The Axiology Of Chinese Clothing Culture And The "Fashion Industry"

Pengtao Yang

Belgorod State Institute of Arts and Culture, 7 Koroleva str., Belgorod, 308000, Russian Federation.

Abstract

Aim: to reveal the axiological dominants of the ancient Chinese national clothing culture in the combination of tradition and innovation and to substantiate the bioethical paradigm of modern "fur consumption", trend "fur fashion". This will make it possible to substantiate the current approach of combining the principle of inheriting native national traditions in the culture of costume and fashion, to outline optimal mechanisms for integrating Chinese clothing culture into the world costume industry.

The procedure and research methods are determined due to the general conceptual field of the study of the phenomenon of costume and fashion in the history of Chinese culture, in connection with which the author used: dialectical method as the main one for a holistic understanding of the cultural and historical genesis of costume and fashion in the national Chinese tradition (in order to analyze the phenomenology of clothing culture; method of cultural and historical reconstruction (in order to analyze the genesis of clothing materials in the cultural practices of ancient China, the relationship of early samples of clothing and modern Chinese costume culture; ethnographic method (in order to substantiate the principle of inheritance of ancient Chinese traditions in the culture of clothing, the specifics of unique technologies of its manufacture); general philosophical methods and principles, contextual and cultural-historical approaches, etc.).

Results of the study: firstly, from the standpoint of the bioethical paradigm, it is proved that the innovative use of fur and multi materials, mixed design technologies in the culture of modern Chinese clothing contribute to bridging the gap between a) decorative and b) functional forms of traditional clothing; secondly, the rejection of the functional use of animal wool as a good clothing insulation, etc.) is justified; thirdly, the author's recommendations for the development of modern clothing technologies with mixed design are proposed; fourth, in the design of fur clothing, the transition from conservative technologies to a mixed-type model is justified, which means a new an era in the culture of a new generation of clothing.
**Theoretical / practical significance** consists of: substantiating their own original ideas (including applied ones) of interest to modern Chinese designers, specialists in the culture of clothing and fashion industry; in search and research, archival (in particular, translation) work with ancient Chinese literary written sources; in the author's participation in targeted field expeditions to reconstruct the early stages of the genesis of Chinese clothing culture, interpretation of ancient clothing materials.

**Keywords:** Chinese fashion industry, clothing culture, innovative design, trend "fur fashion", bioethics, conservative design, mixed design, Chinese national costume.

**Introduction**

In philosophical terms, the main problem of research lies in the mainstream of the combination of tradition and innovation; the ratio of traditionally ancient materials of clothing, technologies for its manufacture with modern industrial technologies for its industrial production and consumption. In many ways, this issue translates into the problem of transformations that threaten the national culture of clothing with the loss of ancient unique techniques, the loss of the secrets of its “manual” production, the dissolution of the sacredness of symbolism, and other losses that are irreparable for spiritual culture. In this regard, the task of the work is to prove the need for more effective mechanisms for integrating Chinese clothing culture, an innovative design community into the global costume and fashion industry while maintaining the spiritual and aesthetic dominants of the Chinese national tradition.

We see one of the possible ways to overcome and resolve this contradiction in the sphere of Chinese clothing culture in the optimal and harmonious pairing of objective mutually significant processes in line with the paradigm: "tradition and innovation", "ours and others". Given that the priorities in the development of the clothing culture of the fashion industry should remain in the first place, for the "proper Chinese" tradition. And it - to focus on the development of innovative design trends, the search for relevant technological solutions, the development of new areas of the consumer market in the space of national costume culture. Of course, without denying the experience and level of popularity of world brands that have proven themselves in the clothing industry.

**An analysis of sources** indicates significant developments in domestic and foreign literature in the field of costume and fashion, including Chinese traditional clothing, as well as the cultural industry of fur production and design technologies. We note the works of M.D. Gusarova, M.V. Kryukov, M.N. Mertsalova, V.V. Malyavina, M.A. Neglinskaya A.M. Reshetova, T.V. Sakharova, I.V. Suslova, He Zhiyun. Fundamental methodological works of M.V. Alpatova, B.R. Vipper, M.S. Kagan, S.N. Ikonnikova, V.Yu. Medvedev, etc. (in the main areas of modeling traditional Chinese clothing); P.G. Bogatyreva, N.M. Kalashnikova, J. Fishman (culturological aspect of traditional clothing, its coloring). Particular attention is paid to the study of ancient documents about the Chinese culture of clothing, the interpretation of information mentioned in ancient books on the culture of clothing (“Zhou Li”, “I Li”, “Book of Rites”, “Shang Shu”, “Shuo Wen”, “Book of Songs”, “Manuscript of Qing History”, etc. They describe in detail the costume system, textile materials, tools, costume design, costume etiquette). A significant proportion of theoretical
research by Chinese scientists is focused on production technology, marketing and development trends of fur clothing. Among them: Deng Hongtao, Suzhou University (PRC) "Analysis and research on the application of fur clothing and finishing technology in the Jiaxing area" (comparative analysis of the development of fur clothing technology at home and abroad); Wang Zonyu, Zhang Hecheng (PRC) "Design and innovation of leather and fur clothes" (methods of transformation of fur materials, methods of splicing fur and leather materials are studied); Duan Yanfang, Tianjin University of Technology (PRC) “Research on the application of splicing technology in fur clothing design” (considering fur splicing technology, designing innovative application of fur and hybrid multi materials), etc. However, the studies of Chinese specialists have a historical bias, represented to a greater extent by literature on historical science, ethnography, archeology, etc.

Main part. The first part of the study is related to the task of studying the axiology of the national culture of clothing in conjugation in the paradigm "tradition - innovation". For this purpose, the main vectors of the development of the trend "fur fashion" are interpreted in the context of the problem of bioethics and global problems. We support our reasoning with arguments from the history of ancient weaving technologies, referring as a typical example to the phenomenon of provincial “yuan weaving” (a vivid example of the preservation of traditions based on the principle and “spirit” of “respect for antiquity”) [15, p. 26]. Occupying an important place in Chinese national culture, Yuan weaving strives to preserve ancient, partly already half-forgotten, but, in fact, priceless in significance, textile technologies. Their secrets continue to amaze contemporary dress culture experts. Here, the secrets of unique fabrics are honored and preserved, the design of which is distinguished by adherence to the traditional pattern, mostly abstract. That is, on the one hand, traditional weaving technologies are being revived and developed, despite objective difficulties, some of which are due to the lack of a developed technical and technological base, the weakness of financial targeted state support for fabric production [1; 2; 7; 9]. On the other hand, today it is impossible to avoid the penetration of objective trends into the Chinese "provincial fashion" and the popularization of Western European standards. Hence, the reorganization of the traditional Chinese pattern goes in the direction of searching for new methods of its compositional construction, the most relevant for modern innovative models. The symbolism of Chinese traditional textiles is giving way to more realistic patterns. It meets new demands in modern Chinese society, the fashion industry [8; 11,12]. That is, the task is to adequately assess the changes taking place in the folk spiritual culture. Including such an interesting part of it as Yuan textiles, which is threatened by the loss of uniqueness. Unfortunately, the history of world culture knows such negative examples. Therefore, in our opinion, it is necessary to pay special attention to the possibility of innovative development of ancient technologies - without damage and loss to traditional weaving with its unique flavor, reflecting the essence and "soul" of Chinese color aesthetic psychology [13; 14].

Strictly speaking, it seems to us, as the author of this work professionally engaged in design, artistic creativity, that today it is important to preserve and protect the intangible cultural heritage of China "in the face" of traditional Yuan fabric, to use the natural advantages of traditional manual craftsmanship and appropriate original techniques. Subject to a balanced and reasonable combination of "village art" with elements of modern design. – In order to give the
product of manual labor the ability to meet the requirements of the market. Today, with global standards and taste preferences in the fashion industry, it is important for the Chinese design industry to a) strengthen the development of innovative design solutions in order to continue to serve the international market; b) give space for the development of traditional craftsmanship, the samples of which were laid down by ancient technologies and masters of past generations. All this will allow a more holistic understanding of the traditional Chinese culture of clothing and fashion.

The second part of the study is about problematic aspects in modern Chinese clothing culture and the fashion industry (from the standpoint of bioethics, education of environmental consciousness).

At present, the traditional design that still dominates fur clothing culture is fraught with serious problems in terms of reducing the number of many populations of "fur animals". They are exterminated as raw materials for the fashion industry, which is unacceptable. In this regard, we take the position of educating environmental awareness, in which wearing fur clothing made from natural fur (as well as leather, suede, etc.) is an “anti-trend”. That is, today in the PRC and throughout the world the task is to educate a new psychology of clothing and a high level of consciousness. We believe that the innovative use of fur and multi-materials in clothing design is designed to solve the problem of how to make fur products accessible to the main mass of the consumer without harming the animal world and at the same time ensure "a comfortable stay of a person in the environment" [9, p. 21; 4, p. 43].

Understanding the leading trends in the development of Chinese fur clothing culture shows that at the stage of modernity (starting, in particular, from the 20th century), fur as a material and finished fur products (both whole and present in the form of separate designer fragments in any type of clothing) still remains an expensive luxury product. However, with the development of industrial production, new technologies, the price "fur policy" consists of many factors (manufacturer's brand or mark; a specific direction in the development of the suit industry, etc. We emphasize that in the conditions of the rejection of purely natural materials, the active popularization of products from synthetic origin, the use of fur should not be a priority. All this sets the task of finding and promoting alternative design and technological solutions.

Conclusion
In the context of the deteriorating "environmental health" of the planet, the task of a humanistic approach to the industrial use of natural materials in the global and Chinese fashion industry is extremely relevant. It requires the consolidation of all countries. In this regard, firstly, the combination of fur and various materials relevant to different groups of Chinese society becomes the dominant direction in the development of fur culture; secondly, the use of traditional elements in modern costume fashion [1; 2; 6; 14] must take into account the design innovations demanded by the Chinese consumer; thirdly, in the youth industry of Chinese fashion, the principle of harmonious combination should be taken into account: the aesthetics of ancient clothing samples with popular modern national symbols. Within the boundaries of "tradition - innovation" (Chinese national costume is the embodiment of the cosmological picture of the world) [8; p. 177-178].

REFERENCES


