

МИНИСТЕРСТВО НАУКИ И
ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ

РОССИЙСКИЙ ГОСУДАРСТВЕННЫЙ
УНИВЕРСИТЕТ ИМ. А.Н.КОСЫГИНА
(ТЕХНОЛОГИИ. ДИЗАЙН. ИСКУССТВО)



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**ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ОБРАЗОВАНИЯ
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(ТЕХНОЛОГИИ. ДИЗАЙН. ИСКУССТВО)»**

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«Социально-гуманитарные проблемы образования и
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RECYCLING CLOTHES: TAKING CARE OF THE FUTURE

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Modern brands of mass market not so long thought about global problem which concerns all mankind. They began to look for solutions for the proper disposal of textiles. Each company asked question: "how to help the environment and people in General?" Through a long search and reflection, well-known brands have come up with various stocks that would help them to attract more people to this problem. Perhaps, the most famous store recycling the clothes became H&M. After that, gradually, in Moscow special fairs, offices and stores that sell or exchange old things began to appear.

According to the news of 2017, it became known that 7 million tons of clothes are thrown into the landfill every year and only 12% of them are recycled and reused [1]. However, this number continues to grow and at the same time the number of emitted textiles is growing.

Biodegradation of natural fibers in a landfill occurs hundreds of years. At the same time, methane, carbon dioxide is released during decomposition into the atmosphere, and in the case of synthetic tissues – a number of toxic compounds that pollute the environment. Therefore, the problem of textile processing is important and needs urgent solution.

Recycling textiles significantly helps the environment. It is worth noting that this process has the following advantages:

- Space required for landfills is reduced;
- The need for use of virgin fibers is eliminated;
- Water and energy use are reduced;
- Pollution is reduced;
- The need for dyes is reduced.

Not everyone knows how our clothes actually processed. After the collection of textiles, usually all materials are sorted manually. They are separated by fiber type and condition. All unsuitable textiles for use are sent for recycling.

Processing of fabrics from natural fibers fundamentally differ from the processing of synthetic fabrics. When working with natural fibers, the following occurs [2]:

Assembled, unfit to wear the material is sorted by type of fiber and color. When sorting by color, there is no need for subsequent staining, which saves energy and avoids the use of additional pollutants in the production.

Then dismantled for textile fibers or milled. Sometimes, depending on the final destination, other fibers are introduced into the yarn.

The threads are cleaned and mixed using a carding process.

Next, the threads are re-twisted and prepared for the subsequent manufacture of fabric or knitted products.

Some fibers are not twisted in the thread, and are used as fillers, for example, for mattresses.

All fabrics that contain artificial fibres are made of a material based on polyester, so in the recycling process they are ground, and then granulated and turned into polyester chips. After that, the polyester crumb melts and is used to create new polyester fabrics.

In Russia, there is still little familiarity with the processing of textile fabrics, but still this process has already been launched and everyone should think about how to get rid of old and unnecessary things instead of immediately carrying them to the trash [3].

One of the reasonable ways to get rid of unnecessary textile things except "processing" involves their delivery in the framework of humanitarian actions to people in need. Reception of clothes for the purpose of transfer to poor and large families, orphans, etc. produces many organizations in most cities of our country.

It is also worth noting the constant action, which is not the first year engaged in the company H&M [4]. the stores H&M, around the world, you can rent unnecessary bed linen, towels, worn clothes. Accept things (except shoes and fur and leather), regardless of their condition and brand. This means that H & M will take an old shirt of an unknown brand with non-washable spots, and a beautiful Haute couture dress, which simply became not enough for its owner.

As part of the permanent program for one package with clothes, its owner gets the opportunity to buy a thing in the H&M store with a 15% discount (1 package – 1 coupon).

Adopted in the stores of clothing and textiles distribute to:

second-hand;

enterprises producing new goods (e.g. textiles for cleaning);

processing plants for the production of new fiber;

factories for energy.

Collected items are processed in Germany by the company I: Co, which buys them from H&M a Certain amount of the store's proceeds from the sale of old items (0.02 euros per kilogram) goes to charity funds. In our country these funds are transferred to the Vera hospice care Fund.

The solution to this important problem is in our hands. Everyone can help the environment, if she/he take care of the proper distribution of her/his clothes. Let's think and take care of the future as our children still have to live in it.

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THE TYPES OF PEOPLE IN JOURNALISM

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There are many definitions of journalism which existed long before the very concept of “journalism” appeared. There were royal messengers, ambassadors, etc. No wonder it thought to be the second of the most ancient professions. The collection, processing and dissemination of information through the media (television, radio, print, etc.) are believed to be fulfilled by journalists. Today, one compares journalism with a hard life, but in this article would like to compare it to a capricious woman who lures and possessed a difficult character. No one knows what to expect from her, but this is something that makes her interesting. Many people want to be close to her, but they are not sure if they are suited to her both mentally and psychologically. The same with the profession of a journalist. A large number of people doubt if they can withstand the load that hangs over them. Therefore, in this paper, we'd like to prove the opposite.

One of the difficulties of journalism is that, working in this area, you need to be prepared for the fact that you have to make difficult decisions. Often they may diverge from generally accepted moral principles. And sometimes it can be difficult or impossible to do a lot of things that other people do in their free time. In any case, journalism is a demanding woman who constantly wants attention. Therefore, to work in this profession, you need to love her with all your heart.

The main task of a journalist is to correctly, objectively and most importantly convey information to people. In this article would like to draw attention to the branches of journalism from the side of human types. As we know, there are sanguine, choleric, phlegmatic and melancholic.

Sanguine men are a type of people's temperament that is distinguished by vigor and activity, high efficiency and a positive outlook on the world. The characteristic features of these people are mobility, endurance and sociability, their sense of humor, as well as the ability to easily experience difficult situations. Despite the fact that they are very temperamental people, they are able to clearly

carry out their tasks. Personalities of this type will feel great working as a correspondent, a reporter or a publishing editor. It is the sphere very sociable people are needed, as they often have to contact with society and be in stressful situations.

Choleric people are often the most energetic, purposeful and decisive. They always try to take a leading position, allowing them to dominate among others. Due to the fact that this is an emotionally hot-tempered and extremely active type of temperament, a choleric person should not be immersed in stressful situations, like a sanguine person, because he can simply break. They find it difficult to control their emotions, which is manifested in a sharp change of mood and short temper. We are of the opinion that people of this type are perfectly suited for the role of the presenter on television or the announcer on the radio. They fill all space with their energy, and it is easy for them to switch from one topic to another.

A phlegmatic person is the most balanced type of temperament, distinguished by calmness and inertness. This type of people often with a steady mood, not subject to emotional outbursts. They are reserved, have high intelligence and good memory. Phlegmatic persons are not inclined to risk, they always consider the consequences of their actions. They also differ in analytical intelligence and ingenuity. Phlegmatic people are prone to scrupulous, monotonous activities. Their performance and perseverance may envy the other types of temperament. But at the same time, the work is associated with improvisation and constant change. The people of the type will be approached and trusted less. People with such a temperament might be very useful in the branches of analytical journalism, where it is necessary to be rational and take into account all the details of the events.

And finally melancholic type of people. It is difficult to imagine a more ambiguous and controversial type of temperament than a melancholic. On the one hand, one can be compared to a sissy who can "thicken clouds" for any reason. On the other hand, a creative, extraordinary personality with talent, inventiveness, and free thought. This type of temperament is distinguished by vulnerability and impressionability. Unlike a choleric, emotions melancholic directed inward. Therefore, they tend to experience everything "by themselves." Experiences "within and by themselves" give a powerful creative potential, which at times exceeds the creativity of other types. Melancholics in journalism will feel great in print. There is no need for them to contact people often, but at the same time it is necessary to transmit their deep emotions through the text.

In general, when a person becomes a journalist, then he must have such qualities as curiosity, inquisitiveness, initiative and responsibility. Also a journalist should have an inner core. Because you often have to deal with rudeness in relation to you. It does not matter if a person works as a correspondent, communicating with people directly or remotely, for example, being an employee

in the editorial office. The person of this profession must be diplomatic and not succumb to provocation. In addition, the journalist must be a good psychologist to quickly find an approach to a person. But the most important thing is erudition. Being an erudite person, it is much easier to understand this world. It can be said that a journalist is a man of all trades, but many underestimate him.

There are as many branches in journalism, as the peculiarities of temperaments among people. Entering the path of journalism, one should not be afraid. This is a huge world, striking in its versatility. One needn't be afraid to approach and tackle it. The main thing is desire and perseverance. If a person wants something very much, he will definitely achieve it. They say "Where there is a will, there is a way". In journalism there is a place for everyone.

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HOW THE SIXTIES CHANGED THE FASHION WORLD

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What were the styles in the 1960s?

Fashion in the 1960s was more universal than in other periods because the clothing was as revolutionary as the era's sweeping social, political and cultural changes. Women wore everything from skirts above the knee to knee-high boots (waists to "no-waists" and leopard print to printed stockings). While designers in the sixties still defined trends for the season, for the first time ever counterculture groups influenced the styles and clothing types produced by mainstream fashion brands and marketed to the decade's youth.

The Sixties: The Age of Counterculture. The counterculture of the 1960s was an anti-establishment cultural phenomenon that developed first in the United Kingdom (UK) and in the United States (US) and then spread throughout much of the Western world between the mid-1960s and the mid-1970s, with London, New York City, and San Francisco being the nerve centers of early countercultural activity.

In the U.S., the 1960s were determined by the increase of counterculture movements that revolutionized social norms across the country. The 1960s

launched a new breakthrough: unisex clothing such as denim jeans and leather jackets that could be worn by everyone.

Three fashion trends started in the sixties. The first originating in London, was called the Mod style, which reached the U.S. by the middle of the decade. The second were the Greasers known for popularizing the leather jacket, which had been previously worn by military pilots. In addition, they often wore tight fitting T-shirts and jeans.

And the third one was the Hippie counterculture movement. It emerged in California during the late 1960s, spreading quickly to New York City. The Hippie revolution began in 1967, when nearly 100,000 people gathered in San Francisco, inspiring social change. Rebelling against consumerism, most hippies wore handmade clothing and accessories. Long maxi skirts and bell-bottom jeans gained popularity along with floral and paisley patterns. Women rejected girdles and padded bras that were encouraged in the 1950s, replacing them with unconventional appearance such as avoiding make-up and sporting long, disheveled hair.

The most important women who influenced the sixties' fashion world, were Jackie Kennedy, Brigitte Bardot, and Mary Quant and Audrey Hepburn.

The fashion of the 1960s included many new concepts such as short, shapeless shift dresses in pastels or bright colors, miniskirts or pencil skirts, and turtlenecks. In addition, chunky knit sweaters became part of the decade's style. Other unisex clothing like, jax pants, stirrup pants, bell bottoms, pantsuits became the fad then as well. As for footwear, low heels, flats, boots and shoes made of vinyl were also part of the period.

1960s Fashion Icons. Jackie Kennedy's style was fresh, simple, well-fitted, with perfectly matched accessories. She wore dresses without collars and jackets that buttoned only with one large top button. She wore low heel shoes (although many women still preferred high heels). She was the last woman to wear hats, a pillbox hat, as a necessary item. Jackie put a lot of care into her look, and women in the USA and abroad copied her style with enthusiasm. Sadly, after her husband's assassination, Jackie was no longer in the public eye. Women had to find a new fashion idol of the decade to be inspired by.

Brigitte Bardot was that woman. She was Jackie's opposite. Jackie combined simple and modest fashion items. Brigitte was tacky, cheap, bold, and even silly. Her 1959 pink gingham wedding dress with white lace trim was so unexpected that gingham and lace quickly became the new trend.

Mary Quant was another 1960s fashion icon. Her style moved away from "grown-up fashion" to playful "youth". Her shift dresses were very short, and her prints were bold and colorful "mod" prints. Her fashion and her personality defined the rest of the 1960s as the "fashion-is-fun" decade.

Audrey Hepburn's sixties fashion. As a Hollywood star, Hepburn was always the center of attention. She also had strong confidence and individual style, which she added to her fashion. She wore minimalistic clothes with simple silhouettes. However, her most lasting contribution to fashion was after the movie, "Breakfast at Tiffany's". Her little black dress became immortalized in the fashion world.

Among her other legacies were her iconic white shirts, which became casual for daily wear, while remaining a key fashion element for important events. Hepburn preferred white shirts as they were simple to take care of and could be worn with anything.

She was also fond of ankle-length pants, which are suitable for shapely, slim girls. These slacks could be combined with summer blouses or large winter sweaters.

Let's return to the movie "Breakfast at Tiffany's". The actress is remembered here in her iconic black gown with a boat neckline framing her bare shoulders. This clothing masterpiece which left its mark on the fashion world was designed by Givenchy.

This is a sleeveless dress that emphasizes the waist, complemented by spectacular long gloves, which is best suited for an evening party. "I'm as dependent on Givenchy as some Americans are on their psychiatrist," Audrey Hepburn once said, praising the Givenchy fashion house.

She adored Givenchy-designed pieces, oversized sunglasses, kitten heels, a cinched belt at the waist, clean-cut capris, color blocking, and hats.

In addition to Hepburn's iconic style, the sixties opened to the world of deeper, more powerful colors.

Deep, darker colors were the rage in the 1960s. Dark shades of purple, red and green, were in style then, primarily grape, plum, wine red, garnet and olive green. In contrast, neon bright pink was also a very popular color for those looking to make a statement.

In short, the decade changed not only societies throughout the globe, but fashion as well.

The social movements not only revolutionized the world, but also revolutionized fashion. Brand new patterns, vivid colors and unisex clothing had entered the mainstream style forever changing the way we see fashion.

In addition, Hollywood icons and socialites helped to move the trend in styles, since they were also influenced by the social movements of the decade.

In the conclusion, the sixties were truly an amazing period that changed fashion throughout the world, even leaving its effects and influence on today's styles. Therefore, to understand today's fashion world, it is crucial to study the trends and the fashion-makers of the sixties, who have left their mark on modern fashion world.

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THE HALO EFFECT IN PSYCHOLOGY AND MARKETING: IMPACT PRINCIPLES

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Nowadays marketing and advertising play a huge role. Today we see it everywhere and every day. Usually people do not realize how advertising effects on them. For example, to attract people marketers use in advertising remembered songs or bright colors, like red, which lead a man to take action strongly. Therefore, marketers often use psychological methods and one of them is called the halo effect.

In psychology the halo effect means somebody's perception by another. The first mention of this term appeared in 1920 thanks to American psychologist Edward Lee Thorndike. Earlier the scientist made several experiments, for example, in one of them he asked commanders to estimate some human qualities of their subordinates, such as leadership qualities, appearance, intellect, loyalty and reliability. During the experiment Thorndike realized that there was a certain regularity. Therefore, if the commander believed his subordinate was a pleasant person, he saluted all his qualities. However, if the commander thought his subordinate was not a very good person, he diminished all his qualities. In one case subordinate could be charismatic, but he could not be intellectual or reliable because of it; nevertheless, commander expected to see him like this. In another case subordinate could not be very charismatic, but he could be intellectual or reliable. And the commander thought: 'If he is not very charismatic, he is not very intellectual or reliable'. In that way, Edward Lee Thorndike found out that the positive assessment of certain human quality led to positive assessments of others and vice versa. That means the halo effect.

The halo effect is a kind of delusion and deception. It creates faulty first impression of human. This first impression forms negative or positive image of someone, and it is not always right. Therefore, if we believe that the certain person is clever, we find him polite and pleasant. We try to consolidate our understandings of him and think that all qualities of this person are good, because he is clever. In real life he could be impolite and unpleasant. We might realize that the intellect is not an indicator of other qualities, however, the halo effect acts on us without us. Particularly, we follow our heart not our mind.

In 1970 American psychologists Richard Nisbett and Timothy Wilson made another experiment, in which they showed how the halo effect acts on people. College students were divided into two groups and they were placed to different classrooms. They were showed two videos, in which one professor had been reading the same lecture. He was a Belgian and had an accent. However, in the first video he acted like a friendly and nice human and in the second video he seemed to be very rude and impolite person. After watching the videos students were asked to estimate the professor's qualities. They needed to estimate his appearance, behavior and accent. The first group exaggerated all the professor's qualities and even did not notice his accent, while the second group underestimated ones and notice brightly expressed accent.

The halo effect is around us everywhere. For example, when we go to an interview, we try to look very well and seem to be very polite. We want our employer to apply us for a job and think about us like pleasant persons, estimating our qualities. Going to a deal person, who wears expensive watches, has a huge chance to accept the conditions, beneficial for him. Or if you like a certain actor, you can like the film where he stars. This film may be boring and not interesting; however, your favorite actor makes it more exciting.

There are some examples in literature too. There is similar case in Jane Austen's book 'Pride and Prejudice'. The main character Elisabeth gives two wrong characteristic at the same time. She has faulty first impressions of Mr Darcy and Mr Wickham. Mr Darcy is not very handsome; he is serious and silent. The rest people do not like him. Mr Wickham is very handsome and delicate. He became the favorite of society. Elisabeth likes him and avoids Mr Darcy. After a while, Elisabeth learns that Mr Wickham is a liar and a big spender, while Mr Darcy is an honest man with good qualities.

Of course, the halo effect exists not only in psychology. It exists in other spheres of life, including marketing. In marketing the halo effect means a subjective opinion of consumer about goods and brands, which prevent to objective estimating of all qualities of them. When consumer estimates the certain quality, he can decide that the other qualities are the same. In this way, he forms the single perception, which can be positive or negative. Marketing researches has showed that consumers estimate all goods' qualities positively, if they like it and

vice versa. Therefore, the purpose of marketers is to do these goods more attractive to people. Because of it, they have decided to use the halo effect. As a rule, using of the halo effect based on the five principles, such as an appearance of famous person in advertising, creating brand goods, transferring high qualities of certain goods to another (these goods belong to the same brand), production of attractive packaging and covers and making goods of high quality.

Appearance of famous person (singer, actor, sportsmen, etc.) in advertising is the most common method of the halo effect. When consumers see a famous person they like, who advertises some goods, they suggest that the goods are really of good quality and necessary for them. In this way, opinion about this person forms the same opinion about the goods. For example, now we know Gloria Jeans brand, however, earlier it had not been famous until Dima Bilan appeared in advertising on TV. By the way, creating brand goods is another method. Brand things became standard of high quality. Therefore, if we see emblem of famous manufacturer, for example BORK, on the goods we begin to think they have high quality. Such goods are very expensive, but we are ready to pay any price for them. However, there is an interesting fact that huge manufacturers have a few brands for different classes. There are premium and economy brands. Nevertheless, the goods are made on the same factory.

Another method is based on different goods qualities of the same brand. For example, someone has a computer, made by SAMSUNG Company, and he likes it and estimates its qualities. It is possible that he likes other goods, made by SAMSUNG manufacturers: mobile phones, cameras or TV's.

Marketers need to think how they want to sell their goods. What about beautiful packaging and nice covers? Popular American Company Starbucks thought up to write consumer's name on a cup and it became a fetish. The well-illustrated book is another way to attract consumer. However, marketers and manufacturers often forget about truly quality of product. If they begin to make high quality goods, they will not need to use previous methods of the halo effect. They should remember that if they make bad quality goods, they can get negative reaction.

Of course, there are a lot of other methods of using the halo effect. For example, at the events and the presentations of new goods and products marketers use special 'stoppers'. They are objects and installations of something that attract potential consumers and outline the quality of goods, displaying on the installation. For example, the spinning platform can be one of the best things. If marketer decides to put on this platform a pair of unclaimed shoes, it will be sold out soon. Likewise, marketers often use beautiful mannequins for attracting people, because clothes become more presentable, if you can see it on mannequin. Sometimes marketers create methods that are more interesting, than other ones. One of these methods was used in Kodak PR-campaign. Kodak Company's

representatives wanted to show the world new technological and innovative camera photo system of Advantix. They needed to surpass their concurrents, which were Nikon and Cannon Companies. Therefore, at the world premiere Advantix gigantic five-foot tape flew around the hall and then landed on the stage. It was a great decision and PR-campaign was very successful.

For creating the halo effect marketers can use humorous or erotic images. However, reaction on them may be not always positive. Children, animals, geographical landscapes and so on are also can be the halo effects.

In this way, the halo effect is the subjective perception one by another (in psychology) or the perception of these or other goods and services (in marketing). However, the halo effect in psychology is natural, while in marketing it is artificial mechanism, creating by advertisers. Of course, for advertising the halo effect is very important, but marketers often delude consumers with help of it. In our days it seems to be normal to do such things, but some people need to think about it and stop it. In fact, the halo effect is like psychological weapon and we must resist it.

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SOCIAL MEDIA AND FASHION

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As our dependence on social media grows, and it becomes more intergrated into our lives, we are becoming more influenced by what we see online than ever before — especially when it comes to fashion.

In years gone by, fashion was presented to us through glossy magazines and catwalk shows. Through these controlled channels, fashion was kept exclusive, determined by designers and magazines editors. Fast-forward to 2018 and it is a very different story. With platforms like instagram, we can essentially become our own magazine editors, sharing our personal style with potentially

millions of users. While catwalks and glossies still remain a part of today's fashion brands connect with their core audience.

No longer do fashionistas rely on the latest issue of Vogue to tell them what's hot this season. It's all about social media — what products are online retailers pushing this season? What going out dresses are all your friends wearing in their latest tagged photos? And, what're the bloggers and influencers on your news feed into this month?

On a whole, millennials are thought to be less trusting of traditional forms of advertising — often perceived to be over-planned and misleading. In the world of fashion, this means that magazines and advertising campaigns don't have the influence that they once did — they're now seen as quite distant from the reader as many are aware of the editing that goes on behind one shot. Instead, peer recommendations are more valuable and accessible than they once used to be [1, стр.188-193]. Of course, we've all heard at a rapid speed across countries, it's more important than ever before. Of Instagram's total audience, 200 million users follow at least one fashion account. 45% of Instagram users in Britain say they follow these fashion accounts to gain inspiration for looks they can buy or create themselves. Sharing their own looks is a part of this process too, with #fashion mentioned a huge 13 million times a month and #ootd (outfit of the day) featuring in 140 million posts to date.

The need for peer validation most likely stems from a rise in online 'likes' and 'followers' that many social media users strive for. Many of us are used to reading user-generated reviews about an experience or product before making a purchase now. In fact, research found that 71% of people are more likely to make an online purchase if the product or service has been recommended by others. In addition to this, 84% of millennials are likely to be influenced into making a purchase based on the user-generated content by strangers who have experienced the product or service [1, стр. 311-314]

With this in mind, it's no surprise that so many fashion brands are centring much of their marketing strategy around Instagram — and indeed digital avenues more widely. Even luxury brands — that once shunned social media for fear of it cheapening their image — are jumping on the digital bandwagon. While 72% of luxury fashion brands' marketing spend is still attributed to print marketing, digital is quickly gaining pace — reaching total digital ad spend of \$100 billion in 2016. If fashion brands can make their way onto the news feeds of users, they become exposed to a demographic that has already expressed interest in them.

Social media allows fashion companies to interact with their customers on a level that they could never do previously. Founder and editor in chief of independent publication, the Business of Fashion, says: "The one thing that has changed dramatically in recent years hierarchy, the consumer has the ability to amplify or negatively impact on business, through sharing positive or negative

responses.” On the example of this is fashion shows. \once an exclusive event for the elite and top names in fashion, many shows on the catwalk can now be viewed live by millions. Access to the designers ‘latest gashion lines was often something that we could only hear about through magazines and the press. Now however, we can keep up with the latest through monitoring the content attachad to a hashtag.

When social media first became aglobal phenomenon, it was mostly about Facebook and Twitter. But, now there’s a new player on the scene — and it’s taking over. Instagram reached 800 million monthly active users in September 2017 and these users have the highest level of engagement (time spent using the app) compared to other social media sites.

Instagram has become a platform for fashion brands to connect with their audience directly, rather than through a catwalk show or print advertising campaign. This encourages brands to think more about ‘real’ people, with different bodies, skin tones and fashion preferences — it’s opened a whole new world for fashion marketers.

Now, Instagram users can shop directly through the channel. Brands are able to tag products in thair posts which can lead users to a point-of-sale. Early adopters of this, such as Natori and Magnolia Boutique, have already found that traffic and sales from Instagram have increased after implementing the shopping service.

Another successful tacticc used by fashion brands that are active on social media is encouraging people to post photos of themselves wearing the clothes. This is another form of user-generated content and it allows others to see what the outfit looks like on real people. In some cases, users are given the chance to feature on the main social media page [2, стр.323-325].

Whether brands are able to gain a clear-cut measure of influencer marketing success or not, there’s no denying that building these relationships does ultimately benefit fashion brands, through either increased exposure or sales.

Research gound that 5% of the influencers that were offering product recommendations were driving 45% of social influence.

As we can see, social media has changes the face of fashion as we know it. We’re now more connected with our brands than ever before and are proud to publicly post about the names we love. With the implementation of Instagram shopping already changing the process of fashion retailing.

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DIE FISKALPOLITIK IN DEUTSCHLAND

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Ich möchte Steuersysteme verschiedener Länder studieren, weil man dort immer etwas Neues, Ungewöhnliches und Nützliches finden kann. Gleichzeitig hilft es, die Tendenzen und die Richtungen der Entwicklung der Steuern weltweit an den Tag zu bringen. Und das kann entwickelten Ländern wie Deutschland als Gesetzgeber in der Sphäre der Steuern gelten. Meiner Meinung nach hat die BRD eine riesige Erfahrung und gute Traditionen im Aufbau des Steuersystems des Staates. Gleichzeitig hat Deutschland ganz vor kurzem sein Steuersystem gebildet, deshalb war es mir interessant, zu erkennen, auf welcher Weise dieser stark entwickelte Staat seine Politik auf dem Gebiet der Steuern und der Besteuerung baut. Es wäre auch interessant, sich mit der Mannigfaltigkeit der Steuern und der Vielfältigkeit der Objekte der Besteuerung bekannt zu machen. Fast in jedem Land gibt es die Steuern, die man einzigartig mit der vollen Gründung nennen kann.

Die wichtigsten Mittel zur Umverteilung der Einkommen und die wichtigsten Instrumente für die staatliche Regulierung der Wirtschaft und der Wirtschaftspolitik sind das Budget und die Steuern. Das sind eng miteinander verbundene Kategorien, daher sprechen sie oft von der Fiskalpolitik

Steuern sind Geldleistungen, die nicht eine Gegenleistung für eine besondere Leistung darstellen und von einem öffentlich-rechtlichen Gemeinwesen zur Erzielung von Einnahmen allen auferlegt werden, bei denen der Tatbestand zutrifft, an den das Gesetz die Leistungspflicht knüpft; die Erzielung von Einnahmen kann Nebenzweck sein.

Die Fiskalpolitik neben währungs- bildet die Grundlage der ganzen staatlichen Regulierung der Wirtschaft. Die Wirtschaft Deutschlands ist nach dem Prinzip sozial-Marktwirtschaft, charakterisiert mit der Kombination des sozialen Gleichgewichts und der Marktfreiheit organisiert. Das vorliegende Wirtschaftsmodell vermutet in bedeutendem Maße die freien Handlungen der Marktkräfte, jedoch wird die Hauptstütze auf der Sozialfürsorge, dass den Kompromiss zwischen dem Wirtschaftswachstum und der gleichmäßigen Verteilung des Reichtums gewährleistet. Ins Zentrum des Systems ist die Unternehmertätigkeit des Staates, die gewährleistende gleichmäßige Verteilung des sozialen Wohls in der Gesellschaft gestellt. Die soziale Partnerschaft zwischen den Gewerkschaften und den Arbeitgebern gewährleistet die genug feste soziale Welt. Die Reformen in den Systemen der Sozialversicherung und die strukturellen Reformen auf dem Arbeitsmarkt sind auf die Senkung der

nebensächlichen Kosten auf die Arbeitskraft und die Stimulierung des Wirtschaftswachstums gezielt.

Das Steuersystem Deutschlands unterscheidet sich von den Steuersystemen anderer entwickelter Länder wesentlich. Ihr ist die Wirtschaftsangleichung der Verwaltungseinheiten mittels der Umverteilung der Steuereingänge, sowie die sehr hohe Stufe der staatlichen Regulierung eigen. Das spezifische System der Besteuerung findet eine Abbildung in den Funktionen der Steuern. Zum Beispiel, wenn man die Fiskalfunktion sehen kann, ist zu bemerken, dass physische und Rechtspersonen ungefähr eine identische Steuerlast tragen. In Deutschland werden die Steuern fast vom Instrument der Regulierung der Wirtschaft des Landes an die oberste Stelle gesetzt. Deutschland ist auf die Beitreibung der Steuer nur berechtigt, falls in der Gesetzgebung die Bestätigung diesem Recht anwesend ist. Für den Abzug der Steuern sollen die Gründungen sein, die auch im Gesetz verordnet werden. Im deutschen Steuerrecht existieren solche Begriffe wie die unbeschränkte und beschränkte Haftung nach der Steuerzahlung. Je nach der Art der Verantwortung ändert sich die Steuerbasis der natürlichen Personen, der Gesellschaften und der Gesellschaften. Die natürlichen Personen, die oder den ständigen Aufenthaltsort auf dem deutschen Territorium residieren, tragen die unbeschränkte Verantwortung nach der Bezahlung der Steuer auf die Einkommen von den Quellen in Deutschland und auf die Einkommen von den Quellen außerhalb Deutschlands (die weltweiten Einkommen).

Die ähnlichen Regeln werden auch für die Gesellschaften verwendet. In der Übereinstimmung mit dem deutschen Steuerrecht unterliegen die weltweiten Einkünfte der Gesellschaft der deutschen Besteuerung, wenn sich der Sitz in der Übereinstimmung mit dem Statut der Gesellschaft oder die Stelle der Verwaltung der Gesellschaft in Deutschland befindet. Solche Gesellschaften tragen die unbeschränkte Steuerverantwortung. In anderen Fällen tragen die natürlichen Personen und die Gesellschaften die begrenzte Steuerverantwortung. Dabei unterliegt sie der deutschen Besteuerung ausschließlich der Einkünfte der natürlichen Personen und der Gesellschaften, die sie von den auf dem Territorium Deutschlands liegenden Quellen bekommen. Es betrifft zum Beispiel das Einkommen von Immobilien, die sich in Deutschland befinden, oder die Dividenden von der deutschen Tochtergesellschaft, von der Ständigen Vertretung Deutschlands.

Die deutsche Gesetzgebung gibt die deutliche Bestimmung der konkreten Arten der Einkünfte der Steuersubjekte mit beschränkter Haftung, die der deutschen Besteuerung unterliegen. Die Einkünfte der ausländischen Gesellschaften in Deutschland werden insgesamt wie die Einkünfte von der kommerziellen Tätigkeit auch nicht betrachtet, und klären sich nach bestimmten Arten der Einkünfte. Dieser Unterschied ist für die Bestimmung der Pflicht nach der Bezahlung der Gewerbesteuer besonders wichtig. Die ähnlichen Abkommen

bestimmen, für welche Fälle und welche Arten der Einkünfte der Besteuerung im Land des Sitzes und im Land der Einnahmequelle unterlegen werden sollen.

Die Lohnsteuer von den natürlichen Personen wird in einem beliebigen Land, unabhängig von der wirtschaftlichen Entwicklung, der Staatsordnung, des Wirtschaftssystems und anderer Faktoren verwendet. Es wird von aller Steuerzahler unabhängig von der Staatsangehörigkeit erhoben; entscheidender Faktor ist der tatsächliche Aufenthalt, durchgeführt entsprechend dem Unterschied zwischen der unbeschränkten und begrenzten Steuerverantwortung. Die natürliche Person wird den Residenten zu Zwecken der Besteuerung nur anerkannt, falls es sich auf dem Territorium Deutschlands nicht weniger als 6 Monate im Jahr tatsächlich befand.

Von den Steuern auf den Gewinn werden alle Unternehmen, unabhängig von der planmäßig-rechtlichen Form, bedeckt. Die kirchliche Steuer wird aufgrund der Gesetzgebung der Erden erhoben, die in der Kirche handelt. Über das Recht auf die Beitreibung der gegebenen Steuer verfügen die kirchlichen Organisationen, die öffentlich-rechtliche Gesellschaften sind.

Die Steuer auf die Solidarität oder die solidarische Steuer ist in der jetzigen Form ab dem 1. Januar 1995r eingesetzt. Ein Ziel der Einleitung der gegebenen Steuer ist die Überwindung der Schwierigkeiten des Finanzcharakters, die mit der Vereinigung Deutschlands verbunden sind.

Von der Mehrwertsteuer wird das ganze System des öffentlichen und privaten Konsums bedeckt. Von der Mehrwertsteuer wird eine beliebige Dienstleistung im Prinzip bedeckt, die der Unternehmer für die Zahlung im Laufe der Unternehmertätigkeit verwirklicht. Ein Objekt der Besteuerung ist eine beliebige Dienstleistung, die nicht für den persönlichen Konsum vorbestimmt ist, sowie die Einfuhr der Gegenstände aus den Ländern, die nicht die Mitglieder der EU sind. Die Steuer wird von dem Wert erhoben, der auf jedem der Stadien der Überarbeitung beigelegt ist, was dank dem Abzug der Summen der Mehrwertsteuern, die bei der Erwerbung der Waren bezahlt sind, erreicht wird.

Das deutsche Steuersystem versucht, die Lasten gerecht zu verteilen, ebenso die Steuerzahler und fordert sie auf, nach dem Prinzip der Effizienz zu überwachen: Steuerzahler, die sich in der gleichen wirtschaftlichen Lage befinden, sollten ebenfalls gleich belastet sein, der Fachbegriff dafür lautet "horizontale Steuerbarkeit". "Vertikale Steuergerechtigkeit" besagt, dass Steuerzahlende in verschiedenen wirtschaftlichen Situationen auch verschiedene hohe Steuern zahlen müssen. Daher sollten diejenigen, die in einer besseren wirtschaftlichen Position sind, höher besteuert werden.

Steuersenkungen werden einen bedeutenden wirtschaftlichen und finanziell-psychologischen Anreiz für deutsche und ausländische Investoren bieten. Gleichzeitig wird eine Voraussetzung für die Wiederbelebung des Wirtschaftswachstums in dem Land geschaffen, die sich kurzfristig auswirken

könnte. Nach den verfügbaren Berechnungen ermöglichen fiskalische Maßnahmen jährlich eine zusätzliche Wachstumsrate von etwa 1%.

Abschließend möchte ich darauf hinweisen, dass das Grundprinzip der deutschen Besteuerung lautet: "Steuern sollten der Höhe der vom Staat erbrachten Dienstleistungen entsprechen".

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**INNOVATION TECHNOLOGIES IN RESTORATION AND
CONSERVATION**

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The history of art conservation and restoration is almost as long as the history of art itself. Until recently, restorers and conservators could not solve many problems they faced in the field of preservation of works of art, significant objects and other. Because of this, some of the objects remained untouched. But much has changed in recent decades. Science goes forward, and with it scientific restoration. Nowadays, conservation scientists are finding innovative ways to clean and protect our cultural heritage. Every time when they take an art object they meet with some difficulty. Too many aspects affect the safety of the art object, especially the actions of people. Similar problems are the reason for scientists to make revolutionary and innovation methods of art restoration and conservation. Health and safety also have motivated new methods.

Cleaning with lasers. Laser technology has been entering this field successfully, as it guarantees effective cleaning without altering the chemical-physical characteristics of the main material. This technology is the best way to clean sculpture, metal objects, ceramics, wood, frescoes, paper and others. The method was slow and expensive but after several years an Italian physicist from Florence, Salvatore Siano developed a method that used short pulses, of only micro to nanosecond time of action. They were a hand-held, portable devices. In most occasions this laser was used on a wetted object to prevent thermal overload and any damage. And if the laser's pulses will be used carefully restorers could remove encrustations and dirt more better than earlier. [3, с. 418-420]

One team began using lasers for treating frescoes of the Santa Tecla catacombs. That method allowed them to uncover the earliest known images of

the apostles Paul, Peter, John and Andrew on the ceiling of the fourth century AD tomb.

Nanotechnologies in conservation. The next innovation method is using a microemulsion that was opened by colloid chemist Piero Baglioni. It is because he had to remove beeswax from Renaissance frescoes. Cleaning with using traditional solvents was not working in this occasion. His new formula is a special mix of water and organic solvent, and between them there is a surfactant. The organic phase consists of small sized drops, it allows microemulsion to penetrate deep enough to dissolve wax, after that the solvent stays inside the material without allowing wax to return into the restoring object.

This system contained pentanol, propylene carbonate and ethyl acetate. It had a structure known as a 'swollen micelle'.

When a restorer works with old frescoes he meets with the next problem which is crumbly calcium carbonate (calcite). Over centuries environment affects art objects, and the calcite begins to deplete. Piero Baglioni found a way to repair this fragile foundation. He uses calcium hydroxide nanoparticles dispersed in alcohol and their small size, just 10–100nm, to treat objects to be restored. It allows nanoparticles to infiltrate several centimeters deep into the frescoes and slowly refund the impoverished calcite.

He decided to use the same technology for paper and canvas conservation. This concept of using nanoparticles is well suited for the treatment of cellulose materials. Baglioni have been using hydroxide nanoparticles to rid the paper of yellowness and to make its pH neutral.

Microorganisms. The biggest problem in historic objects conservation is microorganisms. They damage materials that leads to great horrible losses. And scientists and restorers have to look for some solutions of the problem for this reason. This is a difficult mission, but it is a very interesting area for work.

When a restorer meets the object for conservation he must take next steps:

Explore the object;

Take into account its age, the origin of the item, the material from which it is made;

Determine the kind of damage;

Determine what kind of microorganisms there is working;

Decide a method for this case.[4, c. 12]

For example, in Costa Rica University a collection of lithographs of the 19th-century was brought. They wanted to learn drawing techniques with the help of those historical items. But scientists found the problem of conservation of these objects. The problem was new species of fungi thriving and speeding the degradation of the printed artworks. These microorganisms were a big threat.

To preserve the lithographs a researcher at the university's chemistry department developed a spray that could eliminate or slow down the fungi's

growth and stop natural acidification processes that were destroying the artwork. They planned to add zinc oxide and zinc ions to the molecule's surface to act as antifungal agents.

To find out what sort of microbes are destroying the drawing, Max Chavarria, a molecular biologist, studied 20 out of more than 1,000 lithographs. He found out 21 fungi samples, two of which were unknown to science. After that he had to find treatment that can exterminate all of these types of fungi.

Conejo-Barboza synthesized a spray that can be used for killing these destroying microbes. And it was a successful attainment for scientific restoration, because earlier protecting paper currently requires bathing it in alkaline substances and then carefully drying it. The latter method can shrink the paper if not done correctly.

Not all fungi are bad. Some of them we can use for waste treatment. They have ability to degrade cellulose; they could be useful for treating agricultural waste.

Photogrammetry. One of the most important tasks in the performance of scientific restoration of architectural monuments is the creation of complete, accurate and measurement and fixation documentation.

Thanks to modern technologies, in addition to traditional forms of fixation of monuments, such as drawings and photographs, new types of measurement and fixation documentation are now available:

Correct 3D models obtained as a result of 3D laser scanning. If in parallel with scanning digital photogrammetric survey is performed, it is possible to create a color model that captures not only the geometry, but also the color characteristics of the monument;

Ortophotoplans is an orthogonal projection of an exact 3D model of an object onto a given plane.[2, c. 844]

Taking clear photos gives an understanding of the complexity of the work of the artist. The photos allow researchers to explore the object more carefully. For this reason they use Photogrammetry. Now it is used in the creation of realistic 3D copies of paintings, even with the preservation of the original brushstroke of the artist. [5, c. 1371]

As we can see, restoration and conservation do not stand still, technologies and methods of solving various problems are constantly evolving. Now there already are many technologies to improve the quality of the masters. Almost every problem in this field leads to research and some discovery in scientific restoration. And all this is necessary in order to preserve our cultural heritage and history.

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TECHNOSPHERE SECURITY IN THE XXI-st CENTURY

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We live in a turbulent time. Excluding all social processes, we can safely say that the equipment and technology shape our lives. Of course, before science fiction writers described new worlds in which human role is only to watch and to philosophize. But the concept of "Technosphere safety" is not from a science fiction novel. Our habitat, which is called the technosphere, carries many dangers, both for people and nature. This is primarily determined by the presence of highly sophisticated industrial complexes, problems in the work of which may lead to environmental catastrophies. Do not forget about the usual household appliances, which can also cause an accident.

There are many definitions of the technosphere, proposed by a number of authors. Here are some of them:

Technosphere - is an artificial shell of the Earth, it is a life support system, isolating a person from a hostile world, but is transparent to the useful flow of matter, energy and information. If before the home of humankind was ecosphere, now it is Technosphere.

Technosphere is a synthesis of nature and technology, created by human activities. Spontaneously formed symbiosis art and nature as an objective reality.

It creates a new environment, technical activity creates a "second nature", stable only under the supervision and with the participation of the person.

The technique becomes the medium in the fullest sense of the word, it surrounds us by a solid cocoon, making the nature insignificant. Nature was dismantled. Technosphere was integrated environment within a person lives.

The concept of Technosphere safety also has several interpretations:

- «Technosphere safety is technosphere property with no harm under all operating conditions». [1]

- Technosphere safety is a field of science and technology, engaged in the development of methods and means of ensuring favorable conditions for human existence in the biosphere transformed by man - Technosphere.[2]

- Technosphere security is a concept that encompasses environmental, industrial and domestic security. [3]

Technosphere safety is a property of the object, expressed in its ability to confront the dangers of Technosphere (negative factors, technospheric hazards). Ensuring the safety of technosphere is the creation of favorable conditions for human existence in the environment. At the management level we are currently implementing a number of systems for safety: safety, protection in emergency situations, fire protection and others. They have common goals and objectives, so in the future they can be summarized in the general system of "safety technosphere".

Specialists of this direction follow the perspectives of human security technology and nature from the effects of industrial activity. A few years ago we talked about health and safety. Now technospheric security management requires knowledge not only of the instructions and safety rules, but also of environmental legislation, international standards regarding environmental protection. Of course, no one has canceled the traditional fire and sanitary safety. Knowledge of all processes of the enterprise and its material and technical base is also required for those who want to devote themselves to this profession.

Technosphere safety is the health and peace of mind of the staff (from the CEO to the polisher), and hence, the success of the entire enterprise and obtaining additional profits.

The origins of occupational safety and health come to handicraft production, the appearance of factories and the working class. With the development of the mills and factories in Russia are being enacted laws relating to the protection of employees, which ultimately will make the factory Russian legislation.

The appearance of such workers has led to the fact that it was necessary to somehow regulate the labor protection and labor relations between employer and employee. The history of the state of management in the Russian Empire associated with the period of the reign of Empress Anna Leopoldovna, drew

attention to the unrest in the woolen mills. In order to regulate the production was issued Regulation and Council Regulation 1741.

It was the first attempt to normalize relations between labor law and equity.

These documents prescribed fire safety, proper heating and lighting of buildings, observing the proper tools, the organization of medical care. The act established working day boundaries in 15 hours and an upper limit of fines and penalties.

After nearly a hundred years later there came factory legislation. That included legislation governing, inter alia, issues of environment, health and safety.

The end of the XXth century was marked by the development of the labor legislation in Russia. Several basic laws were adopted, including "Fundamentals of the Legislation on Labor Protection" (6 August 1993). This was a progressive document in the field of occupational safety and health for our country in the transition period. "Fundamentals of the Legislation on Labor Protection" contained a total of four chapters: general provisions; guarantee the rights of the employee to labor protection; provision of labor protection; supervision and control over observance of legislation on labor protection.

The definition of occupational safety was first given as a security system of life and health of workers in the workplace, including legal, socio-economic, organizational, technical, sanitary, medical and preventive, rehabilitation and other measures. The law established a unified procedure of regulation of relations in the field of labor protection between employers and employees, between the state and enterprises.

Today in Russia occupational safety is being improved and a safety management system in accordance with international requirements and standards is worked out.

A man lives with in nature. The acuteness of modern problems of human interaction and the nature has put a number of new tasks in front of each of us, calling to find ways to overcome the negative impacts on the environment and to optimize them in the future.

Thus, a technospheric security specialist is a person with a set of professional knowledge and skills with which he can:

- ensure safe operation of people in the environment to form a comfortable life technosphere;

- using modern methods of monitoring and forecasting, as well as advanced technical means to ensure the safety of human life and health;

- ensure the preservation of the environment from the effects of human activities, minimizing its impact on the man-made nature.

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УДК 620.2

COMMODITY SCIENCE IN A NUT SHELL

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Have you ever thought about how the range of goods is selected or how the commodities get to the counter or even how the stores choose the prices for the goods? The science that studies these operations is the science of commodities. The science of commodities includes the properties, quality characteristics, the prevention of the defects and fault detection, the cooperation between the product (system element) and environment. It also studies goods as a system of two components (product and packaging) in connection with technical and socio-economic factors that are involved in the development, distribution and consumption of goods. Thus, one of the essential characteristics of modernization of production and trade with goods is regarding the goods as two-component system, namely, goods and packaging. Currently a reconsideration of the science of commodities as a system of three elements: product – packaging – the environment is necessary. In this way packaging is involved in the concept of entire package [1, с. 12-15].

The science of commodities as a discipline studying the physical and chemical properties of the goods concerning the quality and storage has two sub-branches within main profile:

The part studying the quality and range of non-food products derived from inorganic materials with high degree of industrial processing is industrial commodities

The part studying the quality and range of food products derived from raw materials of organic source, animal or vegetable, with low processing time is food commodities

The science of commodities as a discipline, studies the properties of the goods. Properties and quality of goods show how to use goods in the market according to consumer's needs. Due to the complex and dynamic quality goods Commodity science is studied in technical, economic and social terms.

These points of view are inseparable functions and are in close interdependence. In the modern concept of quality of life, the science of commodities is assigned the following functions:

The function with an impact on production, which relates to quality improvement, redesign and upgrade of the products;

The function of hierarchy of use values for their correlation with the quality and cost of products;

The function that consists in the influence of the science of commodities on production, with the aim of adapting to consumer demands;

The social function deals with the enhancing the profit of the manufactured products and therefore of the consumer requirements;

The educational function is aimed to achieve a proper use of products by introducing new products in consumption and by creating new needs;

When consumers buy the most suitable products according to their wishes and needs that is called rationalizing of the consumption [2, c.9-12]

Like other sciences and professional activities the science of commodities is based on some definite principles. They are the safety, effectiveness, compatibility and interchangeability.

1. The safety is the fundamental principle and consists in the absence of impossible risk that is concerned with the possibility of damaging the life, health and property of people. Not only the commodity must be safe but the packaging, environment and others must be safe, too.

2. The effectiveness is the Principle that is bounded by achieving the optimal result during the production, packaging, storage, realization and consumption goods.

3. The compatibility is defined as joint use of by the commodities' aptitude, processes or services. What is more, that use does not lead to the undesirable cooperation. There is no doubt that compatibility helps to please human's demands

4. The interchangeability is exercised by suitability of one product, process or service for another [3,c.10]

The connections of the Science of Commodities with other sciences

The Science of Commodities is part of the frontier sciences, with a deep economic and social outlook. The Science of Commodities is strongly interrelated with other disciplines. For example, merchandise is investigated as a technical and socioeconomic structure that generates a system of relations with human needs, the environment or other complementary goods for purposes of satisfying some needs.

These disciplines include:

Technology studying the influence of the technological process on quality of the product;

Biology with Science of Commodities studying substances from various plants and their influence on consumer health;

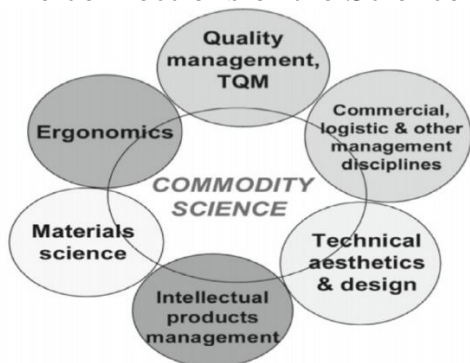
Justice science that is necessary to know the laws and regulations in force regarding the products sold;

Marketing establishes consumer requirements cannot be known without a market survey and the production and sale of goods requires good logistics, appropriate publicity and location wise commercial network;

Chemistry establishes the chemical composition of the goods both in laboratory tests and the consumer;

Physics, particularly electrical and electronic goods, by checking the technical and functional characteristics.

The connections of the Science of Commodities with other sciences



The Science of commodities it is also science related with other scientific subjects: mathematics, economics, management and informatics. In this sense, one can conclude that the Science of Commodities is a discipline with a deep interdisciplinary, increasing the benefit and quality of goods.

As a practical science the science of commodities uses not only its own methods but methods that are borrowed from the other fundamental sciences that were mentioned above. These methods help achieve the main purposes. There are three groups of methods in the science of commodities; they are theoretical, empirical and practical ones. Theoretical methods are based on the thinking activity in order to research the reality. These methods include analysis, comparison, synthesis, diagnosis, forecasting and others. Empirical methods are based on the use of senses and measuring instruments in order to define characteristic values of the researchable object. These methods include survey, monitoring, sociological method and others. Practical methods are based on technological activities and operations. They are aimed at defining the characteristics of the goods and provide the safety during the process. These methods include marking, packaging and others.

The Science of Commodities covers a very broad issue, its core consisting of tradable merchandise. Thus the Science of Commodity studies goods in the field of technical-economic in all its activities, in which feedback highlights the evolution in time and space of their quality. All these factors underline the complex, interdisciplinary, standing and consistent, dynamic and adaptable, but

also the science practical formative and informative of the Science of Commodities. [1,c.25-29]

So it can be stated that the Science of Commodities has a commercial importance underlined by the functions it performs: technical, economic, social, with systemic implications on the goods in the information flow (needs – production – trade – consumer – environment).

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THE DESTINY OF HAUTE COUTURE

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The birth of Haute couture can be dated back as early as the 17th Century. Haute means "high" or "elegant" and couture - "sewing". The first informal couturier was Rose Bertin, the French fashion designer to Queen Marie Antoinette. A couturier is a person who creates original garments to order for private clients. Such a person usually hires patternmakers and machinists for garment production, and is either employed by exclusive boutiques or is self-employed. When Paris was the capital of haute couture, it was ordinary for wealthy women to travel to Paris to shop for clothing and accessories. French fitters and dressmakers were considered to be the best in Europe.

The 19th century Englishman Charles Frederick Worth is considered to have been the father of Haute Couture. Today members are selected by the Chambre Syndicale de la Haute Couture. To be qualified as an official Haute Couture house, its members must design made-to-order clothes for private clients, with more than one fitting, using a workshop which employs at least fifteen full-time staff. They must also have twenty full-time technical workers in one of their workshops. Haute couture clothes are often sold to people, who can afford highly expensive things. Most of the times haute couture gowns are displayed in the museums or worn by celebrities on luxury events, such as Oscar and Grammy winning ceremonies, Cannes Film Festival and etc. As one can notice, this kind of garments is not for the everyday wear. Haute couture is a good tradition to celebrate masters and exclusiveness [2].

Talking about today, the main generation trend in fashion is ecological sustainability (eco-fashion). Sustainability is an avoidance of the depletion of resources in order to maintain their balance. It is the ability to maintain a level of

integrity, well being and care. The goal of eco-fashion is to create a system which can be supported indefinitely in terms of human impact on the environment and social responsibility. It can be seen as an alternative trend against fast fashion [1]. People start to avoid and abandon mass-market brands, such as H&M, Inditex and give preference to local or 'niche' brands.

Due to the situation in the marketplace, haute couture is losing primary positions, because it is a very expensive pleasure for ordinary people. Of course, there is a small group of consumers who make investments to luxury bags, jewellery and other accessories. But these are just supplements for the main look. Therefore, haute couture garments can be modified to more price-adoptable clothes without losing significant ideas and values, such as craftsmanship and artistic look. [4]

We live in the epoch of rapidly changing technologies and can not deny a huge impact of new technologies on our lives, namely, on trends in fashion. Every single kind of production and business uses new inventions to achieve a progress. The fashion does not stand apart of technological processes including scientific methods too.

Fashion Tech is becoming a rapidly growing system that is now supported by incubators and accelerators such as New York Fashion Tech Lab and Silicon Valley's Fashion Tech Accelerator, whose focus is to guide new Fashion Tech Innovators. Technology designers create a sustainable fashion ecosystem as "...textile innovations and recycling processes are playing a major role in the development of a more sustainable future of fashion. Commercializing a completely new generation of textiles as well as bioengineered clothing solutions that are less demanding on the environment, creating more value, while reducing the damage caused by the fashion industry and consumers"[5]. New materials and ways of weaving are being created every single day. The UK designer Sophia Lewis thinks that "the greatest potential for the future lies in experimental fashion using advanced synthetics to promote new aesthetics and methods of garment construction"[5]. A young group of designers "threeASFOUR", for example, has built a legacy of fusing cutting-edge technology with traditional craftsmanship to create clothing at the intersection of fashion and art. ThreeASFOUR is devoted to the creative exploration of themes of consciousness and cultural coexistence.

As to high-fashion, the best example of using new technologies is Iris Van Herpen who is a pioneer in utilizing 3D printing as a garment construction technique, and as an innovator who is comfortable with using technology as one of the guiding principles in her work because of its nature and unfamiliar form. The designer's intention is to blend the past and the future into a distinct version of the present by fusing technology and traditional Couture craftsmanship. Having analyzed the situation of the unique segment of Haute couture, we have come to the conclusion that the segment has had a great and extensive history, and it can

have good perspectives in the future if fashion designers work for its development. Due to the cyclical nature of the world evolution, culture comes more and more back to its beginnings. Going deep into the past, new generations of creators will reinvent the Haute couture itself. It is quite probable that the humankind may never see the original haute couture dresses, methods of cutting, but there will be always a common feeling of the exclusive piece of art, which can be worn.

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УДК 394

**HARMONIZATION AND INTEGRATION IN SOCIAL AND
CULTURAL LIFE**

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Since the moment when people started exploring the World, they have been able to communicate with foreign countries. Thanks to sailors and merchants (they were Phoenicians), we heard about Africa and got the drawn map of that region. We should always be respectful to Greeks who discovered Indian land, a large part of Southern France and south-west of Britain. The important fact is that Greek travelers seemed wild to their people when they came back from the Northern lands because it was hard to believe in tales about “northern lights”, ebb and flow, seasons of year, and etc.

Expanding technologies, people invented new forms of transportation, such as ship building and aviation industry because the previous means of transport allowed them to travel only within the continent. Since the 15th century, the Age of Discovery began. The period showed us how important it was to maintain communication between countries even if the thinking denies any other lifestyle or habits. That's why the term “nation” appeared. However, any developed

country could not survive without exchange. It was very important to know the facts of technical capacity, science, religion, politics, and etc. All these items allowed people to explore unknown lands, dividing benefits and natural resources.

As a matter of fact, people didn't know how to distinguish one society from another. Thus, they needed something what could comply with the item they required. So, the State, a compulsory political organization with a centralized government within a certain geographical territory, appeared. It means that every area with any form of political organization may contain a religious origin, cultural traditions, personal language and other values of national policy. All of these factors distinguish one nation from another. Therefore, European and Asian or Latin American and African countries are not alike. There are also countries within the continent, which may vary widely.

Anyway, we don't have to forget about colonization, occupation and the time of slavery when weak and undeveloped countries couldn't resist great power. For example, the Roman Empire had large territories around the Mediterranean Sea in Europe, Africa and Asia. It contained seized territories such as Italy, Britannia, Belgica, Aquitania, Galatia, Arabia, Numidia and more. Most of them were situated on the territory of the modern States. The Roman Empire was remarkably multicultural, with a rather astonishing cohesive capacity in order to create a sense of shared identity while encompassing diverse people within its political system. Being a part of the Empire, integrated citizens had to reckon with the others due to the social power. It eventually led to the great consistency and unity of civilization, development of law, philosophy, science and culture.

The integration and sharing accordingly played a huge and essential role in people's society which had an impact on the modern life. As we see, it may happen in two ways: by force or peacefully. The first way usually causes assimilation into the dominant culture, the second one - intentional harmonization. Both are the worst for any culture because it negatively affects customs, ceremonies, rituals and types of behavior which give to the mankind its folklore and ethnographic variety. What does actually harmonization mean? So, basically, it's a blurring of the lines between lifestyles in social groups or societies. It breaks the system of values, combining in general one, modifies aesthetic and artistic culture and mixes language differences by replicating literary forms. It may be characterized by displacement of languages of small ethnic groups with cross-national and international languages as well.

The easiest and mostly peaceful way of harmonization is globalization. It's a rather new term, established to achieve the aims of capitalist production. This process is usually imagined like consolidation of the single world system in all spheres of human activities. Talking about communication and sharing between different countries, special attention is given to technical issues because the main function of globalization is setting up a global economic and production empire.

It means that production becomes a united process with efficient role of transnational collaboration, which can't be divided into national or cultural ways. However, such a process may negatively affect cultural identity. For example, having a phone, everyone can't even realize that it's an effective means of control over people's mind. Such convenient function as a social network allows to manipulate our minds through the branding or marketing.

Is it possible for traditional cultures to exist in the context of globalization? Historically developed culture is the main source of meaning, belief and hope. It helps people to pursue the hierarchy of values. A person who has lost his cultural roots may face psychological disorientation and loss of self-determination. Globalization as the way of harmonization is associated with risks not only for individuals but also for the society in general. The social history shows that different ethnic groups are relied on several approaches to the problem. In one culture, for instance, money passion can dominate, in the other one there are technical issues and in the third it is a belief in immortality. That's why it's necessary to ensure that harmonization doesn't lead to homogenizing of the indigenous people, namely to destruction of an ethnic view of the world.

Both forcible and peaceful ways of harmonization cause negative consequences. The most dramatic effect of cultural imperialism may concern the empowerment and maintenance of essential views at the national way of life. This desire commonly takes on aggressive forms of globalization rejections. Cultural insularity and ghetto-identity are being contrasted with the overall process of breaking down borders. It results in numerous ethno religious conflicts, presence of nationalist political trends and escalating of regional movements such as religious fanaticism. The last one is the most dangerous because it's an obsessive devotion combined with thoroughly invasive attempts to convert people to the faith is being devoted to. People are completely insane when they force everyone into unwilling bondage with the threat of death. That's why it's important to restrict every obsessed community with aggressive desires.

Beyond that, there's another definition which represents the state of connected parts. It's called "integration". The important fact is that we don't have to confuse one's desire of willingness to integrate and assimilation into the dominant culture. That's why "integrating" is a process of formation and maintenance in social interactions and relations of cultures. The society, being as the core of culture, provides different ways and levels of integration. These ways have to be clear and defined because they depend on a consistent regulation and social harmony.

What is the social integration considered to be? There are at least three different ways of understanding the concept of the social integration. For some of them it is an inclusionary goal, implying equal opportunities and rights for all human beings. In this case, becoming more integrated implies improving life

chances. To others, however, increasing integration has a negative connotation, conjuring up the image of an unwanted imposition of uniformity. And, though, the term does not necessarily imply either a positive or a negative state. It is simply the way of describing the established patterns of human relations in any given society [3, с. 3].

The space of the social integration contributes to the development of trends towards the dialogue of cultures, provides an opportunity for conscious learning of necessary social interaction practices. It forms an anticipated and specific social behavior of individuals by reviewing acquired social roles.

Thus, nowadays there is a need to explore the problems of social integration in the context of social changes. The problem lies in controversy which arises between the desire to take relevant entries in social life or provide a certain social status and the obstacles to its effective integration into the society, formed in conditions of social instability and economic crisis.

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**CULTURE OF THE 21ST CENTURY: MODERN INTERNET
ETIQUETTE**

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Netiquette is actually a neologism that has been around for 20 years. According to Encyclopedia Britannica it is an “abbreviation of Internet etiquette or network etiquette, guidelines for courteous communication in the online environment” [4]. Internet etiquette includes manners suitable for sending e-

mails, for communicating online, for writing in forums, Facebook, etc. It is like traditional etiquette, because it gives us rules of conduct in different situations. The goal of this etiquette is to help construct a comfortable and efficient environment for communicating online. Also it helps to avoid conflict among Internet users.

The Internet is constantly evolving. It is constantly being filled up with new words and ideas. People often get interested to know how many new words appear yearly in the language. 2017's update of the Oxford English Dictionary added nearly 1500 "new words, senses, and phrases". Rather a lot.

According to Jane Wakefield: "Communication has come a long way since cavemen painted their dinner on the wall and nothing has evolved faster than the Internet. In just thirty years the Internet has grown from a broken memo between two professors at the Massachusetts Institute of Technology into the biggest medium for global communication the world has ever seen" [5]. The Internet has virtually revolutionized all fields of our life. It has changed the way we study and work, it has changed the way we communicate, it has even changed the way we use words and grammar rules.

The second question is how fast the new words spread around the world. Thanks to the progress and technology of our time, it is no longer necessary for a new word be used by writers, scientists, musicians or poets, that is, among those who "bring" this word to the people. On the Internet, the need for new words arises most acutely, as technology evolves at the speed of light and the language needs adapt. A person who spends little time on the Internet is now unlikely to understand the modern speech of "computer" youth. Young people make a huge proportion of "the Internet population". It is relevant for every country.

The third very interesting question is: who creates all these new words and where do they come from. In the past writers and poets were often responsible for creating new words. Very often the language evolved due to their novels and poems. Films do this much faster. If we take the Game of Thrones for example we will find a lot of new words there. Of course they cannot be called proper words, they are conlangs. But still George Martin's vocabulary is a very interesting field for research [1].

Nowadays neologisms are "born" on the net in various forums or spaces for discussion, and if earlier there were Greek or Latin roots in new words, then in the modern world we have, by and large, an exchange with English, since the IT world is built on it. Any modern schoolchild learns much more not from English lessons, but from a network or a programming language [2].

No new information technology can do without the burden of new worries. The Internet, being a mirror reflection of real life, includes both its positive and negative sides. The muddy flow of information, goods or services, mailing and other elements of the network, constitute one of the sides of communication.

The growing need to adhere to certain “rules of conduct” that make network communications convenient and secure enters the fight against these negative aspects. Rules of conduct and rules of good manners for network users are often referred to as “netiquette” or “etiquette”.

So as we already mentioned, netiquette is about those simple rules that are used by people who communicate a lot with each other via the Internet. It is needed in order for everyone, both experienced users and beginners, to be equally comfortable in communicating with each other. Most of the rules are not of any special nature, but simply represent a repetition of the rules of good form adopted in society as a whole. These rules are just wishes. But since we are all a community, the observance of these rules will raise your authority, and you will attract attention as a pleasant and interesting conversationalist.

Words, only words - this is all that your interlocutor sees. When you have a conversation - by e-mail or in a conference - you can very easily make a mistake in interpreting the words of your interlocutor. And, unfortunately, forget that your addressee is also a person with his feelings and habits. He or she is a person influenced by particular culture.

However, do not forget about the main principle of network etiquette: everywhere on the Web there are real people. When you contact someone in cyberspace, remember that your words are recorded. Perhaps they will remain where you cannot see them or find them. In other words, there is a chance that they will come back and harm you. And you have no opportunity to influence this process. What gets recorded gets recorded forever.

Emoji, stickers and similar things will increasingly enter our virtual life, because they meet the needs of a complex process of communication between people, which has evolved over a thousand years. Emoji is no longer just about entertainment, now it is an important communication tool.

Communication of people is a complex topic that has changed over many millennia. The Internet is relatively young, only about twenty. Therefore, our online communications still rely on offline communication habits. In real life, it is rich in emotions. Smiles and stickers are so popular because despite their simplicity, they add expressiveness, fun and humanity to the chat.

Human emotions are not limited to our personal lives. Therefore, it was not surprising to see an increase in interest in smiles and in workers' communications. For example, the Florida Institute of Technology has conducted a study on the use of the most simple emoticons in business letters. Here is one of the comparisons:

1. “I cannot attend your event, because at this time in my schedule is a very important meeting. Email me and let me know what I missed. ”
2. “I cannot attend your event, because at this time there is a very important meeting in my schedule, email me and let me know what I missed:)”

And they found that the same message caused the recipients less negative when it was paired with a smiley. Thus, the negative effect on the letter was reduced with a single smile. This is just a godsend for business.

Sometimes chatting in chat rooms can be even better than having a direct meeting, as it helps reduce discomfort when discussing uncomfortable topics. Funny faces knock down the degree of aggression and emotional stress, and even an angry smiley after the phrase: “When will you give the money?” Is perceived far less defiant than face-to-face aggression. And how many different emotions can be transmitted using emoji to control a person’s mood to “tom end correspondence.”

Unfortunately, in the age of universal computerization, there is a tendency to violate the literary norms of not only oral but also written speech. This is especially true for the younger generation.

The dot at the end of the message is an optional punctuation mark in colloquial web.

Before written language became a separate genre, it had only one purpose - to transmit an oral one. On the Internet, the letter does not just transmit it, but imitates it. Even the most competent users of social networks and instant messengers miss commas, begin sentences and proper names with a small letter, and most importantly - do not put an end to the end of messages. There are also punctuation marks overgrown with new meanings: for example, a question is put at the end of statements that are doubted, and dots may, depending on the context, indicate anything - including irony and sarcasm, which they propose to single out a separate punctuation mark. In other words, classical punctuation on the Internet does not work.

According to statistics, more than half of Internet users do not put a full stop at the end of messages. It has always been the most modest, neutral punctuation mark, but in colloquial online speech it has acquired the meaning of aggression. The dot at the end of the message, used as an exception, rather than as a rule, indicates a hidden subtext: rudeness, dissatisfaction with the person with what he just wrote, and also that the conversation is over [3].

It is important to mention here that most users do not use full stops anymore at the end of their messages. They use the “enter” button. Such a marker is more suitable for the Internet, where what is written is instantly read and is perceived by many people as an unfinished stream of information. Because of this, many people prefer to put commas instead of full stops. In this way they create long sentences with a narrative effect - as if they tell you a story alive.

The Internet has changed the rules of the written language. Linguists and journalists are just playing the role of humble observers.

Standards are changing, but people still understand each other, and there is hope that changes in network punctuation will only help them in this.

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MODERN METHODS IN THE ART OF KNITWEAR DESIGN

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The design of knitwear has certain peculiarities associated with the creation of knitted fabrics directly: the designer begins to develop the main concept of the project from the selection of raw materials (yarns), from which the unique author's fabric will be created. Nowadays knitwear is widespread – it is represented in the range from high-tech modern fabrics to the classic hand knitting. In addition, special attention is paid to the technical and medical areas: the main part of research work about knitwear considers these topics. The theme of knitwear as a part of the art sphere is not well developed. Also it is important that almost all of the works deal with knitwear as a self-sufficient independent object. However, in modern fashion we observe its active interaction with other materials: the combination of different types of fabrics in one product, decor (appliqués, embroidery), combination of different types of garments in one look.

Thus, the separate methods and techniques of knitwear design using other materials exist, which need analysis and classification. Taking into account these trends, it is necessary to update the current knitwear design methods and identify new ways of shaping in the key of knit specifics. It is possible to search new artistic solutions on their basis and further to develop a unique methodology.

For the research of modern methods in the art of knitwear design it is necessary to analyse modern collections using knitwear. The following tasks should be solved to achieve this:

- to study the main classification of knitted fabrics;
- to explore the major brands that specialize in knitwear;
- to determine the type of analysed product range, the time period and seasonality of the collections;
- to divide the analysed products into components to determine their artistic features: interweaving and texture, colour, ornament, decor;
- to classify the data.

Knitting is a technique of creation fabric based on inter-looping one yarn or a group of yarns what makes the fabric more stretchable than woven fabric and offers more comfort and better fitting in most types of clothes. According to the direction of movement of yarn during loop formation, knitting can be classified as weft knitting and warp knitting [0, p. 115]. We will consider the most common type – the weft knitting.

Weft knitting is a method of making a fabric in which the loops made by each weft thread are formed substantially across the width of the fabric [0, p. 115]. This type of knitting can be divided into several classes: main, derivative, patterned, combined.

The main interlooping is a structure, consisting of identical elements (loops). They have the simplest structure. Derivative interlooping consists of a combination of several identical main structures. Patterned interloopings based on the main or derivative interloopings by adding additional elements (tucks, floats). Combined structures combine the properties of the three classes mentioned above [0, p. 91-92]. Knitted fabrics can be single-layer based on a plain structure, and two-layer, based on rib structure.

The most common types of knitwear are shoulder garments. Therefore, in the research of methods in knitwear design we will consider the different variations of jumpers. Turtlenecks, sweaters, sweatshirts, knitted tunics and dresses will also be analyzed. They are involved in collections both on the spring-summer and autumn-winter seasons. We are going to consider the range of jumpers in women's collections of knitwear brands for different seasons for 2018-2019. Among the knitting brands we'll consider the five most expressive ones: Sonia Rykiel (France), Missoni (Italy), Pringle of Scotland (UK), Ksenia Seraya (Russia), Mame Kurogouchi (Japan).

Sonia Rykiel is one of the most famous Parisian couturiers of the 20th century. She «reinvented knitwear»: she created a more feminine and free image of knitwear; as a result, Women's Wear Daily journal proclaimed Rykiel the «Queen of Knitwear» in 1972 [0]. The modern eponymous Fashion House continues her traditions.

Missoni is one of the most known knitting brands; their designs are known for colorful, bright space-dye and zigzag patterns [0, p. 38]. It became world famous while its debut in the United States. Fashion columnist Diana Vreeland

said: « Who says a rainbow has seven colors? It has many shades». The brand erupted in the United States and Europe, becoming the epitome of cool-girl 70's fashion [0].

The Pringle of Scotland is one of the oldest luxury brands in the world, thanks to which intarsia, argyles (pattern with diamond motif), twinsets (set of cardigan and pullover) became popular [0].

Ksenia Seraya is a young Russian designer who began to demonstrate her collections during the Moscow Fashion Week since 2013. Ksenia specialises in creating luxury knitted clothes in a romantic feminine style [0].

Maiko Kurogouchi (label Mame Kurogouchi) is a rising talent from Japan. She combines the aesthetics of Japanese costume and European dresses of the early 20th century in her collections [0].

The latter autumn-winter 2018/19 collections show knitted clothes designed with openwork fabrics with floats (Sonia Rykiel, Mame Kurogouchi), intarsia patterns with free falling threads (Pringle of Scotland, Mame Kurogouchi), classical jacquard (Pringle of Scotland, Mame Kurogouchi), fancy yarn with lurex (Sonia Rykiel, Missoni). Special attention should be paid to the patterns with optical effects in models of Ksenia Seraya, created with relief and patterned interlacing; Missoni's translucent pleated knitted fabrics; Mame Kurogouchi's dresses based on 1920s style and Ireland classic sweaters. The most interesting models are presented in picture 1.



Picture 1 – AW 2018/19 models from knitwear collections: Sonia Rykiel, Missoni, Pringle of Scotland, Kseniya Seraya, Mame Kurogouchi

The knitwear in collections for spring-summer 2018 season are made of translucent lace-look fabrics (Sonia Rykiel, Kseniya Seraya, Mame Kurogouchi), fabrics with intarsia of fancy yarns (Pringle of Scotland) and psychedelic patterns (Missoni). Pringle of Scotland and Kseniya Seraya also use a combination of knitwear and chiffon. The most interesting models are presented in picture 2.



Picture 2 – SS 2018 models from knitwear collections: Sonia Rykiel, Missoni, Pringle of Scotland, Kseniya Seraya, Mame Kurogouchi

The 2019 spring-summer collections look as graceful and tender as previous ones. Designers apply fabrics with jacquard (Missoni, Mame Kurogouchi), reliefs (Pringle of Scotland, Kseniya Seraya) and openwork (Sonia Rykiel). Interesting methods are shown in Pringle of Scotland collection: the combination of yarns of different thickness in intarsia pattern gives translucent effect. In Mame Kurogouchi items there is a combination of different ornaments that are compositionally lined up into new large one. The most interesting models are presented in picture 3.



Picture 3 – SS 2019 models from knitwear collections: Sonia Rykiel, Missoni, Pringle of Scotland, Kseniya Seraya, Mame Kurogouchi

In the considered types of knitwear, authors realize their artistic ideas through different components: blending of yarns of different colors and textures, combinations of different knitted structures, sophisticated patterns, using historical motifs, combinations of knitwear with woven materials. The following characteristics are particularly expressive: enlarged loops that produce the openwork effect, combination of contrasting colors giving optical and psychedelic patterns, unusual textures in intarsia with fancy yarns. The use of these methods in design demonstrates modern understanding of knitwear.

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A TRUE JOURNALIST: WHO IS HE?

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Nowadays there are a lot of different professions. Journalism is one of the most popular. Many young people dream of becoming journalists and want to write brilliant articles. They think that it is an interesting and prestigious job. Traveling around the world, meeting new people, having gifts and be paid attention to- this is only the visible side of the profession which seems attractive to those who choose the profession. But few, if any, have the right idea of the other side of journalism. You should be ready to refuse your free time, rarely meet with friends and family. Journalism is a round-the-clock job without weekends and relaxation. You may often move to different cities and areas, and the plane may become your new home. It seems tempting at first, but soon it will turn into a routine and will exhaust you. Communication with interesting people can bring its benefits and pleasure, but it can also bring fatigue. To get used to this way of life is rather difficult. All this is to be taken into consideration before answering the question – to be or not to be a journalist? Consequently another question arises – who can make a good journalist? To answer these questions it is necessary to consider the traits and features of character required in the profession and see if they can be trained.

The work of a journalist is very much like the one of a historian. A historian studies and tries to explain the events of the past and the journalists do the same about the present. But the profession of a journalist seems to a majority of young people as much more interesting than the profession of a historian as journalists deal with real events that are taking place at present. In this way they can influence everything that occurs in the life of the society. A deep and lively concern for people helps them to solve many problems in the sphere of his activity. This is one of the many requirements to be met in the profession. The man who is not interested in his job and thinks only about how to protect his position and opinion can hardly be considered a true journalist. The journalist should be interested in solving the problems and be ready to run anywhere at any time of the day. A journalist must be tolerant even if he does not share the stated point of view. The only thing to which one must relate negatively is the propaganda of

war, violence, national and social hatred. Thus, being a journalist is somewhat peculiar and specific. They say the journalists are born and not made.

So, a true journalist must possess certain qualities, such as a deep and genuine interest in people, sympathy for them, open-mindedness and, of course, an inquiring mind. Also, a journalist should have responsibility, self-reliance, energy and initiative.

In addition, he/she must know how to speak to people and listen to them. A good journalist should be well-enough educated, to write fairly clearly, simple, plain and generally prefer short words to long ones. Furthermore, he/she should have a great deal of curiosity and be interested in what people do. Journalist must be able to get on easy, friendly terms with men or women of all nationalities, no matter if they are rich or poor, old or young, educated or not.. Also, a true journalist should be competent in his activities, know at least two foreign languages. In this case he/she will be self confident and be able to make his own decisions under any circumstances and at any events [1].

Some other important traits of a journalist's character can't but be mentioned. First one should know how to get on establish necessary relations with people. Secondly, one should know how to make people believe the journalist and provide him with necessary information. If one is a good organizer, responds correctly to criticism and knows how to cope with stress, you will definitely succeed in different situations [2]. A journalist can be a reporter, a sub-editor or editor. If he/she an editor, he must know what to do and how to persuade others [3]. A reporter should be able to do many things, to cope with large materials and to work quickly.

The best and required qualities of a true journalist were tragically manifested in so-called "hot spots". For example, remember the journalists of «Komsomolskaya Pravda» Dmitry Steshin and Alexander Kots. They interviewed refugees from Mosul, went to the destroyed villages in Syria. Dmitry and Alexander were in the Ukraine at the most dangerous time. The journalists did not hide anything from the public. They risked their lives to bring the truth to people and showed them the horror of the events. Journalists were not afraid of delivering true informing the readers. They can be called real heroes of their profession. Another example of a well-known and popular journalist can be given – a TV presenter Alexander Gordon who is famous for his independence, objectivity and the desire to tell the truth. He is said to have a bad and complex character, but this helps him in his work. Gordon never adapts to any advice or programme. He always remains himself, and success is a synonym to his name!

Sometimes the specifics of the job can influence the character of a journalist [2]. For example, if a person works in a criminal chronicle, it is easier for him to control his emotions, to be strict and restrained. If a journalist works in fashion, he/she has a sense of style. He/she is elegant and has a variety of

relationships. It can be concluded, that the fast, noisy and multifaceted work adjusts the character of person. If a quiet and calm journalist who is not used to a rapidly changing rhythm of life comes to this area, he may be easily depressed by the situation.

All that has been said above leads to a conclusion that a true journalist can hardly be taught or made. The lack of inborn inner features such as quickness of mind, curiosity, interest, etc. which are given at birth will never permit a person to do well in journalism. No science will not teach you to listen and talk with people, to write in an interesting and bright way, to have a sympathy for others and be humane. Besides, not everyone is able to acquire the qualities and skills which are taught and trained and are needed in the profession. The great number of special textbooks do not save the situation if there is no talent for journalism. Thus, one is to think hard before coming into profession. Maybe he is born for something else...

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CULTURE'S INFLUENCE ON THE PERCEPTION OF COLOURS

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What is culture? Culture encompasses many fields of our life: music, theatre, religion, different institutions, customs and traditions. Culture influences our every move: the way we greet each other, the way we speak, the way we perceive things even the way we understand colours.

Nicola Jones in his work: "Do you see what I see?" wrote the following thing about colours: "It is almost incomprehensible at first to imagine that the rainbow is not viewed similarly by all people, that there might be more, or fewer, colors in the world than we thought, or that someone might not bother to give colours a name" [7].

It is undeniable that colours are a very important part of our life. Colours influence all of us on a deep psychological level. Colours make us feel sad or happy, hungry or thirsty, nervous or full of energy. McDonald's was the first company to realize that and use in marketing.

It needs to be pointed out that people in different parts of the world percept colours very differently. Their perception is highly influenced by their culture and traditions.

Let us begin our analysis with black and white. They are the first colours to get their names in all known languages.

In many languages white has a meaning of something shining. White symbolizes purity, virginity and peace. White is the colour of bridal gowns.

The first person to wear a white wedding gown was Queen Mary Stewart [4]. Mary's first husband had been a French king Francis II, who died very young at the age of 17. Mary was wearing white mourning clothes for a year and then decided to go back to Scotland. During her second wedding she was wearing the white dress from France to show her respect to the late husband.

White used to be the highest proof of cleanliness. Just think about white soap and sterile white medical uniforms in hospitals.

Scientists have discovered that black always had the meaning of something burnt, while white was associated with shining. Black and white make a very strong powerful effect when they are used together [6].

For most people black is a strong colour, though some stylists perceive it as an a little bit boring color. In Medieval times black used to be the color of mourning. We should point out here that white was the colour of mourning for the queens in France.

We suppose black is very powerful. Blue is also a strong colour, but black is unbeatable. The Chanel LDB was born in the 1920s but it is still very popular today [5, p.24]. Black is always very fashionable.

Today there is at least one black garment the wardrobe of every girl or woman. Black helps you to hide your obesity; it can emphasize the beauty of your jewellery [5, p.34]. Jewellery shops use it as a contrast colour for showing the beauty of pearls, gold and diamonds. We firmly believe that black is an ideal colour, because it suits everyone.

Statistics tell us that black is trendy every season. It flatters absolutely all skin tones. Has the perception of black always been the same? For some people black associates with devil sects, while for other people black has fashion associations.

In the past black used to be the colour suitable for middle-aged and elderly women while young girls wore light joyful colours. All shades of light blue, warm pinkish peach, candy pinks.

The origins of the word black can be traced to Sanskrit. Proto-indo-European tribes used the word bleh to describe something burnt.

It is important to point out here that scientists believe that black is not really a colour. Black is the absence of colours.

People use black at different times of their lives: to hide from the world or to hide their weight, or to hide emotions and fears [1].

In ancient Rome black was associated with death [5]. The Romans wore black togas and skipped washing during the period of mourning. Their long hair was also a sign of sadness.

The person who will always be remembered wearing black is Queen Victoria. The queen who ruled Britain for 64 years. Victoria was wearing black for 40 years from the moment her beloved Prince Albert died in 1861 till her own death in 1901. Normally Victorian ladies mourned about their husbands for two years. And wore black for this period of time without showing in public.

WWI changed everything. It changed people's attitudes to black. As you know thousands of soldiers died daily. Women were mourning. Millions of women. That is why it became acceptable for ladies to appear in public in black garments.

Black was the favourite colour of puritans. After the execution of Charles I they actually limited the allowed colours to just a few: grey, brown and black, with the last one being the most widely used one [5].

Coco Chanel in the 1920s gave black a whole new meaning. Chanel created her most famous the little black dress. LDB became "uniform for all women of taste" [2, p.124].

It is worth mentioning that when European people started falling in love with white, scientists discovered ingenuous tribes in Africa. This caused the white/black dichotomy to evolve into racist ideologies.

Vermilion, crimson, russet, carmine, mahogany, scarlet, flame, gory, alizarin, cadmium [3]. These are all the names of the shades of red.

"Red," explains Michel Pastoureau in his work: *The History of a Colour*, "is the archetypal color, the first color humans mastered, fabricated, reproduced, and broke down into different shades." Red dominated visual culture for many years. Nowadays blue, green and red are the West's favorites.

Red is the third colour to appear in any language. Red, as we all know, is also a powerful colour. Red is often associated with love, energy and passion. For many Europeans red is the colour of Valentine's cards, while for other nations it is the color of anger.

Our perception of colours has a deep biological level. When people are angry they often turn red. When we are in love our cheeks also turn red. Statistically car drivers behave more aggressively when there is a red car in front of them.

Geography really matters when we think about colours. In Asian countries, such as China red is the color of good luck. If you are going to give a gift to your Chinese friend, you should wrap it up into a red wrapping. And give it with your both hands. Red is also the colour of happiness. On their wedding day brides put

on red dresses. The same happens in India. At the same time Europeans and Americans prefer white gowns [7].

Red is one of the favourite colours of many fashion designers. Scarlet is the color of Louboutin footwear soles. Wearing red gowns always attracts attention. Red lipstick makes women's faces look more feminine, more attractive for men than any other colour. So it is not surprising that Marilyn Monroe was so popular. Her favourite lipstick colour was red.

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**TRANSMEDIA STORYTELLING AS A WAY TO DRAW ATTENTION
TO SOCIALLY SIGNIFICANT PROBLEMS**

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Transmedia storytelling (narratives) is a form of communication which emerged in technology of the 21st century and which is told by multiple media. Transmedia storytelling includes:

- entertainment;
- education;
- marketing;
- advertising;
- organizational change;

- activism;
- engaging audiences in the active storytelling and creation;

Merge of several different media into a cohesive narrative is a difficult endeavor for the creators of transmedia narratives and includes these problems:

- keeping readers/viewers interested in a narrative scattered across multiple media;
- providing ease of using of each platform.

The research item of this article focuses on the question: can we tell socially significant stories across multiple media. An effective transmedia narrative is not just a collection of story elements or stories based across a number of different mass media. Today all these processes of creating and developing are not studied until the end.

Transmedia storytelling will become a new genre that will be used by mass media and mass communication and will be presented by multiple components on several different media on the same topic or just related topics[2]. The «transmedia» as a term describes the way of using communication technologies to extend storytelling onto multiple media and shift audiences across distinct but interconnected media platforms [3].

Although emergence of transmedia narratives has taken the process of creation of communication and news to an unprecedented level of complexity significantly increasing the time of news creation and although transmedia is a great new technology of 21st century, the content of news can be as old as our world - it's always the important story about the things that are meaningful to us. And, of course, we have to use this technologies.

The creation of transmedia storytelling includes not just how to work with different media, but also working with the production cultures associated with those media. For example, there are significant differences in production culture between magazine, TV and radio production, digital media production and book production [4].

So as the area of this genre is new and not studied enough, a number of different names, including "multiplatform", "cross-media producing", and "integrated media" have been used to describe what we call transmedia. Miller adds that no matter what the terminology is used, transmedia works with the same principles [2]:

- The project exists over more than a single medium
- It is at least partially interactive
- The different components are used to expand the core material
- The components are closely integrated

As we know, transmedia productions must combine at least two mass media[2]. Then, the term «story» has been defined as a sequence of events involving heroes[5], an account of series of events that can be fictional or non-

fictional[6] and display in story of characters caught in a dramatic situation, with a series of events being depicted from a beginning to a conclusion [2].

And finally the «world of story» is the spin from which infinite news stories where aspects of the main narrative can be created from, shared and added to. Many of us have a habit of watching TV series, while we watch a large story per one episode in week. The large story is created by writers and producers from a series of linear sequential events. But in transmedia storytelling reality is different and we don't have to search one story sequentially: we can interact with this many different but related story elements and like a puzzle assemble pieces together to produce a rich picture of the big world's story.

Transmission stories do not just have to be limited to the news : they can also include advertising and marketing strategies or even campaigns to social change. In our case, such opportunities would be a great way to draw heed to the problems of children's education, smoking, crime, relationships with people, animals and environment, etc.

Socially significant story needs someone to hear it, see it, experience it, evolve it, share it and perpetuate it. We live in what Henry Jenkins calls a convergence culture. In which, «...old and new media intersect, where grassroots and corporate media collide, where the power of the media producer and the power of the consumer interact in unpredictable ways» [7]. With the advent of print and film technologies, audiences become more passive consumers of the self-contained story. Such passive consumption means that the audience has little opportunity to influence the story, but the experience of the transmedia will give them this opportunity to communicate, help each other and solve the problem.

Although transmedia storytelling is the transfer from one medium or one instrument to the essence, transmedia isn't telling the same story: we have to talk about how to tell a great story, and the first difference from the traditional mass media genre is that a person who experiences a story can change it.

We live in a world where rapidly emerging digital technologies and social networks, and all of it are accessible by significant proportions of the world's population. More traditional means of telling stories like talking, reading books, and watching films can now be augmented playing the video game or immersing oneself in virtual or augmented reality, interactive cinema, websites, and social media. Digital technologies have greatly increased the opportunities to tell stories in different ways and to reach a much more diverse of global audience. Connecting like-minded people through technology encourages new types of participation in story by piecing together scraps of the larger narrative through investment of websites, interviews, and press releases. All of these platforms have enabled a different type of story creation, which we can share, tell and engage in the experience. And on every platform the audience can suggest a change and new way of the basic story.

In the 21st century, almost everyone uses social networks such as Instagram, Facebook and messengers like WhatsApp. The absence of the Internet seems unthinkable. Internet users are more actively involved in the selection of media and content than users of more traditional media [9]. That is why we believe that all Internet and media platforms can be used for transmedia storytelling and that is why it seems to us that the story told with the use of such a multiplatform will help us to draw attention to socially significant problems.

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SOVIET COSTUME OF 1920 - 1930

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The art of costume design is one of the most important phenomenon in the culture of any nation. It is formed under the influence of many global factors. Man has been using clothes since ancient times; the appearance of his costume has been linking inseparably with the economic, politics and culture. At the new stage of development of society costume became a kind of reflection of the time and era.

Soviet costume art has a long and complex history, which began in the twentieth century. The soviet costume of 1920 – 1930 is often called

«revolutionary» not by chance. The reason for this definition is not related to the new ways of making costume or its appearance. It is connected with the revolution which happened in the country and radically changed its structure.

If we turn to the history of the Soviet costume, it should be noted that until 1917 there was no mechanized sewing production in Russia. Clothes were made in handicraft workshops and by private tailors. A few existing factories for the production of clothing were located in major cities such as St. Petersburg, Moscow, Kiev and others. Factories worked mainly for military orders, which accounted for the bulk of the mass production, and luxurious, beautiful dresses of the Russian aristocracy were brought from abroad or made by foreign tailors. There were also some Russian famous firms, which created costumes for the Russian bourgeoisie. One of the most famous was "Lamanova", run by the first Russian and soviet fashion designer – Nadezhda Petrovna Lamanova.

The period of 1922-1932 was the most striking and significant period in the formation and development of soviet costume and design of all branches. Actually, the Russian design was born during this period.

After the Great October Revolution soviet fashion designers were in search of a suitable form for a new functional costume. All pre-revolutionary forms of costume were rejected as irrational, non-functional and too decorative that did not meet the needs of the new society. One of the main ideas of a new type of costume was the lack of social distinction in clothing. Designers had to make a mass-produced costume for workers. The new anti-fashion aimed at making functional dress, a uniform for different occasions and professions which would suit every individual despite difference in gender and age. [1, p. 41].

N. P. Lamanova was the first fashion designer who turned to the Russian folk costume as a source of regular proportional divisions, laconic forms, color combinations and ornaments to create aesthetic and functional costume. She suggested models of women's dresses, skirts, coats, suits and other models for different occasions in life. She developed the basics of creating new types of costume, and presented the main theses of her theory of industrial modeling of clothing in 1928, which revolutionized the art of costume design. Models by Lamanova, created in accordance with her theory were the first attempts to separate suit for working, holiday and everyday occasions, as it was traditional in Russian folk costume. The idea was to make the process of manufacturing clothes conscious, free from fashion trends and give the costume a simple and clear form. At the same time N. P. Lamanova studied the European fashion trends of the early 20s and her models included their main features. That was especially actual in the period of a new economic politics.

The assortment of fabrics for clothing was quite modest that time: a soldier's cloth, canvas, hard canvas of dull and unattractive tones and shades, with inexpressive structure and non-flexible. However, they were well suited for

creating simple geometric rectangular shapes. In this regard, N. P. Lamanova noted that silhouette of the costume, its decorative trim and ornamentation should be determined by the material and its shape, and not vice versa, as it was before. In other words, the designer established principles of simple dressmaking. These principles, so simple and clear in modern design were a revolution in the costume design at the beginning of the 20th century.

Under the leadership of N. P. Lamanova a group of masters worked. They were Vera Mukhina, Alexandra Exter, Evgenia Pribylskaya and Nadezhda Makarova. All of them were engaged in different types of art: painting, sculpture, embroidery and also worked with the projects of new costumes and textile, especially for individual costume.

The group of constructivists such as Varvara Stepanova, Lubov Popova, Alexander Rodchenko, Vladimir Tatlin and others offered simple geometric shapes, clear lines, free from any decorative or aesthetic details as the basis of a «Today's suit» which was also called «prozodeghda». «Prozodeghda» included different types of professional costumes and also sportswear. New experimental models were developed, but only a few of them were produced. Varvara Stepanova presented a number of principles for making a functional costume, from how to determine its functions to how to cutting out and sewing. With the development of industrial production of clothing comfortable and simple cut products quickly gained recognition: straight silhouette provided freedom and ease of movement; loose models did not require a special fit on the figure. Sport style was very popular; designers used elements of sport style in casual clothes as well.

The creation of prints for fabrics by artists-constructivists was important and significant for the development of Soviet art of the 1920-1930. In 1921 Varvara Stepanova and Lubov Popova gave up their work as easel painting artists and began creating drawings for fabrics for “The first cotton-printing mill”. The drawings created by them were a completely new type of textile art in our country. They created ornaments based on their combinations, and made the ornament of the fabric in accordance with the model of dress taking as the basis simple geometric shapes. The artist also used elements of state symbols, visual motifs and color, corresponding to the spirit of the time in the prints for fabrics.

The period from 1920s to 1930s of the 20th century played a great role in the development of all branches of Soviet design and costume design in particular. Despite the difficult conditions, Soviet designers managed to create a completely new type of costume, to make a real revolution in the art of creating clothes. Their experience in the development of models of Soviet costume of the 1920s - 1930s clearly shows that the creation of aesthetic and functional costume does not need a complex cut and decor or fabric. The elementary geometrical basis does not limit the designer in process of making clothes, but on the contrary, inspires to

search new non-standard art decisions. The principles, which were developed by soviet designers, are so logical, understandable and rational that they do not lose their relevance in the modern world and can be applied to any kind of art and design.

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HISTORY OF TEXTILES IN JAPAN

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It is known the history of textiles in Japan goes back to prehistoric times. It has been preserved and perfected in what is now worn by thousands of the Japanese and is their national and most famous clothing. A great deal is being written and said about Japanese textiles. Our article touches upon the issue of some styles of Japanese textiles and national clothes.

The aim of the article is to provide the reader with some information on history of Japanese textiles. It is necessary to discuss it. For the first time about the costumes of the Japanese are mentioned in the Chinese Chronicles. In addition to growing millet, rice and hemp, they were able to weave canvases and produce silk fabrics. They were made with a simple loom. And they were used not only for clothes, but also as a means of exchange, which stimulated the improvement of their quality and appearance. As we know the culture of Korea and China played great role in the culture of Japan and its reflection in the clothes.

The evolution of clothing was influenced by many factors: climate, local traditions and foreign borrowing, the state of the economy and technological

innovation. «In the year 647 the established formal system of rank. The system consists of 12 grades. For each rank was established wearing their clothes and depending on the rank determined the color of clothing and headgear» [2, c. 1]. The most expensive coloring of materials was red, then purple, green. Yellow color was considered Imperial.

From the middle of the seventh century Buddhism became the official Japanese religion. In 701, a special code fixed three types of costume: ceremonial dress, court dress and dress for officials. By the beginning of the Westernization of Japan in the middle of the twenty-first century, the well-known word "kimono" meant any clothes, and only later it was identified in the traditional Japanese costume.

It is a well-known fact that the first age was Jomon and it lasted until 300 BC. At this time all people wore simple clothes of one piece meter long, and wore what was taken at the hunting.

Then came the age of Yayoi. At that time, they wore clothes made of a single piece of cloth, which was wrapped around them. «Women wore "kantoi" - a large piece of fabric with a slit in the middle, in which the head was thrust. Men wore clothes called "Kasai" - tied in front of a piece of cloth hanging on his shoulders, and another wrapped around the waist and also tied in front» [3, c. 2].

In the periods of Asuka and Nara, which lasted until 794 BC there appeared clothes already similar to the modern kimono with the smell on the left side. Men wore hats and dressed in a long "Iakobi" with stand-up collar. Part of the toilet were "Sitabani" (bottom skirt-pants). And women in those days wore a skirt with a long, creeping on the floor hem and a short Cape. «Men wore "kinubakama": the same top with oblong sleeves and trousers "hakama", tied under the knees with laces, or ayui» [2, c. 4].

Kimono resembles a T-shaped robe. Its length may vary. Clothing is fixed on the body with an Obi belt, which is located at the waist. Instead of European buttons straps and twine are used. A characteristic feature of kimono sleeves is "soda", which is usually much wider than the thickness of the hand. They are bag-shaped. The sleeve opening is always less than the height of the sleeve.

Ideal candidates have kimono sleeves end at the wrist. The man's kimono should fall down to an elbow, without forming folds. It is reported: «Men's kimonos come in different sizes, and women's, mostly of the same size, are customized with the help of folds» [1, c. 1].

Very tall or fat people, such as sumo wrestlers, bought a kimono, although usually in the finished product is a piece of fabric, with which you can easily alter it to almost any figure. «Women's kimono are longer, to be able to make ohashori a crease which looks out from under the Obi» [1, c. 3].

Fabrics, from which the kimono is made, as a rule, are inelastic. For sewing kimono mainly soft yarns are used, which reduce the risk of pulling the fabric.

Traditional kimono is made by hand, and the fabric is also often made and painted by hand.

Repeated drawings are applied in this case using a stencil. Kimono and Obi are traditionally made of silk, crepe silk, satin, modern kimono is made of cheaper and practical material, crepe satin, cotton, polyester and other synthetic yarns. Silk is still considered an ideal material for a formal setting.

It is known that kimono is expensive. Women's kimono can easily be more expensive than 300 000 rubles, and a full set with a lower kimono, Obi, tabi, shoes and accessories can cost more than 600 000 rubles. One Obi can cost more than thirty thousand. However, most kimonos held by Amateurs or people practicing traditional arts are much cheaper [4, с.2-7].

As we know the Japanese are very respected and carefully related to their traditions. A Japanese geisha is a profession. Girls prepared for this with early childhood. Today kimono in its usual form is worn in Japan not so often, it is not everyday clothing, and has become something like a business card of Japan and its culture. Everyone knows what a kimono is, and it is always associated with Japan.

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GLOBALIZATION IN THE FASHION INDUSTRY

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The globalization of culture is the acceleration of the integration of nations in the world because of the development of transport and economy ties, the formation of the world market and the impact of the media. The term "globalization of culture" was born in the late 80's because of setting close relationships between some nations which caused sometimes blurring of borders between their cultures.

Globalization is characterized by the development of mass production, the formation and functioning of the world market, which means cooperation of

largest transnational industrial corporations all over the world, not taking into account ethnic and cultural differences.

Although further development of the cultural globalization can go in any direction, it is thought that developed countries such as the United States have a far greater impact on the globalization of culture. Many people support this belief due to the impact of the American economy. Actually, it is one of the largest in the world. Some scientists argue that the widespread use of English in the United States and many other English-speaking countries is also an important point. According to their opinion, “the ability to speak English provides access to almost all of the US population, as well as to hundreds of millions of other people around the world”.

The United States and economically developed European countries have leadership in the global market in clothes sales. That is why it can be argued that American and European brands are fashion dictators.

Nowadays the global market for clothing and accessories is divided among several large companies such as H&M, Gap, Zara, Mango and also Esprit. H&M occupies about 6% of the global market, and each of the other competitors ranges from 3% to 5%. This confirms the great competition in the industry and leads to a tough competition between companies.

The Esprit and Gap brands are focused on the US market, and Uniqlo is an Asian brand, and the competition between H&M and these brands is taking place precisely in the US, Japanese and Chinese markets.

In the global market H&M always competes with Zara and Mango. They are Spanish brands operating in the same price segment as the Swedish brand. Zara is known by the speed of release of its collections: the company claims that it takes only two weeks to develop a new design for a clothing line and then it amazingly goes on sale. Mango focuses on its advertising campaigns. And H & M is conquering the market with an optimal combination of the price of clothes and its quality [2].

As for the Russian consumer, you see what the Russian youth are wearing, how they spend their time, what kind of clothing stores they visit. Certainly on the streets of Moscow or other Russian cities, we can meet a girl or a boy dressed in tucked up jeans even in winter. T-shirt with screaming English words that will precisely emphasize belonging to the European culture. Some social networks such as Instagram, Facebook, Twitter, WhatsApp and others play a major role in the spread of the European fashion. Young people spend about 5 hours a day on social networks. They copy the Western style of clothing, imitate Hollywood stars, networks spread the European lifestyle, as it concerns not only clothing, but also food, hobbies, entertainment, etc.

In Russia students, schoolchildren and people up to the age of 30 prefer the mass market shops of cheap fashionable clothes. Frequently visited stores of

Russian companies according to statistics are Austin, Ooji, Gloria Jeans, Sale, Yours, Familia, Incity and certainly stores of European brands H&M, Stradivarius, Topshop, Bershka and New Yorker.

But when we buy clothes, we do not think about how it is made and how it appears in a store.

A fashion designer is a creative person who studies history of fashion and modern trends and then creates sketches. They work on their own or make collaborations and create millions, if not billions of items of clothing and accessories purchased by consumers every year. Fashion designers create clothes for everybody: women, men and children. This may include sport clothes, maternity clothing, outerwear, underwear, formal clothes, glasses and shoes. There are also accessory designers who create belts, scarves, hats, handbags and hosiery.

The design process from the design concept to the final product is a very hard and long-lasting work which usually takes many months. The research into current fashion trends and forecasting future trends is the first step in creating a design. Some fashion designers conduct their own research, while others depend on trend reports published by fashion industry trade groups. In trend reports, you will find out which styles, colours and fabrics will be popular during a particular season in the near future. Textile manufacturers use these trend reports to design fabrics and patterns, while fashion designers start drawing sketches. Designers visit manufacturers or trade exhibitions to get fabric samples and find out which fabrics are best to use [3].

The computer design is more and more used in the clothing design industry. Although most famous designers draw by hand, an increasing number of these hand-sketches are taken and put on a computer. This helps designers to look at clothing design on virtual models, in many colors. So it saves time. Sketches can be made in vector or raster program. It should be mentioned that the most popular sketching programs are Illustrator, Fotoshop, Corel Drow, Free Hand and others.

Adobe Illustrator was created in 1985 for Apple. The program is a vector graphics editor that is used to create digital images and various illustrations for magazines. The application is widely used to develop prints, websites, and mobile apps.

Also, a designer must work in a team together with the marketing department and the sales department of the product in order to know the potential buyer and the characteristics of the clothes he or she likes.

The next step for the designer is to build a drawing of the base of the product. Then the model features are taken into account, patterns are made. Designers use professional programs such as Grace, Grafis, Julivi, Leko, Assol and many others for drawing, modeling, making patterns and performing a rational layout.

Grafis is a program developed by Cadrus, which specializes in computer technologies for the clothing production. The program has a great navigation system, and it is also possible to save previously developed patterns. Grafis has the basics for skirts, trousers, sleeve clothes for men and women, children's and denim clothes and hats. The program performs automatic gradations in size, sets allowances and make manual or automatic layout of cut parts.

Then the designer should cut out from the inexpensive material such as coarse calico or muslin a model of the product, sew the pieces and try on a mannequin. The designer can see how the material will drape on the human body. The designer carefully examines the mock-up, eliminates errors, then takes an expensive, beautiful fabric and performs all the steps of sewing with it. After making a single product, if it turned out well, then the product is sent to the mass production [4].

In the large-scale mass production facility approximately 30-60 seamstresses work, each worker performs her own operation. Someone handles sections of parts, someone stitches together the details of the product, someone sews a sleeve, someone a pocket, and so on. All workers sit behind each other to quickly and easily transfer parts and things across a large and long table. Each seamstress performs work of a different level of complexity, depending on the class to which she belongs. The third-class seamstress (grade) performs the easiest work. The seamstress of the fifth and sixth most difficult. Depending on the complexity, time of work and the amount of work done, the salary is calculated. The working day of an employee lasts 8 hours, it. He should perform approximately 150-200 identical operations. Also, each worker has her workplace with her sewing machine or equipment. Seamstresses use the equipment of automatic cutting of parts of the fabric of firms Ivestronika (Spain) and Gerber (USA). In the manufacture of garments the equipment of such companies as Macpi Group (Italy), Pfaff (Germany), Juki (Japan) is used [5].

In the large-scale production the number of workers can be 400 and even more, and this is not only seamstresses, but also the workers who are engaged in marketing, accounting, promotion and also advertising, workers in sewing shops, their number depends on the range of clothing, transport workers, as well as the maintenance personnel: mechanics, electricians, turners, repairmen and others, and they all play the main role in the manufacture of clothes that we wear.

When we go shopping and choose clothes, we don't think what a difficult path this or that thing has gone, from the idea to the realization.

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NEW HISTORICAL STAGE OF UNITED VALUES

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The civilization of the beginning of the third Millennium is marked by the entry into a new historical stage of development. Information technology and globalization processes are becoming increasingly dominant.

We can discuss of the impact of the globalizing world on culture, and especially on national culture, as a general idea. The concept of globalization, which includes Informatization as a core basis, is extremely capacious and integrative. The degree of characteristics and structural elements of the globalization process is quite high. Their impact on various system formations of society is far from uniform. The impact of globalization in its entirety on the economic, political, scientific, technical and educational spheres is obvious. The cardinal changes observed in them are more positive than negative. And this positive effect will increase as more and more countries and national entities enter the global globalization process. Today, as we know, globalization in underdeveloped countries are in a negative situation, eventually somehow overcome. In traditional societies preserved many traditions, rituals, superstitions that have come down to us from the time of paganism. They naturally and organically reproduced for centuries, influenced the moral behavior of people, set the system of unchanging values. Following national and religious traditions was the basis of group and individual self-identification. Modern man is in a completely different social environment. Driven by technical innovations, rapid change of conditions of life, rational and pragmatic, he does not accept, and even does not notice many traditions objectively exhausted in the new time. Originally, the tradition was created as values with significant pragmatic function. They defined and regulated the way of life of people, accompanied them every day. But, over time, the practical need for them has decreased.

A radical reassessment of priorities sharply reduces the importance of many familiar traditions and value concepts, often causing a sense of spiritual

discomfort, the expectation of threats to the possibilities of identification within national cultures.

The lower the stage of civilizational development of society, the more limited it is only by national traditions. In modern developed society, the determining role of the ethnic component is much less pronounced.

Meanwhile, as E. Fromm convincingly notes in His book "Escape from freedom", changes in society are determined not so much by economic and political factors, but by the mentality of the people. The constants of this most stable ethno-national characteristic are often very conservative and difficult to overcome. But stereotypes of consciousness, behavior, values are a serious obstacle to social transformation. Thus, the Patriarchy that has developed in Russia limits the freedom of the individual: engenders the oppression of women and toxic masculinity. In Muslim countries, women are entrusted with a great mission – to be a righteous wife and mother, to maintain religiosity and good manners, and to do something, to work outside the home or even to leave the country can only in the presence of a relative or with a written agreement of a husband. Moreover, in many countries with a hatred belong to feminism, the LGBT community and other nationalities. Is such a tradition imaginable in the modern world? Is it worth holding on to them if it is personal abuse?

It is not globalization in General that has a direct impact on culture, but information technologies, widespread computerization, the Internet and a growing communication network. Technological equipment of culture contributes to an increase in the rate and vectors of the spread of its values throughout the world. There are favorable conditions for dialogue and mutual enrichment of national cultures. The availability of universal values – moral, aesthetic, religious, their relevance as a criterion of the viability of traditional cultures-is increasing. The intensification of globalization, information and technological processes in many causes concern about the future of national cultures and, as a consequence, the impoverishment of the spiritual life of society. Anxiety is generated by the probability of displacement of the ethno-national factor in culture by non-national, fears of unification of its values, leading to the Erasure of differences between traditional national cultures. The issue of possible extinction of original national cultures.

The functioning of the languages of the world is undergoing significant changes in its dynamics due to globalization. This is a serious problem, because the language of the people is the most important component of its national culture. Therefore, the problems of ethnic identity and opposition to the growing processes of globalization cannot be solved without taking into account the main tool of cultural expression - language.

Globalization confronts with finding a common widely understood language. In the County of Albertyn in Georgia (USA) on one of the hills there is

a special architectural structure. On the main four vertical slabs of blue granite in the 8 most common languages of the world are engraved 10 short phrases as messages for all mankind. And one of those messages is, "let's find a new living language that can unite humanity."

At the beginning of the XXI century, there were more than 6700 "living" languages on the Earth. According to experts, about 90% of all languages existing today on the planet may well disappear in the very near future, on average about 12 languages disappear every year.

There are only eight languages of international communication. Six of these eight languages are Indo-European, i.e. the words of these languages may have a common root and similar grammar. These are English, Spanish, French, Portuguese, Hindi and Russian. It is clear that the basis of this, understandable to all, the new language will be English. Moreover, recently there has been a tendency to simplify the English language.

Jean-Paul Nerriere for the first time voiced his idea about a single language in an interview for "Radio Liberty" in 2006: "the Idea came to me in 1989. I traveled a lot to different countries, often visited Japan, the second largest IBM sales market. There I was convinced that my communication with Japanese colleagues was much more successful than my American colleagues. I understood the Japanese better than my American colleagues. It was easier for me to speak English with them than with the Americans. At first, it seemed to me that there was something wrong-because we all spoke English. Then I realized that we all spoke English different from English. Real English may be spoken in the UK, Scotland, Ireland, the USA, but in other countries – in Ukraine, Spain, Korea, everywhere on the globe – speak a completely different English, which I gave the name "Globish", global English". Then he in his book "Globish the World Over" proposed to use for communication a much-simplified version of the English language. In his opinion, in order to understand each other, people from different countries do not have to learn classical English. It is supposed to use no more than 1500 words. Only a General agreement between the interlocutors can determine what other words can be used in addition to these 1500 words of Globish.

There are many opponents of Globish, who believe that this language is flawed, too simple and unworthy of the right to exist. What Mr. Nerriere says: "Globish – not the language. There will be no literary works on it, it is not created to convey the cultural heritage. It's just a practical and effective tool with a limited scope." In the context of globalization and attempts to bring people together and understand other cultures, this tool is necessary for the modern world.

We often identify ourselves from our nationality, ethnicity, language and family background. In a world that goes borderless, that nationality would merge into a person's ethnicity. On a planetary scale, this would mean large swaths of culture would lose their identity and a loss of that culture would be a great loss

for humanity. But why do people forget that not only mentality, national values should manage their life and shape their identity? Obviously, the traditions of many countries only limit the person and do not provide opportunities for self-identification, oppress minorities.

It is an illusion that civilization supersedes culture. Globalization will not destroy cultural heritage in the form of monuments, architectural structures, literature, painting, unique discoveries in science and art. It will help people to get closer and understand that the world is not limited to nationality.

Having different religions, beliefs and cultures doesn't mean we are not united. We are united because we love and respect each other to maintain peace and have good relationships between nations. As what Mattie Stepanek said "Unity is strength, when there is teamwork and collaboration, wonderful things can be achieved." Our world is becoming a much smaller place. We can expeditiously communicate with people who are on the other side of the planet. A person with a computer and a good conception can engender an internet platform, which reaches the entire world. In many ways, we are more proximate to each other than ever before.

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FASHION AS A SOCIAL PHENOMENON

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Fashion is not only a social process of expressing oneself. It is more than an expression of surrounding reality, including economic factors and national culture. This phenomenon showing its power among the individual identity and

collective conscience. It is capable to influence the masses and the individual when people even don't notice it.

There are a lot of reasons why sociologists should analyze this process. Many cultural phenomena can be reflected in fashion. As a result, fashion is a foundation of culture because philosophy, religion, music and habits can be expressed with the help of various forms of this phenomenon. As a social and cultural process, fashion can reflect different symbols, objects, important events and famous people that are symbolically indicators of various social communities and groups. It helps individuals to approve their social difference.

The German sociologist Georg Simmel had written many works related to analyzing social individuality [1, с. 294-323]. In the article about fashion the main idea is that fashion is a form of social relationship that allows those who wish to conform the demands of a group to do so. It also allows some to be individualistic by deviating from the norm. There are many social roles in fashion; and both objective and individual cultures can have an influence on people. In the initial stage everyone adopts what is fashionable and those who deviate from the fashion inevitably adopt a whole new view how they consider fashion. It means that if people try to be 'unique', as a result, they become members of new groups. G. Simmel associated fashion as a type of social place where individuals and their interests become collective, where conservatory ideas are changed and take new aesthetic and visual forms. Based on this concept, any object can be a representative of fashion if it reflects at least any field of social action, which demonstrates visible dynamic process of integration of the individual into the common.

Some famous people also expressed their opinion about the essence of fashion. Robin Givhan, the fashion editor, considers that fashion is the way people choose to present themselves to the public. She was convinced that clothing plays an important role in social interactions. Based on this idea, a well-dressed person attracts more attention and interest to the represented subject. Diana Vreeland, a noticed columnist and fashion editor, thinks that fashion is an integral part of life and it is changed all the time with all the events. It means that each event can be seen in changes that occur in fashion.

We should consider typical characteristics of fashion for a more complete view of this phenomenon [2].

First of all, only group selection can be called 'fashion'. An individual view can be considered as a stylish, but not fashion. The style can become a fashion when it is supported by a number of people.

Secondly, fashion is not static. It is the important characteristic of fashion because it reflects changing nature of the world. It means that fashion cannot have the same "shell" for long.

Thirdly, the utility is not an essential part of fashion. Some things can be created for utilitarian purpose; others can be useless in a daily life. Modern trends are aimed at creating a symbiosis of creativity and utility.

Finally, the rapid spread of fashion around the world is an indefeasible part of modern reality. Lately, fashion trends are changed so quickly that it becomes hard to be in step with fashion.

Not all the existing distinctive features of fashion are named, but in our opinion the most important ones.

Modern sociologists offer analysis of classes and their issues using not only professions, positions and preferences, but also using life-based and fashion identities. This idea means that fashion and its preferences can be a factor in the definition of the class identity. However, in the latest works sociologists have come to the conclusion that fashion cannot be an individual foundation of identity formation, but it can be an element of basis. In modern societies people use clothing and attributes to define class-based or other types of identity. For centuries, social groups have been identified with their lifestyle preferences, which were reflected in clothing and fashion trends. In modern societies people can see this type of identity, but in more implicitly way.

It is a well-known fact that fashion is one of the meanings of social control. It determines people's speech, opinion, belief, art and etc. Herbert Spencer, English sociologist and philosopher is one of the first European scientists, who discussed the role of fashion[3]. In his views, fashion is a symbol of the manifestation of relationships between superiors and inferiors that functions as a social control.

Etiquette is the detailed formalities and forms which find expression in occasions and actions. Fashion is not a static element of reality; it is an action of people. As any action, it has an element of social sanction, which makes it an element of social control.

To conclude, fashion is an element of social studies. In basic sociological interpretation it means "to be the first with latest trends". A lot of famous sociologists and public people have expressed their opinions on this topic. The field of fashion has attracted sociologists studying production of fashion, identity, and the body in relation to fashion. This phenomenon has a number of aspects, which make it social. As a social phenomenon, it reflects everything that occurs in reality. It is expression of our society and its rules. It is a fine mechanism to which man, who is by definition social element, cannot escape. In social theories, fashion is the basis of the division within society into groups and a form of social control.

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PSYCHOLOGICAL DISEASES OF FASHION

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Any fashion is a social and economic concept. If people have no money, they are told that it is fashionable to do things with their own hands. If they have money, on the contrary, fashion goes for buying things. Appearance is not an exception in this case.

If we trace the historical change of an ideal of beauty, we can see that the female proportions changed significantly depending on the situation in the world. In good times when people used to live well, overweight women appeared in the pictures and receptions. In the hungry days, thin ladies were treated as fashionable. [3]

In the 20th century there was a crisis. Europe was destroyed by the war, and there was not enough food for everyone. It was that time when the image of a thin girl as an ideal of beauty began to be cultivated. [3] Today, to be beautiful is thought to be painfully slim. Even Barbie doll that our children play with say that she has got a super slim waist. How can a girl be that skinny! And those idols inspire our children. One would say that the crisis is over and fashion should return to its usual forms. At some point, the economy stabilized and did not require such manipulations with mass consciousness to feed the country. However it is not so easy. First of all, extremely thin models still appear at the catwalks. Some designers just do not care and they continue to look for such women out of habit.

The self-esteem of modern girls strongly depends on the images broadcasted by the mass media, from the glossies and television to Internet and outdoor advertising. Advertising and gloss tell us about the standards of beauty - even tan, ideal skin with no hair, no dandruff and cellulite. Not only that the value of a woman's appearance today is inflated like oil prices, there are also ideal indicators which even not too stupid women are risking their lives for. [1]

We look at the picture from the gloss and see the "ideal of the girl." Looking at a the picture with a suspiciously flawless model of inhuman proportions, one should remember that at least fifteen professionals worked on this photo for at

least a week, including a makeup artist, hairdresser, photographer, illuminator, stylist, and each of them with a group of assistants. Trying to compare oneself with the result of their joint efforts is just silly.

Even in such a personality-focused society as America, the poll conducted in 2004 among women showed that only 2% consider, less than 1% women think that they are irresistible. Even such a modest definition as “pretty” was chosen by a negligible number of respondents.

Despite the fact that most of us regularly see ourselves in photographs, and absolutely everyone watches oneself several times a day in the mirror, the self-perception of modern women is far from being adequate. “We conducted experiments to find out how feminine self-esteem is close to reality,” says Julia Semenova, the psychologist. - And we understood that we are all too strict with ourselves. Opinion of others on our appearance is usually much more flattering.” [1] Of course, it is difficult to live in a world of glossy standards of beauty and to preserve psychological immunity to what you see in magazines and on screens. “In order not to feel depressed because of inconsistencies with doubtful standards that have nothing to do with a healthy body, psychological stability is necessary”. [1] Some women by nature are endowed with a physical ability to eat a lot, without gaining weight and denying themselves anything. Girls of another body constitution begin to change themselves in the most merciless way.

At first the ideal of beauty as a thin girl was maintained only in order to save money, today it is supported for earnings. Imagine how much money the following groups get:

- Nutritionists, experts who help to lose weight and those who struggle with the consequences of improper weight loss - anorexia and bulimia;
- Manufacturers of "healthy" food. There are whole product lines for weight loss, the price of which is much higher than of an ordinary food;
- Sellers of weight loss drugs. Pharmacies are bursting with certified products, while grocery shops sell hundreds of tea types from overweight;
- Fitness trainers and fitness centers. Thousands of people come there lose weight.

And this is just the top of the iceberg. It is worth remembering various “coaches” and “trainers” who do not even know what they are teaching, thousands of websites with advertising of weight loss, magic pills and secret potions. [2] Thus they earn their money and they won’t give up. Gynecologists and other doctors have been warning us for along time regarding the unnecessary desire of teenagers and some adult women to lose extra kilos.

Weight loss threatens:

- decreased immunity
- the appearance of anemia and insomnia, irritability
- dehydration

- mental problems

Permanent weight loss and breakdowns easily lead to bulimia or anorexia. “In Russia today, every twentieth girl suffers from anorexia, - Natalya Andreeva, the chief physician of the Neuro-logical clinic on Polyank, cites sad statistics. - The main risk group is girls aged from 12 to 24 years, they are about 90% of the patients. The remaining 10% are older women and men. ” [2] Both have are serious psychological disorders that require medical treatment. The disease is contagious, looking at the models thousands of girls around the world are starting to harass themselves. “Anorexia progresses very quickly and is very slowly and poorly treated,” explains Natalya Andreeva. - The situation is easier with bulimia, as it is usually easier to establish cause-and-effect relationships. Both diseases require long-term psychotherapeutic care, usually in a hospital. The main misfortune of anorexics is that they refuse to admit to being sick, even when their lives are at risk. Leaving the patient alone with this ailment is criminal.” [4]

Thinness is far from an ideal of beauty. Remember that any woman can look attractive. It is only necessary to love yourself, your body and the whole world. Kindness will decorate you better than any diet.

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GENETICALLY MODIFIED REALITY

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Potatoes that the Colorado potato beetle do not eat, frost - resistant tomatoes, corn that is not sensitive to pesticides-all this is nothing but genetically modified organisms (GMOs). Today there are more than 120 of them, and they are found not only in closed laboratories and experimental grounds, but also on the shelves of markets and shops. This is despite the fact that scientists can not vouch for their absolute safety. So is there or is there not GMO? What are the pros and cons?

Defenders of genetically modified organisms argue that GMO is the only salvation of mankind from hunger. «According to scientists, the population of the Earth can reach 9-11 billion people up to 2050, of course there is a need to double or even triple the world's agricultural production». [6]

For this purpose, genetically modified varieties of plants are perfect - they are resistant to diseases and weather, ripen faster and are stored longer, are able to produce insecticides against pests. «GMO plants are able to grow and produce good crops where old varieties simply could not survive due to certain weather conditions». [7]

Genetic engineering can provide real assistance in food production and health care issues. The correct application of its methods will become a solid Foundation for the future of mankind. <https://medside.ru/gmo-что-это-такое>

The detrimental effect of transgenic products on the human body has not yet been revealed. Doctors seriously consider genetically modified food as the basis of special diets. Nutrition is not the least important in the treatment and prevention of diseases. Scientists assure, genetically modified products will give the chance to people with diabetes, osteoporosis, cardiovascular and oncological diseases, diseases of a liver and intestines to expand a diet.

The production of drugs by genetic engineering is successfully practiced all over the world.

The use of curry not only decrease the production of insulin in the blood, but also reduces the production of glucose in the body. If you use the curry gene for medical purposes, pharmacologists will receive additional medicine for the treatment of diabetes, and patients will be able to treat themselves sweet.

With the help of synthesized genes, interferon and hormones are obtained. Interferon, a protein produced by the body in response to viral infection, is being studied as a possible treatment for cancer and AIDS. It would take thousands of litres of human blood to get the amount of interferon, which gives only one litre of bacterial culture. The gain from the mass production of this protein is very large.

Microbiological synthesis of insulin, necessary for the treatment of diabetes. Genetic engineering has succeeded in creating a number of vaccines that are being tested to find out their effectiveness against the AIDS-causing human immunodeficiency virus (HIV). With the help of recombinant DNA obtained in sufficient quantities and human growth hormone, it is the only drug of rare childhood disease-pituitary dwarfism.

Gene therapy began to develop fairly quickly. To combat malignant tumors, a constructed copy of the gene encoding a powerful antitumor enzyme is introduced into the body. It is planned to treat hereditary disorders by gene therapy.

An important application was discovered by American geneticists. In mice, a gene was found that was activated only during exercise. Scientists have achieved its smooth operation. Now rodents run twice as fast and longer than their relatives. The researchers argue that this process is possible in the human body. If they are right, then soon the problem of excess weight will be solved at the genetic level.

One of the most important areas of genetic engineering is providing patients with organs for transplantation. Transgenic pig will be a beneficial donor of liver, kidneys, heart, blood vessels and skin for humans. The size of the organs and physiology is the most close to people. Earlier the operations to transplant organs of the pig to man did not work - the body rejected the alien sugar that is produced by enzymes. Three years ago in the state of Virginia were born five piglets, from the genetic apparatus which removed the "extra" gene. The problem with the transplantation of organs of the pig to man now is solved.

Perhaps for the defenders of animals and plants, this method of donation is very inhuman and sacrilegious, but also blasphemous sounding statement of Nicolaus Copernicus about the Earth revolving around the Sun and many other discoveries of great scientists, which are now the basis of our lives.

Genetic engineering presents us with great opportunities. Of course, there is always a risk. Once in the hands of a power hungry fanatic, it can become a formidable weapon against humanity. But it has always been so: a hydrogen bomb, computer viruses, envelopes with anthrax spores, radioactive waste of space activities. Skillful dispose of knowledge is an art. They need to master perfectly to avoid a fatal mistake.

Over time, perhaps genetic engineering can lead us to victory over aging. Two-thirds of people die for reasons related to aging.

It is now known that aging is associated with the accumulation of damage in our cells.

In 2009 one of the scientists was awarded the Nobel prize in physiology or medicine for the discovery that explained the process of wear of our body.

TELOMERES, which are located at the ends of chromosomes, protect them and the whole body from wear. But telomeres are not eternal, their length decreases with each cell division. Gradually, they become too short to protect chromosomes, and the body acquires the first signs of aging.

We could take a few genes from animals that don't age, and get a stable, self-replicating, non-wearing system. People will still die, but it will not happen from aging, in 50-100 years, but in a couple of thousand years, because disasters, wars, and other terrible things have not been canceled.

«Perhaps we are the first to taste all the advantages of anti-aging therapy. Genetic engineering can help solve many problems». [8]

We can learn to better cope with high-calorie food, with the help of a modified metabolism.

We can beat a lot of incurable diseases.

We can learn how to create people for long flights and the development of new planets and civilizations, etc. Almost every one of us has some drawbacks.

How would we feel in a perfect world?

It is intimidating, but we have something to do it for. All this can accelerate the process of interaction with other worlds and civilizations.

Maybe we can end diseases, increase life expectancy on earth, and begin to develop new planets.

Maybe it's the beginning of the end.

In any case, the process can not be stopped...

We can only hope that we will be able to solve the problem of resources before the population exceeds all permissible norms and total chaos begins.

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TRANSPORT HUB IN THE DESIGN OF URBAN ENVIRONMENT

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Modern urban city is a complex system of interaction parts, the combination of which makes the city convenient for its inhabitants. An extensive network of routes and the use of various types of vehicles and systems characterize public transport, as an integral part of the modern city. A daily trip, both of a city dweller and a tourist, in a large city generally implies the existence of a certain number of transfers between routes and types of urban public transport [1, p.44]. The time spent on transfer is included in the total travel time, which is used to evaluate the quality of public transport in the city.

Transport nowadays is one of the criteria for success and attractiveness of the city, therefore, competent organization of transfer as part of the transport hub increases comfort for passenger and reduces travel time. Competent logistics of

transfers increases the competitiveness of public transport, forcing the carrier to look for alternative sources of energy. Practically for all cities of the world there is an acute problem of using liquid fuels and reducing emissions of harmful substances into the atmosphere, which are directly dependent on each other. Creating a system of simple, clear and convenient transfer within the urban environment by organizing a transport hub stimulates the citizens to use private cars to a lesser extent, which improves the ecological situation in the city, saves fuel and reduces the load on the road transport network.

The principles of forming a transport hub system can be considered from several positions: from one point, when forming a transport hub, it is necessary to ensure maximum passenger comfort; on the other hand, transport hub is an important infrastructure element of the transport system [2, p.85]. One of the many aspects of passenger transport facility design in transport hub is making this area comfortable for people and simplifying visual communications and navigation. At present, the formation of a modern comfortable urban environment is of particular socio-economic importance, being put on the list of priority state-scale programs. At the same time, the development of fundamentally new approaches to the organization of comprehensive improvement of urban areas is envisaged based on the wide participation of the population in the projects of arrangement of yard territories and public spaces. This will lead to a number of organizational and informational problems, mainly related to interaction with territorial bodies of state and municipal administration.

Since 2014 the task in Moscow is to create a network of complex transport interchange hubs. Constant migration, increased passenger traffic, the launch of the Moscow Central Circle (MCC) [3, p.54], and in the future the Moscow Central Diameters (MCD) sets this task as acute as possible. For our country, this problem is quite new and is largely determined by urban planning approaches aimed at its solution. At the same time, it is necessary to understand that transport hubs should be designed, both at the stage of planning new territories and micro districts, and to provide for the process of fitting such hubs into existing urban development and established transport links. Comfortable conditions of trips on public transport will lead to the abandonment of personal cars, which will establish a humane ecological friendly environment in metropolitan areas that will meet the principles of "green" logistics. [4, p.58]. As the analysis and practical experience of the development of planning documentation for the territory shows most of the transport hubs located in the Russian settlements do not meet modern requirements to ensure a comfortable, safe and fast passengers' change from one type of transport to another [5, p.122].

The purpose of the design is to organize transfers between routes and types of urban public transport in such a way as to reduce the time needed to find the right route and increase the attractiveness of city transport. In Moscow, a transport

hub is often a large shopping center with access to public transport, because the commercial component comes first. However, a different approach is necessary for the hub model to work. Any trip in public transport is stressful; therefore, a well-organized environment of transport facilities and buildings (stations, railway stations, transport hub) is designed to reduce it. To overcome these difficulties (for example, finding the right platform, waiting for the flight, storage and movement baggage, etc.), a person loses large amount of energy. Therefore, the environment of such centers should be maximum adapted to the person and ensure minimum time costs (up to 10 min) for transfer from one type of transport to another. This is achieved both by the visual appeal of the room itself (rhythm, color, texture), and by the compositional brevity of the planning solution and zoning within the building. Zoning should take into account the logistics of passenger traffic, traffic of public transport and the movement of people within the transport hub.

Transport hubs fulfill many functions. Transport function remains decisive, but it can be effectively implemented only with communication, shopping, cultural, entertainment, ecological and aesthetic ones. They have to create human-friendly transport and logistics environment. Transport interchange hall node should promote passenger in all matters and waiting area provide recovery passenger's energy. Transfer in the transport hub is designed to simplify the life of citizens, because these complexes imply transfers combined "under one roof". In addition, they should be convenient for people with limited mobility: it is easier to provide elevators, escalators and tactile signs. The formation of universal spaces that all potential users have access to with different capabilities; becomes one of the strategic objectives of the city planning. Due to the division of human flows across the levels of the complex, all modes of transport have a simple transition between themselves. The problem of transfer itself is solved relatively simply, but the creation of a full-fledged center of attraction takes much longer. It is necessary to attract the owners of adjacent plots of land to this work. If we talk about the abstract hub and its minimum and maximum areas, it primarily depends on the location of the transport hub. On the outskirts of the city it may be the easiest option - the intersection of two types of transport.

In practice, it is difficult to avoid some of the negative aspects during a transfer, such as waiting for the next transport and changing modes of transport. In this case, it is necessary to make the change as convenient and effective as possible. Increasing psychological comfort, as a way to reduce stress levels, will reduce negative effects. Bright, clean rooms with enough waiting areas with a functioning Wi-Fi will attract passengers much more efficiently than the huge windows of stores that are intended to make people spend money waiting for the right transport. Although it is possible to organize shopping and entertainment

areas within the framework of the transport hub, it is necessary to remember that this is primarily a transportation facility.

It is important to use colors and materials that are easy to wash and that look attractive to most people. For the main volumes of space, it is better to use light shades, while bright colors will serve as an ideal selection for zones and directions of movement. In addition, color zoning is an excellent option for a site in which a large number of people will move. Color navigation is a universal way to delimit the space, because the color is clear to all people speaking different languages.

Thus, the main problem to improve the transport accessibility of the city is to create a more efficient system of transport hubs, containing all the elements of convenient, safe, energy efficient and clean transport and focused on passengers.

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BLOCKCHAIN

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Blockchain is the technology the Bitcoin is based on. But there are a lot of different ways to use the Blockchain, and cryptocurrency is only one of them. There are persons who name Blockchain the most important technological breakthrough of mankind from the developed world wide web [1].

What is the Blockchain? If you do not delve into the mechanic subtleties, the principle of operation of Blockchain is relatively easy. For a basis, you can take the image of a book or notebooks for accounting, available to each participant in the chain, and which is updates all the time.

In fact, it is possible to write in this notebook almost any occasion from operations with finance cryptocurrency Bitcoin, Litecoin, Nemand and so on, to the results of voting in elections or personal information [2].

A specific feature of Blockchain is that the pages of this notebook with all users of the chain at the same time are constantly updated, and if something goes wrong they are referred to old data from other parts of the chain. And if there are attempts to circumvent or deceive this network, pick up or add any third party information to the notebook, this system will immediately contact all the versions of this notebook and find a discrepancy in the structure of the blocks.

How does it work? The basic blockchain system is always rising progression of blocks that are divided into sections using peer-to-peer networks, which most people set up to download and propagation torrents. Hash sum (a timestamp) is added up to all the blocks, which you can image like unique print. These blocks are located strictly in a certain order in a chain (“blockchain” literally “chain of blocks”). If someone will try to change the blocks series, the system will reject the circuit because of the inconsistency of the framework and the hash sum [3].

So that nobody could change the timestamp and recount a hash sum which would be correct from the system's point of view, the blockchain uses some ways of defend: Proof of Work (PoW) and Proof of Stake (PoS).

What is all the hype about? All of this stunts give a bunch of bonuses for the system's users. Transaction's participants can not fool each other. They do not need mediator like a bank. It does not have a central hub, which can ruin the whole system. All operations are transparent to participants because all data is entered into one database [4].

Where can this tehnology be applied? In addition to crypto currency, the blockchain technology is already attracting even old financial institutions.

According to the Santander Innoventures fund, at the end of 2016, more than 25 cases were registered using the blockchain in Fintech [5].

The second way to use the system is smart contracts that cut a lot of legal red tape from the equation. For example, the electronic notary Stampery certifies transactions using the blockchain.

Another interesting way to use is the scope of copyright and personal data. The Ascribe service helps artists and other creative people to confirm their authorship with the help of the blockchain.

Startups like Civic and UniquID Wallet allow people using the blockchain and biometric protection to create digital IDs that cannot be falsified and which in the future can remove conventional ID cards.

In general, the areas of use of the blockchain are carriages and a small trolley from the sale of diamonds and gold to the creation of energy distribution systems and systems of presidential parliamentary votes [3].

Is it really so promising? Albeit most experts compare the blockchain's revolutionary level with the creation of the World Wide Web itself, it has a lot of problems. First, for the inculcation of the blockchain, you need to reconstruct vast systems with a huge number of participants. Every system tends to preserve its properties and structure, resisting changes. In this way, it is easier to start implementing a blockchain from a small one. As does the government of Sweden, which is slowly converting the land cadaster to the blockchain. Secondly, the blockchain is not regulated in any way by the legislative.

In the field of financial instruments, Bitcoin, being the first mass cryptocurrency, has definitely shown how to play by the new rules without intermediaries and management from above. However, perhaps even more important result of the emergence of Bitcoin was the creation of blockchain technology [6]. Despite the enormous potential of the blockchain, which can rightly be called revolutionary, this technology may pose some danger. The main reason why many projects in the blockchain will fail will be a mindless desire to “snatch a piece”, however, the blockchain is a technology that requires a special approach and a meaningful attitude to itself. Otherwise, any project that aims only at making a profit can be a waste of time.

As in the case of any technology around which there is a huge stir, along with the rapid development of the blockchain, we can see a negative reaction from regulators. Blockchain has all the necessary resources to radically change our world, therefore, no doubt, regulators will not close their eyes to the development of this technology.

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FASHION DESIGNER: PROFESSION ANALYSIS

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The process of creating clothing began when primitive people used skins of animals to protect their bodies from rain, wind and snow. Perhaps even then “fashionable” women competed with each other. Over the course of changing materials and our perception of beauty, fashion has acquired a national character. It has also got divided into social layers. The most luxurious dresses could be afforded by aristocrats. We really owe them the birth of high fashion. Only at the end of the 19th century fashion became democratic. It adapted “to the lifestyle of the bourgeoisie”. And the XX century clothes manufacturing was divided into high fashion or Haute couture and prêt-à-porter or ready-made clothes.[1]

There is no denying that in the 21st century an important component of our lives is clothing. It is the visiting card of any person. Clothing forms a person's style, expresses his or her mood, character, helps to highlight the advantages and hide some flaws. But who is behind all this variety of things that are filled with storefronts, new collections and trends? This work is performed by the clothes constructor. Its first representative and the first fashion designer in the modern meaning of the word was Charles Worth. He was born and brought up in England. Charles Frederick Worth (1825-1895) was actually the first French fashion designer. He was also the first to produce and use design and fashion principles in what could be called "Haute couture". Worth was a legend. Not only he designed clothes for Europe's nobility and America's millionaires, he also used many modern changes in the ways clothing was designed, made, and sold.

His many significant contributions to the design are an ankle-length skirt, which was shockingly short for his time and the famous Princess dress, which is a waistless dress that hung easily and straight.

However, the longer ones were worthy of contributing to fashion as an industry. He altered the way dresses were shown to customers, being the first designer to use live women as models, and the first to have fashion shows to show off his new design to customers. Worth also started making high fashion available. He began selling some designs to other dressmakers, clothing producers and department stores.

Another Worth's introduction was mass-production of parts of clothing. For the first time people could go to the shop and buy the latest fashion.

Fashion designer is responsible for the technical side of creating clothes collections. It is a "fashion engineer" with a creative talent. If the designer is inspired by ideas, makes sketches, sketches of future products, the profession of the designer of clothes is to study the technical side of all models, patterns and

patterns. He or she solves many important issues on which the final result of the look of the entire collection actually depends.

Of course, in each brand such a specialist performs a different set of duties. Often companies hire fashion designers who are responsible for the development of models, sketches, etc. There is also a more narrow specialization which is the design engineer, which has less impact on the creative component of creating fashion collections.[3]

According to international standards a fashion designer creates or updates fashion designs; prepares drawings of the designs; adapts patterns to a new style or creates some new patterns; selects and buys different; estimates the costs; inspects the quality of garments; plans clothing production methods; markets the produced garments.

Clothing designers need to have knowledge of current clothing styles and trends; the history of fashion; design techniques; fibre and fabric types, colours schemes and fabric care; sewing and tailoring techniques; garment construction and pattern-making techniques; different types of body shapes (such as apples and pears); CAD software.

Fashion designers need to be really creative and imaginative; motivated and dedicated. They are really confident; adaptable; able to work under pressure. They are people with a good eye for detail.[4]

The field of professional activity of a graduate who has mastered the undergraduate program includes the development of work plans of production departments. It also includes scientific activities in the light industry as well as in the fashion industry.

The results of the development of the educational program are the abilities to use the basics of philosophy for the formation of ideological position; the ability to analyze the main stages and patterns of the historical development of the society.

A real professional knows the basics of economics and is able to use the basics of legal knowledge in various areas of activity.

Also the clothes designer should be able to communicate in foreign languages for solve problems of interpersonal and cross cultural interaction. Also very important is the ability to work in a team and perceive social and ethnic differences.

General professional competences of a clothes designer are really vast. They include the ability to use experience to change, if necessary, the profile of their professional activities. A competent professional uses the laws of nature, applies the methods of mathematical analysis, theoretical and experimental research. He knows requirements of consumers for clothing, shoes, accessories, leather, fur, leather goods. He is aware of technical capabilities of an enterprise

and effectively uses traditional and new methods of designing products for the industry.

Professional competencies of a clothes designer include the ability to find a compromise between different requirements in the long-term and short-term planning.

A clothes designer makes optimal decisions on the implementation of design projects for different products. He is able to assess production and non-production costs. He ensures product quality. He organizes the work of the team to make organizational decisions and takes into account different opinions.

A skilled graduate has the ability to execute documentation for the finished design, the ability to analyze the state of the dynamics of indicators of the quality of materials and products of light industry using the necessary methods and means of research.

The clothes designer is ready to study the scientific and technical information and ready to participate in research to improve the aesthetic qualities and design of clothes, shoes, leather, fur, leather goods and accessories.

As a result of the development a graduate will be able to professionally engage in different professional activities and research activity; production and design activities; project activity.[5]

According to statistics, in Russia the largest number of vacancies of the profession are in the Moscow region. The second place is occupied by Leningrad region, and the third by Novosibirsk region.

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CULTURAL ASPECTS OF CREATING A PERFECT WARDROBE

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Fashion is an important part of culture. A famous fashion expert Joanne Entwistle wrote: «Dress is a basic fact of social life and this, according to anthropologists, is true of all known human cultures: all people ‘dress’ the body in some way, be it through clothing, tattooing, cosmetics or other forms of body

painting» [5]. It has always been inappropriate in a vast majority of situation to expose naked human flesh.

Fashion is an ever changing thing, a chameleon that is constantly altering its colour and shape. There is no denying that most fashion trends are really short-living. Trends come and go within 6 months or even less than that. The fads of fashion that is how the old fashion trends are called. The true fashionistas create their own style, while some people who have little knowledge of real fashion “follow fads” [2].

Stylists and fashion designers are trying to find as many interesting ideas as possible to create an image of a «modern and fashionable person». Modern fashion shows are full of colors, shapes and textures: you name it, you have it.

How can a person build a perfect wardrobe? This is a very interesting question. Let us find out what a “perfect wardrobe is”. A perfect wardrobe “fits your lifestyle and you can wear the same items over and over again” [1]. If your wardrobe is full of different party dresses, but the last time you went out was for your friend’s wedding party a year ago, you cannot call it functional.

It is very satisfying to realize that in the 21st century it is enough to go to the store and buy things of different styles, and at the same time not to queue in a specialized store, an invitation to which receive only people from certain privileged groups of society like it used to be in Soviet times. But even now we face many problems on the way to our «ideal image». Finding a truly beautiful, high-quality, unusual thing at an affordable price is real luck.

Today we are facing with a big problem in fashion - uniformity. If only a designer's house with a big name introduces a certain thing in fashion, all possible manufacturers start to use it both for collections of other famous fashion houses, and for mass-market. We are practically not allowed to develop our own style. Why? Because there are fashion gurus. They will tell you what can be worn and what can’t be”.

If a person wants to adhere to one style direction, which for a given period of time will be “not fashionable,” he or she simply cannot acquire a thing that they lack. Despite the concept of “demand creates supply” in the economy, today’s situation is different. Demand has become artificially imposed on us. One fashionable thing can change very little from season to season, however a conditional seller will assure you that the new “almost no different from the old” model is better than all previous ones. Let us take for example, the well-known iPhone. However, if you are trying to resist the crazy fashion, the manufacturer will do all sorts of tricks. Again, for example, with the same iPhone, you can perfectly see these tricks with your own eyes. At some point, new programs will no longer be installed on your phone, you may be refused a repair, with the explanation that there are no suitable spare parts, and fans of various accessories

for their smartphones will face the problem of their absence for their outdated model.

Returning to the fashion industry, I would like to point out that there are no fewer pitfalls. The most common problem is finding the right size.

Ecommerce is another interesting feature of modern times. According to an ecommerce analytic Adam Seabrook “Facebook has made a lot of ecommerce owners into millionaires, but now big brands are realizing the power of Facebook and the cost is going up”[6].

Ecommerce helps shop owners to cut costs and it is understandable why prices are lower there. Sometimes much lower.

On the Internet, it has long been possible to find such concepts as «body-positive», «plus size models», «unique», etc. There are no more fat people. This combination of words is not politically correct anymore. However, what is a person in a store faced with? The shop assistants can't find the right size for you.

The actions of today's designers became ridiculous. If you like the modern style of a dress or jacket or jeans and you still want to buy them, what can happen in the store? The shop assistant will kindly explain to you, that this style is not suitable for your figure. It might be true. Some things are simply not represented in the entire size grid. Frustrated people will leave the store without buying the things they wanted.

In this case, there is a question: how to make your own wardrobe, in accordance with your own preferences and type of figure, and not in accordance with the ideas of today's designers?

Firstly, you should clearly understand what kind of impression you are going to make. Many people often complain that others perceive their image incorrectly. Indeed, even if a person wants to wear only what he or she wants, they should not be surprised that people may misinterpret their appearance. We are all different and perceive each other in different ways.

So what people should do? They should choose their wardrobe in accordance with the generally accepted framework, and it is not just about a fashionable jacket model, but about the observance of dress code. That is why it was created. It was created to help us better understand each other, because our appearance matters a lot for non-verbal communication. It also does not mean that in certain places people should look the same, and in the XXI century it is more difficult to imagine. Just for work or study you should choose something classic that would not distract you from the training or work process itself.

Secondly, the mass market is not the only place with affordable prices to find things for your perfect wardrobe. Many people on the way to the perfect wardrobe are distracted by the cost of things they want to buy. After all, they want to make a wise investment, so that the thing was of high quality, if possible,

did not immediately go out of fashion and for a long time could please the eye in accompaniment with other ideal things. As a rule, such things are expensive.

What now to refuse to buy things in general? In addition to all sorts of sales, on which you can really buy something worthwhile at a normal price, there are also second-hand shops, that often are not taken into account in the modern world. But there you can find some authentic things at really low prices.

Why do Russian people perceive second-hand shops as something low? The problem is the form of Russian «second-hand» stores. Tiny crowded outlets often occupy dirty basements. They are often smelly too.

In Europe, a second-hand shop can be easily confused with a shop selling "no name" goods. Such shops are spacious, light, clean and convenient to use.

You may find this surprising but the trade of second-hand clothes has a very long and interesting history. For some people secondhand clothing was an only way of buying clothing. And so it was until the mid 19th century. Only after the beginning of industrialization and cheap mass production, and also an increase of income, was the public able to buy new clothing.

During colonial days, second-hand clothes were exported to the New World and Australia, where charity shops sell them to the poor [4].

Since WWII the second-hand trade has grown a lot.

Nowadays there are a lot of environmental issues and fashion pollution is quite noted. So people try to learn different ways of being environmental eco-friendly and second-hand shops have become fashionable and respectable in such places as Europe and the USA. Second-hand clothes can also be sold and bought via the Internet. It is very easy.

The advice is: Search and Thy shall find! Your perseverance will be rewarded!

Thirdly, you really need to have at least some idea of the styles that suit your body shape. Truly stylish people are well aware of all the nuances of their body, and that is why they always look stunning.

Fourthly, if your figure is unique, you can learn how to sew clothes yourself. Your clothes will become designer clothes, because you will not meet a person on the street in the same clothes.

There are so many negative aspects of today's fashion. But we should be thankful to it, because everyone can be what he wants.

It is fabulous to live in a world filled with all sorts of textures, styles and colors. Shopping tours are facilitated today so much, that some things can be purchased without leaving home. Just order it online. However, there is no adventure or adventurism in this.

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MODE UND ÖKOLOGIE

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In der modernen Welt begannen die Menschen mehr und mehr an Ökologie und daran zu denken, wie unser Planet unter verschiedenen Umweltverschmutzungen leidet. Wenn man spezifische Umweltprobleme in den verschiedenen Bereichen betrachtet, so stellt man sofort fest, dass das Ausmaß dieser Probleme in den letzten Jahrzehnten immer größer wird. Es gibt viele Faktoren, die die Umweltschäden verursachen. Die Industrieabfälle, Abgase und Abwässer sowie Lärm und Schadstoffbelastung führen zu intensiven Diskussionen um Umweltprobleme und Ökologie. Große Besorgnisse lösen z.B. gefährliche Substanzen aus. Manche der für die Umwelt bedenklichen chemischen Substanzen sind Endprodukte. Andere der bedenklichen Substanzen erscheinen zwar als Zwischenprodukt in der Produktion, können aber auch in die Umgebung gelangen. Das betrifft auch die Mode-Industrie.

Der Lösung der Fragen, die mit dem Umweltschutz in der Modewelt verbunden sind, wird zurzeit große Bedeutung beigemessen. Das Problem der Ökologie betrachtet man vielseitig, weil alles Umweltfreundliche heute im Modedesign im Trend ist. Unter dem Konzept der Ökomode versteht man in erster Linie die Kleidung, die aus umweltfreundlichen organischen Naturmaterialien

hergestellt wird. Die Öko-Label, mit denen Fertigwaren ausgezeichnet werden, bedeuten, dass diese Erzeugnisse nach überprüften Kriterien Eigenschaften und Verfahrensweisen zusichern, die zum Umweltschutz beitragen. Der Hauptvorteil der Ökokleidung ist, dass die Materialien, aus denen sie besteht, die menschliche Gesundheit und die Umwelt nicht schädigen. Das bedeutet, dass die Herstellung solcher Kleidung ohne chemische Verarbeitung erfolgt. Die Ökokleidung wird durch das Verwenden von hochwertigen umweltfreundlichen Materialien charakterisiert. Ein weiterer Vorteil der Ökokleidung ist sorgfältige Pflege von Tieren, z.B. werden die Schafe nicht mit chemischen Präparaten von Parasiten behandelt. Die Widerstandsfähigkeit gegen Parasitenbefall wird durch den Kreislauf gesunde Böden – gesunde Tiere erreicht. So kann auf die oft vorbeugende chemische Schädlingsbekämpfung verzichtet werden. Viele Hersteller und Designer haben ökologischen Anspruch und verwenden dabei zertifizierte Bio-Materialien. Mehr und mehr wird versucht, „Öko“ zu realisieren. Öko-Mode beschränkt sich nicht nur auf Alltagskleidung. Festkleider, Schuhe und Accessoires können auch „Öko“ sein und nachhaltig produziert werden. Stickereien dienen oft als Verzierungen, schwermetallhaltige Farben werden abgelehnt. Die Knöpfe sind aus Naturmaterialien. Auch biologische Abbaubarkeit des Rohstoffes und die Wiederverwendbarkeit sind wichtige Prinzipien der Herstellung der ökologischen Bekleidung. Von großer Bedeutung sind die Konzepte, die auf geschlossenen Kreisläufen basieren, in denen jedes Erzeugnis nach Gebrauch vollständig neu gebraucht wird.

Zu den beliebtesten Materialien in der Öko Mode gehören Bio-Baumwolle-, Flachs-, Hanf-, Bambusfasern u.a. Diese sind hautverträglich und angenehm zu tragen. Das Bio-Zertifikat für Baumwolle garantiert den ökologischen Anbau der Faser. Biologische Baumwolle verhindert die Auslaugung von Anbauflächen, ermöglicht das Weiterbestehen von dauerhaft fruchtbaren Böden und eine artenreiche Umwelt. Die Baumwollfasern sind gewöhnlich weiß oder gelblich. Baumwolle eignet sich für Sommeroberkleidung, Arbeits-, Berufskleidung u.a. Obwohl Bio-Baumwolle viel teurer als herkömmliche Baumwolle ist, wird der höhere Preis durch höhere Qualität kompensiert. Durch den Einsatz von umweltfreundlich angebauten Rohstoffen soll die Kleidung möglichst komfortable Eigenschaften zeigen.

Die Farbe der Flachsfasern ist grau oder hellgrau. Der kontrollierte biologische Flachs-anbau verzichtet auf chemische Düngemittel und Pestizide. Hanf ist eine pflanzliche Naturfaser, die aus Stängel der Hanfpflanze gewonnen wird. Sie zählt zu den umweltschonendsten Fasern. Die Kleidung aus Hanffasern zeichnet sich durch ihre hohe Qualität und hohe Ökobilanz aus. Beim Tragen schützt Hanf vor UV-Strahlen. Hanf- und Bambusfasern finden eine breite Anwendung in Gürteln und Hemden. Leinenfasern sind verspinnbar und eignen

sich sehr gut für die Kleidung aller Altersgruppen. Leinenfaser ist wenig auffällig gegen Bakterien und wenig anfällig gegen Schmutz.

Als innovative Faseralternative gilt auch die Algenfaser „SeaCell“. Als Rohstoff dient die Braunalge, die die Mineralien des Meereswassers beeinflussen. Demnach enthalten Algen einen hohen Anteil an verschiedensten Spurenelementen, Kohlenhydraten, Fetten und Vitaminen. Die Algenblätter werden getrocknet und zu einer Art Pulver verarbeitet, das der Trägerfaser im Spinnprozess zugegeben wird und dort dauerhaft bleibt. Das Ergebnis ist weicher als Baumwolle, fast seidig. Der Faser wird aufgrund ihres hohen Gehalts an Mineralien, Spurenelementen und Antioxidantien ein gesundheitsfördernder Effekt nachgesagt sowie ein Schutz vor schädlichen Umwelteinflüssen. Beim Tragen soll die Haut zusätzlich mit Kalzium und Magnesium versorgt und dadurch gestärkt werden. Bei Kontakt dieses Materials mit der Haut werden der Zellstoffwechsel die Blutzirkulation und die Zellregeneration aktiver.

In der letzten Zeit setzen einige Hersteller neue umweltverträglichere Verfahren ein, um ökologisch optimierte Regeneratfasern zu produzieren. Tencel wird aus Zellulose hergestellt und ist ebenfalls ein Viskose-Produkt. Bei der Produktion wird die Zellulose durch feine Düsen gespitzt und verhärtet zu Fasern, aus denen Garn gesponnen wird. Die Stoffe daraus haben viele positive Eigenschaften. Während bei der Herstellung von Viskose gewöhnlich einige Chemikalien beigemischt werden, geschieht der Herstellungsprozess von Tencel mit einem ungiftigen, organischen Lösungsmittel. Dieses Lösungsmittel ist nach der Herstellung wieder verwendbar, dadurch besonders nachhaltig und umweltfreundlich.

Zu den populären Materialien in der Öko-Mode gehört auch Tyvek. Tyvek wurde von dem nachhaltigen Modelllabel Luxaa entwickelt. Tyvek verfügt über Anti-Pilling- und Anti-Verfilzen-Eigenschaften, ist zu 100% recyclebar und antiallergen. Man verstrickt Tyvek zu einem Gemisch, das bis 90 Grad waschbar ist. Die Struktur der Tyvek-Membran ist glatt, weich, atmungsaktiv und besitzt eine papierartige Haptik. Tyvek kann bis zu fünf Mal zu neuem Tyvek recycelt werden, das bei der Herstellung eingesetzte Wasser wird dabei viele Male wiederverwendet. Nach seinem Tyvek-Leben wird das Material zu Produkten der allgemeinen Nutzung, wie z.B. zu Schutzhelmen verarbeitet. Luxaa bietet sogar ein Rücknahmesystem für seine Tyvek-Produkte an und führt das Material an den Hersteller zurück, der für ein entsprechendes Recycling sorgt.

Die Frage nach der Gleichung zwischen Mode und Ökologie ist noch nicht gelöst und wird aktiv diskutiert, weil die Modeindustrie einer der Verursacher von Abfall und Umweltverschmutzung ist. Viele Designer in der ganzen Welt setzen im Bereich der Mode ihren Schwerpunkt auf Ökologie, auf nachhaltige Materialien und Prozesse, wie z.B. Kreislaufwirtschaftssysteme, die einen großen Beitrag zum Schutz von Mensch und Umwelt leisten. Solche deutsche

Modeschöpfer wie Mareike Ulman, Michael Michalsky u.a. legen großen Wert auf Prinzipien der Öko-Mode und entwerfen schöne ökologische Produkte, bei deren Produktion natürliche und unbedenkliche Stoffe eingesetzt werden, und die eine lange ökologische Nachhaltigkeit haben, deren Prinzip in erster Linie den schonenden Umgang mit natürlichen Ressourcen fordert. Die von ihnen geschaffenen Kleidersstücke entsprechen in vollen Maße hohen ökologischen und ethischen Anforderungen.

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DIE DEUTSCHEN MODEDESIGNER

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Mode ist Teil unseres Alltages, sie ist Kunst, Lebensgefühl und Ausdrucksmittel der Persönlichkeit. Die kreative Arbeit der Designer und die Ideen, die sie von Saison zu Saison entwickeln, werden von maßgeblichen Faktoren des täglichen Lebens, sowie von Kunst und Kultur beeinflusst. In den letzten Jahren ist das Interesse an deutschem Modedesign stark angewachsen. Die Kreationen der deutschen Designer, ihr Wunsch nach schönen und praktischen Dingen, Suche nach der besten Gestaltung tragen dazu bei, dass sie einen festen Platz auf dem internationalen Mode-Parkett einnehmen. In der deutschen Designermode gibt es viele Namen der Modeschöpfer, die Modepodien weltweit erobert haben. Solche deutschen Modedesigner, wie Karl Lagerfeld, Wolfgang Joop, Michael Michalsky, Jil Sander u. a., die viel Gewicht nicht nur auf Schönheit, Individualität und Einzigkeit, sondern auch auf Nachhaltigkeit und Umweltverträglichkeit legen, sind in der ganzen Welt bekannt. Sie haben die Lust an der Mode und spielen eine Vorreiterrolle in der Modeindustrie. Sie weisen Wege dazu, wie man ein schönes Kleidungsstück zu verstehen habe, sie locken die Interessierenden, die sich Anregungen und Inspirationen für ihren eigenen Stil holen, mit Kreationen, Eineuerungen und modischem Bewusstsein.

Karl Lagerfeld, der ein großer Meister der Inszenierung ist, gilt als einer der wichtigsten Impulsgeber in der Mode. Die von ihm entworfenen Kollektionen sind glänzende Modekunsthandwerke. Er hält sich in seinen Kollektionen an zwei Leitlinien: Exklusivität und Luxus. Weltbekannt wurde Lagerfeld in den 70er Jahren mit einer Kollektion aus Schwarz-Weiß-Drucken mit schrägen, raffinierten Schnitten. Neben der schöpferischen Tätigkeit für verschiedene

weltbekannte Modelabels hat ihn vor allem die neue Interpretation der Mode von Coco Chanel in der Prêt-à-Porter-Sparte berühmt gemacht. Seine Vorreiterposition festigte er vor allem durch einflussreiche Stellung als Chefdesigner des Hauses Chanel, für das er seit der 80er Jahre die Haute Couture entwarf. Modeaccessoires, Parfüm, Uhren erscheinen unter dem Namen des hervorragenden Meisters der Mode. In den Arbeiten von Karl Lagerfeld vereinigen sich genial Talent, Zeitgeist und Traditionen.

Jil Sander ist eine der erfolgreichsten Modemacherinnen, die den eleganten, klassischen und einfachen Stil gern hat, der immer zeitlos erscheint. Schon in den 50er Jahren trug sie keine bunten Kleider, sondern einfache Hosen. In ihrer Kollektionen verbindet Jil Sander die Einfachheit männlicher Mode mit der weiblichen Vorliebe für Edle. Ihre Mode ist für selbstbewusste Karrierefrauen. Die eleganten Kleiderstücke von Jil Sander haben keine üppigen Details und sind oft aus solchen Stoffen, wie Leinen, Seide und Kaschmir gefertigt. Schrille Farben, Schleifen, Gags sind tabu. Raffiniert-simple Entwürfe in Schwarz, Weiß, Perlgrau entzücken die Anhänger der Mode von Sander. Anfang der 70er Jahre präsentiert die Topdesignerin ihre ersten Kollektionen, woraus schließlich ein Konzern geworden ist. Sie schuf Anfang der 80er einen neuen Look für Karrierefrauen durch Schlichtheit und den Verzicht auf zu viele Details. Ende der 70er Jahre lanciert sie ihre eigene Kosmetikmarke. 1983 war Jil Sander als Gastprofessorin an der an der Hochschule für angewandte Künste in Wien als Nachfolgerin für Karl Lagerfeld tätig. Heute verkauft man die Mode und Kosmetik der Modekönigin aus Deutschland in der ganzen Welt. Sanders Vorliebe für natürliches Styling und ihre negative Haltung gegenüber Übermaß sind die Leitlinien ihres künstlerischen Schaffens: es handelt sich um das Einfangen individuellerer Schönheit vieler Frauen. „Weniger ist mehr“, postulierten die Künstler am Bauhaus in Dessau. Diesem Prinzip bleibt Jil Sander treu, wenn sie stilbildende Frauen- und Männerkollektionen schafft, die strenge Proportionen und einwandfreie Extravaganz prägen und wenn sie ihre eigene Meinung davon äußert, was ein Kleiderstück bedeuten kann.

Wolfgang Joop zählt neben Karl Lagerfeld und Jil Sander zu den erfolgreichsten deutschen Modemachern. Als Gründer des Mode-Labels „JOOP!“ wurde er vor allem durch seine elegante Damen- und Herrenmode bekannt. Das Fundament des Erfolges der Arbeiten von Wolfgang Joop sind Tragbarkeit und Prestige, Seine Entwürfe zeichnen sich durch Eleganz und ausgezeichneten Geschmack aus.

Michael Michalsky wurde in Göttingen geboren. Sein Schaffen in der Welt des Designers ist gekennzeichnet durch die Vielseitigkeit. Er studierte bei 1992 am London College of Fashion. Seine berufliche Laufbahn begann er als Designermanager bei Levi Strauss & Co in Deutschland. Er arbeitete bei Adidas und war als Global Creative Direktor für das Design aller Adidas-Produkte

verantwortlich. 2005 beauftragte ihn das koreanische Luxuswaren-Unternehmen Sungjoo Group, die Modemarke MCM aufzufrischen. 2006 gründete Michalsky sein eigenes Mode- und Lifestyle-Unternehmen in Berlin, Seine erste Modeschau, die er 2007 präsentierte, hatte viel Erfolg, Michael Michalsky gestaltet die Mode ungezwungen und unpräntiös. Er legt großen Wert auf Fortschrittlichkeit im Design. Seine Kollektionen ziehen viele Modefreunde mit Ökologie und interessanten Aktivitäten an.

Kostas Murkudis lebt und arbeitet in Berlin. Regelmäßig reist er doch nach Paris, um sich auf dem Laufenden zu halten. Er arbeitet mit unterschiedliche Marken: er macht Anzüge mit Regent, Kaschmir mit Johnston. Er experimentiert mit gewandtem Volumen, treffender Farbgebung und gegensätzlichen Materialien mit dem Ergebnis gelungener kreativer Kombinationen, die ihn zu einem der besten Modemacher machen, die Berlin zu bieten hat.

Der Rheinländer Dirk Schönberger macht klassische Herrenmode mit coolen Details. Er orientiert sich an aktuellen Trends, die er zu einer perfekten Kollektion für moderne Männer verarbeitet. Das Fundament der erfolgreichsten Arbeit von Dirk Schönberg war eine Schau in Paris, wo er unter eigenem Namen an den Start ging. Mittlerweise ist er bei Adidas beschäftigt und ist dafür verantwortlich, was mit Mode zu tun hat.

Der Puls der Zeit ist heute in den Modellen der jungen deutschen Designer spürbar, die die einzigartige Entwurfskunst vorführen. In ihren Ateliers findet man Talente mit Potential, die durch ihre qualitativ hochwertigen und spannenden Kollektionen beweisen, dass es sich hier nicht nur um traditionelle deutsche Mode, sondern auch um die Zukunft der Mode handelt. Die junge deutsche Mode steht für guten Geschmack, für Eleganz und Qualität. Im 21. Jahrhundert ist individuelle Mode mehr und mehr gefragt. In der Mode der jungen Modedesigner beobachtet man verschiedene Stilrichtungen: von der klassischen bis zur kindlichen. Sie sind experimentierfreudig in der Verwendung vom ungewöhnlichen Materialien und Färbetechniken. Ihre neue Konzepte, neue Ideen ergänzen die deutsche Modegeschichte.

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THE IMPACT OF COLOUR ON THE PERSON

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Psychology of colour is an area of research the center of attention of which is the issue how color influences the behavior and decision-making of people. It can create a desired image of a person and the image of something needed by a person. In other words the colour influences the way others relate to you and you relate to others. Under the influence of colour a person can make a decision, change his mood, feel more confident or less hungry, etc. It can be considered your 'visual voice'. No wonder the impact of colour on a person is being carefully researched and the results of the studies are widely used in different spheres of human life. In the article we would like to emphasize the ways the psychology of colour is employed to effect the behaviour and feelings of people both in everyday life and in business.

The emotional psychological impact of color on a person can be noticed and used in everyday life. One of the easiest ways employed is through clothing color. When used in marketing, for example, different colors can impact the way buyers perceive a brand in ways that aren't always apparent. While buying a dress you can hardly explain why you have chosen this or that colour. You like it and that's all. The same happens when you prefer one dish to another. You will hardly explain such how certain hues of a meal increase your appetite. On the one side, the behavior and mood of a person often depend on the colour he /she is wearing, while, on the other side, the perception of a person by the surrounding people is often determined by his clothing. Colors send unconscious emotional messages that people interpret instinctively when they see them [1]. It is more than just a visual experience; the color influences person's feelings, thoughts and behavior and seems to be incredibly powerful. Theoretical researches carried out concerning color and psychology suggest each color produces specific effects that influence people on all levels: mental, emotional, physical. Further on, the psychological effects of different colours in some spheres of our life, particularly in fashion and branding, are considered.

Black. Black is all colours, totally perceived. The psychological implications of the colour are considerable. It creates protective barriers, as it absorbs all the energy coming towards you, and it strengthens the perception of the personality [2]. Black creates the image of weight and seriousness. From a positive point of view, it means absolute clarity, with no fine nuances. The black color is perceived by others as an indicator of prestige, power, seriousness, and intelligence. People who prefer to wear black clothing are ambitious, purposeful but sensitive at the same time. As a rule, they are emotional and easily excitable,

although they often try to hide it. Black color helps them to switch the attention of surroundings from their appearance to personality since internal qualities of a person are most important to them. Black is also stylish and timeless. High street brands are renowned for their simplistic black and white pallets. The sparing addition of the bright colour with black can add energy to sophistication.

Brown. Brown is the color of the earth, the color of something reliable, strong and stable [3]. A girl in a brown dress or a man in a brown jacket give the impression of a reliable, intelligent and rational person. It is a warm colour that doesn't attract much attention but creates a feeling of harmony and simplicity. Brown in branding can also create an emotional image of seriousness and responsibility. That's why many construction companies, law firms, real estate agencies and other organizations use it for their logos and branding.

Blue. Blue objects do not appear to be as close to people as red ones. Consequently they are serene and mentally calm. It is the colour of clear communication [3]. People tend to associate the blue color with intelligence, trust, efficiency, and tranquility. However, at the same time, blue can be perceived as cold, unemotional and unfriendly. There is no natural blue food in nature. That is why it is thought it suppresses the appetite. Blue is a safe option but applying it be sure if it will help you to stand out in your space. Blue in branding is the colour of reason.

Green. Being in the centre of the spectrum, green is the colour of balance. "The pleasantness of green comes from its kinship with nature, which causes a feeling of peace and contentment," says Leatrice Eiseman, the executive director of the Pantone Color Institute and the author of the book, *More Alive With Color* [3]. Those who prefer green lead an active public life, they are always in good surroundings and they are well-off. They are also caring, kind and soft-hearted. In branding, green is a relaxing colour that is pleasant for the eye and associates with health. People have a strong basic relationship with green as it represents life. There is much in common between "healthy" brands from pharmaceuticals and organic food. Green can also be linked to growth of power, money, military, banking, finance [6].

Violet. Plum, maroon, lavender, or any shade of purple represent the colors of luxury, sumptuousness, and comfort. In the past, purple was often a representation of royalty and higher society. Cleopatra was known to be crazy about the color of purple [3]. During those times, only the rich could afford to wear the shades of purple. Being the last visible wavelength, today it has associations with time and space [2]. According to experts, people who wear purple are dreamy, passionate and love mysticism. These people are also known to be unpredictable and dealing with them can be both easy and difficult at the same time. Violet can be quite moody while tints can be feminine. Violet is

associated with brands that position their offers as prestigious. Excess and extravagance are also accompany it, therefore, it should be treated carefully.

Red. This colour causes powerful emotions both positive and negative. Being the longest wavelength, red is a powerful colour. It attracts our attention first [2]. People tend to associate the vibrant color with energy, movement, and excitement. “Red is the color of passion and power. You should give your preference to this color if you are going to persuade or impress somebody”, says Kenny Frimpong, the manager of the brand of Italian menswear, Eredi Pisano [6]. Those who often wear red are bright, easily excitable, slightly self-centered and also addiction-prone. Being considered as a high energy color, it is to be used in rooms and areas where we need to be more productive, e.g. in offices. Red creates a sense of urgency that is why it is effective in sales. It encourages appetite, hence it is used frequently in the fast-food sector adverizing. Also it gets the pulse racing and it the reason why it is associated with fast cars and lingerie. Red has been stated to reduce analytical thinking as it speeds up and intensifies the reactions of people. That is why sale prices are put on red tags. Athletes are more likely to lose against opponents wearing red. Red, after all, is the color of stop signs, grammatical mistakes, and poor finances.

Yellow. The yellow wavelength is relatively long and essentially stimulating. Being emotional stimulus, yellow is a psychologically strongest colour. Experts say that shades of yellow in clothing are often used by active, creative and addicted people [3]. They are bright dreamers and adventurers, ready to explore and conquer. At the same time for some people yellow could make them more depressed as it can have a negative impact on the nervous system. Shades of yellow can look dirty while tints can tell badly on the eyesight. It can be powerful when worn alongside with a darker colour. In branding yellow creates happy emotions and is often considered simple although a bit childish. It is the most appropriate to use it in family-oriented businesses, such as water parks, family restaurants, toys.

White. White like black is a totally absorbing colour, therefore it is completely opposite to black. Black is a neutral color, which rarely repels others. White can be worn by many different personality types. The color of white attracts reliable people who love freedom and who look at life optimistically. These people are very neat and organized in everything they do, they like new beginnings and strive for perfection.

Pink. Pink represents femininity. According to psychologists, people who love pink are romantic, optimistic and self-righteous (in a good sense). As a rule, they are people who appreciate kindness and comfort above everything else. Bright pink is the color of a flirty girl. Soft pink is considered calm, warm. Be inspired by the pale, delicate shades of pink if you want to express your softness. The tones of pin such as magenta and fuchsia communicate more the feisty,

strong, feminist side. Women often see them as being their 'grown up' version of clear pink [4]. Pink can be an efficient colour inspiring comfort and representing hope. It has been used successfully in many industries to optimize mood.

Orange. Orange is symbolic of endurance, strength and ambition. Equally, too much orange suggests frivolity and a lack of serious intellectual values [2]. Those who like to wear orange are optimistic, energetic and cheerful, and are eager for change. But too much bright orange can make your colleagues think you're craving attention. Orange generates a feeling of warmth given the association with the sun. It is considered bright, light and funny to suit a non-corporate brand. Darker shades of it are associated with autumn which lends itself to "earthy" brands [3]. Consumers tend to associate the color of orange with some value. This is especially the case when it is paired with black, which adds it a tone of cartoonish dread and frivolity.

Grey

Pure grey is the only colour that has no direct psychological properties. A virtual absence of colour is depressing. Gray and its shades are a symbol of tranquility, dimensionality, and maturity. But in most cases, a person who favors gray is someone who does not like to attract attention and tries to stay neutral [3].

To sum it all up we should say that these are all generalizations, indeed. A lot of colour perception and effect it produces depends on the colour shade of hair and complexion, one's total colouring, and the contrasting accents which are made by these individual colors. But knowing a hue's psychological effect can put you at an advantage when you're going on a job interview, conducting a meeting, asking for a raise or trying to fit in and to reach one's goal [5]. In this respect the awareness of the psychological effect of colour can be very helpful. By understanding the psychology of color, one can make a selection based on insight based on the innumerable scientific surveys.

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RESTORATION ETHICS - PROBLEMS AND SOLUTIONS.

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Modern researchers are inclined to associate the sources of restoration with the ancient custom common to all the nations of the world - to repair worn out things. Indeed, the restoration in the field of engineering and production technology works is based on innovative methods and means selected by experience and tradition. But this very line of the formation of the restoration does not explain the problem of restoring monuments in their original form. However, the very idea of restoring objects of the past in the form in which they emerged from the hands of their creator lies in the origins of modern restoration.

During the Middle Ages, monuments were not restored in the modern sense of the word. The value for medieval perception was possessed not so much by the thing itself in material and artistic concreteness, but by its symbolic content, which is different from material existence. The artistic work retained its value insofar as it enshrined the memory of the accomplishments and deeds of the heroes of the sacred history. In those cases where it was necessary to repair dilapidated antiquities or works of ancient art, the medieval master tried to restore the functional connections and ontological characteristics of a thing, outside of which it lost its meaning and cultural significance. The purpose of the work was due to the idea of restoring the abstract, often theological content.

Restoration finds its foundation in the culture and philosophy of the Renaissance. The idea of restoration was formed in the process of artistic and scientific development of the traditions of culture and art of antiquity, together with a deeper awareness of the historical and cognitive value of the cultural heritage. Scientific interest in the monuments of the past contributed to the emergence of archeology as a science of classical antiquities. [1, c.15]

It is known that the reconstruction of monuments of the past is not always fully embodied by restorers in nature. Attempts to embody the results of scientific studies of monuments are characteristic of the initial stage of the restoration. However, over time, it came to the realization that recovery does not give the desired results. For many reasons, it turned out to be either impossible or useless. Based on the understanding of the relationship between what exists in perfect form and what actually happens, the theory of restoration of monuments was born. The existence of a huge number of restoration concepts is considered by us as an attempt to find a satisfactory solution that would eliminate the contradictions between reconstruction and restoration.

Two constructive ideas underlie modern scientific restoration: the restoration of destroyed objects created in the past, in its original form and their

preservation. The first idea identified the initial stage of the formation of a modern restoration. It is this idea, set as a goal, that forms the structure of actions for its implementation. It should be done differently than simple repair or renovation of the thing. Before proceeding with the restoration, i.e. to restore things in its original form, it is necessary to prepare the project, just as the architect creates a project of a future construction. But, unlike the new construction, the basis for the restoration project should be the original look of the object. Finding it is not an easy task, if over time it has been changed by the action of the forces of nature, the elements and people. To create a restoration project, it is necessary to find out what the item was at the time of its creation, select its most ancient part, trace all the changes it has undergone, determine what it is now and what needs to be done in order to return it to its previous appearance. [1, c.11]

In the profession of the restorer there are a number of ethical problems. The restorer is in constant choice between the historical and aesthetic values of the work. Restoration operations may carry a greater threat to the preservation of cultural property in the case when they are carried out uncritically and without due quality. Any very minor interference with the material structure of a work of art for the purpose of conservation or restoration adds something new to its appearance. At each action of the restorer there is a burden of responsibility for preserving the authenticity of the work, not only for the past, but also for the future.

Each restorer is faced with methodological problems. A wide range of specialists are involved in their decision. In addition to practical skills, a theoretical understanding of all the consequences of the intervention, which is carried out in order to preserve the monument, is necessary. It is very important for a restorer not only to have perfect knowledge of the techniques for strengthening the matter of the monument and disclosing the author's intention from later distortions, but also to clearly understand the meaning of the actions taken and their possible consequences. [2, c.3]

It should also be noted that all modifications of the original impact, formed as a plan of the restorer must have the quality of reversibility. The main one of them should be considered the requirement of accessibility of the monument to re-restoration, regardless of the technology used in a particular period of development of the restoration.

In this paper only few of the ethical problems and contradictions associated with the profession of the restorer are mentioned. In fact, there are many more, and as the theory of restoration develops, their number only increases. A number of documents and codes were created to address legal and ethical issues. There are, for example, two significant institutions that deal with restoration ethics, namely, the European Confederation Code of Conservative Organizations -

Restorers (E.C.C.O.) and the Code of Ethics of the Conservation Committee of the International Council for Museums (ICOM).

The code of the European Confederation of the Conservative Organizations - restorers was adopted on June 11, 1993 in Brussels. It contains the definition of conservation and the set of obligations that the restorer must fulfill. [2, с. 1]

The Code of Ethics of the Conservation Committee of the International Council on Museums (ICOM) was adopted in September 1982 in Copenhagen. The purpose of this document is to put forward the main goals, principles and requirements of professional conservation, to give the profession of the restorer a clear definition and establish precise professional requirements. [3, с.1]

Preservation is a developing profession in most countries, and the ethical framework not only provides guidance for a better practice, but also declares it a profession.

Cultural heritage is the foundation of culture and society. Without it, the further development of art and society is impossible. Therefore, the problem of preserving cultural heritage is increasingly recognized as one of the most important problems facing society. Particular attention is paid to these issues in recent decades. Monuments of the past, and in particular works of architecture, are designed to preserve historical memory. All this increases the importance of restoration and reconstruction of monuments of art.

As science, society and fashion change, so what was reasoned to be ethical yesterday may not be the same tomorrow. The growth of ethical codes within conservation will stimulate debate, but the diversity and uniqueness of cultural objects will always require the conservator to be flexible in thought and action. Professional conservation must guard against the development of ethical guidelines that are so detailed that they constrain freedom to develop ethical frameworks that meet the needs of the wide variety of cultural material facing conservators. [4, с. 8]

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CYBORGIZATION AS A WAY TO EXPRESS THE DIFFERENCE

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This study explores the topic of cyborgization and modern technologies that allow people with disabilities to live a full life.

For the sake of unambiguity of understanding, we give the definitions of the most common concepts mentioned in this article.

A cyborg is a person whose body is integrated with a mechanical or electronic device for medical or nonmedical purposes. It expands the capabilities of a person in life or compensates for those lost due to injury or illness.

Cyborgization is a nascent movement that not only supports the use of science to improve the mental and physical capabilities of a person, but it actively introduces modern technologies to create cyborgs. Cyborgization makes the transition of part of the theoretical aspects of transhumanism into practice.

A cyber device is a mechanical or electronic device for medical or nonmedical purposes, providing a person with the ability not only to restore the missing functions of his body, but also to expand his capabilities.

Cyber devices can be as follows:

Functional prostheses of the upper and lower limbs;

Invasive neuroimplants;

Cochlear and heart implants;

Gastric stimulator;

Insulin Pumps;

Pacemaker;

Implants of bones, joints and other internal organs;

Integrated into the human body medical devices for analyzing, collecting data and supporting normal function;

Devices for telemetry, authentication, payments;

Any certified technical elements and devices implanted in humans [1].

Outstanding contemporary designers set themselves the task of erasing the line between healthy people and those whose physical abilities are limited, and are trying to create a comfortable environment for their rehabilitation.

Every year there are more and more people who use various cyber accessories to improve the quality of life and expand their capabilities. Therefore, developers strive to ensure that the design of cyber devices is visually identified with the image of a person and fits any environment in which it will be used.

Prostheses are the most difficult, almost custom product, full of non-trivial engineering, design and production decisions. A prosthesis is a completely new alternative part of the body that needs to be learned to control and use. The

prosthesis does not have to be similar to the lost part of the body – it is a completely new interface from which one can also create a work of art.

Modern prosthetics create new parts of the body, interfaces with the environment and sense organs. New materials and surfaces capable of transmitting tactile sensations are appearing. A person can already manage artificial parts of the body at great distances and will soon begin to feel them as his own ones. This destroys traditional ideas about the human body, personal space and physical shape.

Prosthesis as a functional gadget and stylish accessory. Creating a prosthesis begins with taking measurements, here experts get to know the person's wishes and needs, how he or she wants to see the prosthesis, its design, and additional functions. After discussing the concept of the prosthesis, a computer-generated 3D model is created. Next is the preparation for 3D printing or milling on the machine. The finished 3D model is printed on a huge industrial 3D-printer. Then all the elements of the prosthesis are assembled – the fingertips are most often printed or poured out of silicone separately. After which the prosthesis is given for testing [3].

Most upper limb prostheses have an anthropomorphic appearance: five fingers and a beige-colored silicone shell to imitate the skin.

Product design is based on the device features and usability.

A modern prosthesis is more a manipulator than a hand replacement. Hence there are new design options.

In total there can be identified 5 possible types of prosthesis design [4].

1. Robo-arm. Can be seen in Terminator, Deus Ex, Mad Max. The prosthesis resembles the arm of a robot in black or metallic color.

2. Glove. It can be a glove of a princess or a superhero, an accessory to complete the image or the “golden hand” of Jaime Lannister. There are interesting options when there is a smart filling and a removable frame that can be changed to your taste.

3. Tool. With the prosthesis, one can perform highly specialized tasks. To do this, use a set of removable nozzles. Prostheses of this type are called operational. Hook-prostheses are also assigned to this category. In addition to the classic operational tools, a device for tattooing or a drum stick mechanism for a more perfect rhythm can be embedded in the prosthesis. Children's operational tools can assist in cycling, archery, or gymnastics.

4. Toy arm - the prosthesis is perceived more like a toy. Blasters, lasers or Lego elements can be built into it.

5. Wearable electronics. Similar to watches, smart bracelets and glasses, prostheses can become a device that displays the data needed by the user and which has set-in pulse, temperature or GPS sensors. This approach defines the prosthesis as a gadget.

One can choose the filling of the prosthesis, having a variety of things built in it – from a rope or a flashlight to a smart watch or smartphone. Recently, for example, an augmented reality attachment has appeared – children can play AR-games with their prostheses. All this is done to ensure that a person with disabilities, and especially a child does not feel constrained, but, on the contrary, is interested in talking about his prosthesis.

There are also bionic (bioelectric) prostheses, which are complex devices. They are controlled by signals that occur during muscle contraction. Mio-sensors that capture changes in electrical potential are embedded in the cult-receiving sleeve. This information is transmitted to the microprocessor of the hand, and as a result, the prosthesis performs a certain gesture or grip.

It is important to motivate a child from an early age to wear a prosthesis. Children are recommended to have prosthetics since they are twelve months old, sometimes even six months – the baby is ready for prostheses as soon as it has learned to sit and use both hands. Early prosthetics allows the formation of habits and the symmetric development of the muscles of the upper shoulder girdle. It is difficult for a child at that age to cope with active, functional prostheses. Therefore, cosmetic prostheses are more often chosen at this stage. This is a semblance of a hand and, although the grip with such a hand is not done, gravity, albeit small, puts a strain on the muscles, and the child gets used to the right hand movements [3].

Children get used to the prosthesis rather quickly. Such prostheses work without electronics due to the bend in the wrist or elbow joint and the tension of the cables, which are fixed on the fixed part of the arm and the fingers of the prosthesis. They are quite simple to control: bent arm - fingers clenched, straightened – they straightened, and vice versa. Bionic prostheses are practically not given to children due to their high cost and high weight. The child is growing rapidly and any prosthesis needs to be updated once a year [3].

Technology for people with disabilities is the starting point for all the humanity. Already today, cyborgs are coming to the podium – it's not the first year when designers have shown interest in them and want to see fashionable and modern clothes in their shows, created with the regard of the needs and desires of people with disabilities. It is important to raise the topic of inclusion of people with differing needs in order to be accepted by the society. It helps to see special people as they are, with their desires and feelings. This is one of the ways to change the world, making small steps towards people who go beyond the ordinary.

People are trying to mimic cyborg and look forward to the appearance of available technologies that transform their body and give them new opportunities. People are interested in changing. Someday we can come to the situation when

people will not only choose a profession or a character in role-playing games but also which body and skill set to possess .

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**DIE WIRKUNG VON FARBE AUF KINDER
MIT AUTISMUS-SPEKTRUM-STÖRUNG**

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Autismus ist eine tiefgreifende Entwicklungsstörung, der komplexe Störungen des zentralen Nervensystems zugrundeliegen - insbesondere im Bereich der Wahrnehmungsverarbeitung - und die bereits im Kindesalter beginnt. Im Zentrum steht eine schwere Beziehungs- und Kommunikationsstörung.

Die Zahl der Menschen mit Autismus ist so groß wie die Zahl der blinden und tauben Menschen. Laut Statistiken in den Ländern Westeuropas, den Vereinigten Staaten, betrug die Inzidenz autistischer Kinder 15 bis 20 Fälle pro 10.000 Menschen. In jüngster Zeit hat sich die Prävalenzrate bei Kindern mit Autismus in den meisten Ländern, in denen Statistiken dieser Art von Störungen bestehen, um das 5- bis 10-fache erhöht.

Die Folgen dieser Krankheit beeinflussen weitgehend die Beziehungen zur Umwelt, die Teilnahme am Gemeinschaftsleben und die Fähigkeit zur Integration in die kognitive und linguistische Gesellschaft. Darüber hinaus gibt es zahlreiche Verhaltensprobleme, Probleme für verandte Menschen, die sich um Menschen mit Autismus kümmern. So sind autistische Menschen von der Gesellschaft

isoliert. Wie in allen Fällen von Behinderung ändert sich der Schwerpunkt der Behinderung mit dem Alter.

Das Syndrom des frühkindlichen Autismus manifestiert sich im Alter von 2,5 - 3 Jahren. In diesem Alter hat die geistige Entwicklung eines autistischen Kindes bereits Verzerrungsmerkmale zum Ausdruck gebracht. Verletzungen äußern sich in den Merkmalen von Motorik, Sprache, intellektueller Entwicklung. Verzerrung der geistigen Entwicklung ist mit einer allgemeinen Verletzung der Fähigkeit des Kindes, mit anderen zu interagieren, eng verbunden.

Störungen in Kommunikation und Vorstellungskraft treten auf; Kinder mit Autismus verstehen Emotionen nicht. Sie können keine normalen Beziehungen zu anderen Menschen aufbauen, nicht einmal zu ihren Eltern. Alle Änderungen in ihrer Umgebung können sie beunruhigen. Kinder mit Autismus können nicht mit anderen Kindern spielen. Sie entwickeln Stereotypen.

Kinder mit Autismus haben oft Probleme mit Essen und Schlaf. Sie entwickeln selbststimulierendes Verhalten, das sich von der Aggression selbst unterscheidet. Sie bestehen zwanghaft auf bestimmte Handlungen, sie können bestimmte Kleidung tragen und dasselbe Verhalten oder dieselbe Sprache wiederholen. Viele sind sich der Gefahr nicht bewusst. Viele autistische Menschen können nicht sprechen lernen.

Die intellektuelle Entwicklung von Kindern mit Autismus ist sehr unterschiedlich. Es reicht von geistiger Behinderung bis hin zu normaler Intelligenz, von denen einige erstaunliche Leistungen in Arithmetik, technischen Disziplinen, Musik und anderen Bereichen demonstrieren.

Die Erkrankung betrifft Jungen drei- bis viermal häufiger als Mädchen. Frühkindliches Autismus kann in Familien aller Nationalitäten und sozialen Schichten gefunden werden.

Trotz umfangreicher Forschungsergebnisse gibt es bis heute kein Erklärungsmodell, das die Ursachen von Autismus vollständig und endgültig belegen könnte. Nach dem gegenwärtigen Wissensstand ist Autismus nicht heilbar.

Kinder mit Autismus-Spektrum-Störung können in einigen oder allen Bereichen überempfindlich sein im Vergleich zu nicht autistischen Menschen. Dies wird als "Überempfindlichkeit" und "Überempfindlichkeit" bezeichnet. Für Eltern und Lehrer ist es wichtig, die Wahrnehmungsverarbeitung ihres Kindes zu kennen, um das Verhalten besser zu verstehen und beispielsweise herauszufinden, was ablenkt und durch welche Sinneskanäle das Kind aktuell Informationen sammeln kann.

Manche Kinder haben ihre Vorlieben, wenn es um Farben geht. Diese starken Vorlieben oder Abneigungen können negative oder positive den Lernprozess beeinflussen.

Kinder mit Autismus fühlen sich in einer ruhigen und entspannten Umgebung besser. Dies hilft Stresssituationen zu vermeiden. Zur Verwirklichung einer möglichst optimalen Hilfe der autistischen Kinder gehört unter anderem eine richtige Gestaltung der Umgebung. Das richtige Interieur Design, die korrekte Verwendung von Farben leistet einen großen Beitrag zur persönlichen und sozialen Entwicklung der autistischen Menschen und hilft ihnen komplexe Zusammenhänge im Alltag zu verstehen. Die ruhige Raumgestaltung hilft dem Kind, sich nach einem langen, arbeitsreichen Tag fern von zu Hause zu entspannen. Für die Kinder mit besonderen Bedürfnissen ist die korrekte Wahl der Farben von großer Bedeutung.

Rot ist reizend und selbst bei einem normalen Kind kann übermäßige Angst, Aktivität und Aggressivität verursachen. Das Risiko von Kopfschmerzen und Alpträumen wird größer. Rote Farbe regt die Psyche an und kann die Entwicklung von Kindern negativ beeinflussen. Diese Farbe sollte keines Falls für die Dekoration des Zimmers der Kinder mit Autismus verwendet werden.

Orange ist weicher und weniger aggressiv als rot. Es schafft ein Gefühl von Vertrauen und Komfort. Psychologen glauben, dass sich ein Kind in einem Raum mit orangefarbenen Elementen nicht einsam fühlen wird. Orangen Farbe hat eine gute Wirkung auf die Psyche, erhöht kreative Aktivität und Energie. Aber in großen Mengen kann Orange die Psyche überfordern und unter Druck setzen.

Gelbe Farbe verursacht positive Emotionen, aktiviert die Gehirnaktivität, stimuliert die Psyche zur Konzentration. Es verbessert die Stimmung und fördert die Konzentration. Psychologen empfehlen, gelbe Farbe zu verwenden, um Kinderzimmer zu schmücken. Auch gelbe Farbe weckt den Appetit. Sie kontraindiziert in Fällen, in denen das Kind übererregt oder neuralgisch ist.

Grün ist mit Harmonie und Ruhe verbunden. Es weckt das Interesse an der Welt, lernt und hilft auch, sich zu entspannen und zu beruhigen. Helle Grüntöne wirken sich positiv auf die Psyche und Entwicklung des Kindes aus. Sie ermöglichen, die Stimmung zu konzentrieren und zu verbessern.

Blaue Farbe hilft zu beruhigen und zu entspannen, ermöglicht die Linderung von nervösen Spannungen und verbessert den Schlaf. Aber in einem Raum, in dem die blaue Farbe vorherrscht, herrscht ein Gefühl von Müdigkeit und Depression. Diese Farbe wird am besten in kleinen Mengen verwendet.

Violett ist das dunkelste des Farbspektrums. Es ist geeignet für kreative oder emotionale Menschen. Violett fördert die Vorstellungskraft, Intuition und das Denken. Psychologen empfehlen nicht, diese Farbe zu verwenden, da sie die Aufmerksamkeit vertreibt und ein Gefühl von Einsamkeit und Depression hervorruft.

Weiß und Beige helfen dem autistische Kind, sich zu beruhigen und verbessert seine Gesundheit. Es hat eine gute Wirkung auf die Psyche und ist eine universelle Farbe. Weiße Farbe wird am besten in Kombination mit anderen

Farben verwendet. Beige Farbe in seinen psychologischen Eigenschaften ähnlich wie Weiß.

Blassrosa wird normalerweise als eine Farbe für Mädchen wahrgenommen, aber es wirkt sich positiv auf Kinder beider Geschlechter aus. Diese Farbe eignet sich gut für Kinder mit Lernschwierigkeiten, einschließlich Kindern mit Autismus. Zarte Rosatöne halten die Aufmerksamkeit des Kindes ruhig und lenken nicht ab.

Weiche neutrale Farben für ein Zuhause, in dem ein Kind mit Autismus lebt, ist eine großartige Lösung. Gedämpftes Blaugrün, Elfenbein, Pfirsich oder weiches Grau sind die Farben, die für verschiedene Arten des Innenraums verwendbar sind und gleichzeitig verursachen sie keine übermäßige visuelle Reizung.

Helle Farben sollten vermieden werden, sie werden das Kind ärgern oder sogar erschrecken. Wenn das Baby die Farbe Orange mag, muß man die Wände einen blassen Pfirsich malen. Wenn man die grüne Farbe mag, dann muß man einen Farbton Seladon, hellgrün oder mintgrün wählen. Helle Farben sind relativ neutral, sie sind in der Regel mit der Umgebung gemischt und helfen dem autistischen Kind, sich bei Aufgaben zu konzentrieren und sich zu beruhigen, wenn es Zeit für Ruhe ist.

Es sollte berücksichtigt werden, dass jedes Kind mit Autismus, genau wie ein gesundes, eine individuelle Herangehensweise an die Wahl der Farbe benötigt.

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ECOLOGY PROBLEMS OF THE TEXTILE INDUSTRY AND THEIR SOLUTIONS

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Textile industry is constantly progressing. But with this progress comes more problems. The most important one is ecology problem. The conventional production of textiles impacts the environment in many negative ways. Soil and

water are polluted, climate change is exacerbated, diversity of species are neglected, resources are wasted, toxins end up in our food [1]. People have to find some effective ways to solve these problems. This planet is our home and we must take care of it.

Effluents from processing tops the list of textile ecology concerns. In India, for example, textile exports are about 13.5% of the country's total exports and its mills consume vast quantities of water. Chemical processing of textiles during production generates is about 70% of all textile processing waste [3].

A threatening misconception is evident in our country about environmental and social protection. Some of industrialists believe that eco-friendly and socially beneficial business approaches are expensive and cut their profits considerably. This misconception can be dangerous for the future generation as without the consideration of our surroundings, environment and people businesses can't be sustainable [2]. Fortunately, scientists, researchers and environmentalists from all over the world are trying to find a way to solve ecology problems of the textile industry.

Nowadays we have to solve the textile waste problem. The main approach should be the maximum use of waste in the production process instead of elimination (incineration, burial) [4, c. 79]. Recycling textiles will provide an opportunity not only to improve the existing environmental situation, but also to obtain an additional source of raw materials or energy [5].

Non-woven fabrics, heat and soundproof materials, technical, sewing and furniture wool, tow, cleaning materials, technical cloths, such as filter cloths mainly, textile wallcoverings, low-grade cotton yarn – are made out of textile waste [6, c. 174]. It is necessary to introduce fundamentally new technologies to use recycled textiles that are currently not recyclable.

Mechanical recycling already offers a way to create textiles from fashion waste. However, this process involves shredding textiles, so it generally results in low-value output mostly used for insulation and carpeting. In contrast, chemical recycling offers the potential to create fiber of equal or higher quality. It offers the possibility of high-value recycling [9].

One of the methods for reuse of the textiles was announced by the Finnish Environment Institute (SYKE). It is the chemical recycling by which cotton and artificial materials can be extracted separately through a chemical process and transformed into new raw materials. According to this institution, recycling and reuse are a better option for the environment than using textiles as energy if they are able to reduce the production of textiles from primary raw materials. [7] The textile company “Lindström” called chemical recycling the technology of the textile future [5].

Textile waste is a huge problem because garments often can't be reused due to dyes and chemicals [10]. The solution was found by Evrnu company. It is called

“Evrnu Regenerative Fiber Technology”. The technology is that old clothing and textile waste turns into fiber finer than silk and stronger than cotton to be used in the making of new textiles. One of the benefits of this fiber is that it is engineered, so specific performance capabilities can be customized. And most importantly, textiles made from Evrnu fiber are fully recyclable [6].

Not only waste in the textile industry is a problem but the deforestation is too, because of the need to use cellulose especially for viscose fiber. Worn Again Technologies’ pioneering polymer recycling technology can separate, decontaminate and extract polyester polymers, and cellulose from cotton, from non-reusable textiles and PET bottles and packaging and turn them back into new textile raw materials as part of a continual cycle [8], [9].

According to the company Infinited Fiber their researchers created a miracle. Their technology allows textile waste to be used again and again, preserving 100% quality. Fibers made with this technology have high color uptake and natural antibacterial properties [8], [9].

A company that saved more than 1,5 billion of water used in the textile industry is called Pure Waste Textiles. This company uses no harmful chemicals, has 90% of the renewable energy in production and makes 100% recycled raw materials. The waste is sorted by colour, so this allows to produce fabrics without dyeing and use of fresh cotton [10].

The textile industry uses about 8000 chemicals at various manufacturing steps, which can contaminate the natural water bodies. With an average of 7 kg/person clothing consumption, the chemical usage is to the tune of 5 billion kilograms. To save our planet from this “chemical disease” textile industry has various initiative to control the use and discharge of hazardous chemicals in their supply chain, such as Restricted Substances List (RSL) and the recent ZDHC (Zero Discharge of Hazardous Chemicals) Program, which has a Manufacturing Restricted Substances List. It endeavors to establish limit values for hazardous substances in commercial chemical formulations [11, c. 13-14].

Though the ecology problem with the textiles is obvious, not many companies interested in solving it. In pursuit of profits, manufacturers are producing ever larger volumes at a faster pace. This leads to lower quality and to the horrific waste of water and use tons of chemicals. And it is not only the textile industry that is guilty, but the whole global economy [11]. Nowadays when we have so many unbelievable and helpful technologies, we still are the main enemies of our nature. It is upsetting how we treat our planet. We need to find a complete solution. First of all, it is important to draw attention to the problem. People have to start buying textile products wisely. People can create new clothes and textiles from old things, or donate them to recycle textiles, which now can be found in some shops of popular global brands. Everyone has to take part in saving our future, otherwise the world will be a big garbage dump.

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**ОСОБЕННОСТИ ПЕРЕВОДА ФИЛЬМОВ (НА МАТЕРИАЛЕ
ФИЛЬМОВ США)**

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Перевод фильмов является достаточно трудоёмкой и кропотливой работой. Переводчику требуется не только языковая подготовка, но и быть знакомым с культурой обоих языков, чтобы правильно передавать сообщение и выполнять свою работу. Даже простые разговоры должны

соответствовать коллоквиализмам и терминам целевого языка, которые являются стандартными в отрасли. Эта задача нелегка в любом типе перевода. Просмотр фильма, в котором актеры говорят на вашем родном языке, может создать ощущение комфорта и повысить вероятность того, что вы, как зритель, будете поглощены сюжетом. При работе с глобальной аудиторией важно не только взвешивать положительные и отрицательные стороны методов аудиовизуального перевода, но и учитывать культурные, идеологические, экономические и политические предпочтения страны, чтобы наилучшим образом резонировать с целевой аудиторией. При переводе фильмов между языками существует множество препятствий, которые требуют рассмотрения, чтобы зрители могли насладиться истинным смыслом истории.

Проанализировав перевод таких американских комедий, как «Baywatch» - «Спасатели Малибу», «Mother's Day» - «Несносные леди», «Bridget Jones's Baby» - «Бриджет Джонс 3», «Dirty Grandpa» - «Дедушка лёгкого поведения», «Daddy's Home 2» - «Здравствуй, папа, Новый год! 2» мы выявили наиболее интересные явления:

Обилие в речи героев комедий сниженной лексики. При переводе на русский язык мы сталкиваемся с 2 основными случаями применения цензуры:

Сниженная лексика подвергается смягчению.

«Really fucking fast» [4].

«Чертовски быстрый»

«Brad, you don't know what you're talking about, so shut your fat hole! »

[6]

«Ты не понимаешь о чём речь, так что закрой пасть!»

Сниженная лексика опускается.

«Sounds like you're marrying your fucking parole officer» [7].

«Можно подумать, ты женишься на инспекторе по надзору»

«Don't fucking touch me» [4].

«Не прикасайся ко мне»

Антонимичный перевод. Использование двойного отрицания в английском языке практически не допускается. Для русского языка это считается типичным, так как конструкции с подобным отрицанием мы используем в речи постоянно.

«Tell no one and make a run for it» [5].

«Никому не скажу и пусть всё идёт свои чередом»

Здесь мы видим, как значение глагола «tell» заменяется антонимичным «не скажу». Если же перевести глагол как «скажу», то словосочетание «скажу никому» будет звучать нелепо.

«At least no one at work knew it was my birthday. Or, indeed, how old I was going to be» [5].

«Хорошо, что никто на работе не знает ни о моём дне рождения, ни о том сколько мне исполнилось»

В этом примере мы наблюдаем аналогичную ситуацию с глаголом «knew». Глагол «knew» - «знал», здесь приобретает значение «не знает».

Довольно редко встречается такое явление, как объединение предложений при переводе на русский язык. По своей природе английский язык характерен предложениями с большим количеством подчинённых конструкций, и чаще всего при переводе на русский язык эти конструкции подвергаются членению.

«You know, sharks always swim slowly. Until they need to attack» [4].

«Знаешь, акулы всегда плавают медленно, когда не нападают»

«At least no one at work knew it was my birthday. Or, indeed, how old I was going to be» [5].

«Хорошо, что никто на работе не знает ни о моём дне рождения, ни о том сколько мне исполнилось»

В данных примерах происходит объединение двух предложений в одно по причине длительности аудиовизуального ряда. Если переводить эти примеры, как «Знаешь, акулы всегда плавают медленно. До тех пор, пока им не нужно будет атаковать», «По крайней мере, никто не знает на работе о моём дне рождения. Или даже о том, сколько мне исполнилось», то дублёр не уложится в аудиовизуальный ряд.

Непереводимые слова.

«And anyway, it's not camping. It's glamping!» [5]

«Это не просто кемпинг, а глампинг!» Слово «glamping» является смешением слов «glamour» - «гламурный, роскошный» и «camping» - «туризм». В данном случае слово «glamping» было транслитерировано с целью того, чтобы дублёр уложился в длительность аудиовизуального ряда.

«He's probably employed a team of Google Earth detectives to find me» [5].

«Наверно задействовал команду частных детективов, чтобы найти меня»

В данном примере словосочетание «a team of Google Earth detectives» - «команда детективов Гугл планета Земля» было заменено на «команда частных детективов» по причине того, что приложение Гугл планета Земля, которое предоставляет трёхмерное изображение всех уголков земного шара, является менее популярным в России, нежели в Америке и Европе и может быть незнакомо российским зрителям.

Перевод фразеологизмов. Переводчики обязаны поддерживать общий тон работы, но идиомы, фразеологизмы, шутки и саркастические замечания делают это очень трудной задачей.

«There was life in the old dog yet» [5].

«Есть ещё ягодки в ягодицах»

Буквальный перевод в таких случаях абсолютно не допустим, так как значение фразеологизма не будет понятно. Данный фразеологизм «there's life in the old dog yet» используется для создания юмористического эффекта, означая, что человек ещё не совсем стар и способен на свершение подвигов в своей жизни. Безусловно, прекрасным аналогом в русском языке является фразеологизм «есть еще ягодки в ягодицах».

«Hadrn't exactly been put out to grass» [5].

«Рано ещё списывать со счетов»

Также нередко реплики героев переводятся исходя из контекста с целью создания юмористического эффекта.

«Dear God! » [6]

«В рот мне ноги!»

Фразу «Dear God!» следовало бы перевести как «О, Господи!», но с целью усиления юмористического эффекта эта фраза была переведена как «В рот мне ноги!»

«I ate a whole coffee cake last night» [8].

«Я ночью одна сожрала целый торт»

Здесь же с целью создания юмористического эффекта слово «ate» перевели несколько грубо окрашенным словом «сожрать» вместо нейтрального по окраске «съела».

Таким образом, при переводе текста фильма переводчику необходимо применять различные техники с целью достижения наиболее грамотного перевода и наименьшего изменения исходного текста, сохранив задуманный смысл и эстетику. Перевод должен быть сосредоточен на гораздо большем, чем на лексике и грамматике. Для этого необходимо уделить приоритетное внимание культурному разнообразию. Но в силу того, что английский и русский языки имеют различный строй, следует понимать, что любой перевод не будет идентичным оригиналу.

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ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ ТЕКСТОВ АМЕРИКАНСКИХ МЮЗИКЛОВ (НА ПРИМЕРЕ МЮЗИКЛА 'JEKYLL AND HYDE')

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Родина мюзиклов – США, а значит, они являются важной составляющей культуры этой страны и помогают понять особенности языка. Все эти аспекты, юмор, традиции отражаются в мюзиклах и тесно связаны с их пониманием. Сам термин возник во второй половине XIX века и относился к театрально-музыкальным шоу. Одна из особенностей – решение серьёзных драматургических задач несложными для восприятия художественными средствами. Этот жанр считается одним из самых молодых, и именно американский театр сделал его самостоятельным, хотя он, по-прежнему, находится в близком родстве с опереттой. Но в отличие от оперетты в мюзикле отводится главное место пьесе – литературному материалу. В США они не раз были удостоены разного рода литературно-музыкальных премий среди лучших пьес года [1].

В этой статье мы разберём основные особенности и приёмы, которые создатели используют для того, чтобы сделать тексты более эмоциональными и живыми и точнее показать характеры героев.

Важно, что письменный текст впоследствии используется для вокального исполнения, поэтому при его написании обращают внимание на то, чтобы у исполнителя не возникало проблем с произношением [2].

В текстах могут быть использованы различные лингвистические приёмы, они могут содержать разную лексику, в зависимости от жанра музыки (в одном мюзикле может использоваться несколько музыкальных жанров), кроме того, только благодаря тексту мы можем понять тематику (любовная, рождественская и т.д.). Также язык может отличаться у разных героев, для того чтобы подчеркнуть их характер и дать понять зрителю, кем они являются.

Как правило, мюзикл начинается с песни (за несколькими исключениями), так как для мюзиклов характерно большое количество артистов на сцене и хоровое исполнение, то текст песни будет максимально простым, с повторяющимися ключевыми словами, чтобы сразу обозначить настроение всего мюзикла. Рассмотрим на примере 'Facade' из мюзикла 'Jekyll and Hyde'.

В самом начале мы видим анафору(единоначатие):

It's society's mask

It's society's way

Кроме того почти каждая строфа кончается словом facade.

Также в некоторых строчках используется игра слов, здесь опять же можно увидеть повторение слов, анафору и синтаксический параллелизм:

There are preachers who kill

There are killers who preach

There are teachers who lie

There are liars who teach

Эти приёмы комбинируются неоднократно, что помогает обозначить пафос всего мюзикла и заинтересовать зрителя:

They don't mean what they say

They don't say what they mean

They don't ever come clean

А, например, после убийств Джекила, хор исполняет тревожную песню, в которой повторяется слово murder, сразу в первых двух строчках мы видим эпитифору, таким образом передаётся страх и смятение:

Look at this another murder

Just like the other murder

Здесь можно увидеть изобилие эпитифор и особенно восклицаний.

Кроме всего вышеперечисленного, в текстах используется большое количество глаголов, что позволяет сделать текст более живым, даже если даётся описание:

Sometimes I see
Past the horizon
Sure of my way

Риторические вопросы тоже помогают «оживить» текст, так например доктор Джекил начинает свой диалог с Аттерсоном вопросом:

How can I pursue the truth,
When they can block each step I take?

Или Страйд, который пытается отговорить Эмму от замужества:

Emma Carew,
Can this be you?
What kind of man
Is this you've taken?
Can you not see
The kind of life
That this would be?

Они подчёркивают отчаяние и безысходность героев: Джекилу не дают осуществить свой план, в котором он уверен, а Страйд безнадежно влюблён в почти замужнюю Эмму.

В текстах мюзиклов можно заметить немало обращений, чаще они показывают любовь и уважение героев друг к другу, так, например в диалоге с Эммой её отец начинает с обращения:

Emma don't you understand
It's you I am concerned for

Дальше она неоднократно обращается к нему – 'Father', 'Darling father', таким образом мы сразу чувствуем тёплую семейную атмосферу.

Конечно же, идиомы тоже встречаются в мюзиклах часто для того, чтобы подчеркнуть характер/статус героя или же чтобы придать определённую атмосферу сцене. Когда Люси и Хайд поют 'Dangerous Game', Люси говорит:

Your chilling touch
As it runs down my spine
намекая на идиому 'chill runs down my spine'.

'Confrontation', противостояние Джекила и Хайда - хороший пример того, как в зависимости от героя меняется не только лексика, но и синтаксис.

В репликах Джекила предложения короче, что позволяет их практически проговаривать очень быстро, так мы видим панику, которую он испытывает, в то время, как у Хайда присутствуют риторические вопросы, темп гораздо более медленный, а предложения длиннее. Под

конец их реплики становятся очень короткими, произносятся быстро, а атмосфера становится напряжённой. Но именно Джекил, который до этого всегда был спокойным и интеллигентным, начинает употреблять резкие выражения, такие как: ‘Soon you will die’, ‘It’s time to die’, ‘God damn you Hyde!’, эта лексика, обычно не свойственная герою, показывает зрителю его страх и беспомощность перед Хайдом.

Кончаются мюзиклы, как правило, тоже песней в хоровом исполнении с достаточно простыми и понятными словами, которые повторяются, она содержит главную мысль всего мюзикла.

Итак, в этой статье мы рассмотрели основные способы выразительности, которые используются в текстах мюзиклов, и их лингвистические особенности и на примерах разобрали, как они влияют на восприятие мюзиклов.

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LA TRADUCTION AUTOMATIQUE

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En règle générale, la traduction automatique suscite la méfiance de ceux qui sait une langue étrangère - enseignants et traducteurs - puisque le programme de traduction fait de nombreuses erreurs absolument ridicules que même un écolier ne permet pas!

La traduction automatique est souvent considérée comme un moyen pour les fainéants: au lieu de faire l'exercice linguistiques par eux-mêmes, l'étudiante se tourne simplement vers le programme et l'ordinateur fait la traduction avec succès au lieu d'étudiante!

Mais c'est faux, car dans ce cas, au lieu de maîtriser la langue, l'étudiant ne peut qu'apprendre à copier-coller ou à réécrire des mots étrangers à la main.

Bien sûr, lors de la préparation des devoirs, j'utilise parfois aussi l'aide de la traduction automatique, mais je comprends que les résultats de cette traduction doivent toujours être corrigés!

En premier lieu, la traduction de certaines phrases est parfois très drôle.

En second lieu, il est nécessaire de corriger la traduction automatique, car selon certains critères, l'enseignant verra immédiatement quand le travail est effectué à l'aide d'un ordinateur.

J'ai demandé à des professeurs de langues étrangères comment ils déterminent si un élève utilise un traducteur automatique. Et alors, ce qu'on a appris:

Symptôme 1:

L'utilisation des structures grammaticales trop complexes. Souvent, l'étudiant ne pense même pas à l'origine de ces phrases.

Symptôme 2:

Erreurs dans la structure syntaxique de la phrase, apparition de mots inutiles ou absence de parties significatives de la phrase. Par exemple, dans la traduction automatique de la phrase la plus simple, que tous les débutants peuvent traduire, "Лампа на столе", au lieu de la construction «La lampe EST sur la table», le traducteur écrit: «La lampe sur la table» (sans le verbe "être").

Symptôme 3:

Le choix d'un mot polysémique qui ne convient pas à ce contexte. En effet, en langue russe aussi qu'en langue française, il y a beaucoup de mots désignent différentes choses dans les différents contextes.

Après avoir étudié des plusieurs textes, on peut mettre en évidence les erreurs les plus courantes:

Erreur dans la traduction des prépositions.

Changement de partie du discours (du nom - au adjectif).

Choix incorrect de mots polysémiques.

Choix du verbe parfait et imparfait (en russe).

Mauvaise traduction des idiomes, qui n'existent pas en russe.

Traduction littérale. La traduction littérale peut manquer de fluidité et être plus rigide. Il est parfois difficile de dissocier le texte source de la traduction finale.

Erreurs de choix de temps.

Que disent ces erreurs en traduction automatique d'une langue à une autre?

Après avoir analysé un certain nombre d'erreurs commises par l'ordinateur, je suis arrivé à la conclusion:

Conclusion 1: Le verbe français correspond souvent à deux verbes russes - une forme parfaite et imparfaite. Par exemple, «читать» et «прочитать» en français c'est simplement «lire». Par conséquent, lors de la traduction d'un verbe français, il est nécessaire de faire attention au verbe qui doit être traduit dans ce

contexte. Si la phrase décrit une action répétitive, nous utilisons en russe un verbe imparfait. Et si nous parlons de la seule action, on utilise le verbe de la forme parfaite.

Conclusion 2: Des erreurs dans la traduction des prépositions. On fait cette erreur très souvent parce que les prépositions ne peuvent être traduites littéralement. Par exemple, si nous parlons en russe «НА этаже», cela ne signifie pas que en français sera également «SUR l'étage». Ce sera correct «À l'étage». Il n'y a généralement pas de correspondance directe entre les prépositions de différentes langues. C'est pourquoi la traduction des prépositions doit être traitée avec soin. Et il faut mémoriser entièrement de nombreuses expressions prépositionnelles dans la langue étrangère.

Conclusion 3: L'erreur la plus courante de la traduction automatique est le mauvais choix de la signification d'un mot étranger. Lorsque on apprend une langue étrangère, cette erreur peut nous procurer des avantages indirects: la traduction automatique nous permet souvent d'apprendre une autre signification d'un mot, même déjà connu. Lors de la traduction d'une phrase, il est nécessaire de choisir l'une de ces nombreuses significations du mot. Lors du choix de ce sens il est nécessaire de commencer du contenu général de la pensée contenue dans cette phrase, ainsi que du style, du genre et du contenu général du texte traduit.

Valeur pratique des conclusions. Quand nous analysons les raisons pourquoi un traducteur automatique a fait une erreur, nous comprenons des différences entre les structures des langues étrangère. Nous apprenons à ne pas nous contenter des résultats du programme, mais à corriger correctement la traduction automatique. En général, nous apprenons à comprendre la structure de la langue étudiée.

La traduction automatique nous permet de faire connaissance avec les significations des unités lexicales inconnues.

En outre, comme indiqué précédemment, la comparaison de la langue de source et de la langue de traduction développe les compétences de la pensée linguistique et transforme la traduction du texte en une sorte de tâche linguistique. Il faut non seulement corriger l'erreur de traduction automatique, mais aussi essayer de comprendre pourquoi elle a été faite ici. Ainsi, on développe des compétences de recherche.

Pour conclure, j'espère que maintenant vous serez d'accord que les erreurs de traduction automatique peuvent être utiles! Pourtant, il ne faut jamais oublier que la traduction automatique ne remplacera jamais une traduction professionnelle. La traduction automatique peut être un assistant linguiste, mais pas un enseignant, après quoi vous pouvez tout répéter et tout réécrire! Le traducteur automatique peut vous aider, mais il ne peut pas vous dicter ni quoi ni comment écrire!

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