

## CREATIVITY ACCORDING TO THE CHRONOLOGY OF FASHION

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**Abstract:** *The development of fashion products occurs from a process of generating creative ideas. Over time, the aesthetic standards are moving and also moves the way of conceiving and producing fashion products, so the creative process should follow these changes too. Regardless of being or not characterized as artistic activity, fashion is a very lucrative global economic activity, where creativity is the fuel, in all models of design, production and marketing.*

**Key words:** *Creativity. Fashion. Haute Couture. Prêt-à-porter. Fast-fashion.*

### 1. Introduction

Creativity is the ability possessed by men, being them rational beings, to make use of their mental and physical abilities to give existence to actions, materials and immaterials. Is linked to the raise of ideas and not necessarily to intelligence or intellectual capacity. According to Novaes (1977, p 18), a creative person "can refer to an individual who has certain characteristics that lead him to create, the set of operations that performs to produce an object that encloses creativity or of the own result of the creator behavior".

*"For a brain system like ours, it is impossible not to create. The functioning brain generates the mind and the mind generates thoughts. We are reflective and conscious beings. And we are cultural and symbolic beings. The production of ideas is in our nature, and the processes of feedback and self-organization lead endlessly to the arising of new ideas" (Tschimmel 2011, p. 7).*

The creative process can be related to problem solving, but this is not a rule. Associate creativity to problem solving may be a biased act, since every resolution arises from a creative development. But, generalize it in this way, is to ignore the autonomous phenomena that the mind produces.

By developing their creative abilities, man unites factors as reasoning, perception and research, to others who often come from your unconscious, as the sensitivity and intuition. According to Ostrower (2013, p. 10) "it is essentially intuitive processes", but that eventually become aware as associations are made. The creativity arises from different intuitive ideas, together with the sensitivity and awareness, which are biological characteristics pertaining to all people. When these ideas are combined and begin to make sense - are organized by perception, consistently - creativity turns from immaterial to material, and so, can be put into practice. Acts of associate and realize, these ones, are not part of the autonomous work of the mind, because they can be trained and improved as questions arise about doing. "It covers the intellectual being, because the perception is the mental elaboration of sensations" (Ostrower 2013, p. 12).

According to the definition of Thurstone (Novaes 1977, p. 19), "creativity is the process of forming ideas or hypotheses, testing hypotheses and communicate results, assuming that the product created is something

new". The human mind, despite having already been well developed over the years, and still is under constant development, aiming for innovation and originality. Thus, it is observed that there is a relationship between creativity and discovery, and the seat of search for the unknown is the stimulus that drives creativity.

Studies on creativity began around 1950, from Psychology. Ostrower (2013) argues that creativity arises from a state of psychic tension, but that tension is not necessarily a state of exceptional spirit (often associated with emotional conflicts, but is not necessarily). Creative ideas start from an inner motivation of the individual, the psychic tension takes phisic and expressive form and configure itself from the emotional and intellectual intensity of the creator. Create, then, is not discharging this tension, is retrieve it and renew it from that psychological stimulation, to levels that are possible to ensure the vitality of creative action.

The emotional conflict is necessary, however, is not the bearer of creativity. Makes itself necessary, because is what proposes the theme the artist. The theme of creation needs to have, for the artist, an emotional relevance that will drive him during their creative process and will cause the creation exists the possibility of being renewed and fed back. Thus, the emotional conflict drives the creativity to some extent, but should not be confused with creative potential or level of development of the work. Is the awareness and control of your emotional conflict that confer the degree of elaboration of the work, because it gives to the artist clarity between what is the result of his psychological and what is real (Ostrower, 2013).

## 1.1 Creativity and fashion

To Ostrower (2013), the creativity also should not be restricted only to art. The art is rather a privileged area of human doing, because the man happens to have total freedom and autonomy in their creative development, development that is part of both intellect and emotion. This freedom is often absent on creativity focused on problem solving, but this does not mean that there is no creativity in other doings of human living.

There are many discourses about fashion and art, but is not part of this study raise the question of if fashion may or may not be classified as an expression of art. But within that problem, turns out to be valid quote the words of Souza (1987, p. 31):

*"These problems exist today and had not existed always. Arise from the junction of fashion with industrialism and, therefore, the facilities of propaganda and mass production; still coursing from democracy, from participation of a much bigger public in the consumption of fashion and a lot less demanding. But nothing or almost nothing affected it as art, because fashion is not the only aesthetic manifestation that relies on propaganda".*

The artistic activity is, undoubtedly, a creative activity. Creative, because it's allowed to be worked freely, without rules or without commitments, especially with commercial value. Commonly the idea of creativity is turned off from the work that is done for the purposes of acquiring financial assets, is simply classified as "work of circumstance and taste" (Ostrower 2013, p. 31). Then to think fashion as also being a creative activity, since creative impulses arise from psychological stress and the material doing comes from the control of emotional conflicts of his creator - fashion designer here. But the difficulty of classifying fashion as art part precisely of its interdisciplinary nature, its economic and market value, which is undoubtedly associated with the commitment to work with commercial value - especially to industrial work.

What becomes important to emphasize here, is fashion as a product, which is developed by creative processes within an industry of global impact, whatever the cultural intent.

According to Ostrower (2013, p. 13), culture is understood as "the material and spiritual forms that individuals of a group live, where they work and communicate and whose collective experience can be transmitted through symbolic way to the following generation". Creative ideas are usually developed for

the collective enjoyment, having or not commercial purposes. Creativity is based on symbols and their meanings, and to be communicated, individuals in the group must essentially share the same cultural values. These cultural factors can be modified or even manipulated, as time passes, but still does not cease to exist, end up becoming a kind of "cultural capital". "The shape converts the subjective expression on objectified communication. Therefore, the form, the create, is always to order and communicate" (Ostrower 2013, p. 24).

According Souza (1987, p. 25) "the changes in fashion are dependent on the culture and the ideals of an epoch", in another words, these changes are inevitably fated to be influenced by the passing of time. And according to the culture and ideals are changing, people's formations of taste also end up changing as well. As the role of fashion designer much is based on meeting the desires and tastes of your client/consumer, his creative development must comply with these temporal changes of culture, of ideals.

The creative process does not necessarily start from scratch, they can be based from what has already been done, using it as a reference or as a starting point only. But the doing since the beginning and the manipulation of what already exist have a common denominator: search for the new. The creative ideas in their entirety, have that goal - seek the new - so any and each activities can be classified as creative. What determines the degree of impact that will have a creative idea are the cultural values that were involved in the action and communication of the idea. It's imperative that cultural values are known as much for those reports as to who plays, otherwise there is no return. And while these cultural values have already changed and have become just "cultural capital", the memory blames for recalls them.

## **1.2 Creativity in fashion, from its chronology**

The history of fashion has been portrayed from various biases, and continues to be studied by researchers from various areas around the world. According to Mendes & Hays (2009) is a multidisciplinary and interdisciplinary significance of fashion which raises works of psychologists, economists, philosophers, sociologists, among others, about it and that sets your academic nature.

Starting with the history of clothing, primitive man had the first wish (or need, so better say in this case) to dress your body to protect against climatic factors such as the cold and the hot sun. With the passage of time and therefore the constant human evolution in the late Middle Ages (XIV century) the history of clothing developed for fashion, but according Souza (1987), was only in the nineteenth century that fashion could be classified in how it's known today. According Pollini (2007), the word "fashion" has only been used effectively in the fifteenth century, meaning "way to drive". And it was in the nineteenth century that the aesthetic standards began to vary periodically, always based on social and cultural aspects.

Like any product of culture, fashion has changed considerably over time, until gains the various significance it has today - today being the period classified by Bauman (2001) as postmodernity and sheltering the hyper-consumption society<sup>1</sup>, so-called by Lipovetsky (2007). Fashion, transcribed in garments, footwear and accessories, can mean regardless of gender, social class, professional offices, religion, ethnicity, among others, but according to Calanca (2008, p. 34) it's from the end of second World War that fashion is no longer a question reserved for the few and it becomes fundamental to collective life.

The passing years makes fashion develops, so that she can follow the changes and cultural adaptations of each era, and so, be consistent, be in accordance with time. This fact, therefore, influences the change in creative processes used to develop fashion, especially in the way the fashion designers and fashion entrepreneurs deal with these processes and put them into practice.

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<sup>1</sup>Bauman's postmodern society (2001) is described by Lipovetsky (2007) as hyper-consumerist, therefore, practicing acts of consumption of various goods and services in an exaggerated way, from false desires that you think have. But in fact, most of these desires are developed and handled by the Marketing and Advertising through the media.

The relationship between the fashion designer and the creative process developed is a very personal matter, because it directly involves psychological characteristics of the individual who creates, specific meanings each symbol has for himself. When this development is done in a group, by a creative team, all members need to understand in a close and coherent way these meanings, so that there is a dialogue between all parties and the project can be realized. Adding that the creative process is generated by a team of employees of a company, the symbols and their meanings must still comply with the mission, vision and values of the brand.

The creative process for fashion always comes to agree with the logic of product development and production that has been available, since the non-compatibility of the process with the methods of product development and production result in nonconforming projects or even unable to be put into practice. The output format depends directly on the adopted financial capital in which the company or producer provides, but also the value you want to give the product. But with the passage of time, the methods and techniques of production of fashion products have been developed in accordance with economic and also social factors - the fashion product to be marketable, needs to be creative beyond a mere object, must meet the desires and needs of the public.

### **1.2.1 Creativity and the Haute Couture**

Haute couture emerged in Paris in the late nineteenth century, with the goal of preserving the traditional techniques of cutting and sewing dominated by a certain group of dressmakers and tailors, and thus enhance and preserve the French product of fashion already well recognized worldwide, preventing it was plagiarized. Was formalized with the creation of the Union of Haute Couture in 1868 (Callan 2007, p. 158), where all its precepts were formally regulated, ensuring control of the brands manufactured and limiting its name to just a few maisons Parisians, who strictly adhere to their regulations today.

According to Mendes & Haye (2009, p. 17), the couture house most renowned in the early twentieth century was the Worth House, which was, then, led by the sons of its founder Charles Frederick Worth: Jean-Philippe and Gaston. The purpose of couture dress was a rich elite, which included European royalty, American heiresses and famous actresses. Pollini (2007) explains that couture came from the fact that when the professional who made clothes started to develop parts as its own concept of elegance. It was, then, when the term couturier emerged, used to denominate the dressmakers and tailors who produced couture.

The denomination couturière given to Charles Worth came from the fact that he was the first to sign his creations, and that attitude had a big effect on fashion. Identify the authorship of garments by signature not only allowed Worth ceased to be classified as a simple tailor and craftsman, made him pass to be recognized as the creator and respected for it. The creations, at first glance, could be identified by their nature, by their very nature expressed in the creative process. Thus, the way to identify a fashion creation thus continues until the present day, also beyond the Haute Couture. The signature in a fashion product not means only its identification. It is, above all, an appreciation of the creative process by which he came.

Mendes & Haye (2009, p. 14) claim that:

*“ There was no radical changes in clothing during the first eight years of the [twentieth] century. The desire of the new was entirely satisfied by the introduction of series of seasonal colors and new ornaments, increasingly complex, in which distinguished the Parisian couturiers - especially Callot Soeurs, Doucet, Paquin and Worth. The designers used the more expensive fabrics, which had to be flexible, with good draping qualities to so they could follow the flowing lines in vogue at the time ”.*

However, creativity in couture gave up freely because the creations could be put into practice without any financial constraint, since the couturier developed exclusively for a particular client, belonging to high society and with very high purchasing power. The raw material used was noble and refined, the

adornments were luxurious and meticulously executed in its details, there were no limits that could somehow restrict the creative process. Mendes & Haye (2009, p. 8) add that "traditionalists of the top supported the status quo and deplored the habit of the slave copy the clothes of his mistress", so, for the most luxurious and inaccessible the couture pieces were, a humbler class of society began to copy them. In this respect, creativity was not used for innovation and freedom to follow to the letter the desire of the creator, but to develop ideas that allow the adaptation of the models simpler and more accessible copies.

Although they emerged from couturières, both created as made parts, today the designers of haute couture, mostly, just idealize creation. In practice they do not perform any stage of the production process, maisons have their own team of craftsmen and couturiers - have this team is even one of the topics required by the Union to give the title of Haute Couture to a maison. The practice of creating and also produce was lost with time and today is almost nonexistent. Because of this, the designers of haute couture today are often classified as 'purely creative designers' (Grose 2013, p. 12).

### **1.2.2 Creativity and the prêt-à-porter**

The *prêt-à-porter* is the term, in French, which means "readymade clothing" and appeared in the 60s, with the decline of couture. After World War II, the United States has developed a strong industry as a whole, and its textile clothing industry was not behind, effectively starting the production of garments industrially on a large scale. The model of manufacturing readymade garments, in which the Americans called ready-to-wear, eventually solidified itself, because according to Pollini (2007, p. 64), "mass culture and the urban transformations paved the way of clothes informal ". In *prêt-à-porter*, the pieces began to be made from standardized measures (thus facilitate industrial activity), and began to be offered in large stores, giving access to the general public to consume them.

According to Grose (2013, p. 13):

*"Prêt-à-porter shows somewhat different connotations in the spheres of fashion and classic wear. In the fashion industry, designers create clothes ready to be used, without any significant change, since they are made according to standard sizes that most people wear".*

Unlike what happened in *haute couture*, where models were produced and tailored for a particular client especially, the *prêt-à-porter* was the first time where fashion has become, in fact, accessible to a broader audience, and with a slightly lower purchasing power. This access was only possible by the fact that standardize and increase the volume of parts produced are two factors that contribute directly to lower product costs.

The success of *prêt-à-porter* model caught the attention of some *couturières*, accustomed only to work with *haute couture*. Grose (2013) states that the first French designer of haute couture to launch a full line of *prêt-à-porter* was Yves Saint Laurent. At that time, Saint Laurent had the desire to democratize fashion (Grose 2013 p. 13), but later many *maisons* entered the *prêt-à-porter* segment as a way to remain economically. Develop affordable products to a wider audience ends up increasing the income, which is what today is funding the creative development and production of luxury goods, characteristic of *couture*.

The creative process of *prêt-à-porter* is different from what is executed in couture. Although, in the 60s, being a model on the rise and now represent almost the entire clothing marketing in the world (Pollini 2007, p. 64), the manufacture of ready clothing encountered an obstacle that had to be dodged: the product should suit industrial limitations in regard to the complexity of the design details, and its running time, it needed to be faster than it normally took to sew a tailor piece. Even though the *prêt-à-porter* came from design ideas and different development, aesthetic patterns and formations like that period were directly related to that proposed the *haute couture*, a fact that influenced the creative stimuli fashion designer of ready-to-wear.

As stated Mendes & Haye (2009, p. 72) "Most American designers of ready clothes were anonymous because American industry liked to give the impression that their products were compared with Paris". The intention to resemble Parisian product is not unique to the American product, nor only refers to the begin of prêt-à-porter. Until today the ready-to-wear fashion products, anywhere to be drawn, tend to be inspired by the *couture*. The very mention designers in high fashion while developing their creations, although their products are more popular. To the *prêt-à-porter* creator, creative development is surrounded by references already recognized from others creators, and also by the desires and habits of public consumption in which it is intended. Still, the breeder can apply their own ideas and can use your own personality to develop the creative process, but his signature is not so important.

Currently, couture houses also continue to produce *prêt-à-porter*, and for that the creative process must be different from what they are accustomed. The industrial manufacturing used to prompt clothes requires a little more attention to the details, to be thought - embroidery, applications and clippings, for example, need to be devised in accordance with the machinery on which to run, so turn out to be less elaborate; and the raw material of choice is simpler, making the product in the lowest price. Still, the designer's signature still has great value as a consequence of the recognition of his authorial stamp and *couture* product which also develops.

### **1.2.3 Creativity and fast-fashion**

The fast-fashion is a pattern of development, production and marketing of fashion products that represents the evolution of *prêt-à-porter*. It's the refinement of the business model that was in the 60s, made by Yves Saint Laurent, and over time has become increasingly popular. The term means clothes made quickly, effectively emerged with the popularization of the chains of retail stores (distribution) and shopping centers (Grose 2013, p. 14). The fast-fashion is characterized by high production volume and the variety of products the company develops (called the product mix).

The major concern of fast-fashion, according Cietta (2012, p. 45), is with the brand. From the immediate observation of the consumption habits of their customers, the fast fashion companies can identify what are the products that best pleases them - the product called "safe" (Cietta 2012, p. 147), and thereby immediately pass offering them more often. Cietta (2012, p. 46) also emphasizes that "the sales policy of fast-fashion is heavily geared to a specific segment of consumers", and because of this the supply of products should be well targeted. The assertive supply, low-price products (achieved through large-scale production) and the speed of delivery (as the term fast-fashion itself suggests), makes clients loyal and therefore make the brand a success.

Cietta (2012, p. 24) adds that "fast-fashion is seen, on the one hand, as the negation of creativity that fashion is able to express". However, the creativity in fast-fashion, in contrast to the interpretation of the model tends to suggest, needs to be very well coordinated. Similar to the creative process developed in the *prêt-à-porter*, couture references for the fast-fashion are also arguably relevant, which somehow guides the creative process. In this case, the copies are not exactly more frequent, in fact they are more explicit. According to Grose (2013, p. 14):

*"Today, if the general public can not afford to have a unique product, designers should be prepared to get to it. The fashion industry is one of the few industries that provides in advance product photography (generally via the internet). In this sense, one can say that the couture houses provide a service to retailers of fashion shopping centers through its creative influence".*

In fast-fashion, the designer's creativity is much more articulate in order to interpret the segment in which he operates, and adapt the creations of haute couture in versions appropriate to his reality. These adjustments are made not only to meet your client's desire to consume a sophisticated product, but also need to comply with the economic and productive capacity of the company that develops. As the ultimate goal is to promote the brand, the signature of the fast-fashion product creator is discarded.

*Couture* designers also idealize products for fast-fashion. In this case, the creative development is similar to that performed for their line of *prêt-à-porter*. Such is the profitability of fast-fashion that, increasingly, high-fashion designers are developing products in collaboration with the major retail chains. Only in this case, the signature of the designer makes sense to be applied to a product of fast-fashion.

## 2. Final considerations

Creativity is the ability of the human mind has to develop ideas in favor of the new design. It is not on intellectual ability, and can therefore be exercised in order to improve its use. It is usually employed in the solution of problems, but its use is not restricted only to this: artistic activities are essentially creative activities. The creative process comes from external stimuli that creative beings suffer lifelong, and the control of this psychic tension, generated from these stimuli, is what guarantees the level of elaboration of the work created.

Fashion, despite not being considered by many as an artistic activity, is in fact a creative activity. Because it is a culture product, suffer changes as time passes. These constant modifications end up providing its cyclical development, since it renews itself.

The authorial activity of fashion designer is under direct influence of the model product on which it is being developed. Productive, economic and social issues need to be analyzed primarily in the designing of a creative idea in fashion, so that in this way, the project can be implemented in a coherent way. The creative process can come conditioned by technology, such as the *prêt-à-porter*, which was only possible model to be put into practice due to the Industrial Revolution, because it is totally a fabrication at industrial level. In the fast-fashion, technology also shapes the creative process, since the productive activities are also performed industrially - speed in delivery is only possible thanks to the industrial doing. In the case of haute couture, the creative process can be worked more freely because there no needs to standardization, consequences of the method of industrial manufacturing, its shape is given, even today, artisanal way and directed to an audience that is willing to pay high for exclusivity.

With the passage of time and as a consequence of the ongoing process of globalization and technological industrial development, the three production methods tend to merge more and more with the purpose of developing products configured in several lines, intended for different customer segments and with delivery times that will vary by little peculiarities. But the creative process to develop these products will always be geared to meet the desires and needs of consumers, the best way. Regardless of the production format, creativity needs to develop itself according to the resources and formats of the industries and the brands, because only then it will lead to desired and efficient products.

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