



spoljajšnjih faktora: korisnika, kolega iz organizacije ili onih koji podržavaju tima. Učinak se ocenjuje merenjem količine, kvaliteta ili vremena. Međutim, održivost tima ima socijalnu dimenziju, koja je interno usmerena i odnosi se na povećanje sposobnosti tima da efektivno funkcioniše u budućnosti. Indikatori održivosti tima uključuju stepen kohezije, zajedničko razumevanje svrhe tima, kao i nivo posvećenosti članova tima. Učinak i održivost su blisko povezani, ali upravo takva snažna povezanost, može u određenom razvoju situacije voditi ka samo-uništenju tima.

5. ZALJUČAK

Promene u pristupu načina rada kreativnih kadrova rezultirale su transformacijom unutar organizacije i stvaranjem ambijenta pogodnog za rad. Visok stepen koordinacije i pomeranje tradicionalnog hijerarhijskog ka fleksibilnijem timskom menadžmentu predstavljaju značajne preduslove za nastanak takvog radnog oruženja. Prateći sopstvene ideje u određenim fazama rada, neophodno je da dizajneri budu rasterećeni aktivnosti koje ne utiču direktno na njihov stvaralački proces, što im u velikoj meri omogućavaju fleksibilne strukture timova.

REFERENCE

- [1] Sundstrom, E., De Meuse, K.P., Futrell, D. (1990). Work teams: applications and effectiveness, *American Psychologist*, 45(2), pp. 120-33, (Table on p. 125) American Psychological Society, reprinted with permission.
- [2] Huczynski A. A., Buchanan D. A. (2013). *Organizational Behaviour, Eighth edition*, Pearson Education Limited, United Kingdom, pp 433- 436.
- [3] <https://www.dezeen.com/2016/03/08/nervous-system-4d-3d-printed-kinematic-nylon-petals-dress-fashion/> (pristup 24.03.2019).
- [4] Clegg, S.R., Kornberger, M., Pitsis, T. (2011), *Managing and Organizations*, Copyright Sage Publications.
- [5] Sundstrom, E., Altman, I. (1989). Physical environments and work group effectiveness, in L.L. Cummings and B. Staw (eds), *Research in Organizational Behaviour*, Volume 11, Greenwich, CT: JAI Press, pp. 175-209.
- [6] Tuckman, B.W., Jensen, M.A.C. (1977). Stages of small group development revisited, *Group and Organizational Studies*, 2(4), pp. 419-27.
- [7] <https://static.designboom.com/wp-content/uploads/2018/12/starry-night-ivana-jelic-payle-petrovic-amsterdam-light-festival-designboom-818.jpg>. (pristup 30. 03. 2019).
- [8] Akstentijević Jelić A., Jelić M. (2010). Organizational socialization of textile and clothes designer in manufacturing company, "TEKSTIL", original scientific article, ISSN 0492-5882, UDK 677 + 687(05), Zagreb, Vol.59, No. 5, pp. 165-174, IF=0,171 (17/18).
- [9] Akstentijević J. A (2014). *Razvoj ljudskih resursa u procesu dizajna tekstila: od kreativnog ka efektivnom, monografija*, VTSS za dizajn, tehnologiju i menadžment, Beograd, str. 202



THE TIPOLOGY OF PERSONALITIES IN FASHION

Jordan Efremov¹, Marija Kertakova², Sonja Jordeva³,
Vangja Dimitrijeva Kuzmanovska⁴

^{1,4} Art Academy, University „Goce Delcev“ Stip, Republic of North Macedonia
^{2,3} Technological and Technical Faculty, University „Goce Delcev“ Stip, Republic of North Macedonia

ABSTRACT: Every person tends to express himself in a socio - cultural environment. His self-determination and self-expression is expressed through various activities, as well as through other personality traits. Throughout history, man goes through various stages of his development. Beginning from homosapiens to yuppies - business man from the 80's in twentieth century. Beginning with the homo sapiens, to date, several types of personalities created according to their social status and class, but also according to their clothes and manner of dressing, are encountered. Different types of individuals form in different periods of the development of society. For example, there is a person of a strictly capitalist society, while in modern society it is a man with organizational abilities, and so on. All these types of personalities take up an important place in social development and leave a certain stamp in the history of fashion and clothing. Sociological research has shown that there are different types of personality, which are formed under the influence of certain social circumstances, but also under the influence of fashion.

Keywords: Fashion, Types of individual, Society, Socio - Cultural environment, Psychology

TIPOLOGIJA LIČNOSTI U MODI

APSTRAKT: Svaka osoba nastoji da se izrazi u društveno - kulturnom okruženju. Njegovo samoopredeljenje i samoizražavanje izražava se kroz različite aktivnosti, kao i kroz druge osobine ličnosti. Kroz istoriju čovek prolazi kroz različite faze svog razvoja. Počevši od homo sapiensa do iuppiesa - biznismena iz 80-ih u dvadesetom stoljeću. Počevši od homo sapiensa, do danas, susrećemo nekoliko tipova ličnosti stvorenih prema njihovom društvenom statusu i klasi, ali i prema odjeći i načinu odijevanja. Različiti tipovi pojedinaca formiraju se u različitim periodima razvoja društva. Na primer, postoji osoba strogo kapitalističkog društva, dok je u modernom društvu čovek sa organizacionim sposobnostima i tako dalje. Sve ove vrste ličnosti zauzimaju važno mesto u društvenom razvoju i ostavljaju određeni pečat u istoriji mode i odeće. Sociološko istraživanje je pokazalo da postoje različiti tipovi ličnosti, koji se formiraju pod uticajem određenih društvenih okolnosti, ali i pod uticajem mode.

Ključne reči: Moda, Tipovi pojedinaca, Društvo, Sociokulturno okruženje, Psihologija



Personality is a unique organization of qualities, but besides from what it carries in itself from its birth which is essential, it is also a product of society and the very social relationships. In the field of culture, the person or the individual at the same time is a creator but also a consumer both of the material and of the social values.

Dressing as a separate area in culture, can also be studied through the behavior of the personality models that exist, because the different types of persons have a different attitude towards dressing. Under the influence of the development of economic, social and cultural factors, the type of personality in a society changes.

The modern post-industrial society has created a type of person so-called "Market" or "Consumer." In this person, the desire for earnings is no longer dominant, but the race for prestige, the fashion race and the desire for affection for others begins to dominate. In modern society, work is no longer the only means of self-expression and self-assertion of a person. Success is no longer achieved only by persistence and thoroughness in the work, but through the skill that the person can adapt to certain situations in the work. Success is also achieved thanks to communication skills and abilities, such as by using other abilities and characteristics of a person, starting from the physical appearance or physical strength, to the beautiful complete outward full - bodied appearance. In a very developed system of communication and high mobility, a modern and imposed type of person is formed.

It is a person that is elastic, flexible and sensitive to all social vibrations, of all changes, as to the rest of the opinion of the environment in which it lives.

Man tries to grasp and understand others. He becomes a conformist that is a person who easily adjusts and conforms to different situations. But at the same time, he wants to give the impression of a certain strangeness and excellence.

The new types of personality are characterized by expressed tendency to appeal to the environment. By giving them more and more attention to themselves and to dressing, they are actually more and more following fashion. It does not actually represent a negative feature. However, certain exaggerations can also be expressed in this area, and they can further be the reason for certain forms of dehumanization of the person himself. The man to express himself through the beautiful outward appearance, uses all the means, making his appearance suit the taste of time and the environment.

Moreover, dressing is an important factor for expressing and highlighting the beautiful outward appearance. Dressing is an expression of the man who wears that garment, but also dressing is a mirror of a society, and at the same time a mirror of all social relations.

Every person tends to express himself in a socio - cultural environment. His self-determination and self-expression is expressed through various activities, as well as through other personality traits. Throughout history, man goes through various stages of his development. Starting from homo - sapiens up to yuppie - a business man.

Starting from homo - sapiens until today, there are several types of personalities created according to their social status and class, but also according to their clothes and manner of dressing.

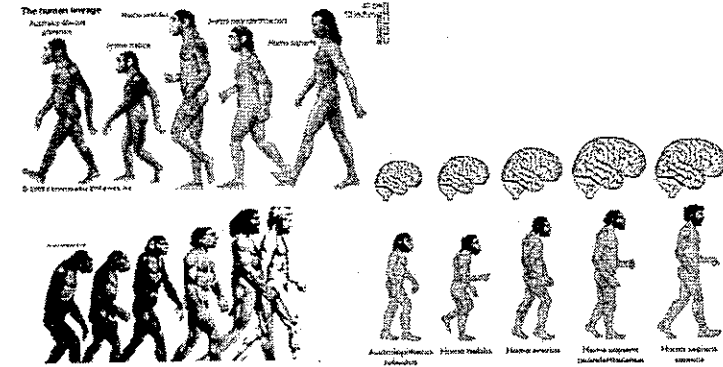


Figure 1: Development of prehistoric man - homosepiens.

According to social status and class, but also according to clothing and dressing methods, several types of persons are distinguished such as:

- Yuppie** or a modern business man.
- Snobs** - people from "higher circles"
- The dandy** - dandy, gallant, ore elegant
- Homo Faber** - "Man the Maker" or the person who creates.



Figure 2: Yuppie or a modern businessman

Yuppie is a shortcut from "young urban professional" or "young upwardly-mobile professional." The name stems out from the early 80's and represents the individual who is "a member of a socio-economic group composed of young professional working people in cities. "

Snob is a person whom people consider inferior or less valuable in relation to themselves for a number of reasons, such as: superior intellect, wealth, education,



Figure 3: Snob is a person whom people consider in advance as being inferior or less valuable to themselves.

Dandy is a person who gives particular importance to his physical appearance, to the refined speech and to some easy hobby. Historically, especially in the 18th and the beginning of the 19th century in England, a dandy man, who was actually a self-taught man, most often tended to imitate the aristocratic way of life, even though his background was of the middle class.

Homo Faber is a current type of person in contemporary society. The name comes from the Latin: homo which means man, and faber literally means a blacksmith, in English: "Man the Maker" or "Man creator".

He represents the business man, for whom dress and fashion also have a significant role in their lives. This type of person, exposes, and confirms fashion at the workplace, but also outside of it.



Figure 4: from left to right: Dandy, 19th century, Dandy 1830, Oscar Wilde

Oscar Wilde, the famous English poet and writer, Irish by origin was known as a dandy person by the way of his behavior and dress, and after his controversial life.



a man with organizational abilities. All these types of personalities take up an important place in social development and leave a certain stamp in the history of clothing.

2. TYPES OF PERSONALITY ACCORDING TO SOCIAL CIRCUMSTANCES

Sociological research has shown that there are different types of personality, which are formed under the influence of certain social circumstances:

- Disowned vs. disappointed (filled) Person
- Egoist versus altruistic personality
- Total personality
- Bureaucratic versus technocratic personality

Through the mass culture and through its influence on the great folk masses, a type of so-called "mass man" is determined, ie. a consumption person is created.

For example, the sociology of tourism explores the so-called "tourist man" (Homo heliotropus). There is no doubt that in the philosophical, sociological and psychological literature, various ore different types of personality can be found. But when it comes to fashion as a special area of self-realization, and self-confidence of a person, then different types of persons are reflected in a smaller or larger scale.

David Risman, an American sociologist, scientist, analyst and commentator of contemporary American society, separates three models of personality, and they are:

1. Traditionally directed person
2. An internally focused person
3. A person who is directed at others



Figure 5: David Risman, an American sociologist, scientist, analyst and commentator of contemporary American society

The **traditionally directed person** receives signals from others, but they usually come in a period of a cultural monotony. This person sees everything around him through the prism of the traditional, that of the tradition.

The **internally focused person** is not sensitive to the influence of others. This type of person, abroad feels good, feels well, feels "at home" and this type of personality usually not closely or intimately connected to someone.

A **person who is directed at others**, unlike the previous one, is a type of person who is everywhere, but sometimes he does not feel at home anywhere. This person is capable of



is a cosmopolitan, for such a person there are no boundaries between the known and the unknown, and this person mostly does not feel really nice anywhere. If we analyze these three types of personality in terms of fashion, we can conclude that the person who is directed towards others is mostly subject to absorption and perception of information and sent messages in the field of fashion.

This person is also most susceptible to the great voyage of fashion, and as a person is liable to accept the rapid changes. Fashion in the new technological society reduces the personality of a single dimension. This type of person is a market or "consumer" person, where fashion plays an important role in the taste, and the style of life that is imposed by society.

The person accepts everything that the market offers, and therefore it can not be a free person in dressing. Therefore, in the modern industrial society where industrial sales form the minds of people and at the same time creates their attitudes and habits, uniformity or so-called one-dimensionality often arises. However, today fashion is a wealth of companies that deal with it, or rather a wealth of clothing models, styles of behavior. With the intention to avoid the emergence of uniformity and the loss of identity and of your own personal seal, it is most important to make the right choice.

In that wide range of fashion proposals, it is necessary to choose precisely what will emphasize human individuality, so that it will be in line with his being, both in psychical and physical terms.

3. DESCAMPS'S TYPOLOGY OF FIGURES IN FASHION

Another interesting division of different types of personality in terms of dress and fashion is also the Descamps typology. Marc Alain Descamps is a French philosopher, psychiatrist and professor at the Sorbonne University in Paris, which defines four categories of individuals, that is groups in the field of fashion, such as:

- a) **Lancers of fashion**
- b) **People in fashion**
- c) **Classic types**
- d) **People out of fashion**

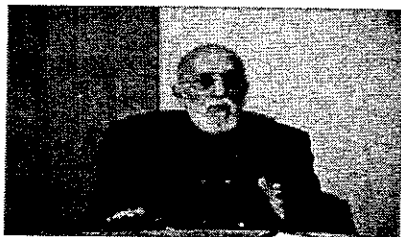


Figure 6: Mark Alan Descamps French philosopher, psychiatrist and professor at the Sorbonne University in Paris

a) **Lancers of fashion**

Fashionable lancers are those who introduce...



Lancers can be:

- a) **CREATORS**
- b) **MODELS – THE MANEKEN**
- c) **THE ELITE - the abandoned and rich world.**

When we talking about the elite, here is a powerless elite such as celebrities, people from the stage, playboy or people who enjoy the nightlife, then actors, artists, snobs, etc. They are actually fashion trends.

a) **The creators**, because of their profession profile, go in front of fashion, on occasion of one or two years. But creators often do not personally wear or expose fashion, that is, the clothes they create and sell.

b) **Models** are individuals who have the role of displaying, promoting or advertising commercial products of multiple design or fashion activities. In fine arts, they serve as visual aid for displaying a human figure, that is, serving for posing in the creation of works of art or works in the field of photography.

c) **Mannequins** are also people whose body is used to represent, expose and wear models created by fashion designers. This is an occupation, whose main task is directly or indirectly to display its body and through the aesthetics of their beautiful bodies and through their beautiful appearance, to achieve the goal, and it is to advertise fashion products in order to increase their sales.

The word Manneken comes from the French word Mannequin, which means "window shop doll", or from the Dutch Mannekijn which means "little man - figurine".

d) **The elite** represents the people of the higher layers of society, to whom their wealth allows them very often to change their clothes, change their cars, furniture, etc. They can afford to have the latest but also the most expensive creations of high fashion.

But in the sphere of the elite also, or perhaps more are those people whom the sociologist Rene Konig ("Sociology of Fashion") called "Elite Without Power". As we have said here are: people from the stage, people from culture, actors, artists, this includes intelligence, there are snobs in smaller cities, etc.

Also, this category of elite without power can be created by a dozen young free and rich women, who tend to be embellished at the top of the mirror of their society. All these groups are made up of so-called fashion trends.

They are, in fact, young and beautiful people, who have the means or, if they don't have enough money, they make the necessary sacrifices in order to be the bearers of what's the latest and what's new in fashion. They dress what is at least three months in advance delivered in the specified environment.

b) **People in fashion**

People in fashion or admirers of fashion are people who determine fashion, they want to dress according to the latest fashion and want to distinguish themselves from the masses. But they do not innovate, nor do they take the risks to bring those fashion novelties and put them in fashion.

Such followers of fashion do not tend to be monitored or copied, they do not tend to be eccentric, but they only confirm what exists and what are seen in fashion. These are rich young people, often in the beginning of their youth, teenagers in many areas of society, who use fashion primarily for their social emphasis. It is worn that which has just come out in the field of fashion.



It is a category of people who change clothes only if they have to do it. They choose only what is classical, what is going on, what is in season and what is modern. They do this with the intent of not being noticed, but however they can not be undetected, or to remain unnoticed. They actually in some way maintain the success of fashion, because as it's said, "it's only permanent that it is continuous and quality". What is worn is an apparel that has become classical, one or two years after its exit.

d) People out of fashion

These are mostly young people, who very often change their clothes, dress themselves as they like, without burdening the existing fashion trends and suggestions. They find their own expression through dressing and on that way they deny the current fashion. It is usually the fashion of young people, in fact, it is in some ways "anti-fashion", because it is contrary to industrial and commercial fashion.

These are the ones who refuse to follow fashion, they keep their clothes for more than five years, and their dressing is traditional and classical. Also in this way are often dressed and less property people, but also people who are in the third and fourth age. What is worn is at least five years in delay or in delusion.

This type of personality is essentially the typology of social groups, and it represents in fact their attitude towards fashion and dressing.

As we have already said, there are narrower groups, categories or classes that are the leaders of fashion, such as: Lancers of Fashion - Artists, actors, people from the stage, snobs, fashionable people, and accept the manners of the "higher circles" and other broader groups that follow fashion.

Certainly the presence of certain persons in fashion is the result of those wider and narrower groups of people, that is, such persons present in fashion actually represent the general characteristic features of certain social groups. For example, lancers of fashion are introducing and following fashion in order to be noticed. People in fashion and classical types follow fashion in order to be like others. On the other hand, people outside fashion are not burdened by being labeled in some way by not following fashion and lagging behind the fashion.

Of all these four groups of figures, the attitude of people in fashion and classical types is less understandable. That is because some of them want to capture their reputation and elegance, but some want to go unnoticed by the principle: "The true elegance is not noticeable." This group is made up of the social elite with financial resources, but this also includes newly created, newcomers, more or less rich young people, or those who want to show that they belong to a higher class through dressing. These are, for example, officers, sellers, traders, merchants, but on the other hand young people who are without their own apartment, without a car, etc.

Analyzing the behavior of these social groups in terms of fashion, it has come to a conclusion that has two sides.

On the one hand we come to a conclusion that, fashion does not happen when the launchers and the elite wear it, but when the masses accept something new, then we actually have fashion.

On the other hand, the moment when a segment of fashion is fully involved in the mass population, maybe fashion becomes a banality.



REFERENCES

- [1] Harms, E. (1938). The Psychology of Clothes. *American Journal of Sociology*, Vol. 44, No. 2, pp. 239-250. Published by The University of Chicago Press, Retrieved from: <https://www.jstor.org/stable/2768730>.
- [2] Kocareva Ranisavljev, M. (2010). *Moda i odevanje*, Službeni glasnik, Beograd
- [3] Lennon, S.J., Johnson, K.P., Rudd, N.A. (2017). *Social Psychology of Dress*, Fairchild Bloomsbury.
- [4] О'Хара, Дж. (1995). *Енциклопедия на модата*. София.
- [5] Boucher, F., Deslandres, Y. (1987). *20,000 years of fashion. The history of costume and personal adornment*. New York: Harry N. Abrams, Inc.
- [6] Laver, J. (2002). *Costume and fashion. A concise history*. 4th Edition. New York: Thames & Hudson, Inc.