

Kertakova, Marija (2014). *Conceptual Dimensions of the Nineteenth Century Historical Costume and its Implication in Contemporary Fashion – Volume 2 - Appendices to the PhD 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.

Item Type: Thesis (PhD)

Abstract:

Declaration for the contributions of this PhD dissertation are as follows:

Scientific and theoretical contributions: With the research conducted in the field of fashion in the XIX century - its historical development, as well as the most important fashion trends manifested in the catwalks “haute couture“ and “prêt-à-porter“ of prominent designers in the first decade of the XXI century in this PhD dissertation the following important contributions stand out: **1.** For the first time in scientific and research work the question of the implication of the costume of the 19th century in the modern fashion of the 21st century has been set and resolved. **2.** For the first time, those artistic aspects of the costume in the clothing of modern man in the 21st century, which determine the different types of artistic and historical influences, are analyzed comprehensively. The solution of these questions, as well as the *support of the PhD thesis with numerous empirical material is separated in this special separate volume of a book body, consisting of 233 pages with 588 illustrations, called Volume 2 – “Appendices to the PhD dissertation“.* **3.** In connection with the study of the conceptual dimensions of historical costume from the 19th century, the question of the development of different fashion styles in this century are examined, which are analyzed over the background of the development of science and technology during the same period. **4.** For the first time in the scientific literature the tendencies in the fashion of the 21st century are analyzed, examining the implication of the fashion models of the 19th century, as well as the existence of a preconceived social, artistic, technical or other task of transferring artistic ideas and images and their adaptation to the requirements of modern fashion. **5.** For the whole first decade of the 21st century (2000 - 2010) the most successful fashion collections of both “haute couture“ and “prêt-à-porter“ were studied and were given illustrations and examples of how prominent artists use the implication in their creative pursuits when creating a fashion image that meets the specific requirements of the societies in which they work. **6.** The most successful examples from the specific practice of the most prominent fashion designers and fashion houses such as “Christian Dior“, “Givenchy“, “Chanel“, “John Galliano“, “Alexander McQueen“, “Jean Paul Gaultier“, “Christian Lacroix“, “Valentino“, “Vivienne Westwood“, “Yohji Yamamoto“ and many others found the protoforms of their creative research in the field of conceptual dimensions of 19th century historical models and their implication in the work of these designers during the first decade of the 21st century of the seasons spring-summer and autumn-winter both in the fashion shows “haute couture“ and “prêt-à-porter“.

Applied practical contributions: The practical value of this work is in the field of modern fashion. Material has been processed, which for the first time in practice makes theoretical and illustrative research, using examples from the field of fashion and the history of costume to show the effects of historical facts on contemporary fashion (both theoretically and practically). The analysis of the implication of the historical costume from the 19th century in the modern European costume, which determines the directions of its development in the transition to a market economy and undergoes a number of artistic and constructive transformations, can become a basis for further research on European fashion issues.

General methodological contributions: They consist in analyzing the phenomenon of “implication“, showing how in such a field as modern fashion, which is such an ambiguous but extremely developed phenomenon today, such as fashion business, is interpreted by art researchers and culture in such a way that fashion increasingly combines artistic creativity with advertising, public relations, mass media and the entertainment industry. Thus, the aesthetic ideal of the people of tomorrow will largely depend on the subjects who create in the field of fashion. In conclusion, I can say that judging by the emerging trends in the implications of both haute couture and everyday fashion, it is leading to the inclusion of all segments (without exception) of the population in a real process of “aestheticization“ of everyday life.