

DOI: 10.31866/2410-1176.44.2021.235429

UDC 008:[7.03'06:687.01

**HOMEOSTATIC  
POTENTIAL OF FASHION DESIGN  
IN THE TRANSFORMATION PROCESSES  
OF MODERN CULTURE**

Iryna Gardabkhadze

*Associate Professor,**ORCID: 0000-0002-8899-3267,**e-mail: irene.gard.fd@gmail.com,**Kyiv National University of Culture and Arts,**36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine*

The purpose of the article is to study fashion design as a carrier of the homeostatic potential of culture in the period of post-postmodernism transformations. Research methodology. The author of the article applies an interdisciplinary system approach with the combination of the results of subject, historiographical and morphological analyses to highlight the impact of the stabilizing role of fashion design on the development of culture in a state of transformation. The analysis of the homeostatic potential of fashion design as a result of decomposition is represented by a sequence of simpler issues, the solution of which specified the mechanisms for realization of this potential. The scientific novelty of the work is that the mechanism of stabilizing influence of fashion design on culture in the terms of “choice fluctuations” of metamodernism is described for the first time. Marketing requirements limit the freedom of choosing the idea and the theme of the collection in metamodernism style by taking into account the aesthetic pattern of costume perception by the target group of users. However, metamodern trends procure a dynamic balance of the contradictions between the traditions and innovations in design decisions by simultaneously highlighting in costume the elements of cultural heritage and the elements-carriers of fashion trends.

Conclusions. From the standpoint of metamodernism, the homeostatic impact of design creativity on the development of culture is interpreted in the form of a dynamic balance of contradictory elements of cultural heritage and elements-carriers of fashion trends without the influence of metanarratives of modernism, but with the possibility of manifesting narratives with universal humanistic aspirations. The relevance of the study is enhanced by the choice of fashion design to confirm its homeostatic properties in the context of cultural transformations since, in addition to contributing to the management theory of sustainable development of fashion design, the results of the study can be used in design practice to increase the effectiveness of the formation of an artistic image of the individual by means of costume.

*Keywords:* fashion design; homeostatic potential; primary source; transfer of elements; balance of contradictions

**Introduction**

The new lifestyle in the digital environment clearly outlined the requirements for social and professional adaptation. Paraphrasing the well-known statement that to achieve a certain cultural level, a person must use the modern opportunities that society provides to the individual, it can be noted that in the conditions of cataclysms, culture plays the role of a stimulator of social and professional adaptation of citizens and is a carrier of homeostatic potential to ensure stable progress. This fact gives relevance to the issue of the stabilizing influence of culture on the management of sustainable development in all spheres of life. Of particular interest are studies of the impact on the sustainable development of the culture of architectural art trends aimed at harmonizing people with the environment. These activities include architecture, arts and crafts, and many directions of design.

Digitalization provides designers with enhanced opportunities to visualize creative ideas, so the designers' susceptibility to a new generation of digital technologies is an important factor in their competitiveness. In the increasingly competitive environment, accelerating pace of life and shortening of the cycles of fashion trends changes, design has turned into a pursuit of innovation. But an excess of innovation leads to a loss of perception of the meaning of things and chaos, for the stable development of design, as well as for the continuity of progress, society needs a rational balance of traditions and innovations, which is regulated by culture.

*Recent research and publications analysis.* The importance of determining the stabilizing role of the directions of art in the adaptation processes of the information society has become the source of numerous publications by a wide range of researchers. Most often, such studies are devoted to highly specialized topics, namely:

- analysis of transformational trends in the culture of the information society (Guseinov, 2017);
- analysis of the role of design in human social adaptation to the digital environment (Vlasov, 2012, 2014);
- analysis of the role of design in preventing the risks of the information boom in modern society (Haievska, 2017);
- trends in design development in the digital and post-digital era (Gardabkhadze, 2019);
- defining the latest design features in a digital environment (Date et al., 2017).

Although fashion design as an agent of the multibillion-dollar fashion industry, a carrier of its trends, and as a performer of fundamental needs of the individual, has a noticeable influence on the vector of cultural transformations, its role in shaping new trends and “modern versions” of the culture of the 21<sup>st</sup> century is given much less attention.

The publications do not contain the results of an analysis of its stabilizing role as a carrier of humanized principles in the transformational processes of the culture of the information society. There is a lack of reports about the influence of fashion design on the formation of aesthetic guidelines, and the possibilities of fashion design for promoting the adaptation of a modern person to the conditions of a new lifestyle through the formation of his positive image by means of a costume are not considered.

It is known that design-creativity has the properties of self-balancing to maintain sustainable development. This study is an attempt to specify the potential of design in managing the development stability through self-regulation in the conditions of changing cultural paradigms, as well as to assess the abilities of transferring the stabilizing influence of design on the processes of cultural formation in a new round of informatization development.

### **Purpose of the article**

The purpose of the article is to determine the self-regulating features of fashion design in changing cultural paradigms, as well as its ability to be a carrier of the homeostatic potential of culture during periods of transformation, in particular, in the period of post-postmodernism.

An interdisciplinary systematic approach, in which the complex problem of analysing the homeostatic potential of fashion design is represented by a set of simpler specialized issues, is applied when determining the mechanism of formation of the stabilizing influence of fashion design on the development of culture in the context of transformation. Coherent systematic solution of these issues with a combination of subject, historiographical and morphological analysis allowed us to draw the conclusions of the study in the form of recommendations for the implementation in the design practice.

### **Main research material**

Over millennia of cycles of human civilization, periods of sustainable development were replaced by cataclysms that marked a new round of progress at a new level of civilization and the emergence of a new cycle. Culture, although prone to transformation, during the periods of turbulence preserved for the “new time” the most valuable cultural achievements of mankind in historical memory. This made it possible to transpose them into the present, thanks to which a balance of traditions and innovations was established during the cycle of sustainable development. The stabilizing role of culture has been revealed.

Based on the analysis of thematic publications, it can be assumed that one of the most effective approaches to stabilizing the dynamics of cultural development is to optimize the balance of traditions and innovations, which creates favourable conditions for people to adapt to new living conditions.

The research is based on the assumption that fashion design could play the role of a carrier of the stabilizing potential of culture. “Historicism is the main characteristic of artistic thinking. Including himself in the flow of historical time, understanding the past and anticipating the future, the artist is able to establish special semantic connections in “conceptual models of reality” (Vlasov, 2014, p. 17). The modern approach to design is formed in the ecosystem of “citizens-society”, taking into account the cultural and historical context, ethnosphere, ecology and individual human needs (Gardabkhadze, 2019), and design is a mediator-carrier of elements of cultural and ethnic heritage between epochal loops of different cultures. Reflecting humanistic ideals in design solutions and forming aesthetic guidelines for the perception of the visual image of the individual in the eyes of society, the design does not allow even the latest radical trends to deviate far from the humanistic ideals and stereotypes of beauty. Thus, historicism as the main property of artistic thinking stimulates the emer-

gence of an inertial-damper mechanism of design creativity, which plays the role of a stabilizer of its trajectory of design development and the trajectory of development of other art directions and culture in general.

Each era discovers new styles and trends. In the middle of the 20<sup>th</sup> century, many phenomena of social life in society were described in the terms of postmodernism. However, the 21<sup>st</sup> century reduced the number of appeals to postmodernism, but the issue of predicting possible trajectories of cultural development became relevant. There were many attempts to formulate the trajectories of art development in the form of characteristics of the new trends. At the turn of the 20<sup>th</sup> and the 21<sup>st</sup> centuries, the art studies methodology was expanded. In the new, post-structuralist picture of the world, the development of the arts is compared to the crown of a tree, where the development is carried out along the “trunk” simultaneously in different directions, giving rise to blossoming and dry, “dead-end” branches. Art directions and new trends include performatism, hypermodernism, renewalism, automodernism, metamodernism, and digimodernism (Rudrum & Stavris, 2015). The emergence of new art trends has also affected the perception of the place and functions of design in the modern digital environment. Trends in modern design are most harmoniously depicted in the principles of metamodernism, which does not provide a ready-made idea or concept, but suggests finding it independently in fluctuations between opposites, using “oscillating motion” and the structure of feelings (Metamodern – a new way, 2017).

One of the most relevant areas of contemporary art studies is the analysis of the special features of the spatio-temporal continuum of a work and the peculiarities of its perception by the audience (Vlasov, 2012). Unlike art studies, due to the practical orientation of the design the aim of the design creativity is not only the analysis of the object and subject of the research, but a combination of analysis and synthesis of characteristic features of prototype objects taking into account the environmental conditions, and the result of this became not theoretical conclusions, suggestions and characteristics of the object, but the design-artefact itself. The design aims at creating a design product that takes into account the needs and expectations of the target group of users.

Art studies analysis provides the designer with initial information, which, along with marketing data and fashion trends, participates in the formation of the project task. In addition to initial information about the primary sources of generating the author’s idea and the characteristics of prototypes, the art studies approach offers methods for selecting, typing and stylizing elements of the primary source, which are represented by intermediate and morphological methods (Vlasov, 2012). These methods and approaches together are aimed at transferring elements of the primary source (prototypes) to design solutions, where with the help of a design approach, stylized elements of the image of the primary source will be used as the components of creative synthesis with elements that carry aesthetic, functional and utilitarian requirements for product design.

The peculiarity of fashion design is that its target object is the person himself. Fashion design is the basis of the artistic image of the individual. It is closer to the needs and expectations of a person than other design directions. Therefore, the analysis of the role of fashion design in the transformational processes of the culture of the information society is an urgent issue both from the point of view of managing the sustainable development of architectural art trends, and from the point of view of social and professional adaptation of a person to the conditions of the digital environment.

Another characteristic feature of fashion design is that it is the most fashion-dependent of all design trends. Focus on the formation of an attractive habitual image of an individual by means of a costume entails the dependence of fashion design on natural features and internal characteristics of the individual, and on social stereotypes, the most significant of which are generated by fashion trends.

That is why fashion design relies on at least two prototypes: a modern image-carrier of characteristic fashion elements and a generalized image-prototype of a source of inspiration. That is, the process of creating an image of a person by a fashion designer is based in a certain way on associations with two or more images. After all, if you create an image without involving associations with the external images in relation to the carrier, but use only the natural data of this person, the image will not be able to demonstrate the novelty of perception, modern features and place accents that are designed to increase the artistic expressiveness of the result (Gardabkhadze, 2020).

The idea and implementation of each innovative fashion project are based on at least two primary sources of generating creative design solutions that have opposite requirements: one of the primary sources is a carrier of information from the field of cultural heritage, and therefore is not related to current trends, the other is a prototype of the current fashion environment, the source-carrier of fashion trends. It is possible to achieve innovative solutions due to the appeal to elements of the non-fashionable environment and at the same time stay within the requirements of fashion trends through the harmonious integration of these sources in the process of creating compositional solutions of models.

In the terms of metamodernism, the factor of stability of design creativity can be represented in the form of a dynamic oscillatory equilibrium of two competitive primary sources — a representative of traditional culture and a carrier of modern fashion trends.

But there is still one more factor influencing the design results. It is necessary to adapt design solutions to the personal characteristics of the individual, or at least take into account the characteristics of each of the narrow target groups of consumers. Viewing the harmonization of design artefacts with the characteristics of appearance and psychological attitudes of the individual from the standpoint of metamodernism, traditional primary sources should be chosen from the group of artefacts of the sphere of cultural heritage, filtered from the consequences of the influence of metanarratives of modernism, but with the possibility of transferring the expression of narratives with universal humanistic aspirations. The study suggests that dealing with the issue of matching the primary source with the internal psychological attitudes and preferences of the individual should occur by selecting, filtering and stylizing the elements of the primary source from the archetypes of the “collective unconscious”, which are characteristic of this group of consumers.

It is known that the characteristic carriers of current socio-cultural features of our time are the generalized images of various media or social characters influenced by the plot of the story have become the spokesmen of certain ideas and value orientations. The observer compares the artistic image of a person with the internal system of values, basic attitudes, criteria, elements of stereotypes, primary images of archetypes, which are compactly archived in the memory of the observer at the unconscious level and which are extracted from the “library” of archetypes and typed images (cult personalities) after subconscious scanning.

Since archetypes induce strong internal inclinations that form a personality, psychologists recommend that a person should choose the life role that corresponds to the characteristics of his most active archetype in order to achieve self-realization and to live fully. Stereotypes of life attitudes in the form of archetypes as role models control the emotions and behaviour of an individual. And although each person has a lot of unique features both by nature and formed under the influence of society, it can be stated that he/she follows one or another archetype. Since among other design directions, the human image design is the closest to the individual's personality, for a person's self-realization it is important in costume design to follow internal attitudes and aesthetic guidelines that are embedded in his/her subconscious and are associated with certain archetypes.

The idea of the role of fashion design as a carrier of the stabilizing potential of culture is realized by its specification in the form of recommendations for a dynamic balance between traditional and innovative elements of design solutions and experimental verification of its reliability through the use of these recommendations in the design of modern women's clothing collections.

Taking into account the trends of metamodernism, recommendations for a dynamic balance between traditional and innovative elements of design solutions could be formulated as follows:

- since the artistic expressiveness of design solutions of collection models depends on the choice and harmonious adaptation of primary sources-carriers of cultural heritage elements with personal attitudes of the individual and with fashion trends, the prospects for transferring elements of specific primary sources into the design of modern clothing are analysed at the first stage;
- then there is an analysis of fashion trends with the search for displaying the theme of primary sources in the collections of famous fashion designers with the selection, filtering and stylization of elements-carriers of fashion trends that are harmonious with the theme;
- the development of design solutions on the basis of the combination, convergence and parallel display of elements of traditional and modern prototypes with variable accentuation of these samples in compositional solutions of models of modern clothing is implemented;
- a collection of modern clothing is developed using selected solutions, and the artistic and aesthetic qualities of models are evaluated.

The evaluation of the artistic and aesthetic properties of the collection models using these recommendations in the design process indicates an increase in their expressiveness and novelty of perception of design decisions, which is achieved by transferring the expression of the original source to the modern fashion environment. The positive results of the experiment indicate the effectiveness of the proposed method and confirm the validity of the hypothesis.

### Conclusions

The article is devoted to the analysis and confirmation of the hypothesis about the homeostatic influence of design creativity on the development of culture. This hypothesis plays the role of a connecting link between

the duality of oscillatory-damper mechanisms of art transformations and the issues of sustainable development of specific design directions, the study of which is especially relevant in times of social cataclysms. Fashion design, which is most closely related to the individual's personal requests, has been chosen as a specific design direction for which the hypothesis is confirmed.

The confirmation of the hypothesis about the homeostatic influence of design on the development of culture is realized by correlating the creative role of modern design with the tendency of the human psyche to the imaginative perception of reality, which is based on archetypes of the collective unconscious and individual stereotypes of consciousness of the creator and viewer.

The author of the article applies an interdisciplinary system approach with the combination of the results of subject, historiographical and morphological analyses to highlight the stabilizing role of primary sources of cultural heritage in the process of creating design solutions. In addition to combining various methods of analysis, techniques for synthesizing prototype-carriers of cultural heritage elements with element-carriers of fashion trends were applied to use the results of synthesis in the design of modern clothing.

The homeostatic potential of fashion design is created by reflecting humanistic ideals in the design solutions of a modern costume and forming aesthetic guidelines for users to perceive the visual image of a person. The mechanism of stabilizing influence of fashion design on culture in the terms of "choice fluctuations" of metamodernism has been described for the first time, in which the freedom of choosing the idea and the theme of the collection is limited to taking into account the aesthetic guidelines of perception of the costume by the target group of users.

The confirmation of the stabilizing effect of fashion design was made by experimental verification of the proposed recommendations in the design of modern clothing collections. The evaluation of the artistic and aesthetic properties of the collection models proves the increase of their expressiveness and the novelty of perception through the transfer of expression of primary source-carriers of cultural heritage elements to the modern fashion environment. The positive results of the experiment indicate the ability of fashion design to play the role of a carrier of the stabilizing potential of culture, reflecting humanistic ideals in the design solutions of modern costume and forming aesthetic guidelines for the perception of the visual image of the individual in the eyes of society.

Further research on the topic could be aimed at a detailed definition of the mechanisms of stabilizing influence of fashion design on the sustainable development of culture and arts.

## References

- Date, P., Ganesan, A., & Oates, T. (2017). Fashioning with Networks: Neural Style Transfer to Design Clothes. *KDD ML4Fashion workshop*. [https://www.researchgate.net/publication/318814315\\_Fashioning\\_with\\_Networks\\_Neural\\_Style\\_Transfer\\_to\\_Design\\_Clothes](https://www.researchgate.net/publication/318814315_Fashioning_with_Networks_Neural_Style_Transfer_to_Design_Clothes).
- Gardabkhadze, I. A. (2019). Dyzain Posttsyfrovoho Periodu: Tendentsii i Perspektyvy [Design of Post-Digital Period: Trends and Prospects]. *Tradytzii ta Novatsii u Vyshchii Arkhitekturno-Khudozhnii Osviti [Traditions and Novations of the Higher Architectonic and Art Education]*, 4, 7-14. <http://dx.doi.org/10.33625/2409-2347-2019-4-7-14> [in Ukrainian].
- Gardabkhadze, I. A. (2020). Imidzh Osobystosti v Dyskursi Sotsialnoi Adaptatsii v Tsyfrovii ta Posttsyfrovii Fazakh Rozvytku Informatsiinoho Suspilstva [Personality Image in the Discourse of Social Adaptation in the Post-Digital Phase of Information Society]. *Visnyk Kharkivskoi Derzhavnoi Akademii Kultury [Visnyk of Kharkiv State Academy of Culture]*, 57, 79-90. <https://doi.org/10.31516/2410-5333.057.06> [in Ukrainian].
- Guseinov, A. A. (2017, May 18-20). Budushchee bez Budushchego [The Future without Future]. In *Global'nyi mir: Sistemnye Sdvigi, Vyzovy i Kontury Budushchego, XVII Mezhdunarodnye Likhachevskie Nauchnye Chteniya [Global World: System Shifts, Challenges and Contours of the Future, XVII International Likhachev Scientific Readings]* (pp. 63-66). Saint-Petersburg University of the Humanities and Social Sciences [in Russian].
- Haievska, T. (2017). Informatsiine Suspilstvo – Blaho chy Prokliattia Suchasnoi Liudyny: Sviata-Symuliakry [Information Society – the Blessing or Anathema of Modern Man: Holidays-Simulacrum]. In V. M. Sudakova (Ed.), *Novi Media v Suchasnomu Suspilstvi: Kulturolohichnyi Vymir [New Media in Modern Society: a Cultural Dimension]* (pp. 293-323). Institute for Cultural Research of the National Academy of Arts of Ukraine [in Ukrainian].
- Metamodern – Novyi Sposob Smotret' na Mir [Metamodern – a New Way of Looking at the World]*. (2017, March 29). Newtonew. <https://newtonew.com/culture/wow-metamodern> [in Russian].

- Rudrum, D., & Stavris, N. (Eds.). (2015). *Supplanting the Postmodern: An Anthology of Writings on the Arts and Culture of the Early 21st Century*. Bloomsbury Academic. <https://www.bloomsbury.com/uk/supplanting-the-postmodern-9781501306884/>.
- Vlasov, V. G. (2012). Paraiskusstvoznanie i Istoricheskii Protsess [Paraarthistory and the Historical Process]. *Arkhitekton: Izvestiya Vuzov [Architecton: Proceedings of Higher Education]*, 1(37), 28-36. [http://archvuz.ru/2012\\_1/4/](http://archvuz.ru/2012_1/4/) [in Russian].
- Vlasov, V. G. (2014). Istorizm Arkhitektury i Triada Vitruviya kak Metafora Dizain-Proektirovaniya [Historicism of Architecture and the Vitruvius Triad as a Metaphor for Design]. *Arkhitekton: Izvestiya Vuzov [Architecton: Proceedings of Higher Education]*, 2(46), 5-19. [http://archvuz.ru/2014\\_2/1/](http://archvuz.ru/2014_2/1/) [in Russian].

*The article was received by the editorial office: 19.03.2021*

**ГОМЕОСТАТИЧНИЙ  
ПОТЕНЦІАЛ ФЕШН-ДИЗАЙНУ  
У ТРАНСФОРМАЦІЙНИХ ПРОЦЕСАХ  
СУЧАСНОЇ КУЛЬТУРИ**

Гардабхадзе Ірина Анатоліївна  
Доцент,  
Київський національний університет  
культури і мистецтв,  
Київ, Україна

Мета статті полягає у дослідженні фешн-дизайну як носія гомеостатичного потенціалу культури у період трансформацій після постмодернізму. Методи дослідження. Для висвітлення впливу стабілізуючої ролі фешн-дизайну на розвиток культури у стані трансформацій застосований міждисциплінарний системний підхід з комбінуванням результатів предметного, історіографічного й морфологічного аналізів. Аналіз гомеостатичного потенціалу фешн-дизайну в результаті декомпозиції представлений послідовністю більш простих питань, розв'язання яких конкретизувало механізми реалізації цього потенціалу. Новизна результатів. Уперше механізм стабілізуючого впливу фешн-дизайну на культуру охарактеризований у термінах «коливань вибору» метамодернізму. Тенденції метамодерну обмежують свободу вибору ідеї й теми колекції врахуванням естетичних орієнтирів сприйняття костюма цільовою групою користувачів, але підтримують динамічний баланс суперечностей традицій і новачій паралельним висвітленням у моделях костюма елементів культурної спадщини і елементів-носіїв тенденцій моди. Висновки. З позицій метамодернізму гомеостатичний вплив дизайн-творчості на розвиток культури інтерпретується у формі динамічної рівноваги суперечливих елементів культурної спадщини й елементів-носіїв тенденцій моди без впливу метанаративів модернізму, але з можливістю прояву наративів із загальнолюдськими гуманістичними устремліннями. Вибір фешн-дизайну для підтвердження його гомеостатичних властивостей в умовах культурних трансформацій надає дослідженню додаткової актуальності, адже, крім вкладу в теорію управління сталого розвитку фешн-дизайну, результати дослідження можуть бути використані в практиці проектування для підвищення ефективності формування художнього образу особистості засобами костюма.

*Ключові слова:* фешн-дизайн; гомеостатичний потенціал; першоджерело; трансфер елементів; баланс суперечностей

**ГОМЕОСТАТИЧЕСКИЙ  
ПОТЕНЦИАЛ ФЭШН-ДИЗАЙНА  
В ТРАНСФОРМАЦИОННЫХ  
ПРОЦЕССАХ СОВРЕМЕННОЙ  
КУЛЬТУРЫ**

Гардабхадзе Ирина Анатольевна  
Доцент,  
Киевский национальный университет  
культуры и искусств,  
Киев, Украина

Цель статьи состоит в исследовании фэшн-дизайна как носителя гомеостатического потенциала культуры в период трансформаций после постмодернизма. Методы исследования. Для освещения влияния стабилизирующей роли фэшн-дизайна на развитие культуры в состоянии трансформации применен междисциплинарный системный подход с комбинированием результатов предметного, историографического и морфологического анализов. Анализ гомеостатического потенциала фэшн-дизайна в результате декомпозиции представлен последовательностью более простых вопросов, решение которых конкретизировало механизмы реализации этого потенциала. Новизна результатов. Впервые механизм стабилизирующего воздействия фэшн-дизайна на культуру охарактеризован в терминах «колебаний

выбора» метамодернизма. Тенденции метамодерна ограничивают свободу выбора идеи и темы коллекции учетом эстетических ориентиров восприятия костюма целевой группой пользователей, но поддерживают динамический баланс противоречий традиций и новаций параллельным освещением в моделях костюма элементов культурного наследия и элементов-носителей тенденций моды. Результаты. С позиций метамодернизма гомеостатическое воздействие дизайн-творчества на развитие культуры интерпретируется в форме динамического равновесия противоречивых элементов культурного наследия и элементов-носителей тенденций моды без влияния метанарративов модернизма, но с возможностью проявления нарративов с общечеловеческими гуманистическими устремлениями. Выбор фэшн-дизайна для подтверждения его гомеостатических свойств в условиях культурных трансформаций придает исследованию дополнительную актуальность, поскольку, кроме вклада в теорию управления устойчивым развитием фэшн-дизайна, результаты исследования целесообразно использовать в практике проектирования для повышения эффективности формирования художественного образа личности средствами костюма.

*Ключевые слова:* фэшн-дизайн; гомеостатический потенциал; первоисточник; трансфер элементов; баланс противоречий