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Theoretical Dimension of Modern Designers' Conceptual Forms of Creativity

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Abstract. *The aim of the article* is to identify key characteristics of artistic and design practices interaction; to define directions of conceptual design development based on the results of analysing scientific and theoretical foundations of conceptualism as a special form of the artists' creativity in the 20th century. *Results.* It is demonstrated that the focus of modern designers on conceptual forms of creativity is explained by the fact that they contribute to forming unique authors' projects of aesthetic and value content, innovative searches in the context of cultural and civilisational shifts. A conceptual costume of the beginning of the 21st century is a kind of mediator between art practices of conceptual art and design practices in the sphere of project culture, synthesising social and psychological aspects of fashion, social and symbolic functions of clothing. A conceptual design narrativises philosophical, artistic and technological aspects of design, enriching design products with an expressive metaphoricity. It is revealed that in modern art history a clear definition of the term system of the conceptual direction in design has not been formed till now. The research of this complex phenomenon, synthesised by fashion and artistic clothing design, requires a complex interdisciplinary approach. The conceptual costume is studied as an art-design object from the standpoint of global and local tendencies in the society development, which declare certain worldview values in the form of a visual metaphor. *Scientific novelty.* For the first time, the theoretical understanding of the conceptual costume grounds on the interaction of design with culture and art as a special space of its direct functioning, which makes it possible to form project conceptualism as a special methodology. *Conclusions.* The authors' concepts in the costume are extrapolated in different ways: as visual quotations or metaphors; as a transformation of the art object idea into the form of the costume. Actually, they need in-depth and detailed studying.

Keywords: conceptualism; art practices; design practices; fashionable costume; eco-friendliness; innovativeness; aesthetic discourse

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Introduction

Design of the beginning of the 21st century is marked by bright conceptualisation. It is not only about the influence of modern conceptual art practices on it, but about strengthening the representative component of project design practices, within which any design product or design idea becomes an element of performance. There is a shift of emphasis from the utilitarian and functional purpose of the designer's creativity product to its aesthetic and profound content. Due to this, design products are increasingly considered as art objects, as well as interpreted and evaluated in the categories of art history as art design objects. The indicated processes are brightly manifested in the conceptual design of clothing, since it embodies requests and value orientations of consumers, diversity of lifestyles and consumption, achievements in all spheres of human life – from social and cultural to technical and technological aspect, embodiment of various innovations. The mentioned processes are actively discussed, but still have not received sufficient grounding.

Recent Research and Publication Analysis. The discussion regarding the conceptualisation of modern design practices, particularly clothing, is related to the studying of art practices of the 20th century. The term “conceptualism” refers to a tendency that arose in the 1960s and 1970s, which was associated with the artists' desire to research new forms of art and a new role of the artist as a creator of ideas perceived as art works. Italian art historian Cinzia Franceschini (n.d.) mentions that the term “conceptual art” refers to a number of artistic practices in which the concept dominates over other formal or visual aspects of the art work. These practices are not a cohesive artistic movement or style. As a result, conceptualism should be studied as a series of disparate strategies proving that conceptualists see art as an idea rather than a process of creating a ready art object. It is primarily about the artists' rejection of the traditional art tools, and the problematisation of the notions of what is art and what is not.

C. Franceschini (n.d.) emphasises that the practices united under the term “conceptualism” were initially marked as “the art of the idea” or “the art of information”. In 1961, Henry Flint, an artist and a philosopher of the Fluxus group, in the the essay “Conceptual Art” described his own performances, artistic and aesthetic experience as “a conceptual work” for the first time. Thanks to the theoretical works of the American artist Saul Levitt “Paragraphs about Conceptual Art”, the term gained actual recognition, and finally took hold during the modern art exhibitions, in 1969.

Characterising the creativity work of famous conceptualist artists, C. Franceschini (n.d.) mentions Marcel Duchamp, who was not really a conceptualist artist. However, his ready-mades of 1917, in which everyday objects acquire the status of a art works and become signs of aesthetic experience, are considered prototypes of “conceptual form”. Among the most important characteristics of this form are the following: creation by means of various creative processes and adoption of very different forms; performance as the most common of conceptual techniques, when the work is documented with photographs, texts, video recordings of some definite events or actions; use of written texts and ready-made objects demonstrated by the author as the most common technique (Franceschini, n.d.). If talking about the prerequisites for the emergence of conceptual art, the researcher points out “critical and socio-political motivations” and aesthetic experience. For example, Joseph Kosuth's works of the range “One and Three”

study the relationship between image, word and reality. In his conceptual works, the material plan of the physical object and the conceptual one, visual representation and verbal meanings coexist. It is worth to note that the social context gains special role.

Lisa Wainwright (2018), an American scientist from Chicago Art Institute agrees with C. Franceschini (n.d.) in her vision. However, the definition of the term “conceptual art” (a work of conceptual art) is formulated somewhat differently. The researcher considers that it is a work of art, the medium of which is an idea (or concept), usually manipulated by means of language, and sometimes documented by photography. In the sense of “relevance”, according to L. Wainwright (2018), “concern” of such a work is based more on ideas than on forms.

In turn, an American art historian, essayist, art critic and tutor Sylvia Walker (2022), who works as an assistant director of Contemporary Art Issue (CAI), makes a clear difference between the definitions of “conceptual art”, “post-conceptual art” and “neo-conceptual art” in her works. In the opinion of the researcher, all these three forms have clearly defined boundaries, content and meaning. Thus, the historical era of conceptual art covers exclusively the 1960s and 1970s, when artists used ready-made sculptures, installations, texts, or created their works without media at all, as art became dematerialised. She classifies works created after 1970s as post-conceptual art. Accordingly, neo-conceptual art is a movement that encompasses conceptual works created in modern time or in the recent past, although neo-conceptualism originated in the 1980s and 1990s. S. Walker (2022) notes the difference between conceptual and neo-conceptual art in strengthening the visual component of the art work, and in transforming its content-analytical part towards an intellectually conceived one with an expressive manipulative element and a game feature. Thus, post-conceptual art encompasses all art that emerged after and under the influence of the historical movement of conceptual art. It includes neo-conceptual art that grounds on the conceptualism heritage. A vivid illustration of the highlighted processes is a work of Edward Lucie-Smith (2001), which collected and described the brightest conceptualists’ artistic works from the 1960s to the beginning of the 21st century.

In the context of the above mentioned, theoretically significant are works of the Italian scientist Marco Pedroni and Paolo Volonté (2012), in which the problems of conceptualism are actualised through connections, influences and interaction of art and fashion. They outline a range of issues that, on the one hand, deepen the debate on whether fashion is art, and what position it really occupies among modern arts, crafts and professions. On the other hand, they contain an analysis of the contribution to the connections between the world of fashion and the world of art. Demarcating these two problem spheres, M. Pedroni and P. Volonté (2012) demonstrates their close connection in the context of social and cultural discourse.

In the publication “Dangerous Liaisons: Art, Fashion and Individualism”, Robert Radford (1998) reacts quite acutely to the natural necessity of the artist for self-expression through his own creativity, especially in the fashion industry, and the conflict between the master’s individualism and the understanding of the content of art. He emphasises that the practice of synthesis of art and fashion brings different results, and often even contradictory. Thus, it needs a conceptualisation that gives the creator of a fashionable costume the possibility of creative realisation as an experiment, self-expression and self-presentation.

Agnes Rocamora (2015), a lecturer at London College of Fashion, highlights issues caused by sociological, historical and cultural influence on forming, functioning and spreading of fashion as a phenomenon. Her work is a reflection on fashion in order to study the noteworthiness of social and cultural theories for fashion and material culture in total, as well as conversely the significance of these spheres for the mentioned above theories. Each chapter of the book is dedicated to one of the researchers' thoughts on fashion, as well as assessments of its importance for their ideas. Perhaps unconsciously, in this way A. Rocamora (2015) tracks the path of conceptualising fashion manifestations in its aspiration to become an art and a cult.

In the conceptualism context, scientists of modern time also raise the following topics, such as the state and development of contemporary art as a new interdisciplinary aesthetic in art design collaborations (McCartney & Tynan, 2021); art, design and culture in the sustainability search (Pezzi et al., 2021). In various scientists' views, connections between fashion and art are based on the conceptual approach (Gregory, 2014; Lahoda, 2018a, 2018b; Kuznietsova, 2022). In particular, the conceptual approach in modern costume design is substantiated in this article (Lahoda, 2017), as well as the aesthetic discourse of design as a paramount one in modern design practices is emphasised (Lahoda, 2021). Other domestic scientists studied postmodern fashion practices in the aspect of the discourse of informal images transformations (Dykhnych & Kharchenko, 2021), and innovative technologies in the clothes design of the 21st century (Varyvonchik et al., 2022).

Zenovia Tkanko (2012) studied conceptualism in modern fashion and noted the following: "Conceptualism is a tendency in avant-garde fashion of the beginning of the 21st century, which accumulates conceptual art tools and innovative clothing production technologies" (p. 26). In her opinion, the origins of this phenomenon in clothing design should be researched since the creative work of the Pre-Raphaelites, which in a certain way causes dissonance in understanding and interpreting conceptualism. In our opinion, the creativity of the Pre-Raphaelites, as well as definite couturiers, to whom Z. Tkanko (2012) appeals, is an example of the authors' experiments in art that did not become fashionable, or formative searches within the tailoring craft at the beginning of the 20th century. Only in the second half of the 20th century, when the practice of art design was formed, and the fashion activity of some designers went beyond the traditional artistic and project creativity "...the conceptual costume appears as a kind of mediator between modern art and clothing projecting" (p. 26). The conceptual costume appears as an art object — a work of avant-garde art, which determines its exclusivity, degree of demand and purpose in which representativeness is dominant.

In particular, Z. Tkanko (2012) distinguishes between "conceptual costume" and "pret-a-porte conceptual costume", devoid of excessive outrageousness, which can be replicated and used by the consumer in everyday life. The difference between them can be not only the use of non-traditional materials for clothing, but also textiles and innovative manufacturing technologies that can provide a special visual effect. Actually, it is the visual effect that is decisive for presenting the ideas and emotions of the conceptual costume, which indicates the role of modern visual culture.

In the monograph on visual culture, A. Boylan (2021) does not directly speak about conceptualism. However, the key issues to which she pays attention testify to its discursive presence. The researcher emphasises that "...visual culture is the lan-

guage of institutional rebranding and audience diversification” (p. 45). No visual object exists by itself. Thus, a “visual environment” that indicates mutual influences and interactions is extremely important. “All current spectacles have past and future, and it all exists at the same time,” the author notes (p. 46), outlining one of the characteristics of modern forms of conceptual creativity and its attraction to spectacle, total performativity.

In A. Boylan’s work, special attention is paid to understanding on body practices and gender identity in the visual dimension. The scientist emphasises the increasing significance in visual culture of the human body and body practices, which “... are given meaning, they are controlled and known through the visual acceptance and the act of understanding and representing. We are imposed ideas about bodies that make them visually similar, generalised, ordinary symbols” (Boylan, 2021, p. 101). The outlined problem of the social and cultural content consists in the total depersonalisation of cevals, particularly, due to design, which leads to the loss of any identity. Certainly, the fashion industry itself plays a significant role in this. A. Boylan (2021) draws attention to innovative technologies as a tool for distorting reality, which, in her opinion, humanity has never learned to see, constantly transforming the visual component in the aspect of certain concepts.

Thus, a number of general regularities of conceptualism stand out. It is obvious that its key task is forming ideas and their reflection in artifacts, due to which artistic and philosophical notions become important material components of the object, as well as find their expression in accompanying textual and graphic materials. The issue of methods and means of implementing such a task still remains open.

Aim of the article

The aim of the article is to reveal key characteristics of the artistic and design practices interaction; to identify directions of conceptual design development based on the results of analysing scientific and theoretical foundations of conceptualism as a special form of the artists’ creative work in the 20th century.

Main research material

The general base of research is formed by various slices of scientific knowledge. Within its measures, the main problematic issues for studying are formed. First of all, it is a necessity to outline the features and synthesis of art and design practices as such, which realize certain conceptual projects. The vestimentary context of such practices has its own “differences” that reveal the directions of development in modern conceptual costume design, its methods and means.

The term “art practice” is used to characterise non-traditional directions of aesthetic activity that arose in the postmodern era. By the middle of the 20th century the traditional perception of art works determined the understanding of art as an aesthetic reality separated from social one. It was considered that art was not actually a life itself, but was somewhat “like life”, therefore it was characterised by imagery, conventionality,

etc. In the postmodern era, phenomena that did not fit into the traditional framework were involved in the sphere of aesthetic activity, as artists began to work with reality itself, thereby depriving art of the ephemeral “ostensibility”. Manipulations, promotions, actions as “artistic gestures” became viewed as “artistic events”, and were positioned as such. As a result, there appeared a necessity to distinguish between art and art practices as an innovative form of aesthetic activity.

Art practices include ready-made, surreal objet trouvé, assemblage, installations, performance, happening, aleatorics, sonorics, etc. Artists-curators manipulate with objects and human physicality in both natural and urban environments. They change the contexts of exhibited items, level the measures between creators and viewers, create an aesthetic event as an art object. It is important to note that the question arises under what conditions and by what means art practices create an “event”, since neither mastery, nor style and image guarantee the creation of the art work. Accordingly, the concept acquires significance as an idea that permeates all components of art practices in creating the art object.

The definition of the concept of “art object” remains rather vague until nowadays. Sometimes it not only replaces the concept of “work of modern art”, but also designates objects that do not have aesthetic, cultural and spiritual value. Usually, an art object means a certain spatial and artistic structure (composition) on any topic, capable of evoking an expressive emotional reaction. Art objects can both fascinate and repulse. Their specificity consists in representativeness, emotionality and outrageousness which determine dialogicity as a key characteristic of interaction with the viewer.

The origins of the term “art object” can be found in two areas of artistic creativity: in monofunctional “pure” art; in applied architectural arts, which include design. In the first sphere, in a clearly expressed form of creativity, object art (objektkunst)¹ is distinguished. In the second one, art design is noted. Their development most fully illustrates the dominant idea of the art object of both scientists and artists.

The evolution of artistic and project activity was mostly influenced by the work of avant-garde artists of the beginning of the 20th century. The emergence of art design in the 1960s was a culmination of the significance of design aesthetics, aimed primarily at organising the artistic impression. A designer Ettore Sottsass and members of the groups “Alchemy” and “Memphis” demonstrated the “new aesthetics” of things through their fascination with pop art as a contrast to the concepts of their creative work with the established norms of functional design-projecting. Art design is focused on “projecting emotions”. In this sense, its aim is as similar as possible to the tasks of art, which indicates detachment from the tasks of classical subject and artistic creative work. In both cases, similar artistic means and visual strategies are common. They are based on the narrativisation of the object and the process of its creation. Narratives define and justify the reality to which the author appeals. Discourse acquires the meaning as an opportunity to discuss and characterise an object in different situations. In such an aspect, narratives are both images of the world and models of creativity. They make the object a self-sufficient and unique artifact, filling it with meaning. If a ready-made

¹ Considered as an independent genre in European-American culture and art, which was formed in the sphere of avant-garde artists’ experimental practices at the beginning of the 20th century, in particular, the ready-made of M. Duchamp.

object is used as a basis, then it is refined: details are added, and the necessary emotional background is created. This allows to perceive both the artist and the designer as an “artist” or “creator”.

In the 20th century, assemblage became especially popular (Fr. *assemblage*, from *assembler* – ‘to collect’). It is a special technique, thanks to which an art object is formed from real objects or their fragments, and placed on a plane or in some space. Combining items has different options related to the concept. In design, the assemblage echoes the method of combinatorics. Still, it is more complicated in terms of content and formal aesthetics. Sometimes this leads to a surreal effect, due to which the finished object, which loses its traditional function, acquires some unique metaphoricality. An accented idea-concept can turn almost any thing into a rare art object. Thanks to creative searches, the conceptual art reoriented itself to intellectual understanding and unraveling of certain ideas. The context gains a special significance, and brings such an element as a game into the forms of creativity.

The finished art work or design product is transformed into an emotional art object. In modern conditions, not only the game of contexts has become possible, but also their replacement due to complex intellectual interconnections of contents. It is important that the designer does not aim to endow the object with a specific and unambiguous meaning, as it arises in the process of contemplation or consumption, and therefore is subjective. Everyone seems to discover a personal meaning in the object as a connotation of an image, a theme and a metaphor within the limits of one or another narrative. So, the boundless variability of the contents of conceptual design, the multiplicity of its different interpretations are presented. In contrast to the meaning that art objects and design objects were endowed with in previous periods, the content has a vivid emotional sound in addition to a symbolic one.

It is necessary to understand that concept and idea are different things: the concept sets the general direction, while the idea is a component of the work itself. The ideas make it possible to realise the concept. They can be self-sufficient works, not presented in something material, but still they can take shape. For every work that has taken a physical form, there are countless options that have not been realised. Represented as conceptual works, art objects are often absurd and devoid of meaning. No less conceptual in art practices, empty spaces are perceived as forms that can be filled with any content in the process of some aimless play and randomness that confirms human existence, arises and exists as a product of life.

While talking about conceptual design, it is somewhat different and involves the development of a basic idea, the transforming of strategies and approaches used for designing, in particular, the principles of interaction of various participants in communication – the designer, the consumer, et al., as it always has definite accentuated social context. The complex of design tools and forms based in the second half of the 20th century indicates that the main attention is focused on the conceptual expression of the problems in relations between the individual and society, which are expressed mainly in the media. Accordingly, they are created and highlighted with the help of modern information and communication technologies. However, traditional forms of creative work remain relevant (such as graphics – fashion illustration or fashion photo). The difference is the topic of conceptual design projects. It is formed mainly within the limits of certain global or local social and cultural problems.

Nowadays, the complex of knowledge regarding conceptualism, art practices, art design and the specifics of art objects allows to form a special methodology aimed at creating conceptual design projects, called “project conceptualism”. Its basis is the skill of formulating concepts. For a specific project, the concept should be based on general and global modernity concepts. One of these is a “concept of balanced development”, which combines three components: ecological (preserving the integrity of biological and physical natural systems); social (aimed at people and preserving the stability of social and cultural systems); economic. The concept of “balanced development” is consistently implemented in the equally relevant concept of “smart consumption”. This hierarchy of concepts highlights three important components of project conceptualism: formulation of project problems; formulation of project tasks; formulation of project requirements. Usually, a design concept is presented in the form of some paradoxical thesis or an unexpected metaphor, which most fully reflect the content of the conceptual design idea, and outlines the theme (problem), concept (idea), metaphor (association within the narrative), and image (complex synthesised formation from ideas about the owner of the costume and his outfit). And if the theme and concept remain unchanged, then the metaphor and image can constantly change. They transform in the imagination of the designer, and later they change in the material into an endless model range. In other words, the key idea of conceptual design is in a process of constant development.

The variety of formative solutions in designers’ collections and the conceptual content of experiments with a form itself allow to talk about such a phenomenon as polyconceptualism — a simultaneous existence of different concepts and opposing views on extremely controversial issues. Project conceptualism is based on the fact that the concept is a general vision and an ideological component of the project, in which the understanding of the development vector is revealed. The concept is the next evolutionary stage of the concept, when the sketch turns into a system, and where every aspect has a general image, is based on metaphor and all pre-project information. The design concept is a comprehensive vision of how the concept can be implemented at each stage of development and realisation of the design project. Metaphor serves a stylistic function by creating strong images and suggesting analogies. It makes the author’s opinion more concrete, revealing his emotional attitude to the project; connects abstract concepts with concrete, material images; emotionally affects the consumer. A visual metaphor compares a thing to a visual image using associations and narratives. A conceptual metaphor usually involves one idea being conveyed and perceived through another, and through a relation to it. A creative metaphor determines the originality of some idea and the originality of a designer’s creativity.

The transformation of a concept into a conception occurs step by step due to systematising and reasoning of decisions. All design conceptions are aimed at understanding and solving the problems of a human and society. Most of the conceptions are humanistic, which leads to the humanisation of the entire field of design and the ideas implemented by it, such as inclusive ones. Another issue is that within the framework of conceptual design, humanistic problems can be revealed thanks to completely unexpected and often far from humanism and high aesthetic quality objects. Such an inversion is aimed to encourage consumers to think about the essence of the problem itself, and provoking a sharp emotional reaction in them. The challenge and effect of innovative creative and professional principles lies in revising professional foundations, in

the synthesis of opposite, and sometimes mutually exclusive individual and social values. In this way, the issue of creativity as a basis of professional activity is actualised. Creativity contributes to the development of the designer's artistic potential and his self-actualisation in the social sphere. It is as a kind of mechanism of adaptation of the designer's personality to social changes. The designer has to take a certain socially conscious position, to take into account the interests and demands of various social groups, to coordinate his own creative ambitions with the real social order, to predict and calculate its possible changes. This is facilitated by "social design" as one of the concepts of modern design development.

For a designer, creativity consists not only in changes and consistent transformation of a costume as an object of creativity, but also a person as a subject of creativity (and this is the main point). In such a context, clothing design organically fits into the methodology of social projecting. Its system of methods is based on the psychology of image formation, ability to free associations, development of subjective ideas, logical arrangement of information, development of value relationships. Social design allows to view a costume as a social object.

It is important to mention that the traditional organisation of artistic and project creativity has its own systematic methodology, in which the creative approach is implemented as "objective" or "reproductive". In the conceptual approach, it is "functional". In the first case, the method and way of solving are mostly standard, and in the second one, the designer actively uses heuristic strategies and tools to find special ways of solving certain problems. Thanks to this difference, the ways of solving the project task are ambiguous, forming both new knowledge and experience. A creative and functional approach, as well as the use of different levels of abstraction allow overcoming numerous psychological barriers of thinking. Heuristic strategies help to look from a new point of view, which ensures the search for high-quality alternatives in implementing the concept. Problem-targeted setting of problems, selection and development of solution methods, etc., all this process acquires a personalised and individualistic character, reflects the subjective outlook of the designer as an original creative personality.

The main aim of social design is to create clothing models united by an artistic idea, organised by variants of the form-symbol, which reveal the expressiveness of the image, creating emotionally rich associations. "Heroes" of project elaborations are social phenomena, such as revolutions, wars, eco-problems, charismatic personalities of different epoches and times, their lifestyle, manner of behavior, individual creativity, character traits, deeds, etc. Research results provide an opportunity to identify a certain problem — social and cultural, social and economic, social and ecological, social and psychological as a basis for project development. The search for the idea and means of its implementation acquire specifics in the conception of the future project.

Each conception has not only content, but also volume as an important characteristic that shows the multiplicity of ideas. Additionally, each conceptual design idea opens up many other ideas, and each one is a result of creative efforts because it has its own author. In the practice of conceptual design, the author's mark is much more visible and important than in other forms of creative work. In the conceptual design, the cognitive intention is read as the author's personal, socially conscious position in this or that issue. With the help of such a position it is possible to delineate the boundaries of those worlds that were formed as a result of the designer's conceptual thinking.

Therefore, a sign of conceptual design is personally-aware nature of intellectual work. The brightly expressed personal beginning of creativity allows to distinguish collections of John Galliano, Alexander McQueen, Martin Margiela, Viktor & Rolf, Comme des Garçons and others.

A conceptual designer creates a kind of reality exegesis, which he observes and transforms into the subject of his own creativity. Primarily, this happens through the understanding of a specific cognitive situation, through the awareness of one's own research intention, through the establishment of a view of the understood object. The designer always expresses the idea in a conceptually sustained (pure) form, in the form of concepts and connections between them. In order to understand conceptual design, it is necessary to correctly "read" the specific cognitive situation within which the designer placed himself. For this to happen, designers usually resort to various formats of representation of their own creativity, the vast majority of which are performative and spectacular.

In the context of all mentioned above, it is important to understand how the fashion industry, cutting techniques and sewing technologies developed, and how textile materials changed. For example, 1965–1975 were marked by significant changes under the influence of postmodernist aesthetics. Many new fashion brands emerged, a caste of freelance stylists was formed, new fashion clothing stores were opened, the trends of democratisation and accessibility of fashion were intensified. As a result of the growing demand for "ready-to-wear clothes" in 1973, the prêt-à-porter fashion syndicate was created. This industry vector was based on innovative technologies of clothing production in order to ensure a large number of consumers. Accordingly, conceptual design expanded its sphere of influence on mass-produced clothing. Definite samples became symbolic, and their informational interpretation revealed the metaphorical content of designers' creativity as a special form of conceptual art. Symbolic and aesthetic functions of clothes were dominant. Even at that time it became obvious to fashion analysts that a conceptual suit is not self-sufficient, because it is an indication of a certain context — cultural, mental and social.

The attention of conceptual designers seems to shift from the plastic form of the costume to the process of its creation, giving a special meaning to the costume and its connections with contexts. In this way, the directions of creating a conceptual costume, which were noted above, were distinguished: a conceptual haute couture costume and a conceptual prêt-à-porter costume. The first one focused on the representation in a performative form of the creative abilities of the couturier as a creator, moving towards art design practices, preservation, development and transmission of unique tailoring and craft traditions to new generations, demonstration of innovative costume creation technologies and the use of non-traditional materials. This is what Paco Rabanne created in the 1960s, using metal plates, paper, glass and plastic.

Such a specific and unique way of creating clothes as recycling became especially popular for the conceptual costume in the end of the 20th and beginning of the 21st centuries. For example, creating a suit from old wardrobe items as it was practiced by Parisian designer Lucy Horta in "Identity + Refuge" (1995), making clothes for the underprivileged people in order to give them back a sense of confidence and a sense of individuality. The concept of recognising individuality was symbolically connected with the transformation of old clothes into new forms.

The Belgian Martin Margiela clearly showed the idea that after aging clothing items should continue to exist in new forms. Since 2005, the designer has developed a separate line of “Artisanal” costumes from vintage clothing. The American designer Miguel Adrover sewed the suits of the fashion brands Louis Vuitton and Burberry in the collections of the 1990s, creating statement costumes-declarations, certain antitheses of the idea of the designer brand, which manifested resistance to its “sacredness”.

Conceptual costumes are also made as experimental samples for researching the properties of innovative materials. For example, in the collection “Digital Modern Lighting for the Future” (2001), the Japanese Junya Watanabe demonstrated white costumes that began to glow with bright colours as the light in the hall dimmed during the show. She achieved this effect due to the fact that a powder (made of natural luminous minerals) was applied to the surface of the clothes.

The uniqueness of such designs makes conceptual costumes a priority for collectors. However, many of the recent decades developments seem to hide the concepts of innovation, so that the clothes do not differ from the usual ones in any way. But such unique conceptual works as Iris van Herpen’s models remain, showing that conceptual design as a form of creativity continues to develop.

Conclusions

Conceptual design was formed under the influence of art. It is based on diverse strategies that determine such directions of its development as art design, social design, eco- and innovative design.

During the 20th and early 21st centuries, art practices, as well as design practices, have undergone transformations that consist in strengthening the visual component, in shifting the emphasis towards the intellectual understanding of complex discursive practices of communication, in which a playful nature and a manipulative element are dominant. The performativity of manifestations and the significance of the representative component of design activity have increased. The “conceptual form” content of the design product began to determine the concept accumulated in visual practices. The foundation of the concept consists of social and cultural processes, aesthetic experience, scientific and technical achievements of humanity.

In the postmodern epoch, the following forms of conceptual creativity were highlighted: art design practices, conceptual haute couture costume and conceptual prêt-à-porter costume as an understanding of fashionable clothes not only from a philosophical, but also from a technological and innovative points of view. The conceptual costume as an object of project culture takes into account social and psychological aspects of fashion, social and symbolic functions of clothing. It masters social and philosophical attitudes of society and takes into account its innovative progress. As an object of conceptualism, it is correlated with cultural and civilisational contexts, practically losing its own significance. Its valuable and content base is aimed at active interaction with social and cultural environment, as well as its demonstration is transformed into a representation as an action or spectacle.

Scientific novelty. For the first time, the theoretical understanding of the conceptual costume shifts attention to the interaction of design with culture and art as a special

space of its direct functioning. It allows to form the project conceptualism as a special methodology.

The methods and tools that conceptual designers rely on form the project conceptualism as a projecting methodology, which grounds on the designers' understanding of a certain problem, and is a continuous process of the concept development. For consumers, this is a continuous process of conceptual design identification in various cognitive situations, and one of the ways to actualise temporality. Actually, this point needs *further* in-depth studying.

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Conflict of interests

The author declares that there is no conflict of interests.

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Теоретичний вимір концептуальних форм творчості сучасних дизайнерів

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Анотація. Мета статті — виявити ключові характеристики взаємодії мистецьких і дизайнерських практик; за результатами аналізу науково-теоретичних обґрунтувань

концептуалізму як особливої форми творчості митців у XX ст. виокремити напрями розвитку концептуального дизайну. *Результати дослідження.* Показано, що орієнтованість сучасних дизайнерів на концептуальні форми творчості пояснюється тим, що вони сприяють створенню унікальних авторських проєктів естетичного та ціннісного змісту, інноваційним пошукам у контексті культурно-цивілізаційних зрушень. Концептуальний костюм початку XXI ст. є своєрідним посередником між артпрактиками концептуального мистецтва і дизайн-практиками в царині проєктної культури, синтезуючи соціально-психологічні аспекти моди та соціально-знакові функції одягу. Концептуальний дизайн наративізує філософсько-художні та технологічні аспекти проєктування, надаючи дизайн-продуктам виразної метафоричності. Виявлено, що в сучасному мистецтвознавстві досі не сформовано чіткого визначення системи понять концептуального напрямку в дизайні. Вивчення цього складного феномену, синтезованого модою і художнім проєктуванням одягу, потребує комплексного міждисциплінарного підходу. Концептуальний костюм розглянуто як арт-дизайн-об'єкт з позиції глобальних і локальних тенденцій розвитку суспільства, що декларують певні світоглядні цінності у формі візуальної метафори. *Наукова новизна.* Вперше теоретичне осмислення концептуального костюма зосереджено на взаємодії дизайну з культурою та мистецтвом як особливим простором його безпосереднього функціонування, що дає змогу формувати проєктну концептуалістику як спеціальну методологію. *Висновки.* Авторські концепти в костюмі екстраполюються по-різному: як візуальні цитати або метафори, як трансформація ідеї артоб'єкта у форми костюма. І, власне, вони потребують поглибленого і детального розгляду.

Ключові слова: концептуалізм; артпрактики; дизайн-практики; модний костюм; екологічність; інноваційність; естетичний дискурс

