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ART DESIGN AND CREATIVE CONCEPTS IN FASHION DESIGN

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Abstract

The study is devoted to the creative concept of art design in fashion design. The subject of research is design concepts in fashion design. The research topic is the diverse links between art and the fashion industry, which can be considered as the basis for the formation of the concept of art design. The purpose of the study is to identify the features of the interaction of art with the creative practice of fashion design and the reasons for representing the utilitarian object as a work of art. The hypothesis of the study is that the connection between art and the fashion industry can become an effective marketing strategy. The presentation of a design object as a work of art gives it additional symbolic value and increases the social status of its creator. The study applies a culturological approach, which considers project activities in connection with the realities of the era, and a systematic approach that allows identifying the connection of aesthetic theories with the practice of design, art history and stylistic analysis.

Keywords

Art design – Creative concept – Fashion design – High fashion – Couturier

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Introduction

The change in the value system and the formation of a new social paradigm in the postmodern era have led to a paradigm shift in design: the concept of environmental design, which focuses on the priority of humanitarian values and revises design tools and methods, is widespread. These processes in the theory of design have received the definition of “new thinking” and “weak” installation of project thinking¹. Changes in professional consciousness have also occurred in the field of costume design, especially since a costume is an integral part of the subject environment, closely connected with a person and reflecting the most mobile change in their value orientations². In this regard, the problem of the creative concept of the designer, which determines the content and semantic orientation of the project, as well as the goals and objectives of the design activity, has acquired particular importance. One of the creative concepts is the concept of art design. Art design is focused on creating design objects that, in addition to utilitarian, perform an aesthetic function and are both things and works of art³. Some creative concepts in fashion design can be attributed to the concept of art design, although the term itself has become more widespread in the field of industrial design⁴. In the field of fashion design, it is more common to talk about art and fashion⁵.

The purpose of this study is to identify the features of the relationship of art with the creative practice of fashion design and various motivations in interpreting a utilitarian object as a work of art. The research topic is creative concepts in fashion design, which interpret fashion as an object of art and the work of a couturier or designer as an artistic activity. Over the past 30 years, this topic has been of constant interest to researchers, but there are still insufficiently developed aspects in it. Therefore, it seems relevant for further research to systematize existing knowledge and fill in the gaps, in particular, the problems of the relationship of art with the creative concepts of couturiers and fashion designers. Existing studies examine both the common ground and the differences between fashion and art, the problems of collaboration between a designer and an artist, the transformation of fashion into art as a marketing strategy and the role of fashion shows and museums in transforming clothes into an art object⁶ (V. Steele, H. Clark, V. Karaminas, Y. Kawamura, S. B. Kim, D. Crane, J. B. Eicher). N. Ryan is engaged in research on the relationship between art and business in the field of the fashion industry, in particular, sponsorship of corporations in the field of fashion and art. A. Hollander claims that fashion is a form of art; therefore, it is

¹ V. R. Aronov, *Kontseptsii sovremennogo dizaina. 1990-2010* (Moscow: Artproekt, 2011); D. Yu. Ermilova, “Relevant methods in costume design in the context of the culture of Postmodern”, *Servis plus*. Vol: 10 num 4 (2016): 45-56. DOI: 10.22412/1993-7768-10-4-6 y G. G. Kurerova, *Italijskaia model dizaina. Proektno-poiskovye kontseptsii vtoroi poloviny XX veka* (Moscow: VNIITE, 1993).

² C. Seeling, *Fashion: The Century of the Designer 1900-1999* (Cologne: Konemann, 2000).

³ M. Lavrentev, *Dizain v protsesse kul'tury. Ot art-obekta do eklektiki* (Moscow: Alpina Publisher, 2018).

⁴ E. Steierhoffer y J. McGuirk, *Home Futures* (London: The Design Museum, 2019).

⁵ S. B. Kim, “Lavliaetsia li moda iskusstvom?”, *Teoriia mody: odezhd, telo, kul'tura* num 32 (2014): 29–57; *Moda i iskusstvo* (Moscow: Novoe literaturnoe obozrenie, 2015); *Puare – korol mody. Katalog vystavki. Federalnoe gos. uchrezhdenie kul'tury «Gos. istoriko-kul'tur. muzei-zapovednik “Mosk. Kremli”* (Moscow: AzBuka, 2011); Dilys E. Blum, *Shocking! The Art and Fashion of Elsa Schiaparelli: exhibition* (Philadelphia Museum of Art, 2003); F. Baudot, *Mode et surréalisme* (Assouline, 2002); R. Martin, *Fashion and Surrealism* (Thames & Hudson, 1989) y R. Martin, *Cubism and fashion: exhibition* (New York: Metropolitan Museum of Art, 1998).

⁶ J. Eicher, *Dress*. *Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge*. Ed. by C. Kramarae and D. Spender (N.Y.: Routledge, 2000) y Y. Kawamura, *The Japanese Revolution in Paris Fashion*. (Oxford; N.Y.: Berg, 2004).

necessary to apply art criticism methods in fashion research⁷. R. Martin used this approach in his research and curatorial exhibition activities. L. Negrin, on the contrary, believes that one cannot perceive fashion outside its connection with the body as an independent art object⁸. It seems necessary to emphasize the study of the relationship between fashion and art in the concept of art design for the possible application of results in the training of costume designers. As P. Bourdieu noted, “the production of the producer as artist is the precondition for the production of these objects as works of art”⁸. Moreover, this transformation is impossible without a system of art education, forming a designer, including as a professional artist.

Methods

A culturological approach was applied in the study, which considered design activities in close connection with the realities of the era, as well as a systematic approach – to identify the connection of aesthetic theories with specific design practice, art history and stylistic analysis of couturier’s work and fashion designers from the middle of the 19th century – the beginning of the 21st century. Such as models of the first couturier C. F. Worth, aesthetic costume, the works of P. Poiret and M. Fortuny, the works of avant-garde artists, couturier’s work of the 1920s-30s. (Vionnet, Schiaparelli), post-war period – Y. Saint-Laurent, P. Rabanne, Japanese designers.

In the study, the concept of dress is understood as “a system of nonverbal communication that enhances human beings’ interaction as they move in space and time” (Joanne B. Eicher).

The term “art design” (“design art”) became widespread in the 1970s and 80s in connection with the work of Italian designers, members of the creative groups Memphis Group and Studio Alchimia (E. Sottsass, A. Mendini, etc.). This direction arose as an alternative to the standardization and emotional neutrality of design products generated by classical functionalism, which became the most common concept in the field of mass industrial design. The purpose of art design is to counter the processes of unification and standardization imposed by mass production and consumption (more precisely, the psychology of consumerism) using the media.

Results

The first person who consciously presented himself to the public as an artist and his dress models as an object of art was Charles Frederick Worth, who created Le Chambre Syndicale de la Haute Couture in 1868⁹. The reason for the emergence of high fashion was the need for the elite of society in a special, exclusive fashion that would not be available to the simple bourgeois (this became especially relevant in connection with the democratization and replication of fashion in the 19th century). One of the ways to make haute couture models unique and individual was to present them as works of art. Worth was the first to put his name on clothing models, like an artist signs their works (though the tag with the name of his fashion house was modestly sewn from the inside). He wanted high fashion to be perceived not as a craft, but as a type of art. As a couturier (literally translated from French as a “tailor”), in his opinion, he was no longer a craftsman, but an artist. Worth

⁷ A. Hollander, *Seeing through Clothes*. (California: Berkeley, 1993).

⁸ P. Bourdieu, *The Field of Cultural Production* (Cambridge: MA, 1993).

⁹ D. de Marly, *Worth: Father of Haute Couture* (London: Elm Tree Books, 1980).

created for himself the image of an artist – from a demeanor to a bohemian style of dress. He previously drew sketches of future dresses for his clients, which also distinguished him from competitors who did not know how to draw. Moreover, inventing new models, he was inspired by portraits of old masters, borrowing silhouettes, details, finishes and fabric patterns from the past, which corresponded to the stylistic tendencies of the time towards eclecticism and historicism. Painting of the past was Worth's constant source of inspiration, as well as for many couturiers and designers in the next decades. However, new trends in French painting of that time, impressionism and postimpressionism, were not reflected in his creations. Even in the Art Nouveau era, in the models of House of Worth (which was already led by his son J. F. Worth), one will not see such ornament.

A little later, the Italian dressmaker Rosa Genoni (who also was a public figure, a feminist and a member of the socialist party of Italy) turned to painting in search of inspiration. For the World Exhibition in Milan in 1906, she created a collection of dresses based on Renaissance paintings – the most famous dress was called “Spring” and resembled the Spring costume from the famous painting by S. Botticelli from the Uffizi Gallery.

The connection with art gave couturier models additional symbolic value, allowing their clients not only to demonstrate their high social status, but also their taste. Starting with Worth, couturiers presented themselves as “artists of luxury”¹⁰. As A. Geczy writes: “Worth single-handedly made fashion a challenging cultural integer”¹¹. Worth was a pioneer in creating a new marketing strategy that allowed him to sell his creations more expensive than competitors, which became one of the ways to highlight a niche in the market for luxury goods and made it unique in the era of the rapid development of mass production.

A new look at clothes was offered by artists in the late 19th – early 20th centuries, who created the concept of aesthetic costume¹² (H. van de Velde, artists of the Vienna Secession). Artists and architects of the Art Nouveau era dreamed of a universal synthesis of all arts intending to create a holistic harmonious living environment, of transforming life by means of art. The costume was just as interesting and important for them as architecture, monumental painting, interior, furniture, book graphics and applied art. A new idea was the creation of an individual subject-spatial environment for the upbringing and transformation of a person. A costume is a part of this subject environment, it should reflect the tastes, lifestyle and personality of a person, correspond to the time and have artistic value. Moreover, the artists considered the official fashion created by Parisian couturiers and London male tailors ugly and monotonous, and were the first to protest against the standardization of the subject environment. The idea of individualizing a costume that matches the personal tastes of a person began to be implemented in mass fashion 70 years later, in the postmodern era, when the concept of art design appeared. However, then neither they nor their ideas found their place in the current fashion system and directly affected fashion.

The ideas of costume reform proposed by artists at the turn of the 19th-20th centuries were developed in the creative concepts of couturier of the 20th century. Paul Poiret is considered the first “fashion dictator” to impose on society his ideas about the beauty of

¹⁰ G. Lipovetsky, *L'empire de l'éphémère* (Paris: Gallimard, 1987).

¹¹ *Moda i iskusstvo* (Moscow: Novoe literaturnoe obozrenie, 2015).

¹² R. Stern, *A contre-courant: vêtements d'artistes, 1900- 1940* (Salenstein: Benteli, 1992).

women¹³ Like Worth he called himself an artist, knew how to draw sketches, collaborated with well-known graphic artists and fashion illustrators (P. Iribe, J. Barbier, G. Lepape), was a collector of painting, patronized artists and even had his own exhibition hall. In an interview with the New York Times in 1913, he said: “Ladies come to me for a gown as they go to a distinguished painter to get their portrait put on canvas. I am an artist, not a dressmaker”. Poiret’s fame was brought about by extravagant models that created almost theatrical images inspired by painting (Poiret introduced the “colors of the Fauvism” into fashion) and theatrical art (although he denied this, Poiret was greatly influenced by the Ballets Russes, especially the costumes and sets of the ballet Scheherazade (1910, sets and costumes by L. Bakst)). In the foreground, for Poiret, the task was to create an expressive image, not a dress for a specific client, which would consider their individuality. This was a completely new approach that can be compared with art design, since the costume was originally conceived as an object of art. It is no coincidence that Poiret gave each of his dress or coat models a name as an artistic work – Sorbet, Minaret, Mandarin, Laziness. Subsequently, many couturiers also called their creations the motto (for example, C. Dior). For Poiret, a fashionable costume was part of a lifestyle, so he strove to make not only dresses, but also to create the entire subject environment that surrounds a person. He was the first in the matter of collaboration with artists: R. Dufy, M. de Vlaminck and A. Derain painted fabric drawings for him. Although Poiret suffered from his models being copied in the USA and even planned to expand into the American market with “authentic copies” of his models for a wide audience (these plans were frustrated by the US entry into World War I in 1917), he tried in Paris, like Worth, to give his creations an aura of originality and sophistication, like authentic works of art.

In the 1910s-30s, couturiers appeared who also considered high fashion a form of art and regarded clothing as a full-fledged work of art. The fundamental difference between their concept and the position of Worth and Poiret was that they created fashionable dresses – that is, obeyed the laws of the cyclicity of fashionable changes. The connection with art allowed them to sell better. They believed that aesthetic perfection should be the key to the long life of their works, which should no longer go out of fashion. The real work of art remains such many years later; the paintings of da Vinci, Rembrandt or Velazquez still delight the audience, and the dresses of Worth and Poiret have long been perceived as museum exhibits. Only a few managed to create clothes that survived the time of their “birth”, which still has not lost their relevance – Delphos dresses by M. Fortuny (being not a couturier, but an artist, he managed to achieve recognition and commercial success of his fabrics and suits), draped dresses by M. Vionnet and Madame Grès, some models by C. Balenciaga. Chanel was able to achieve the same thing – she created practically “immortal” models – knitwear, a little black dress in the 1920s, a suit in the “Chanel style” in 1954, but not because she strove to create timeless works of art, but due to the simplicity of form, practicality and versatility that meet the new demands of the time. At the same time, Chanel considered high fashion a craft, polemicizing with Poiret and Schiaparelli: “A dress is neither a tragedy, nor a painting; it is a charming and ephemeral creation, not an everlasting work of art”¹⁴. Chanel’s models are not perceived as objects of art in the museum space, which was emphasized by the authors of the exposition, hanging them on the brackets at the exhibition, entitled, ironically, Chanel. Under the Laws of Art (at the Metropolitan Museum of Art in 2005,

¹³ Puare – korol mody. Katalog vystavki. Federalnoe gos. uchrezhdenie kultury «Gos. istoriko-kultur. muzei-zapovednik “Mosk. Kreml” (Moscow: AzBuka, 2011) y C. Seeling, Fashion: The Century of the Designer 1900-1999 (Cologne: Konemann, 2000).

¹⁴ Moda i iskusstvo...

at the Pushkin State Museum of Fine Arts in 2007). Although Chanel was friends with many artists and poets, in her models, there is no trace of their influence.

In the 1920s, costume designers were actively involved in the creation of avant-garde artists of various directions, introducing the features of their author's concepts into projects – from futurists (G. Balla), abstractionists (S. Delaunay, K. Malevich, A. Ekster) to Soviet constructivists (A. Rodchenko, L. Popova, V. Stepanova)¹⁵. As for the Art Nouveau and Secession artists, the creation of clothing was a logical and justified way for them to change the world with the help of art, creating a new harmonious object-spatial environment. Attempts to merge art with life are always impossible outside the synthesis of art – this was due to the birth of a new type of synthetic creativity – design. In Soviet Russia, these ideas took the form of the concept of “production art”, a special type of production that invades life and changes the person themselves, society and the whole world.

In the 1930s, E. Schiaparelli continued the course of Worth and Poiret on the interaction of fashion and art – she was the first to use surrealistic motifs in fashion, picking up the ideas of S. Dali and J. Cocteau, who drew for her sketches of embroidery, dresses and accessories. She tried to bring new meanings to her clothes – humor, game moments. Often deliberately shocking the viewer, her models often had irony and self-irony over the fashion victim¹⁶. Schiaparelli was the first couturier to include “fantasy models” in the collection that were not intended for real life – the main ones were an experiment and a new idea and often seemed completely nonfunctional, more suitable for a surreal exhibition than for real life (hat in the form of a shoe and a chop, dress with voluminous ribs, gloves with claws, etc.). Schiaparelli was the first to give names not to individual models, but to collections, emphasizing their conceptuality: the first haute couture collection was called “Stop, Look & Listen”, followed by “Music”, “Le Cirque”, “Commedia dell’Arte”, “Return of the Bustle”. At the same time, she did not call herself an artist (it was Chanel who called her “Italian artist who makes clothes”). The appeal to surrealism (then the most fashionable direction of avant-garde painting) was for her a marketing strategy, an ironic game with meanings and a form of self-promotion.

After the World War II, especially in 1960, the heyday of pop art, the connection with art again became an effective means of marketing: “Whereas the artistic avant-garde had wanted to infuse fashion with its own higher aims, fashion, aided and abetted by mass imaging, more sophisticated photographic techniques, and synthetic fabrics, began to plunder the lexicon of art – its history, its norms, its rhetoric, its allusion, even its strategies – as a means of instating its claim to quality and salience”. Appeal to painting for inspiration became a feature of the creative method of Y. Saint-Laurent. He declared, “I am a failed painter”. In his “haute couture” collections, he often quoted paintings by famous artists, becoming famous for models “in the style of Mondrian”, “In Memory of Picasso”, “Matisse” or “Van Gogh”.

In the 1970s in the USA, the direction “Art as Fashion” (or “Fashion as Art”) arose. The creators of this trend were artists involved in arts and crafts. In art galleries in New York,

¹⁵ A. Malochet y M. Bianchi, Sonia Delaunay: atelier simultané: exposition (Bellinzona, Musée Villa dei Cedri: Skira, 2006) y R. Martin, Cubism and fashion: exhibition (New York: Metropolitan Museum of Art, 1998).

¹⁶ Dilys E. Blum, Shocking! The Art and Fashion of Elsa Schiaparelli: exhibition (Philadelphia Museum of Art, 2003); F. Baudot, Mode et surréalisme (Assouline, 2002); A. Talley, Leon. Schiaparelli and the Artists Rizzoli. (NY: Rizzoli, 2017); R. Martin, Fashion and Surrealism (Thames & Hudson, 1989) y C. Seelin, Fashion: The Century of the Designer 1900-1999 (Cologne: Konemann, 2000).

they exhibited objects that were both items of clothing that could be worn and works of art to decorate the interior, for example, as decorative panels. By the late 1970s and 80s, art and fashion began to interact even more actively. During various biennials, artists and designers exhibited together. The largest museums in the world began to organize exhibitions dedicated to the work of couturiers and fashion designers. Museum and exhibition spaces became the same place for demonstrating models from fashion collections, such as shop windows and catwalks, which helped to blur the boundaries between art and fashion. The interiors of fashion boutiques were designed by famous architects. In the 1990s-2000s, many fashion brands began to collaborate with artists, following the path laid by Poiret and Schiaparelli (for example, the collaboration of “Louis Vuitton” with Japanese artist Takashi Murakami). These so-called collaborations are a way of artification (a term proposed by D. Crane) for the sake of increasing the value of a particular fashion item, which is produced, as a rule, in a limited series.

Designers appeared who create avant-garde conceptual clothing – Viktor & Rolf, Martin Margiela, Hussein Chalayan, whose work does not fit in the Procrustean bed of the commercial approach to creating fashion collections. Many of them generally ignore fashion trends, trying to express in their models primarily a certain conceptual idea. Their collections are not related to seasonal fashion trends, which also gives them additional artistic value. The first to shock the fashion world in such an extraordinary look at fashion design in the 1970s and early 80s were Japanese designers Issey Miyake, Rei Kawakubo and Yohji Yamamoto, whose work critics also ranked as art design¹⁷. Many of their models are perceived (and used in real practice by their clients) precisely as art objects for decorating the interior, although this is not the main semantic component of the creative concepts of the Japanese designers. Rather, it is a kind of side effect of the presence in their projects of the features of the Japanese art tradition. In addition, Miyake demonstrated his models at exhibitions as real works of art. The design of the exhibition space, as well as the interior design of Miyake’s stores, designed by the famous Japanese designer Shiro Kuramata, were as important events in the design world as the Miyake collections themselves.

The transformation of a designer into an artist and an artist into a designer has not made the commercial sense of the links between art and the fashion industry less relevant. Nicky Ryan examined these connections on the example of the Italian company Prada, which positions itself as a major sponsor and philanthropist, creating a cultural fund. Thus, Prada appropriates the cultural capital of artists and architects with whom it collaborates to produce its own symbolic capital, denoting its belonging to the cultural elite and giving its brand additional symbolic value.

Discussion

The first point that needs discussion is the question of terminology. As noted above, the problems raised in this study were most often studied in the plane of the interaction of art and fashion. If the term “art” in this context does not raise any doubts (it does not matter whether it is a question of painting, theater, literature, music, etc.), then objections arise regarding the legality of the use of the term “fashion”. In most studies, this term is understood as fashionable clothes. Although fashion arose as a social phenomenon in the Late Middle Ages precisely as yet another way of demonstrating social status using a costume, in modern society, fashion has become truly global, encompassing all aspects of human life. It is difficult to find an area where fashion would not work – it applies to all cultural

¹⁷ Y. Kawamura, *The Japanese Revolution in Paris Fashion* (Oxford; N.Y.: Berg, 2004).

phenomena, to everything that relates to material and spiritual values and is in the process of change: art (painting, literature, music, theater, cinema, design), science, technology, politics, sports¹⁸. In addition, not in all of these areas, one can find at least some significant connections with art. Although most often fashion is manifested in the design of a person's appearance – in their suit, manner of behavior and their environment – the material environment. Therefore, it seems more appropriate to talk about the links between art and design and, more specifically, about art design as a creative concept in fashion design aimed at creating clothes that are both an object and a work of art.

In addition, the couturier's motivation in appropriating the status of an artist and their works as objects of art requires additional decoding. In addition to the goals of artification already discussed above (giving couturier models additional symbolic value that would allow them to be sold more successfully), it seems important to raise the couturier's social status, at least for Worth and Poiret. Although they lived in the era of classical capitalism, in the 19th – the first half of the 20th century class prejudices were still strong. Couturier, even the most successful and famous, was, above all, a tailor, a supplier of the court, while now, famous designers are international stars. Napoleon III (and the career of Worth began precisely during the Second Empire) said in relation to Louis Cartier "I do not have lunch with my suppliers". The difference between the status of a tailor and an artist (in the broad sense of an actor, playwright, writer, painter, etc.) was striking. Louis XIV dined with Molière, but never with his tailors. Do not forget that Worth was driven by the desire for "social revenge" – his family lost their position in society, went broke and rolled down the social ladder (Worth's wife, Marie Vernet, daughter of a ruined provincial official who was forced to work as a saleswoman in a Paris store). Being an artist was much more acceptable for him than a tailor. Raising the status of couturiers was facilitated by collecting, philanthropy and work in the theater. One can recall another couturier of that time – Jacques Doucet, who collected a valuable collection of paintings and decorative and applied art of the 18th century, and the poet Guillaume Apollinaire served as his secretary. True, all this did not allow the couturier to rise to the status of their customers from high society. The most successful couturier were women that have achieved a high position in society in a much more traditional way – Jeanne-Marie Lanvin due to her husbands and Chanel due to her lovers of royal blood.

Another difficulty in studying creative concepts in fashion design is associated with the history of the emergence and development of this area of professional activity ("grown" not from easel art or architecture, like other directions in design, but from craft). For example, there is almost no tradition to present the author's concept in verbal form – the main forms of embodiment of the creative concept always have a concrete material form – these are models or collections of clothes and fashion shows. There is no tradition to discuss professional issues at congresses and conferences; there is no full-fledged professional communication to determine the nature, goals and objectives of their activities. Traditional events at which collections of costume designers (fashion weeks) are presented are more likely to be of marketing and advertising nature. The professional press, as a rule, is also engaged, performing purely applied tasks – advertising styles and brands to stimulate consumer demand, targeting potential consumers in the "boundless sea" of fashion trends. Objective criticism in the fashion world is not encouraged. If the structure of the designer's image includes verbal creativity (the ability to write and speak, expressing one's concept is just as necessary as visualizing projects), then a fashion designer should, due to established traditions, demonstrate their concept in visual form. However, costume design is no less conceptual as a project activity than other types of design. Conceptuality is a common

¹⁸ A. B. Gofman, *Moda i liudi. Novaia teoriia mody i modnogo povedeniia* (Moscow: KDU, 2015).

creative setting that is the essence of design culture. In the 20th century, many concepts appeared in the design of clothes, reflecting the changing lifestyle, values and needs of people and society, including the concepts of art design, which requires further research. In particular, an analysis of the creativity of modern fashion designers from the perspective of conceptual design seems to be promising, as well as a study of the history and possibilities of cooperation between artists and designers, the ties between the trends in the art of art and the creative concepts of couturiers and fashion designers.

Conclusion

In this study:

- an analysis of the creative practice of fashion design in a historical perspective was carried out to identify the stages of formation of the concept of art design;
- the reasons for the desire to present clothes, primarily haute couture models as objects of art and couturier's activity as an artistic activity, were investigated;
- the desire of couturiers to position themselves as artists by the motive of increasing their social status was substantiated;
- the possibilities of transforming the ties of art and the fashion industry into an effective marketing strategy were shown;
- how the presentation of a design object as a work of art gives it additional symbolic value was analyzed;
- the motives of appealing to the creation of clothing by professional artists in different periods were shown.

The considered examples from the history of costume design give reason to believe that the concept of art design has gained recognition in this field of design and has real prospects for future development. The relevance of the concept of art design implies various possibilities for applying the basic principles in teaching professional disciplines for designers who will work in the fashion industry.

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