership and at the same time allow themselves to distance themselves from it, from other groups satisfying both needs at the same time. Where it is important for a modern culture with a cult of youth that youth subcultural styles are borrowed and put into orbit, this is the official fashion. Thus, a new direction appears, which takes over the flow of fashionable styles" [1, 2. 77 In], and the opposite consumption becomes real consumption.

Today, researchers consider fashion as an expression of individuality. Fashion is understood as a sphere in which identification is possible, leading to the mastery and expression of an individual style. Universalist theories of fashion appear [5; 6], defining the essence of fashion through individualization

For modern humanitarian speech, the concept of specificity is one of the most popular. Identity is no longer perceived as something simple, it is defined as problematic and in need. It is checked, disassembled into structural elements and discussed. Fashion is usually seen as a way of forming a personality.

Fashion does not give a person any recipes or instructions for identification; in this sense, it does not justify the confidence expressed in it, Svendsen pessimistically believes that by that time fashion saw a superficial cultural phenomenon that did not deserve philosophical reflection.

Thus, we can say that the theoretical justification of fashion, on the one hand, takes it beyond the consumer culture, and on the other hand, poses more questions than answers to fashion in the context of the post-consumer era.

Today, consumer practices are already saturated with diversity. The consumption of opposites and subdeterminances, changes and trends of culture is largely determined by the information paradigm of culture. The formation of this paradigm was accompanied by a number of serious processes affecting both everyday practices and identification processes. It is already very difficult to divide human life into online and offline existence, the digital environment and virtual reality are closely related to the context of everyday life and any object associated with it. The global network is not only under the control of the owner, but is also included in the global data collection and analysis network.

In fashion, we also denote the opposite trend, which is called a positive attitude to the body, that is, absolute acceptance with age and the physical condition of your body. This is manifested in the appearance of "age +" and "size+" models, including on the covers of fashion magazines, in changing the strategy of glossy magazines in expressing the ideals of the body and age, the emphasis in fashion speech on narratives and rituals of the transition period is considered important. Transitional rituals are the subject of a separate serious study, in which in the article we only state the existence of these rituals in the system of fashionable speech, which seems very important in the context of cross-border identity.

In conclusion, we can say that fashion is coming out of the consumer format. from strategy to strategy after consumption, starting with social choice, behavioral patterns are constantly updated, becoming free, cross-border and individual. Thus, fashion confirms its ephemeral status, while strengthening the representative function of the personality. Ephemeral identities manifest themselves in an endless cross-border process, when a consumer becomes a user who can freely and continuously choose different lifestyles without defining his inexplicable personality, but without allowing the polyphony of identities. Each person emphasizes different sides of their individuality.

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