

NEW BULAGRIAN UNIVERSITY

MASTER'S FACULTIES

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AUTOREFERAT

**THE ROLE OF DESIGN AND AESTHETICS ON DEFINING FASHION
STYLES**

DOCTORAL DISSERTATION

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The dissertation thesis contains: Introduction, six Chapters, Conclusion, Bibliography, Applications, scientific contributions amounting to .. pages, Figures. .. in all, supporting the theoretical research.

The dissertation thesis has been discussed and proposed for defense by the Design Department Council at its Meeting No. dated2023 and appointed for defense by the Council of the Master Faculty at the New Bulgarian University, Sofia. The public defence will take place on 2023, at in Room No., NBU

1. Circumstances that justify the choice and formulation of the topic of the doctoral thesis

Despite the new recognitions of design and aesthetic's value in creating competitive advantage and studies to determine the contribution that design and aesthetics provide to clothing, fashion design and the fashion industry, studies should continue, just because of it's importancy on our every day life. The issue of style should be studied because it enable the creation of series of original designs in the modern industrial society where the importance of design appears more than ever. Duke studiuar dizajnin e modes hasim ne shume fusha dhe terminologji te ndryshme, por ne hierarkia e dizajnit te modes mbetet e njejta.

Although the fashion industry developed first in Europe, today it is an international and highly globalized industry, with clothing often designed in one country, and sold in a third. The fashion designer is an important factor, but so also is the individual consumer who chooses, buys, and wears clothes, as well as the language and imagery that contribute to how consumers think about fashion.

Fashion is all around us, in clothes and accessories like shoes that we love to buy and wear. But fashion designer is the person who comes up with the ideas for how these things will look. A fashion designer is a person who creates the ideas and concepts of new clothing styles and accessories, often by drawing and sketching. Fashion designers create styles for items of clothing, including deciding fabrics and patterns to use. It's not an easy job. They must be aware of changes in seasonal style and have an ability to predict coming trends so they should be in the constant pressure to create new and distinctive creations.

All creators, designers and manufacturers are trying to determine the factors that influence a product to be more attractive. Today, more than ever attention is being paid to the creation of new products, and to the appearance of almost everything, especially people's appearance and products performance. The pressure to create is huge because a product should be likeable at the same time in many countries.

Although in the past, design and aesthetics have been neglected. For some it was less important and for some it was very important – their key to success. In today's world they are not overlooked.

At this time we are living in the “Design Dominated World” and we are all aware of the role and power of design in our lives.

However, limiting the doctoral dissertation to the discussion of fashion design only in recent years, would be insufficient from the point of view of giving value to the evolving considerations of fashion and style. The questions of this dissertation in the field of Albanian literature indicate a lack of current, comprehensive studies with an emphasis on fashion design and style.

So, this doctoral dissertation aims to be a synthesis of issues related to fashion styles, dictating new ways of design and aesthetics for the creation, development and evolution of designer styles in the future. This means that the work focuses on the analysis of costumes in different stages of time, respectively fashion icons that have left their mark on the history of costumes, iconic designers and the practice of design in the personal project. For this analysis, it seems necessary to know the historical background of the studied issue, which has been highlighted above, the design practices of designers known for their style over the years, as well as the process and different techniques of design and aesthetics.

The doctoral dissertation entitled THE ROLE OF DESIGN AND AESTHETICS ON DEFINING FASHION STYLES is research of design and aesthetics, in the context of fashion design. The subject of this doctoral dissertation is the research of clothing style within the contemporary interdisciplinary theories of design and aesthetics.

This work is dedicated to the fundamental issue of fashion design because of their close interdependence based on fashion as a branch of design.

2. Theses and research questions of the doctoral dissertation

The importance of the subject lies in the fact that the topic is interesting and it's about a problem that is current, since this century is a century of design, new ideas and brand creation. It is of interest because it was not done earlier in Kosovo. The importance of this proposes lies precisely in the research and the conclusions.

Although the methodological issues of the work are intertwined with its main theses and auxiliary research questions in the first place, it is necessary to present the key issues from the perspective of a scientific project, which constitutes the purpose and research meaning of the doctoral dissertation. The research will present the relationship between the concepts of design, aesthetics and style. Three main theses were presented in the dissertation.

1. Design is the main factor in defining fashion design style.
2. Aesthetic aspects defining fashion styles and helping in differentiation of products.
3. Good design aesthetics and successful strategy proven to be successful in fashion styles.

The aim of this work is to analyze the essential elements of style formation through design - aesthetic originality and formative specificity of fashion design by analyzing the clothing styles of fashion icons and studying artistic originality, technical differentiation as well as the formative specifications of designer designs known. The questions posed in this paper are:

1. Is there a connection between design, product and fashion style?
2. Is there a connection between the aesthetic aspect of the product and the fashion style?
3. How do design and aesthetics influence the definition of style?

3. Methodological issues of the doctoral dissertation

The study of such a complex issue for fashion design as the study of style, initially required the selection of adequate research methods.

Due to the purpose and objectives of this dissertation, three research methods were applied. This research is developed and is based in three studies; analysis of the history of clothing and style, the study of designer styles and a personal design project. The researches have been developed as to have coherence and logical flow among to reflect as well as possible in the conclusions of this dissertation. Three methods have been used:

1. Critical-analytical method of relevant literature
2. Case studies that determine conclusions and verify them on contemporary selected examples of design practice.

3. The evaluation method

Expected results - Will understand:

- The importance of design and aesthetics in fashion design.
- Role of design and aesthetics in defining fashion styles.
- Fashion designers' consideration of aesthetics.

Although in the past, design and aesthetics have been neglected. In different fields and by different creators, the importance of design was sometimes greater and sometimes less, but now and we all aware of power of design in our lives and that we are living in the “Design Dominated World”.

There is a belief that design deals with the aesthetics of the environment and regulates social life. However, the word design is not so narrow in meaning as to be related only to decor or aesthetics, design has a much broader definition. It has been noticed how design and aesthetics are characterized by an increased desire to have as much access as possible to the development of social life and urban space, services, construction and regulation of living and working spaces, all in the spirit of the not at all liberal predator.

As all world-renewed fashion designers have a distinctive style from others, style acts as a driving force behind creation, in the process of creating a design. Combination of form, patterns, colors, fabrics and all creative elements appear repeatedly to make designers Being Different. And this becomes an important factor in gaining an edge in the global fashion market. So, designers create a style that will be remembered by others by designing through efforts and experiments that are difficult to find in each designer. Often the designs appear as an example of creating styles by applying unique shapes and techniques, often outside the framework of ordinary clothing. In a modern society it is important to study the style which leads to the creation of a series of original models where the importance of design is displayed .

So, as a summary on the basis of theses, the knowledge derived from this research is extracted for the relationship between design and aesthetics for style in the context of fashion design. So, the implementation of this research has been argued and justified through three different analyzes of fashion and style. Design and aesthetics are the main factors influencing fashionable products –

fashion styles and all forms of fashion industry. Well designed and aesthetically pleasing products make different styles of fashion. Design as a strategy proved to be successful in fashion design. In the end, the belief that design and aesthetics can excite with responsibility to fashion design for the definition of fashion styles is emphasized.

4. The structure of the doctoral dissertation

The doctoral dissertation consists of 100 pages and consists of 6 chapters, preceded by an Introduction, which contains a summary of the assumptions and work plan, and an end, which contains general theoretical conclusions. At the end of the doctoral thesis, its bibliography was placed, with 150 units. The structure of the dissertation is the result of the research questions posed and the methods used in the dissertation, so approximately each chapter answers a set of questions (as numbered in point 3 above), using methods appropriate to the nature of these questions.

Contents:

Introduction

Chapter I - Introduction

- 1.1 Purpose of research
- 1.2 Methodology of research

Chapter II – Literary survey, theoretical frame of research

- 2. Historic scope of thoughts and notions on the discipline Design
 - 2.1 Definition of design
 - 2.1.1 The Discipline Design
 - 2.1.2 Design as an approach to creating positive changes
 - 2.2 General issues of fashion design
 - 2.2.1 Clothes and Costumes, Definitions and theories
 - 2.2.2 The fashion industry
 - 2.3 Importance of style – elements
 - 2.3.1 Style essence and value
 - 2.3.2 Essential elements in the fashion style forming

- 2.3.3 Characteristics of fashion designers
- 2.4 Dressing the body – Fashion and sociology
 - 2.4.1 Styling of self
 - 2.4.2 Semiotics of fashion
 - 2.4.3 Fashion – strategy of desire
 - 2.4.4 Clothing and social groups
 - 2.4.5 Subcultures and fashion styles
- 2.5 Esthetics – main component of design
 - 2.5.1 Esthetics of beauty and style with regard to fashion
 - 2.5.2 Esthetics of draping

Chapter III – History of fashion and style

- 3. History of fashion
 - 3.1 Style in the ancient world
 - 3.1.1 Queen Nefertiti – the fashion icon
 - 3.1.2 The lady in blue – Minoan culture
 - 3.1.3 Eleanor of Aquitania – the medieval romantic fashion icon
 - 3.2 Elisabeth I – the fashion icon of Renaissance magnificence
 - 3.3 Baroc and Rococo
 - 3.3.1 Marie- Antoinette – the fashion icon
 - 3.4 Beau Brummel: The first influencer in men’s clothing
 - 3.4.1 From revolution to frivolity
 - 3.4.2 Charles Frederic Worth
 - 3.5 La belle epoque – the beautiful epoch
 - 3.5.1 The mad twenties – In the Jazz era
 - 3.5.2 The innovative designer Paul Poiret
 - 3.5.3 From Glamor to practice /1929 – 1946/
 - 3.5.4 The living sculpture
 - 3.6 Youth and optimism /1947 – 1963/
 - 3.6.1 Christian Dior – The New Look

3.7 The irrepressible Sixties /1964 – 1979/

3.7.1 „The mini-magic“

3.7.2 Twiggy – the fashion icon

3.8 Designers' decade

3.8.1 Minimalism and concept

3.8.2 Vivienne Westwood – the fashion visionary

3.8.3 The street style

3.8.4 Lady Diana – the fashion icon

3.8.5 Boohoo chic and vintage

3.8.6 The red carpet dresses – since 2002

3.8.7 The global impact

Chapter IV – Designer practices

4.1 Analysis of designer practices' examples – Yohji Yamamoto

4.1.1 Anti-aesthetics

4.1.2 The color black

4.1.3 The deconstructed style

4.1.4 Process and techniques

4.1.5 Dualism of identity

4.2 Analysis of designer practices' examples – Rick Owens

4.2.1 The fashion master of darkness

4.2.2 Aesthetics – draping in Rick Owens' clothes

4.3 My personal project – „Resilience“

4.3.1 Aims and presentation

4.3.2 Inspiration

4.3.3 Techniques

4.3.4 Fabrics and materials

Chapter V - Conclusion

Chapter VI - Contributions

List of figures

Bibliography

Chapter I

The purpose of this chapter is to present the general theme and to outline the main problems.

Chapter II

Presented are the literary survey and the theoretical framework, concerning general principles of design and esthetics, ideology, definitions, elements, set on the horizon of literature, and of design history in general. This analysis is divided into three parts:

The first part - deals with design as a discipline expressing the definition and analysis from the time when people have started to express interest in special objects as well as design as an approach to create positive changes. The general issues of fashion design as the main topic of this study, the fashion industry as one of the largest global industries as well as clothing-costumes, definitions and theories have also been addressed. Some pieces are illustrated with the practices of iconic designers such as Coco Chanel, Vivienne Westwood and Osvald Wild. The fashion industry has been described as a modern and decadent product. Mass production, rise of capitalism and development of the factory system at the beginning of the 20th century. The fashion industry ranks among the top global industries with a value exceeding a trillion. It is also one of the most crowded markets in the world. From global discount retailers to exclusive luxury brands, drives a significant part of the global economy. Luxury fashion has always focused on the particular, but mass production has forced the industry to seek a new kind of franchise: personalization.

The fashion industry is in a constant change that's why it is unique. In this part is described fashion as an industry which is aimed at individuals like: designers, shops, factory workers, tailors, seamstresses, technically skilled embroiderers, press, publicists, salesmen, fit models, runways, models, fashion models, textile manufacturers, clothing makers. So, the fashion industry can be described as a business that deals with the production of clothing, so it can overlook the difference that exists between clothing and fashion. Apparel is functional clothing, while clothing includes the biases of style, taste and cultural evolution.

The second part – presents the topic of style, meaning and elements. Definitions of style in the sense of fashion design were emphasized as a characteristic of the artistic tendency that appears or

the characteristics that clearly derive from each object or person. Also presented are the broad definitions of style based on the experience of experts who have experience in different styles, as well as design factors that influence the formation of style, which is considered one of the most important issues of contemporary design. Some statements of Oscar de la Renta and David Brown, the former president of the Art Center College of Design in Pasadena, California, and a longtime observer of the design world, have also been highlighted as an essential statement of the century and an excellent aesthetic approach. Also presented are the challenges of fashion designers to understand the importance of clothing for consumers by focusing on tastes, physical attributes and other sensibilities. Although the design in which style is strongly revealed occupies a privileged position with the meaning given by society according to Kim Yonson in his study of style formation, essential elements for a designer to find his silhouette include aesthetic originality; technical differences; and impressive form. In this part, some of the characteristics of the designers are also presented based on their unique creations. One of the designers is Iris Van Herpen, who is mentioned for the features of the way of expressing herself through fashion, and by exploring the objects of expression in her collections in three categories: body and man, sense and emotion, and civilization and technology.

The third part - in this part, fashion is explained in the sociological context, which is also important for a part of the fashion styles that have originated from social groups. Clothes are presented as essentials according to Maslow's hierarchy although according to Jeff Bezos it is important what others say about you when you leave the room. It is described as an artistic decision, the decision we make every day when we wear our clothes. Fashion in this context is presented as a major part of a culture and a representation of a society, emphasizing the basic component of self-expression and representing the wearer's style. The problem of the transformation of the study of fashion is also presented, where interdisciplinary has gained ground in the humanities and social sciences, and for this researchers have approached fashion from a variety of perspectives, challenging the marginal place of fashion within traditional academic studies.

Although the study of fashion and clothing has been detached from its place within costume history and anthropology respectively, it is nevertheless thriving within social history, philosophy, sociology, social psychology and cultural studies.

Also in this chapter are presented some thoughts of Alison Bancroft, writer and cultural critic who says that fashion is not necessarily a matter of expressing one's 'identity', nor is it simply about trends or the business of products, branding and sales retail, although there are many cases where these issues are very visible.

Robert Barthes is also quoted for fashion as a privileged object for sociologists, which does not require approval from others, but first it has to do with the approval we give ourselves. The fashion icon Iris Apfel is mentioned as the best example.

This part presents fashion styles based on social groups and subcultures. The inclusion of clothing in the social context is analyzed. This is illustrated with the zoot costume, which had a communicative purpose for young people to express their identity in society. Also analyzed are the fashion styles that have brought about the most profound changes in innovation and fashion consumption in the 20th century. The dandy is one of the styles which was illustrated by the example of Oscar Wild's design – Teddy Boy in 1950.

Styles such as: hip-hop, skater, grunge, punk, goth, punk emblem, Japanese style tribes are also described, to show when fashion has been used to communicate and express identity by young people for decades and in this case they were formed subcultural styles of fashion. Aesthetics is also presented as the main component of design as the core subject of this dissertation. Although aesthetically there are different styles of clothing, the term refers to the look we create with clothing. Description of fashion styles according to aesthetics such as: minimalist, classic, romantic, sporty, urban, postmodern, de-constructivism, etc. are presented to show that each style description sets some creative limits for the designer.

However, the aesthetics of draping has been presented as one of the oldest and fundamental techniques of clothing production, which played an important role in the originality of the styles of the most iconic designers of the time. Although success for every designer lies in the originality of the unique expression, draping is also a skill that affects the manifestation of the designer's individuality as well as his creative vision.

Chapter III

Designer practices

Chapter 3 - presents the historical sources of fashion and style. There was a review of the history of fashion from prehistoric times to the present day. Attempts were made to show that the role of clothing in people's lives dates back to prehistoric times and has been very important in the development of clothing and style throughout the history of fashion. This chapter also presents historical tributes to fashion icons, which have been selected with the aim of presenting the most familiar style and clothing in general. The clothing characteristics and style elements of the icons' clothing as well as their lifestyle were highlighted.

The issue of fashion and style is also presented in the background of clothing between different stages of the history of fashion as an accurate indicator of developments during the stages. Although the first signs of creating fashion can be spotted in Egypt and the Roman Empire, over time the concept changes and develops until we have the fashion design. Drastic changes, revolutions, the most iconic designers, master pieces of fashion are presented for the best representation of fashion design. So, the most iconic stages, events and names of history and industry over the years have been mentioned.

Chapter IV

Presents the Fashion Design practices of the most eminent designers of the fashion industry, known for their original style, unique aesthetics and contemporary designs. The practice of the designer Yohji Yamamoto, the designer renowned avant-garde spirit, has been studied. Visionary designer Yohji Yamamoto has made a vital contribution to fashion, challenging the traditional norms of clothing with his avant-garde style. Yamamoto made a bold 'anti-aesthetic' statement when he confronted the conventional perception of beauty in Europe and where fashion is associated with sexuality, glamor and status through the fit of structured silhouettes. Most of his designs, throughout his career, have been made entirely in black. He was described as "Poet of Blackness" by Suzy Menkes saying that Yohji has built a career proving that blackness -

aggressive, rebellious, dark, romantic or seductive - is beautiful. More than many designers, he is a black poet and director of fashion film noir. His deconstructed style is also analyzed, the aesthetics of the clothing that gave Yamamoto's work its deconstructed look were related to the non-western techniques of making clothes and the concept that natural, organic and imperfect objects can also be beautiful. The techniques and materials used in his creations are also presented, which are unique and made according to his specifications.

In this chapter, the practice of the designer Rick Owens is also analyzed has turned his post-apocalyptic and glamorous gothic grunge look into a globally recognized fashion business which is mainly built around his leather jackets. Rick Owens is one of the most discussed figures of contemporary fashion. His work is innovative, iconoclastic and unpredictable, all translated and made tangible through deliberately deconstructed contemporary forms, volumes and materials. And for this, he is the best example of contemporary design practices, since he considers clothing as a second skin since he began to explore a deeper sense of fashion, thus trying to escape from commercial traces. Known as Fashion's Lord of Darkness, the color black has influenced him with the role he has played in material social and human history. The silhouettes of judges, monks, government agents have been distinguished as specific one-color silhouettes, selling the readiness to serve others while giving up on themselves.

As well Rick Owens is known for a dark avant-garde aesthetic and his designs often include muted colors and distressed fabric. Owens design does not follow any clothing clichés. He is not interested in tailoring, which had been the main point of men's clothing in the 19th century, and for this reason you rarely see anything that can come close to a suit jacket in his show.

A personal project is also presented in this chapter. This entire collection and presentation was made for the purpose of a deeper research of the doctoral thesis. This collection is a personal collection that has been created to meet the expectations of this dissertation.

Personal Project "Resilience"

Fabrics, materials and techniques for making clothing are one of the most powerful manifestations of a culture's tradition.

"Resilience" is defined as the ability to recover from adversity and, within the social sciences, is understood as "the process of bending and bouncing back to overcome adversity." (Hunter, 2001). So, resilience is the ability to recover quickly from difficulties; the ability of a substance or object to return to form.

In art, resilience is the ability of a work of art to preserve through aesthetic its uniqueness by distinguishing it from any other object, despite the increasing subjunctivization in the production of works.

Vintage fabrics can be used to show sustainability in fashion because they still have the ability to maintain uniqueness through aesthetic that differentiate them from any other clothing.

"Resilience" is a fashion exhibition with clothes that are mainly made of natural wool fabrics called "zhgun" and "felt" and are made with a special Modeling-Draping technique. The fabrics used directly reflect the theme of the exhibition because the fabrics were traditionally produced 40-45 years ago with traditional techniques and are no longer produced. Wool fabrics and other parts are also used, which today are produced by artisans with more sophisticated techniques. The fabrics used in these works of art are the last pieces left in the family drawers as memories from the master family members of the production technique.

The Purpose - The main goal was to evaluate the aesthetic aspect of old woolen fabrics produced with artisanal techniques.

The main idea was to make modern clothes with techniques or materials with which traditional clothes were made and which are the center of attention of this exhibition. Emphasis is placed on original idea, fabric selection, color composition and overall impression. Garments will be presented on professional mannequins/dummy. The place where they will be exhibited speaks for itself about the works because of the fabrics and materials that each of them has a history - the National Museum of Kosovo.

Inspiration - These clothes are inspired by the fabric that has been used to make usually a white brimless hat and other clothes, that was traditionally worn by Albanians and the 'sumbulla' which is used in traditional clothes as a button, but in most cases as a decoration. It was a small clasp like a sphere: a sphere or small circle of metal, used to enhance the aesthetic value of clothing. In the past, it was made of materials such as gold, silver and bronze. Nowadays, it is made of gold thread and different colors.

It was and still is a very decorative part of Albanian national clothing. The braiding with which the 'sumbulla' is made is a special technique of working in an artisanal way and, as a result, we have a symbol of high aesthetic value. The inspiration comes precisely from the weaving and the wonderful threads of "sumbulla" which are presented with stripes to achieve the reflection and aesthetic of inspiration.

Techniques - Draping - The clothes are made with the Draping technique. Draping is the term for the technique of making clothes and is the process of using fabric to create the design directly on the form of the mannequin or doll. It is an art that forms an important aspect of design and as a technique, draping has been a hallmark for many famous designers. Draping is a technique that turns clothing into a work of art, makes the modeling more noble, the choice of prestigious fabrics and skillful manipulations.

The art of patterning/draping is based on the beauty of fabric, wrapping it around a dress form, seeing how it reacts to the curves of the body. When a garment is wrapped in a structure, it expresses falling, flowing and folding. This technique can be gesticulating, unpredictable and emotionally driven. The process in approach is sculptural and allows the designer to fully visualize the design as a 3-dimensional project at an early stage of realization.

It is a special way of making clothes which is usually used with exclusive fabrics to achieve high aesthetic effects. Modeling/Draping around the doll enables to achieve the realism of the masterpieces by easily and gracefully expressing the aspects of the fabrics. All outfits from this collection are draped.

Zero Waste (ZWDP) - Based on the idea that fabrics are interconnected. This technique requires an understanding on a much more complex and deeper level of the fabric. Creating compelling design without landfilling is a great example of the slow fashion ethic in action. The

Modeling/Draping technique enables the realization of garments and the achievement of the objective for Zero Waste opportunities during the design process.

Fabrics and Materials - "Zhgun" - Thick cloth, usually white, made with two badges on the loom and distilled, used for clothing. As the last part, 40-45 year old fabric, produced by families with production traditions which were taken in different areas where Albanians lived and worked.

Each fabric has its own story, because they are like the last bequests from the heads of families or it was fabric that someone had ordered to be woven with high fineness to make clothes for solemn occasions. The fabric is from the Municipality of Gjakova (Kosovo) and Kruja (Albania). Natural white and black/brown color are used.

"Sumbulla"- decorative button. Made with gold thread by a lady from the Municipality of Prizren.

"Cotton thread" - decorative cotton thread, natural brown and white, 35 years old, handmade with the twisting technique by a lady from the Municipality of Peja.

"Felt" - White fabric made by a lady from the Municipality of Prizren.

All the collection is sewn by hand. So, the entire collection is handcrafted. I have sewn it by hand in order to preserve the originality of the fabric and the techniques that have been used.

The conclusions of the doctoral dissertation are derived from three researches divided according to the nature of the researches. The first is related to the verification of the theses presented in the introduction and the research questions formulated there. The second research is related to the design practices of well-known designers, verifying and also investigating the practices and elements of style in the practices of creating iconic pieces. The third part presents the personal research showing the aesthetic aspect of old fabrics and design elements of different symbols.

In modern society, the study of style is important to study because it leads to the creation of original designs and shows the importance of design.

It is an important research task to discover what beauty is and how a fashion designer's style is formed. The history of style is as old as the history of costumes itself. Since ancient times, people have changed their clothing using design and aesthetics depending on the positions and trends they

have had in society. They have used the style of clothing to express power, authority, social and political discontent.

Clothing has been changed throughout history in every time and decade, being stylized, transformed, exaggerated and minimized depending on how to communicate or to express in the social circle, occupation or social status.

Style refers to the characteristics of artistic tendencies that are unique to a certain period, region or country, or is used as a term to refer to the unique characteristics that are distinguished by any object or person. Fashion designers who have gained a reputation all over the world have a distinct style from other designers.

The combination of color, shape and pattern, or creative elements such as construction, exaggeration and omission of overlays, appear repeatedly to distinguish the designer's identity.

Style is an act and a driving force behind creation, in the process of creating a design.

The designer's style is formed by self-similarity, which reveals a certain pattern by constantly revealing its unique formative features during the creative process under the influence of innate temperament and acquired tendencies.

This dissertation for Kosovo is the first of its kind theoretical research and analysis of history of costume and fashion. This is a generalized research of apparel as an element of economic and social life. An original approach has been applied to the research not only of fashion processes but also of the specifics of individual designer practices. An attempt has been made to determine fashion's major changes and their importance for the future development of fashion as an art and an industry. The dissertation contains an analysis of fashion design's psychological impact both from the viewpoint of individual psychology and in a social-psychological aspect. This synthesized approach is used for the first time in Kosovo's scientific literature and can be applied also to other objects of art.

The role of "style" is defined as a major element of fashion design. The role and significance of „esthetics“ is defined, as the other major element in the creation of a successful design project. The research presents possibilities for the development of fashion design and the conditions to make this development successful. A system analysis has been applied in this case comprising

both economic and technological elements of the development, and the social prerequisites for its realization.

An essential contribution of this dissertation is the application of two operation methods – one of them to do with the practical activities of creating fashion products, and the other one – making it possible to apply theory in finding conceptual solutions for apparel design. Combining both methods will allow the creation of a specialized program for teaching fashion design. The contributions of this research are not limited only to the scope of fashion design theory. An essential practical contribution to the research is the presentation of ArianaGioni's ladies' collection of clothes.

VI. Chapter

Contributions

This dissertation thesis has following contributions:

1. The dissertation thesis is the first of its kind theoretic research and analysis of the history of costume and fashion in the Republic of Kosovo.
2. It is a generalized study of clothing as an element of the economic and social life. An original approach has been applied not only to fashion processes as a whole but also to the specifics of individual designer practices. The most important changes in the field of fashion have been pointed out, as well as the impact of those changes on the future development of fashion as art and industry.
3. An analysis has been done of the psychological effect of fashion design from the viewpoint of individual psychology and in a social-psychological aspect. Such synthesized approach has been used for the first time in the scientific literature of Kosovo and it can be applied to other objects of art as well.
4. Defining the role of „style“ as a major element of fashion design.
5. Defining the role and importance of „esthetics“, as the other leading element for the creation of a successful designer project.

6. The research presents the opportunities for the development of fashion design, as well as the prerogatives for its success. A system analysis has been applied in this case, comprising both economic and technological prerequisites, as well as the social background for its development.
7. An essential contribution of this dissertation thesis is the application of two operation methods, one of them to do with practical activities for the realization of fashion products, and the other one – enabling the application of theoretical methods in finding conceptual solutions for clothing design. The combination of both methods allows the preparation of a lecturing course for fashion design studies.
8. The contributions of this research are not limited only to the field of fashion design theory. A remarkable practical contribution is also the presentation of Ariana Gjoni's author collection of ladies' apparel.

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