

The cover features a person standing on a dark rock in a snowy, mountainous landscape under a starry night sky with a vibrant green aurora borealis. The background is overlaid with several diagonal bands in shades of teal and brown. The title 'REVISTA INCLUSIONES' is centered in large, white, bold, sans-serif capital letters.

REVISTA INCLUSIONES

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Abstract

A fashion designer (FD) is a person who plays a key role in creating new variants of clothing, shoes, hats and other things of this kind (including accessories). The professional patterns proposed by this worker determine the fit, the potential demand and other important characteristics of the product. Previously, the designer was a specialist who combined a number of professional functions: he/she was responsible for the choice of fabric, the style, the cutting and the sewing. However, in the future many tasks were distributed among other employees: designer, cutter and tailor. Therefore, the FD's functions have significantly decreased. Currently his/her duties include studying fashion trends, formulating fresh ideas and creating sketches. The technologist processes fabrics, modernizes the production process and improves the tailoring technique. The constructor deals with drawings, i.e. is involved in both technical and artistic aspects of the activity. As a rule, these specialists work together in a team, making a common contribution to the creation of new collections. As for the FD, in most

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cases he/she is engaged in a ready-made sketch developed by the constructor. In other words, the former is obliged to realize the latter's creative idea, turn it into a tangible and visible object with the lowest material and technical costs. The FD decides which fabric should be used for a particular model, deals with patterns and templates, provides various approaches to the implementation of the original plan. Thus, we are talking about activities of technical nature with an element of creativity, which requires special education and specific professional skills.

Keywords

Fashion designer – Creative design – Fashion industry – Professional environment

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Introduction

The fashion designer (FD) should be able to use computer programmes that facilitate his/her work and make the production process more efficient. Each sketch must be displayed in numbers and diagrams, which is not possible without deep and structured knowledge in the relevant field. The FD's job responsibilities include several components, without which it is impossible to imagine the profession itself. These components are characterized in the following paragraphs.

Applied Design. This is not about the usual ability to create pattern projects, but about the capacity to implement models with significant commercial potential. For this the employee must understand the specifics of the existing design systems, compare them, use appropriate modeling mechanisms, taking into account the characteristics of the selected fabrics and decorations. A qualified FD is familiar with several design systems (no less than three). Even thorough knowledge of one system is not sufficient in modern conditions.

Development of technical schemes. Unlike a sketch, which is just an "aesthetic frame", a draft not intended for production implementation, the technical scheme is a detailed image with proportions and details that serves as the foundation for the elements of the next level – patterns and drawings.

Design, calculation of proportions. Almost any person who is ready to learn is able to master the basics of design. A more laborious task is to cultivate one's own aesthetic taste, since this requires not only experience and strong efforts, but also certain innate inclinations. A competent FD is not just an honest "artisan", but a person with a delicate and sharp artistic flair who knows how to combine this valuable gift with outstanding technical readiness.

Creating a layout. Like all of them, this stage is an integral part of the process of manufacturing new models and forms that have no analogues in the fashion world. This stage involves the analysis of styles and materials not mastered by the specialist.

The production of patterns. Apparently, this activity can be regarded as the key FD's responsibility: the patterns determine the basic technology that will be used in the process of sewing.

Functioning in automatic mode. Such an approach to work saves a huge amount of time and effort and, ultimately, allows automating the production through the enterprise. Most FDs conservatively relate to these trends with a degree of skepticism and even with undisguised neglect. In such cases the "principled position", as a rule, veils the banal fear of change and the inertia of thinking associated with a certain degree of the individual's professional deformation. The technological process and production as a whole are impossible without innovations, without the fruits of progress. Being isolated from innovative changes, the enterprise will stop in its development and eventually lose competitiveness.

Literature review

Among the scientific literature on education in the field of design, we can distinguish

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the works of Gavrilova L.V.¹, Sergeeva M.G.² and others. New achievements and trends in this area are considered, for example, in the articles by Blinova S.³, Dolzhich E.⁴, Sharonova S.⁵ and others. The works by Wang S.⁶, Neverkovich S.⁷, Bírová J.⁸ and Volkova Y.⁹, which are related to theoretical and methodological aspects of design, also deserve close attention. At the turn of the century post-graduate students of relevant specialities defended a large number of dissertations on building the design competence.

The authors of this article use the results of scientific research focusing on the concept of cultural conformity; principles for creating new educational models; an integrated approach to the study of pedagogical reality; popular notions of liberalization and humanization of the educational process; ideas demanded by personality-activity and competency-centered approaches; psychological and pedagogical postulates that contribute to the individual's creative self-improvement¹⁰.

¹ L. V. Gavrilova, "Konceptcija i model' sistemy formirovanija dizajn-kul'tury budushhijh konstruktorov odezhdy", Akademii obrazovanija num 3 (2009): 49-57.

² M. G. Sergeeva, S. V. Gubarkov, K. Yu. Zhigalov, I. I. Kurmaeva, A. V. Tolmachev", Quality Management of Services of The Higher Education", Ponte 74(1) (2018): 34-47.

³ S. Blinova; T. Dugina y A. Zabolotskikh. Teaching mixed nationality groups (on the example of students from the Northern Caucasus region) (Valencia: INTED2018: Proceedings of the 12th International Technology, Education and Development Conference, 2018).

⁴ E. Dolzhich y S. Dmitrichenkova, Computer science terminology (a case study of the Spanish language) (Valencia: INTED2018: Proceedings of the 12th International Technology, Education and Development Conference, 2018).

⁵ S. Sharonova; N. Trubnikova y N. Sokolova, "Interpreting religious symbols as basic component of social value formation", European Journal of Science and Theology Vol: 14 num 3 (2018): 117-129.

⁶ S. Wang; N. Gorbunova; A. Masalimova; J. Bírová y M. Sergeeva, "Formation of academic mobility of future foreign language teachers by means of media education technologies", Eurasia Journal of Mathematics, Science and Technology Education Vol: 14 num 3 (2018): 959-976.

⁷ S. Neverkovich; I. Bubnova; N. Kosarenko; R. Sakhieva; Zh. Sizova; V. Zakharova y M. Sergeeva. Students' internet addiction: study and prevention", Eurasia Journal of Mathematics, Science and Technology Education 14(4) (2018): 1483-1495.

⁸ J. Bírová; P. Kružlík; A. Kalimullin; N. Sokolova; Z. Haroun; R. Králik y D. Vasbieva, "Mathematical and Statistical Bibliometric Indicators for Scholars in the Field of Romance Languages and Linguistics", EURASIA: Journal of Mathematics, Science and Technology Education Vol: 14 num 12 (2018).

⁹ Y. Volkova y N. Panchenko, "Discourse variation of the concepts of destructive emotions. Vestnik Rossiiskogo Universiteta Druzhyby Narodov", Russian journal of linguistics Vol: 22 num 1 (2018): 175-194.

¹⁰ P. Gorev; N. Telegina; L. Karavanova y S. Feshina, "Puzzles as a didactic tool for development of mathematical abilities of junior schoolchildren in basic and additional mathematical education", EURASIA: Journal of Mathematics, Science and Technology Education Vol: 14 num 10 (2018): 178-185; V. Utemov; R. Khusainova; M. Sergeeva y V. Shestak, "Full Packaged Learning Solutions for Studying Mathematics at School", Eurasia Journal of Mathematics, Science and Technology Education Vol: 14 num 12 (2018); M. Sergeeva; A. Shumeyko; A. Serebrennikova; A. Denisov; N. Bondarenko y E. Getmanova, "Innovative pedagogical experience in practice of modern education modernization", Modern Journal of Language Teaching Methods num 8 Vol: 11 (2018): 814-823 y M. G. Sergeeva; V. Yu. Flyagina; I. V. Taranenko; E. V. Krasnova y A. V. Vilkova, The Interaction of Labor Market and Educational Services Market Considering Social Partnership Mechanism and Specificity of The Regional Educational Policy.

After analyzing the special literature and current trends in the fashion field, we found a number of weaknesses in the practice and theory of building the future FD's design competence¹¹.

Teachers and administrative staff of specialized universities do not consider the students' design competence as a significant factor ensuring their readiness for the design of clothing, shoes and accessories.

The curriculum and plans adopted in the respective educational institutions do not create the necessary conditions for the continuous integrated building of the students' design competence.

The quality of the university teachers' methodological competence in building the foundations of the design competence for the future FDs seems insufficient not only within the international context, but even in the domestic market.

The relevance of the chosen topic is related to the urgent need in:

1) increasing the level of training through building the students' design competence as a single multi-aspect competence, reflecting the individual's personal and professional advantages;

2) establishing theoretical and practical foundations for building the design competence in people who master the relevant speciality;

3) forming the pedagogical mechanism for building the students' design competence;

4) organizing and maintaining the pedagogical environment conducive to the effective implementation of the mechanism for building the future FD's design competence¹².

Research methodology

In this section we will figure out what individual properties and characteristics the FD needs to achieve success in the chosen professional sphere.

Initiative. If work becomes a habit, ceases to deliver emotions and is a destructive challenge to thinking and imagination, you can forget about a successful career. An employee should not only follow orders from superiors, but also make his/her own interesting proposals.

¹¹ M. Sergeeva; N. Bondarenko; T. Shebzuhova; A. Vartumyan y S. Lesnikova, "Scientific substantiation of the conception of continuous economic education development", Turkish online journal of design art and communication (TOJDAC) num 8 (2018): 178–185 y M. G. Sergeeva; N. G. Bondarenko; T. A. Shebzuhova; B. A. Solovyov; D. V. Parinov; L. A. Shvedov y A. P. Ovchinnikov, "Verification of management-support of professional and educational trajectory of students in the socio-cultural educational environment of the university", Amazonia Investiga num 8 Vol: 18 (2019): 5- 14.

¹² M. G. Sergeeva, T. M. Stepanyan, A. A. Spector, M. S. Komov, N. A. Latysheva, I. V. Okhotnikov, L. A. Shvedov, "Formation of economic competence of the head of the educational organization in terms of professional development", Revista San Gregorio num 30 (2019).

Ability to work in a team. The FD should be responsible and disciplined, distinguished by punctuality, advanced communication skills, demonstrate goodwill and a high level of emotional intelligence.

Practical experience. A true professional cannot be limited to theoretical knowledge, which virtually matters only in its interaction with applied aspects. Practical experience should be already accumulated at the institute or college, with successful projects included in the personal portfolio (clearly, organizedly, creatively).

Willingness to learn. We must not forget about the constant changes taking place in the fashion world and the business environment. If the FD takes into account all major and minor shifts associated with model technology, corporate culture, as well as legislative updates, this will undoubtedly help this person on his/her career path.

One of the basic vectors of improving the quality of FD training is creating the conditions for the effective combination of the student's general humanitarian preparedness with the artistic component inherent in his/her future profession – design. This refers to building the students' design competence, in which design is both the process and the result of initiative design work aimed at creating comfortable and motivating environment that would fulfill the individual's social and cultural needs.

The FD's design competence is a complex characteristic, represented in his/her knowledge, skills and abilities, as well as intellectual and moral wealth accumulated by people for many centuries, transformed by the spiritual and volitional efforts of a particular person and embodied in the subject of the performed activities.

Within the transforming socio-economic context, the improvement of FD training is due to the need to provide university students with certain skills in the field of the design competence, a property that combines the culture of a future specialist with the creative aspect of his/her professional activity. When identifying the basic theoretical conditions for modeling the system, it turned out to be reasonable to rely on the mixed (theoretical and applied) approach, according to which the research should be based on scientific results obtained within economic, sociological, psychological and pedagogical knowledge. We came to the conclusion that it is desirable to develop the concept of a system for creating the FD's design competence (focus – sewing accessories) considering the following factors: 1) integrated and competency-based approaches; 2) learning about culture compatibility, along with combining this factor with other principles typical of educational institutions (consistency, problematic character, professional orientation, symbiosis of training and nurturing components, interaction between external and internal motivation); 3) the system's emphasis on the continuous and multi-faceted development of students as individuals with professional growth prospects due to the design competence, which gradually improves from semester to semester.

The principle of consistency (compatibility) with culture is the key one in creating the design competence among the future FDs. Its main content is the active enrichment of training and nurturing processes with the culture of the socio-geographical environment in which a particular educational institution is developing. In accordance with the integrated approach, the solution of each task within the formulated aim (creating the students' design

competence) involves transforming all the components of FD training (focus – sewing accessories), in full conformity with the design competence and culture suitability principle¹³.

We agree with Gavrilova L.V.¹⁴ who established links between leading competencies to create the design culture of future specialists (Table 1).

Competences	Priority competence components	The totality of professionally significant personal qualities as a “goal-setter” for the formation of the FD’s designer culture (focus – sewing accessories)
Social	Social	Social culture as the basis of design and a social regulation mechanism, a system of norms, values, knowledge in the manifestations of morality, law, religion, art and science, the ability to analyze the situation on the labour market, act in accordance with personal and social benefits, be guided by ethical labour standards and civil relationships; ability to actively interact in collaboration with other people
	Ergonomic	The ability to set designer goals: the spatial organization of the product’s shape and volume, affirming the principles of convenience, fitness for the human body, ease of use, based on anthropological, psychological, physiological requirements and other recommendations
	Focus on quality and effectiveness	The ability to apply design perspective, innovative technology in order to receive high-quality products focused on quality, cost-effectiveness and manufacturability

Table 1

Leading competencies of future clothing designers and their components (fragment)

Our study is based on a model of the system aimed at forming the designer culture of future clothing designers developed by Gavrilova L.V.¹⁵ (Table 2).

Training course	Formation stages	Priority competence	The component of design culture	Theoretical support of design culture formation	Concomitant curriculum disciplines
1	Emergence	Social	Culture suitability	Special course “Design	Introduction to the Specialty,

¹³ L. V. Gavrilova, “Konceptcija i model' sistemy formirovanija dizajn-kul'tury budushhih konstruktorov odezhdy”, Ekaterinburg: Obrazovanie i nauka: izvestija Ural'skogo otdelenija Rossijskoj Akademii obrazovanija num 3 (2009): 49-57.

¹⁴ L. V. Gavrilova, Metodika formirovanija dizajnerskoj kul'tury budushhih specialistov industrii mody: metodicheskie rekomendacii dlja prepodavatelej (Samara: SGAKI Samara State Academy of Culture and Arts, 2009), 45.

¹⁵ L. V. Gavrilova, Metodika formirovanija dizajnerskoj kul'tury budushhih...

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				Culture of Fashion Designers”	Culturology, Descriptive Geometry, Drawing, Speech Culture, Psychology and Pedagogy, Foreign Language
2	Formation	Communicative	Imagery	History and Theory of Design	History of Costume and Fashion, Graphic Art Composition, History of the Fashion Industry, Fundamentals of Applied Anthropology and Biomechanics, Materials Science, Creating a Form in a Material
3	Self-development	Social and informative	Orientation to projects	Costume composition	Architectonics of Volumetric Forms, Constructive Clothing Modelling, Clothing Hygiene, Clothes Design, Confectioning of Clothing Materials
4	Maturity	Cognitive	Consistency	Computer design	Architectonics of Volumetric Forms, Constructive Clothing Modeling, Clothing Hygiene, Designing Clothes, Confectioning of Clothing Materials
5	Transformation	Special	Innovative character	New technologies of modern clothes design	System of Automatized Clothes Design, Quality Management, Artistic Constructive Restoration of Sewing Accessories, Innovations in Materials Science, Designing Clothes from Various Materials

Table 2
The model of the design culture formation system of the future FDs
(focus – sewing accessories)

Result Analysis

We found that the combination of professionally important individual properties and key competencies (communicative, social, cognitive and special) is the substantial factor underlying the system of building the student's design competence (focus – sewing accessories). The most significant results of the study on modernizing the educational model related to FD training (focus – sewing accessories) should involve the interrelated basic competencies aimed at forming the future specialists' culture in the field of design. Based on the works by prominent Russian and foreign authors, the following characteristics of the professional designer's activity and thinking were established: taking into consideration cultural norms accepted in society and the professional community, complexity, orientation to projects, innovative character and aesthetic vector. The mentioned priorities made it possible to outline the main trajectories of teachers' and students' work in developing the future FD's intellectual qualities conducive to the multidimensional improvement of their design competence.

A study of the current curriculum for the future FDs (focus – sewing accessories) has demonstrated that many of its disciplines contain a hypothetical potential for creating the design competence. However, the holistic development of these disciplines is not possible due to the lack of academic continuity. This led to developing the concept of incrementally graded formation of the students' design competence (focus – sewing accessories) based on innovative approaches. The foundation of the concept was the training courses for students and the stages of improving their skills within the design competence: creating necessary conditions, shaping, developing and consolidating. For each stage the main competence was taken from the list of basic competencies compiled by a reputable international organization – the European Community. An important prerequisite for the effective creation of the future FD's design competence (focus – sewing accessories) is organizing the internal and external environment, which would facilitate the evolution of the main components of creative thinking and the fulfilled activities: culture compatibility, complexity, project orientation, innovative character and aesthetic vector. Such a structure should have decent theoretical justification and adequate pedagogical implementation¹⁶.

The professional and educational environment is understood as a combination of conditions for preparing a person for successful functioning within a chosen profession. According to the observation made by Klimov E.N., the vast majority of professional fields are somehow connected with nature, art, mechanics, electronics, signs and people (at the individual and social levels). This structure of professional activity requires the interaction between the following aspects of the educational environment: natural (using approaches and methods prompted by the natural environment), electronic (computers and other devices), iconic (textbooks, teaching aids, training videos), aesthetic (fashion collections, works of art – stories, songs, films, paintings, etc.), social (the society in which the educational institution functions). The mentioned factors should be considered when evaluating the material and technical support of an educational institution, the equipment of lecture and research rooms; the trajectories of the teaching staff's educational, scientific and administrative activities, the multifaceted nature of the students' productive work and the

¹⁶ L. V. Gavrilova, "Konceptcija i model' sistemy formirovanija dizajn-kul'tury budushhih konstruktorov odezhdy", Ekaterinburg: Obrazovanie i nauka: izvestija Ural'skogo otdelenija Rossijskoj Akademii obrazovanija num 3 (2009): 49-57.

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varieties of their inclusion in future work.

Conclusion

The leading factors contributing to the effective formation of the future FDs' design competence (focus – sewing accessories) include the degree of readiness of university teachers for educational activities in the corresponding area.

Especially important is the creation of the university teacher's professional competence, which, according to Zimnyaya I.A., contains four leading complexes: basic, personal, pedagogical and social. In accordance with the results of scientific analysis, the formation of the mentioned complexes is due to the methods of developing pedagogical skills and scientific activity, which proved their effectiveness in creating the students' design competence.

As a part of this process, increased attention was paid to innovative methods: the design method, the tactics of “dissolution” in professional environment, the mechanism of cognitive and image-based transformation of an idea into a material object, etc.

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