An Economic Study on Fashion Design and Fashion Culture

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ABSTRACT

Although the practice of fashion design has a long history, research into the fashion/textile design process is recent. The fashion design process can be studied from a variety of disciplinary perspectives. For this study I examine the relationship of fashion designers' cultural values and personal experiences and the process of creativity in their design process. This study expands knowledge of how cultural values, personal experiences and creativity of designers are related to the fashion designers' creative practices and processes. As we all know, the relationship between fashion and design is very delicate. These two concepts have a lot in common in terms of group, timeliness and commerciality. This paper discusses the issue of fashion culture and fashion design. Fashion design has become the frontier carrier of fashion culture; fashion culture and fashion design also influence each other, fashion culture promotes the orientation of fashion design style.

Keywords: *Designer as host, Inside-out, Outside-in Costume Design, Fashion Culture, Inter community, Mutual Influence, Promote. Cultures of resilience*

INTRODUCTION

In the current world, with the development of economy, cultural construction has also made considerable progress. While meeting the basic needs of life, people are increasingly demanding fashion and clothing. Combining with the practical work, the author discusses the important topic of fashion culture and fashion design, mainly introduces the related concepts of fashion culture, analyzes the commonality between fashion culture and fashion design, and discusses the mutual influence between fashion culture and fashion design in order to obtain fashion culture and fashion design. In terms of culture, design and inspiration, they agree with each other.

Introduction to Fashion Culture

Art design to a large extent fully caters to people's aesthetic tastes, in the spiritual world and emotional needs, fully reflects the relevant connotation of culture, and therefore has a great influence. From a psychological point of view, the accumulation of abnormal behavior within the people in social life is called fashion. The concept of fashion changes with the level of social productivity, distribution patterns, relations of production, as well as material and spiritual wealth. Generally speaking,

fashion culture is created and advocated by a small group of people (tide people, artists, non - mainstream groups and celebrities, film stars and other social celebrities), and is quickly accepted by the public through the spread of modern media. Fashion involves many aspects of life, such as emotion, behavior, and lifestyle and so on. From a certain point of view, fashion culture is the quintessence of the most popular culture, and can be widely recognized by the public.

In other words, fashion is a part of the current social fashion in the countryside, not the artists hide the snow. Fashion culture can connect the masses of society, especially young people in the way of thinking, emotional and psychological aspects more closely. At the end of the 20th century and the beginning of the 21st century, recreational activities, related products and consumption patterns popular among Chinese teenagers aged 15 to 25 are called "the new generation of fashion culture" These include hip-hop cultural forms such as hip - hop dance, DJ, MC, graffiti; street basketball, street football, skateboarding, roller skating, BMX wheelbarrow and other street sports; new entertainment cultural forms such as video games, cartoons and related role playing, image design. Rock and roll, pop dance, hip hop and

R&B have all taken on a new look. In the tide of cultural construction in our country, fashion culture has naturally become the forefront of cultural construction. It is very important to deal with the contradiction s between tradition and rebellion, stereotype and interest, rules and personality on the basis of maintaining the healthy growth of the whole social culture. Under the established social and cultural background, more emphasis is placed on the integration of personality, interest, rebellion, leisure, tradition and other life concepts, and more emphasis on humanization, rather than blindly pursuing social adaptation. Apparently, costume design often becomes the forefront carrier of fashion culture.

Defining Fashion as Inside-Out and Outside-In

Fashion involves an active interplay between an expressive intent and all that goes into making clothes. This interplay is not always apparent. People often think of fashion pieces as inert, manufactured objects made of individual parts. While each component affects the world, people think of these parts as inactive. Fashion's value is often assessed only in relation to the market, while its contents, relationships, and costs and benefits spread far beyond. In terms of the sustainable or unsustainable aspects of the fashion system, it is more accurate to think of the system as a network of related elements that have systematic impact as they work together. Fashion's social, economic, environmental, and cultural materials and actions are worn on the body as both inside-out and outside-in.

Our clothing is part of a reciprocal process in our search for meaning, belonging, and recognition. It is a way to tell others how we feel about ourselves, relative to a time and place. It is about fitting in, or standing out, or both. Richard Sennett describes clothes, when worn and seen, as "guides to the authentic self of the wearer."14 This powerful form of self-expression affords fashion designers a role beyond the creation of clothes with market value as the creators of these guides. Such is the inside-out of fashion. At the same time, fashion plays a role in prevailing customs, acceptable socio-economic practice, and production and consumption methods. It is endorsed by influencers, and can be a visible descriptor of place and time. All of these instances are examples of the outside-in of design. The fashion industry, a huge intercontinental system, draws directly and significantly on nature's materials and human labor to materialize its elements. Its designers are tastemakers and spotters; they capture opportunities to present the zeitgeist. They are skilled in all that goes into the physical matter-making that brings the outside in.

All that goes into the meaning-making of the inside-out is not always as apparent or recognized in the designer's role. In recognizing this reciprocal process, we might detect a dichotomy between a representation of our cares, needs, hopes, and aspirations (inside-out) and the commoditization of style (outside-in) that contributes to the fragility of our social and ecological systems. When viewed as an expression of inten - meaning-making—plus all that goes into the making of clothes to wear—matter-making—the scope of fashion design extends and its remit expands.

In order to advance any subject in design, one has to "engage in the activity of designing."15 The research I describe here takes place in what Ezio Manzini calls "design mode" and thus combines "three human gifts: critical sense, … creativity, … and practical sense."16 The application of design mode to fashion-related methods and activities, with a range of participants, and with the intention of creating a connection between nature, community and self, is an exploration of how fashion design for sustainability activities can recognize communities of place.

When engaging critical senses by reflecting on fashion as a means to express intention and to absorb the world, making is useful as a tool to experiment with one's ideas. For design to be engaging, however, "it must be cultivated"17and this is where the interplay between critical thinking, creativity, and practical making come into play. John Ehrenfeld extends the role of design beyond its recognized aesthetic and functional product specification into "a conscious, deliberate effort to change the systemic presuppositions—[the] beliefs and normal practices…—underlying action so that the desired end may be attained."18 Thus, fashion design can be considered in terms of its interactions with nature, the social relationships it enables that foster a sense of community, and the stuff of personal reflection enabling a search for and communication of the self. This is exciting and daunting for fashion designers; it opens a Pandora 's Box and a wealth of responsibilities and opportunities. This expanded role provides fashion designers with opportunities for creative

possibilities that respond to humanity's most critical environmental, social, and cultural sustainability challenges.

LITERATURE REVIEW

Studying culture is important in all areas of design (Khoza & Workman, 2009; Westwood & Low, 2003). The word "culture" is commonly used in everyday life as well as in scholarly work. To understand the meaning of culture, we must examine how various scholars in different disciplines have defined culture throughout history. Culture, which has been defined as learned and shared patterns of behavior of members within a community who interact with each other (Hoebel, 1958; Useem & Useem, 1963), is the product of negotiation over time of the symbolic meanings and significance of forms and conventions. Culture defines who a person is and how a person sees him or herself even when in a foreign country (Mohammed, 2011, p. 4). Culture allows individuals to make sense of the world around them by providing a "frame of reference or perspective" (Khoza & Workman, 2009, p. 62). As a basic concept of psychology, culture is "subjective perception of the man-made part of the environment" (Herskovits, 1995), including social stimuli, associations, beliefs, attitudes, stereotypes, norms, values, and roles that individuals share (Osgood, 1974; Triandis, 1972). According to Erez and Miriam (1993) as cited by Mohammed (2011, p. 42), the most general view of culture is that it is a set of characteristics common to a particular group of people. Contemporary culture is complex, incorporating multiple states of everyday life across a collection of diverse individuals (Kellner & Durham, 2006). Present-day culture is reflected in and shaped by media and communication technology, which are an essential part of contemporary society. Technology developments enhance the transferability of media and culture. Forms of media, including television, newspapers, movies, advertising, popular music, magazines, and the Internet, present and influence gender role norms, ideals of body image, lifestyle, fashion trends, and entertainment, as well as individual identity. Media culture presents ideologies and lures viewers to believe that what they see through the media is truthful and of value. For example, sexual content conveyed through media has been found to have some effect on adolescents' sexual attitudes, beliefs, and behaviors (Gruber & Grube, 2000).

Television advertisements may have significant impact on young women's body images (Aruna & Shradha, 2008), as has fashion advertising in magazines and other media (e.g., social networking sites, fashion blogs). Therefore, culture has been broadly expanded by various forms of communication and artifacts, including painting, opera, journalism, CDs, DVDs, cyber-culture, and virtual reality (Kellner & Durham, 2006). Culture consists of "conceptual" and "analytical" constructs (Hamilton, 1987, p. 3), which are continually emerging from coordinated actions and repeated behavior patterns by cooperating individuals. Culture includes not just the artifacts and tools used by a group, but more importantly, how members of a group interpret, use, and perceive these objects (Banks, Banks, & McGee, 1989). People with a culture in common, who share a common language and understanding, will likely share and interpret the meaning of symbols, roles, and values in the same or in similar ways (Banks et al., 1989; Mohammed, 2011). According to Mohammed (2011), "the value and beliefs held by members of two cultural groups lead to fundamentally different behavior and reactions to the same work setting and information" (p. 42). From a historical viewpoint, culture results from the evolution of "human language, environmental adaptation, settlements, and economic systems" (Mohammed, 2011, p. 9). Although culture refers to a set of shared meanings and characteristics common to a particular group of people (Shweder, Levine, Erez, & Miriam, 1993), Geertz emphasized culture as meanings that people invent (Geertz, 1973; Mohammed, 2011, p. 2). Mohammed concluded that culture is "the product of symbolic forms and conventions, negotiated over time and imbued with conventional meanings" (2011, p. 2). Culture can be approached from a multiple-method approach, examining both objective and subjective aspects of man-made elements. Objective elements are associated with material culture and directly reflect technology. Subjective man-made elements include social structure and ideology such as social stimuli, associations, beliefs, attitudes, stereotypical norms and values, and roles that individuals play (Hamilton, 1987). White (1998) described social structure as the ways in which human beings organize themselves into defined groups with various roles. The tangible work of a defined group such as fashion designers reflects the social structure

of culture in which they live and work. Culture can be defined in terms of three different levels or stages: technological, social, and ideological (Hamilton, 1987). Technology refers to the "material culture, to the physical things used in adaptation to one's physical and social environment, to the techniques for their use, and to the way these are organized for use in the cultural system" (Hamilton, 1987, p. 3). The sub-cultural system of dress consists of fabrics and techniques used to make it. In a "layer cake" model of culture, technology is at the top of the list, indicating that it is the result of the ideology and the social structure of culture. The layers of ideology and social structure are incorporated within and symbiotic with technology. Social structure can be defined as, "the continuing arrangement of persons in relationships defined or controlled by institutions, i.e., socially-established norms or patterns of behaviors" (Hamilton, 1987, p. 177). Social structure can also refer to as "the way or ways in which humans organize themselves into defined roles and groups for using the technology" (Hamilton, 1987 p. 3). Social structure is part of daily life, government, law, customs of social stimuli, and associations. Ideology, the third level of the layer cake model that Hamilton (1987) proposed, is the most fundamental concept of all. Without ideology, technological and social structures would not even exist. Ideology is the in-depth, essential core of culture (Hamilton, 1987). If compared to the parts of an apple tree, ideology would be the roots, social structure the wood, and technology the fruit that the tree bears.

Ideology as part of culture includes "values, norms, knowledge, themes, philosophies and religious beliefs, sentiments, ethical principles, world views, ethos, and the like" (Kaplan & Manner, 1972, p. 112). While ideology is the "values and public agenda of nations" and organization groups, for the most part it describes the "relationship between organized thought and social power in large-scale, political-economic contexts" (Lull, 2000, p.14). It is the basis of judging whether something is good or bad, right or wrong, explicit or implicit, appropriate or inappropriate (Hamilton, 1987). In fashion design, ideology may refer to "a set of design principles; perception of quality; precedents or formula regarding price determinations or inventory size; attitudes about modesty versus immodesty; fashionable versus unfashionable judgments; age and gender appropriateness in dress" (Hamilton, 1987, p. 3). These three elements -- technology, social structure, and ideology -- interact with each other to shape one's culture.

Commonality of Fashion Culture and Costume Design

The fundamental reason why fashion design has become the frontier carrier of fashion culture is that they have common characteristics, can complement each other and promote each other's development.

Commercially

No matter any cultural element needs the necessary market operation to embody the commercial value of culture itself, so does fashion culture. Nowadays, when the market economy is fully developed, many cultural forms need to acquire commercial value through various cultural derivatives. Because of the embedding of various cultures, these cultural derivatives can better satisfy the needs of the public in material, spiritual and emotional aspects, and thus stimulate the elimination. Consumers' desire for consumption promotes the sale of commodities, and the sale of commodities promotes the promotion of cultural elements in society. Fashion culture has gradually begun to lead the direction of the tertiary industry, because the integration of fashion culture has brought huge profits to these industries. Take some examples, Japanese cartoon culture and its surrounding industries accounted for 20% of GDP, which has become the economic pillar of Japan's tertiary industry. Thai demon culture has also promoted Thailand's economic development and influenced the country's cultural trend. A major manifestation of American economic growth in recent years is inseparable from the use of fashion culture. Of course, these fashion cultures have become an important driving force for this international economic development. We are returning to the topic of fashion design, from the producer's point of view, the fundamental purpose of clothing design and production is to sell clothes for profit, and the purchaser's purpose of buying clothes has evolved from wearing function to pursuing life taste and beautifying oneself. If they find a joint point, the commercial value of clothing can be realized. The commerciality of clothing design is obvious. On the other hand, Commerciality means risk. No one can accurately predict how consumers will evaluate new innovative products. So in the process of fashion culture

and fashion design integration, there is also a certain risk, once the popular elements selection errors, will inevitably lead to the failure of clothing sales in the market, resulting in huge losses.

Timeliness

Fashion culture is a collection of social fashion elements in a certain period of time, which will produce, develop, decline and die with the passage of time. Compared with traditional culture, fashion culture is like a flash in the pan: it comes quickly, has a great influence, disappears quickly, and has an inherent timeliness. For example, a 1987 version of the film and television work "Heroes of Archery " was regarded as a classic by the middle - aged generation, which lasted for decades without change.

Nowadays, film and television works emerge in endlessly. For young people, a classic work cannot have the "shelf life" of its predecessors. So there is no so - called "shelf life" in fashion culture. It profoundly changes people's life in a certain period of time, but it will soon be replaced by new fashion elements. Many of the fashion cultures of the past may have impressed the older generation and will be remembered from time to time, but they cannot replace the current fashion culture.

The fast pace of life in today's society, coupled with the increasing cultural diversity, has led to more utilitarian forms of expression and ways of making profits. The speed of updating is faster and faster. Clothing is also the case, with strong timeliness. Fashion elements, fashion culture in clothing is the embodiment of new elements are constantly joined, the rapid disappearance of old concepts. Clothing design and clothing concept is very sensitive to culture, once out of date, the clothing products of the corresponding culture will quickly become out of date, losing the market purchasing power.

From the root, fashion culture and the timeliness of fashion design come from the endless desire of the public. People are always full of curiosity about the unknown, and this curiosity drives people to constantly pursue new things, once they succeed, they will focus on new things. So from a sociological point of view, the reason why humans are a social creature, social things, the fundamental reason in addition to the reproductive requirements are very high, there is an important reason is inherent curiosity, Western mythology in Eve eat forbidden fruit reflects this view, and human endless desire is to promote The internal driving force of our whole society.

Group Character

Fashion culture has a strong group character, can be well accepted by people, and then continuously spread. The division of social groups has many angles, but from the perspective of cultural orientation, people can be divided into many groups. Once a new fashion culture emerges, social groups can be divided into different groups according to the degree of acceptance of the new fashion culture. From the point of view of the acceptance of fashion culture, the highest acceptance of fashion culture is the female group and the youth group. These two groups are also loyal supporters of fashion culture, loyal supporters and consumers of fashion culture industry . Fashion culture commercially embodies fashion, beauty, makeup and other life content, animation, film and television, novel, music, television programs and other entertainment content, which are the most popular consumption content of these two groups. Fashion culture affects other social groups around them by influencing them. Most of the members of the group who are willing to accept fashion culture are well educated, have certain economic basis and open - minded. They are willing to share new discoveries, ideas and responses with their peers. They often want to be innovative. They are not only fashion followers, but also fashion creators. Clothing design Also has a strong group, different cultures, different nationalities, different religious beliefs, different customs and habits of social groups in the clothing design is also different.

Interaction between Fashion Culture and Costume Design

Fashion life affects all aspects of people's lives through many levels, and also profoundly changes the fashion design, guiding the direction of fashion design. On the other hand, as a major category of social consumer goods, clothing is also changing the fashion culture to a large extent, to a certain extent, influencing the fashion culture trends, the two interact and promote each other.

Fashion Culture Spawned the Positioning of the Fashion Design

It can be said that the fashion design style of a particular period was deeply influenced by the fashion culture at that time, because the designer's thought of a particular period was limited by the specific environment, and only works that conformed to the fashion style at that time would prevail in the society. Different periods

in history have their own fashion culture. As far back as the 16th and 17th centuries in the heyday of the Renaissance, the emergence of the anti - religious reform movement, the rise of the middle class and the breakthrough of knowledge culture triggered the trend of Baroque art style and fashion, which first appeared in painting and architecture. There were outstanding painters and architects in European countries, such as Karachi in Rome, Bernini in Italy, and so on. The complex and changeable artistic style reflects the desire of artists at that time to embody emotions in it. The popularity of Baroque style naturally also affects clothing, which is highly luxurious, leading to the extensive use of silk, embroidery, jewelry and so on. The rising middle class yearns for aristocratic life as an incentive, lace and wavy clothes are popular. Like the architectural art of the same period, the complex and changeable costume patterns formed a distinct representative of the Baroque style. Neoclassicism, contrary to Baroque's style, was born after that. It pursued a rational, solemn, tranquil and natural artistic style, which was the product of conforming to the trend of thought of human rights at that time. Compared with the foreign dress changes mainly affected by material culture, the dress changes before the birth of New China were more influenced by the dress system formulated by the ruling class. For the people at that time, clothing was a form of expression of identity. The court officials were dressed in black yarn caps, round collars, belts and black boots. Scholars and civilians wear square scarves and a variegated collar. They are not allowed to wear yellow or black colors. To some extent, this restricts the spread of fashion culture. But on the contrary, because the costumes at that time were basically made by hand, and their details were different, beautiful and complicated patterns were still spread among the people and became a fashion. After entering New China, through frequent and deepening diplomatic exchanges, fashion culture has gradually integrated into the public life. China is also gradually in line with the trend of world fashion culture. At the same time, Chinese culture has set off several new fashion trends on the world stage.

Fashion Design Leads the Trend of Fashion Culture

In the current society, the pace of life is fast, and clothing has become a consumable of modern society. In a sense, modern clothing is more to meet people's needs for beauty, not limited to the functional level of clothing itself. Postmodern aesthetics scholars believe that merchants sell more than merchandise, but also their cultural concepts. They increase their value by enhancing the connotation of merchandise. Clothing is one of the most prominent manifestations of fashion culture. People not only consume clothing with color and style, but also care about its cultural content. Moreover, clothing is also a wide range of media. The new cultural concept formed and disseminated by clothing is constantly impacting fashion culture, and has a tendency to lead the way forward. Moreover, clothing is also a wide range of media. The new cultural concept formed and disseminated by clothing is constantly impacting fashion culture, and has a tendency to lead the way forward. For example, the idea of Mash up actually existed in the European nobility's home decoration design as early as the 19th century. The Supreme Court of Brussels is one of the representative works. But mixing has become fashionable and quickly occupied various design fields, which originated from the fashion mixing style in 2001. The Japanese fashion magazine ZIPPER wrote: "The global fashion in the new century seems to have produced confusion. What is the new trend? So casual collocation has become a fashion trend of self - taught. Blending is not a new cultural concept formed by fashion design, but it is definitely a fashion trend triggered by the fashion industry. Popular clothes will make more people understand their fashion culture, and then extend or change the development process of fashion.

CONCLUSION

Nowadays, more and more fashion elements and fashion elements are integrated into the design of clothing to design many fashionable and artistic clothes for people; on the other hand, because of the positive role of clothing rendering and fashion, a lot of fashion culture can be spread more quickly, film the whole society is changing and people's lives are changing. How to accurately grasp the current trend of fashion has become the focus of fashion design. The progress of society makes the factors of changing fashion more and more, and the changes of fashion more and more blurred. Fashion is like a disc that keeps turning and getting bigger.

Although new elements are constantly added, it still circulates in a certain cycle. The beginning of the 21st century is the end of an old cycle and the beginning of a new cycle. Designers are difficult to break through in their design ideas, so they learn from the past fashion style and apply it to their design works. Innovation and retro are gradually merging into one, forming a new fashion style. It

has no obvious sign of the times, but it can find the shadow of predecessors everywhere. Designers in the 21st century can be said to be masters. They have abundant knowledge and experience of their predecessors as the basis, and strong material conditions as the guarantee.

They can also use high and new technology in production to timely understand the development direction of world popular trends. Since the fashion mix - and- match trend prevailed in 2001, this vivid example tells us that if we want to make a breakthrough in fashion design, we should not only care about the fashion trend, but also know more about the unique artistic style characteristics of various industries and make good use of them in design, so that we can surely walk in the front of fashion and successfully lead the direction of fashion culture. Based on the author's own work practice, this paper discusses the important topic of fashion culture and fashion design, analyzes the related concepts of fashion culture, analyzes the commonalities between fashion culture and fashion design, and finally discusses the interaction between fashion culture and fashion design.

Our analysis of fashion here highlights the need for conceptual distinction between the two phenomena in the debate about how much intellectual property protection we want to have. There is no necessary confluence or equation between a broad freedom to engage in reinterpretation and remixing, and free rein to make close copies. Here we have emphasized that such remixing is important to innovation, and that innovation is enhanced not stymied by protection against close copies. We believe that the line between close copying and remixing, supported by the theory of their differential effects on creators' incentives, represents an often underappreciated but most promising and urgent direction for intellectual property today. The dynamics of innovation in fashion design is a window to this important aspect of innovation generally. Our work here is intended to help ensure that free interpretation is preserved, even if free copying is not.

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