

**Kertakova, Marija (2014). *Conceptual Dimensions of the Nineteenth Century Historical Costume and its Implication in Contemporary Fashion – Volume 1 - Dissertation.***

**PhD Thesis – Award for Doctor of Philosophy Degree in Scientific Major 050804 Art Studies and Visual Arts – Fashion and Professional Field 8.2 Visual Arts – from The National Academy of Art, Faculty of Applied Arts, Fashion Department, Sofia, Republic of Bulgaria.**

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### **Abstract**

The PhD dissertation “*Conceptual Dimensions of the Nineteenth Century Historical Costume and its Implication in Contemporary Fashion*” is dedicated to the topical issue of how to create the image of modern women's fashion costume, using the principles of implication of fashion from past epochs – the historical costume from the 19th in fashion created by 21st century designers. At the outset, I want to give a definition of the basic operational term I use. By “*implication*” is meant: “*the process of casual transfer of elements of known and existing in various fields of science and production objects and / or patterns for the construction of a pre-thought and accepted new image of a fashionable suit or product applied by a particular designer when designing a fashion collection*”. Thus, the implication can be considered as a set of signs that undergo a certain semantic change in the process of their secondary use. Another operational term that, apart from the implication, is essential for the dissertation is “*conceptual dimensions*”. The conceptual dimensions correspond to the historical changes and transformations in the costume throughout the 19th century, which in turn completed the process of forming the single European civic costume, which dates back to the 16th century.

*The dissertation has a total content of 503 pages and is divided into 2 Volumes: Volume 1 – Text of 270 pages and Volume 2 – Appendices of 233 pages with 588 illustrations.*

*The essence of the work realized in Volume 1 is presented in: Introduction, 3 chapters, set out according to the internal logic of the issues addressed in them, Summary and Conclusion, Declaration of Contributions and Bibliography.*

*The first chapter of Volume 1, which is a kind of theoretical framework for the issue “Implication in fashion costume - history of the issue and review of the literature”, analyzes in detail the terms related to implication and reviews the available literature related to the theory and history of fashion from the studied periods. A definition of the process of implication is given, its essential features and their concrete manifestation in the work of modern designers, such as Galliano, McQueen, Gauthier and others, who are today the main names in this field. Of the theoretical works, I first looked at the texts of Prof. Lubomir Stoykov, and mainly those related to theoretical issues in the field of fashion. The works of Bart, Zelling, Zhevri, Boucher, Brown, as well as those of Mercalova, Dudnikova, Kaminskaya and Ermilova have been reviewed and critically analyzed - thus all the important world literature on the subject has been worked out. From the conclusions made at the end of the first chapter, the most important is that the analyzed literature on fashion psychology, semiotics, symbolism, information-sign systems and art history shows that to understand the principles of fashion costume design people mainly with its design, they face the problem of multi-level compatibility, as they need powerful summarizing tools. We find this in *the principle of implication* - borrowing ready-made, known and tested elements, from which new, unknown and unproven fashion suits are made, which with the mechanisms of mass communication are introduced first in the mind and then in the user's practice.*

*In the second chapter “Fashion in the XIX century - from the Great French bourgeois revolution to the turbulent beauty of Belle époque” with a precise chronology and in strict accordance with it, are analyzed the various fashion periods and subperiods, their structural and visual characteristics are determined which are correlated with the level of development of technology in the various branches of the industry related to the production of clothing, as well as trade in it. The ideas of social ideals, their iconographic schemes, refracted through the specific fashion clothes of the men's and women's fashion costume for the respective period are analyzed.*

*In the third chapter, with the help of the methods of comparative analysis, a critical overview is made of the most emblematic designers and their fashion shows, connected in one way or another with the historical costume of the XIX century. I have focused on the most famous and successful names in fashion in Europe, rather on designers who are mainly engaged in “haute couture”, because this fashion is the only one that uses a wide selection of historical heritage, non-standard materials and models that, despite the label “modern”, can freely become exhibits in any museum of fashion history. Significant “prêt-à-porter” have not been overlooked either. The work of designers who treat fashion as art, although they do not create in the field of “haute couture”, is also analyzed in detail.*

*During the period 2000-2010, separately for each year, the most typical European fashion shows are considered, both in the field of “haute couture” and “prêt-à-porter” fashion. A comparative analysis is made of the whole costume, as well as of individual parts of it, of the style, hairstyles, accessories, and the relevant primary sources from the 19th century are searched for and compared. The designers whose works were analyzed are: Christian Dior, Jean Paul Gauthier, Christian Lacroix, Givenchy, John Galliano, Alexander McQueen, Vivian Westwood, Valentino, Chanel, Dolce and Gabbana, Yoji Yamamoto.*

I will end my dissertation by saying that *the main contribution of my scientific work* is this - it allows to introduce the implication as a new fundamental tool for analyzing the fashion image in the process of creating a modern fashion women's and men's costume, both in the field of “haute couture” and “prêt-à-porter”, which is an important step in understanding the tendencies in modern theory and practice of fashion.