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КОНЦЕПТУАЛЬНІ ЗАСАДИ ПРОГНОЗУВАННЯ МОДНИХ ТЕНДЕНЦІЙ У ДИЗАЙНІ: КЛАСИЧНИЙ І ПОСТМОДЕРНІСТСЬКИЙ ДИСКУРСИ

Білякович Л. М. Концептуальні засади прогнозування модних тенденцій у дизайні: класичний і постмодерністський дискурси. Досліджено концептуальні засади прогнозування модних тенденцій у класичному і постмодерністському дискурсах; виявлено шляхи і механізми конкретизації загальнотеоретичних положень у теорії дизайну та прогностичній практиці. Проаналізовано еволюцію поглядів на детермінанти, зміст, динаміку моди, можливості і принципи її прогнозування у працях Г. Тарда, Т. Веблена, Г. Зіммеля, Р. Барта, Г. Блумера, Ж. Бодрійяра, П. Бурдьє, Ж. Ліповецькі, Х. У. Гумбрехта, А. Кребера, Д. Робінсона, Дж. і Е. Лове, Н. Барбера, А. Янг, М. Джекобса та ін. Розкрито особливості понятійної репрезентації проблеми. Доведено значущість у прогнозуванні в дизайні концепції циклічного розвитку моди, заснованої на теоріях соціокультурних циклів. Узагальнено результати конкретизації положень циклічної теорії щодо дизайнерської практики другої половини XX — початку XXI ст.

Ключові слова: дизайн одягу, прогнозування, модні тенденції, класичний дискурс, постмодерністський дискурс.

Білякович Л. Н. Концептуальные основы прогнозирования модных тенденций в дизайне: классический и постмодернистский дискурсы. Исследованы концептуальные основы прогнозирования модных тенденций в классическом и постмодернистском дискурсах; выявлены пути и механизмы конкретизации общетеоретических положений в теории дизайна и прогностической практике. Проанализирована эволюция взглядов на детерминанты, содержание, динамику моды, возможности и принципы ее прогнозирования в работах Г. Тарда, Т. Веблена, Г. Зиммеля, Р. Барта, Г. Блумера, Ж. Бодрийяра, Ж. Липовецки, Х. У. Гумбрехта, А. Кребера, Д. Робинсона, Дж. и Э. Лове, А. Янг, М. Джекобса и др. Охарактеризованы особенности понятийной репрезентации проблемы. Доказана значимость в прогнозировании в дизайне концепции циклического развития моды, основанной на концепции социокультурных циклов. Обобщены результаты конкретизации положений циклической теории относительно дизайнерской практики второй половины XX — начала XXI в.

Ключевые слова: дизайн одежды, прогнозирование, модные тенденции, классический дискурс, постмодернистский дискурс.

Biliakovych L. Conceptual principles of fashion trends in design forecasting: classical and postmodern discourses.

Background. Forecasting of fashion, in other words the scientifically motivated studying of its development prospects, the result of which is a forecast that is the information about possible tendencies and trends for a certain period in design, modeling and textiles; as well as any branch of professional activity has its conceptual basis and methods tested in practice of Fashion houses, trend bureaux and trend setters.

The history of design shows that the institutionalization of its prognostic vector took place in the direction from the theoretical conceptionualization of the fashion which contained some prognostic aspects to developed theories of forecasting and approbation of methods of practical forecasting activity with their following generalization in a number of works.

The distinction of the mentioned process became the conceptual principles and their applied concretization interconnection that motivates the scientific topicality of the generalization of theoretical grounds of fashion trends forecasting in the classical and postmodern discourses.

Objectives. The aim of the article is the characteristic of the conceptual principles of fashion trends forecasting in design in classical and postmodern discourses and the identification of ways and mechanisms of their concretization in the theory of design and forecasting practice.

Results. The article deals with the problem of the first attempts to understand the possibilities of fashion trends forecasting which are noticed in the fashion philosophical and sociological concepts of the end of XIX — beginning of XX centuries within the investigation of other theoretical problems. Thus, the well-known work of G. Tarde “The Laws of Imitation” (1892) contains

the analyzing of some aspects of forecasting in the context of the problem of imitation as the main mover of sociocultural life. The work of the American researcher Th. Veblen "The Theory of Leisure Class" contains the important point for forecasting in design; it is an indication on the correlation of fashion innovations and social inquiries and expectations. G. Simmel's works (1904) contain the fashion trends studying through the concepts of imitation, social expectations, prestige, integration and differentiation.

It is emphasized that in the postmodernist discourse of fashion some aspects of forecasting are examined in the context of understanding of fashion as a sign system connected with the concepts of "vestimentum code" (R. Barthes), "collective selection" (H. Blumer), "simulacra", "system of objects" (J. Baudrillard), "field of production" and "field of consumption" (P. Bourdieu), "playing", "open", "optional" fashion (G. Lipovetsky), "design intuition" (H. U. Gumbrecht). It is noted that the separation of the problem of design prognostics within the fashion discourse became the peculiarity of the epoch.

It is emphasized that the theory of cyclic fashion development based on establishing the connection between fashion trends and socio-cultural dynamics became the first priority in creating the conceptual principles of forecasting in design. The concretization of the statements of cyclic theory in the works of A. Kroeber, D. Robinson, J. Lowe, N. Barber, A. Young, M. Jacobs and others is analyzed. In particular it is noted that according to A. Kroeber's idea the changes in the fashion are cyclic and independent from the will of individuals and are coursed by the action of unknown "over-organic" social forces. The concept of D. Robinson is considered. According to this concept the changes in the fashion are stable, continuous, prolonged, they do not depend on external factors, in particular, technical progress and individual designers' searches, and are coursed by the need of people in something new. The statement by J. Lowe about the determinancy of long-lasting fashion cycles is broke by random deviations which reduce the reliability of forecasting is analyzed. The concretization of the cyclic theory in the design theory that generalizes the prognostic experience, first of all in works of R. Guzjavichute, A. Hoffmann, R. Samarkhanova, A. Lebsak-Kleymans, etc. is researched. The heuristic productivity of the cyclic model, its connection with design practice and topical tasks in fashion forecasting is confirmed.

Conclusion. The study shows that in the classical and postmodernist discourses the conceptual background of the analysis of the phenomenon of fashion and its prospective component were created. At first at the turn of XIX – XX centuries the possibility of fashion trends forecasting was not examined as an independent problem and its individual aspects were analyzed in the context of other problems. In particular the fashion was examined in its social functioning, and the regularities of its development and forecasting were associated with the phenomena of imitation, in particular the fashion pattern (G. Simmel, G. Tarde), social expectations, "demonstrative expenses", social prestige gaining (Th. Veblen, G. Simmel), innovations as determinants of fashion prospects (G. Simmel).

Within the postmodern discourse the subject and methodological, categorical and conceptual peculiarities of

the research of the fashion forecasting in the context of wider conceptual principles are outlined. So, in the second half of XX century fashion was studied as a sign system (R. Barthes), the result of "collective selection" (G. Blumer), "system of objects" (J. Baudrillard), the consequence of coordinating of the positions in the "field of production" and "field of consumption" (P. Bourdieu), and as "playing", "open", "optional" fashion (G. Lipovetsky). As for the theoretical understanding of forecasting in design the following things become important: the remark on the influence of already discovered design forms and sign socio-cultural contexts on the fashion development (R. Barthes); the expectations of the subjects of the fashion industry, designers, "fashion public", fashion magazines, and massive tastes of ordinary buyers (G. Blumer); meaning grounding in fashion trends forecasting of "expected innovations"; conceptual separating of the problem of forecasting in design (H. U. Gumbrecht).

The concepts of cyclic fashion development importance (A. Kroeber, D. Robinson, J. Lowe, N. Barber, etc.) based on the theories of sociocultural cycles (O. Spengler, A. Toynbee, A. Pareto, P. Sorokin, and others) became especially important. They made a great influence on the practice of forecasting and are displayed in a number of research programmes.

Keywords: clothes design, forecasting, fashion trends, classical discourse, postmodern discourse.

Постановка проблеми.

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Аналіз останніх досліджень та публікацій.

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Зв'язок із важливими науковими чи практичними завданнями.

[7, . 268–269, 277].

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Результати дослідження.

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