



**MASTER'S FACULTY**  
"Design" Department  
Doctoral Programme "Design"

Nikolay Krasimirov Pachev

**DESIGN PROJECT -  
MODERN DESIGN TECHNIQUES  
IN FASHION**

**ABSTRACT**

of the dissertation work  
for the award of Education and Science Degree Doctor in the  
scientific field 8.2 "Fine Arts"

**Scientific supervisor: prof. Dr. Elena Todorova**

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## **STRUCTURE**

The dissertation, with main part total length of 220 pages, is structured in five chapters in a logical sequence: introduction, conclusion, statement of contributions and applicability of results, list of terms and bibliography. The terminological apparatus is also set out by chapter to all the individual points for a clearer logical line.

Included with the main text are 60 complex images - groups of illustrations, graphs and photographs that support the theoretical study.

The bibliography contains a total of 139 titles, 25 of which are internet sources

An appendix, in the form of a short video of an author's project presentation has been added to the main body of the thesis.

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**Application:** *19.07*- an experimental short video that presents a personal authorial collection, shot by Zlatimir Arakliev.

## GENERAL CHARACTERISTICS OF THE DISSERTATION

### Relevance and significance of the thesis and the problems addressed

The biggest challenge of our generation and the next one is undoubtedly ecology and its problems. The sustainability debate seems to fail to go beyond the issue of recycling, an issue that in itself concerns the end of a garment's life and is beyond the direct control and ability of fashion designers. The creation of fashion is a question related to the beginning of a garment's life and opens up a more fundamental ethical concept of the sustainability of the idea."

A designer's main task is to design, to invent, to have an idea, to be ahead of time. When he/she has to do this professionally and intensively, over and over again, creativity is insufficient and therefore cannot be relied upon alone. Designing in fashion cannot be treated solely as a creative act of artistic expression. A complete and comprehensive design concept, such as the context of the real functioning fashion industry requires, is a set of techniques, coherent expert solutions and different thematic answers to specific questions, on which the foundations of any new design idea can be laid.

Potential diverse responses build different concepts. The multi-layered design project resembles DNA. The different molecules in terms of number and structure are clear and are repeated in different designs, but their content, information and mode of interaction are different each time to produce a unique and radically different end result.

### Main research thesis

**Fashion design is a system of techniques - manipulative apparatuses to stimulate creative thinking, design concept development processes and design referencing.**

The **object** of the dissertation is a design project in fashion in the form of a portfolio.

**The subject** of the dissertation are the individual successive fragments of this portfolio-successive thematic chapters, with their characteristic features, concepts and arguments.

**Research thesis framework:** The main thesis of the dissertation closes around itself three main frameworks of the private case to which it is bound.

- The object of the assignment, around which the first framework closes, is a complete detailed fashion project with a diverse full range of garments, designed for a real market, in volumes adequate for minimum to medium, segmented as medium to high end and prepared for production in the context of a real functioning fashion industry. It may be assumed that this task is the most comprehensive and the most specifically subordinated to the principles of design in fashion. It is assumed that for more specific assignments the general principles and rules are similar.

- The second framework is in line with the academic foundation on which the dissertation is based, as a scientific work at the Design Department of New Bulgarian University and follows its traditions and philosophy. It considers fashion primarily as applied art and design and analyses the problem in its optimal practical utility.

- Thus, the third framework is justified. The main focus of this dissertation is not the creative act as an emotional and artistic process, but the provision of consistent professional solutions and a system of work to ensure a sustainable design process and outcome under different subjective circumstances.

### **Aims and objectives**

**The main aim** of this dissertation is to construct and present a system of techniques - manipulative apparatuses to stimulate creative thinking, creative development of the conceptual idea and all the detailed information that accompanies it, following the logical sequence and content of a fashion project - portfolio.

#### **The main tasks are:**

- To prove the main thesis and the main purpose of the design - the idea.
- To adapt the classic portfolio structure to the needs of the research to create a sustainable idea in the form of a design project.

#### **In the theoretical part:**

- To highlight all important steps, issues from classical education and fashion design practices that could be potential guidelines - techniques.
- To discover, discredit and call into question outdated understandings and practices, describing in a reasoned way how and what they are transformed into.
- To highlight and cite those techniques that are qualitatively affected as theory in Bulgaria.
- To analyse in depth and argue the contemporary techniques that are most relevant to the present in fashion design.
- To summarize in general - to ground a system for the creative act as sequential actions with the right components, interactions between them and a plan of action to provide a backbone for a sustainable idea.

#### **In the creative part:**

- To justify these theoretical themes that appear as components of the design.
- To justify methodological formulations for an optimally ordered design process. He treats it as a system, differentiates the purely mathematical part of the fashion collection (DNA) and analyses the interaction between the different components.



### **In the practical part:**

- To adapt to design a system for comprehensive referencing of technical parameters of garments at launch, which meets the standards of the fashion industry with synthesized those technological specifics that are directly relevant to design and should be a design solution.

### **Methodology**

In the writing of the dissertation, a complex systems approach to problem solving is used. The main methods used are research, synthesis and analysis in all its forms - elementary, structural, functional and argumentative. Each chapter separately presents a definition of the concepts and call them into question with the most important question, namely "*Why?*". Due to the specificity of the main research thesis, which is fulfilled by the construction of the structure itself based on thematic questions, the methodology in the individual points is applied in varying degrees.

#### **Methodological strategy in the development of the dissertation structure**

- For the purposes of the thesis, a classical portfolio structure is used in its familiar form as it is set out in the Fashion programme at New Bulgarian University.
- The points raised by chapter are deliberately defined as familiar (muse, story, colour, shape, etc.) to ensure stability over time of the question posed.
- The themes developed are subjected to critical analysis having an aim and appear to be original contemporary ways of approaching the problem – techniques.

#### **Methodological strategy in developing the thesis topics**

To maintain portfolio coherence, the full list of topics and questions is run through. They are classified as:

- Commonly accepted concepts that are clear but important and can serve as contemporary techniques in fashion design - moodboard, line-up, colour, textile experiment, design. For the purposes of this thesis, the latter are mentioned and explained.
- Definitions that are obsolete or changed in the context of recent contemporary developments in fashion such as classical definitions of styles and subcultures. To this end, they are subjected to analytical critique and subsequent analysis of what and how they are transformed in.
- Topics that have been subject to many interpretations and have become blurred and complicated as the definitions of silhouette. In order for them to be used as technique, suggestions for a simplified working methodology and real practical tips are described.
- New concepts to which this thesis has the potential to contribute in a scholarly sense (structure of creative research, garment identity, practical guidelines in working with trends, technical documentation of garments for designers) are brought out through a complex

methodology and subjected to a thorough analysis in order to derive a concrete strategy for design work.

- Topics that are qualitatively developed in the professional literature and scientific works in Bulgaria. In order to preserve the integrity of the fashion project, these topics are mentioned, cited and included in the bibliography as a reference for a more detailed reading of the authentic authors.

- Topics not well covered in the literature, such as technical production packages. For their development, consultations were carried out - an interview with professionals from the practice in the specific field.

- Topics from a broad contemporary cultural context that require expert opinion such as sustainability, art and popular cultures. For their development, consultations were again carried out - interview with professionals

### **Methodological strategy in the development of the evidential examples to the thesis topics**

- Visual conceptual examples are used to demonstrate the importance of the individual thematic issues and contemporary theories on them, following the way professional fashion concepts are built in practice. These include illustrations, graphics and photographs. Analytical authorial concepts and explanatory credits are provided to support the various themes in the thesis.

- The visual examples that support the main theses and the explanatory conceptual credits to them are subjected to detailed analysis only as grouped complex images in context, not individually. They make up the logic of a given evidential theory only together in a single complex representation.

- Argumentative examples are sought from a variety of sources and a broad cultural context in order to demonstrate: The demonstrated vastness of information that fashion designers are constantly confronted with professionally; The need to arrange the vast information in a structure for a more useful and sustainable development of a fashion project; The enormous conceptual potential that the questions so formulated by the proposed system as a modal project provide.

- For the sake of proving the propositions in clarity and definiteness, they are classified basically as: Examples from art, popular culture and contemporary social phenomena, set in a broad cultural context around fashion itself; Examples from popular and conceptual fashion; Examples from Bulgarian fashion; Examples of student experiments from teaching fashion and styling in the Master's programmes at the Design Department at New Bulgarian University; Examples from personal creativity and work experience.

- The examples presented do not claim absolute factual comprehensiveness and completeness and are argumentative evidence from a variety of sources' they serve as

guidelines, potential answers and authorial concepts to the questions posed in the structure of a fashion project.

### **Methodological strategy in developing the terminological apparatus of the thesis topics**

- The terms in the title, those that make up the main thesis of the dissertation and those that formulate the major chapters of the developed structure, are interpreted in their most basic vocabulary terms.

- For further clarity and more logical coherence, this part of the terminological apparatus is also included in the text at the specific place by chapter and individual point according to the topic under consideration.

- The terms and concepts associated with the adaptation of certain philosophical concepts (such as structuralism, aesthetics and archetypes) to the needs of the fashion project are interpreted essentially according to their purest first meanings and authors embedded in the core of the philosophical current.

- The English terms and concepts of professional fashion and culture missing in the Bulgarian glossary. Interpretations are used and professional sources are cited.

## SUMMARY

### Introduction

The introduction sets out the main research thesis, namely how: Fashion design is a system of techniques - manipulative apparatuses to stimulate creative thinking, design concept development processes and design referencing. The topicality of the chosen topic, its practical and theoretical significance, the object, the subject and the aim of the research are formulated. The framework of the study is justified and the tasks and methodological apparatus used to achieve the goal are presented.

## CHAPTER ONE

### Fashion project (general, concepts and objectives)

#### 1.1 Fashion project - main objectives and contemporary issues.

In this paragraph, the research thesis is gradually reached, and it is subjected to critical analysis in three different ways: according to the terminological apparatus, in the context of the subject relevance discussed in the introduction and versus philosophical definitions:

##### 1.1.1 The idea as the main principal goal of a design project. (statement of the thesis in the terminological apparatus)

The title of this dissertation is a *Fashion project - modern design techniques in fashion*. The basic concepts that make up the main topic in its entirety are *fashion*, *project*, *contemporary* and *technique*. Achieving an indisputable categorical of the developed thesis requires initial clarification of their purest definitions in deconstruction individually, as discussed in the glossary:

**Technique** – "way of doing things, of action in carrying out work activity, task". Synonyms are "way, manner, method". (from English): "steps taken toward a particular goal or a particular manner, a method of taking these steps." In all checked interpretations, the word "method" is strongly advocated and it is derived as important within the meaning of this study.

**Contemporary** – "which relates to the present time; which is consistent with the ideas and understandings of the epoch, which does not lag behind time; modern". Logically for the needs of the thesis this concept is used in its full sense and with an emphasis on "modern".

**Fashion** - "which meets the requirements of fashion, which is in tune with fashion, modern" (fashion from Latin word *modus* - manner, norm, time, rhythm) and "which is associated with fashion"

The last meaning – "related to fashion" makes by default the most essential connection with the set theme, in its sense of professional nickname as a style current in art and "sphere of lifestyle or culture". This unlocks questions about the hybrid nature of the concept of fashion. The cultural debate on what fashion is and to which segment of art it belongs is long. It could be defined as a craft, as its oldest definition of centuries ago. It can also be treated as part of the diverse and multidisciplinary contemporary art, which positions it stylistically among the fine arts. Based on the assumption that it is applied in everyday life, as interpreted in the dictionary, the main meaning of applied art and design rises. According to the needs of the thesis, aimed at the sustainability of the idea, all meanings are considered true, but secondary. Depending on the individual case of the assignment or the specific context, fashion can be any one of them or everything at once – modern fashion exists somewhere in the middle.

**Project** – "a detailed plan for creating something" or "a preliminary plan for actions in a specific area, on a specific issue, for carrying out something". From Latin, "idea" is one of the first and oldest meanings, and in it the strongest meaning is found. It existed before the word "project" became more complex to the definition of a scheme or plan, which arose mainly from technical progress and the politicization of the term. The project is considered as an idea of something that has not yet happened and an idea of how it should be implemented.

By reassembling the concepts already explained in a sentence, the title logically determines: adequate to the present (modern) ways to approach (methods) the design of something (idea) related to fashion.

From the so derived elementary analysis of concepts, it is clearly proved that the idea is the main goal of the fashion project, that fashion design is first and foremost an idea, and the main task of the designer is to design and invent it. Moreover, it is encoded in the very concept of the word 'project' in its purest form.

### **1.1.2 Sustainability of the idea in fashion design (a reasoned statement of the thesis in the context of its relevance)**

If there is a contemporary topic that is strongly rewriting the design textbooks, then it is definitely the topic of sustainability as the basis of the creative process in design and the role of the designer in solving one of the most pressing problems in the fashion industry today. As already stated in the first sentences of the present work, the only way fashion design can help the great challenge of building a sustainable product is through a sustainable idea. "I want to make fashion like music," Albert Elbaz told Wallpaper magazine, referring to the speed at which the fashion industry literally dumps collections every quarter (Hawkins, 2022).

The clothing consumer has already created consumer habits along with the endless choice of short-term products. This in fact sustainable consumer behaviour is difficult to correct. However, the design is able to provide a fashion product that can eventually be used longer and with more desire from the customer, satisfying better his needs.

### **1.1.3 Fashion design as a system of techniques for building an idea**

**(a reasoned statement of the thesis in relation with philosophical context)**

According to the philosophy of structuralism, structure transcends the meaning of individual objects within it. They make sense only in the context of all other objects and in their relationship to them. The content is more in the topics set than in the developed ones or answers on the so structured topics. Adapting this philosophical concept to the needs of the fashion project, it can be concluded that this project becomes a methodological system in which all the asked thematic questions can be transformed into design techniques in essence. Such a setup is structuring the variety of all sorts of topics, which are the chaos of the creative process itself, in order to orient them toward the general goal of a sustainable idea.

And so, it comes with full argumentation and supported by the concepts themselves, from the framework of the current problems and again through philosophical definitions, to the main thesis of the dissertation: Fashion design is a system of techniques - manipulative apparatuses to stimulate creative thinking, design concept development processes and design referencing.

## **1.2 Fashion Project– Portfolio**

In order to derive the logic of the new methodological setup, proposed as a structured system of specific questions asked for the purpose of bringing out an idea, it must build on something familiar, namely the fashion project in the form of a portfolio. It really sets out the main steps that are taken in the creative process. The classic portfolio provides a foundation on which to develop a complex multi-layered concept in a most concrete and clear way.

In order to turn the portfolio into a methodological system with a constructed structure, its individual elements are analysed and deployed to all those small topics capable of serving as design techniques:

- Transformation of research
- Transformation of a creative part
- Transformation of technical drawings
- Introduction of presentation part

## **CHAPTER TWO**

### **Research (theoretical part of a fashion project)**

The research is the most theoretical part in the structure of the fashion project. And since the main functional goal of the design project is the idea, the problematic of the theme is developed according to this clear thesis. Technically, the structure of this chapter is divided

into two major sections - directly fashion-related themes or trends and cultural themes from the broader context that make up the authentic idea.

## **2.1 Moodboard**

One of the most established practices in fashion design is the creation of a graphically designed inspiration board, which encloses a conceptual framework and is a synopsis of the key ideas from the big research for the specific collection. Technically, a moodboard is a composition of photographs, illustrations and graphics that can overflow and often have a graphic meaningful relationship to each other. The mandatory elements in it are the main idea, the image and the colour palette, which are the most primary and recognisable characteristics of the garment.

At its most contemporary sense, the moodboard is transforming into new forms, growing exponentially and actively participating in all stages of the fashion project. The complex images that make it up are actually the words and signs that create the vocabulary of design communication. Fashion designers rarely or almost never communicate ideas with the logic of words in long argumentative texts, but with visual information. The design language is highly visual and handles the relationships between individual images, grouping them into a complex group - a moodboard.

## **2.2 Cultural research**

Cultural research brings together major themes in the form of guiding questions that are not (at least indirectly) related to fashion and situates it in a broader cultural aspect. The main aim of the research is to provoke a multi-layered design idea, inspired in the right way by diverse, but important, contemporary things. Following are the questions that inspired the idea in the fashion project:

### **2.2.1 Muse - building an inspiring image**

Fashion is an applied art, and its works almost necessarily alight on the human body. The physical and practical problems it solves are just the beginning of its applications. The psychological aspects, namely what a garment gives to a person, the method by which it disguises and presents them to the outside world, the way it changes the status they ascribe to, the image it places them in, are some of the most successfully exploited marketing apparatuses in the industry. It is this image that is illustrated and embedded in the design idea through the so-called muse. In this way, the garment is taken out of the laboratory of timelessness and turned into fashion.

The construction of an inspiring type in the form of a muse is one of the most essential themes in the structure of a fashion project, which is brought forward as a designing procedure because it is dependent and directly related to both the viewer or consumer of fashion and the

field of expression itself, namely the human being. The fine arts, music and popular culture create works whose main purpose is to be consumed by the viewer. In contrast, the primary goal of product design is to produce objects, tools or implements that serve people. Fashion is unique and differs significantly from other forms of design and art in this respect because it impoverishes its object with its subject. It builds the person, not the environment around him.

In order to construct a clear artistic image that aims to be instantly understood without relying on further theoretical explanations, using only visual information in the form of clothing, fashion is often strategically simplified to the familiar parameters of a certain typology in the form of archetypes. Adapted from Jung's analytical psychology, they represent universal innate patterns that exist in the collective unconscious of humanity. In this sense, they are an absolutely omniscient image, which has the ability to unfold at first glance as an analogy of a whole palette of qualities, tastes and visual characteristics directly related to it. These characteristics can be easily referenced to clothing.

It is important to note the need to distinguish a muse from a target group. While the difference between the two definitions is crystal clear, there are still fallacies and the very real possibility that the two concepts could be mistakenly intertwined. Using very brief definitions, a target group is defined in terms of age, taste, social position, demographics and status, generally quite statistically referential characteristics of a real person. Its main goal is to portray the potential customer more specifically and as comprehensively as possible, and this makes it a key element of a fashion brand's marketing strategy. The muse, on the other hand, is an ideal artistic image whose purpose is to inspire. In other words, representatives of the specific target group would like to resemble the muse in one way or another.

The modern concept of the muse is recognized behind highly dramatic and artistic images, but builds upon, complicates and evolves to a unifying complex symbol of a group of muses. They are representatives of a similar or identical stylistic language, their work follows similar artistic pursuits, cultural influences and visual philosophy.

In this sense, three subtopics are presented:

- Archetypes - type construction with simplified symbols and typology  
With an illustrative example: Decadent film icons of the 90s.
- Gradation in image construction  
With an illustrative example: Heroines of American sexism in the 70s.
- Muse and target group - principles and differences  
With an illustrative example: The image of digital icons in music and culture.

### **2.2.2 Contemporary cultures and social phenomena**

Styles are dying. One of the most commonly used terms in the vocabulary of designers of the second half of the twentieth century is increasingly losing its value - in the current context of constantly emerging eclectic micro and macro trends it is inadequate to talk about style with



simplistic definitions such as *sailor*, *sporty-elegant*, *soldier* and so on. Furthermore, deluxe brands are creating more and more style-mixed collections, as if the priority is the multifunctionality of the garment and its versatility in different situations (also related to the theme of sustainability of the idea). The styles are transformed into much more complex and multi-layered concepts and referential images - it is no longer about simple sailor clothing, but about (for example) military influences in the London swag subculture of the late 1990s, represented by groups of African origin. In this sense, the vast palette of diverse cultural influences from real life, from the ever naturally evolving street styles, from new subcultures and modern social trends are a stronger model for inspiration and typology than the trivial formulation of style.

This is the concept of cross-culturalism. The complex processes of modern society, emigration, constant movement and quick access to information make terms like punk, hip-hop or other simplistic categories into old-fashioned obsolescence. They impose complex and profound *mélanges* of ethnicity, geography and social groups defined not simply by music or a particular scene, but by their gender, for example.

Like the muse theme in fashion design, the street culture theme also builds an image, but it is unified, multi-layered, complex and saturated with many influences and visual references. In a sense, it thus appears as a natural extension and evolutionary step of the same theme. The difference is that the muse is an artistic type that we find in literature, art or cinema, for example, and through it we look for a particular look of the garment to spiritualize it, while street cultures are the product of a living process that happens on the street. They are a credible, naturally born indicator of what is fashionable, giving accurate authentic parameters of trends that are always relevant to the present, before they happened on the fashion scene. That is, the analysis of new cultures in design strategy as a technique strongly affects the issue of the taste of modernity and ensures the modernity of the garment.

In this sense, two subtopics are presented:

- Contemporary street cultures as a gradation of the theme of inspirational image (principal differences and connections)  
With an illustrative example: New York's bohemian culture.
- Subcultures and current street cultures  
With an illustrative example: Berlin's techno culture and others.

### **2.2.3 Art, design and fashion - contemporary trends and forms**

Different art forms are quite naturally a serious inspiration for contemporary fashion especially in an age of increasingly complex and experimental interweaving of contemporary art forms. At first reading, the currents overlap and the most common terms used to describe them continue to be the familiar minimalism or deconstructivism. The same applies to industrial (product) design with all its rules and formulations, set in the dawn of the 1920s and 1930s in the Bauhaus school and its eternal cult of functional modernism.

However, like the complications in styles and new street cultures of the previous major theme, the same phenomena can be observed here. It's no longer just pure minimalism, but (for example) Asian deconstructivism in the context of Scandinavian Street culture with a very publicly expressed philosophy of gender fluidity, or American film romanticism from the 1970s brought into the European post-electronic aesthetic of the 1990s. It is even possible to talk about neo and proto styles.

Contemporary art is multidisciplinary. Its brightest representatives combine video, multimedia, installation, digital art, painting, sculpture and fashion. The analysis of this *mélange* of diverse artistic forms for the expression of ideas shows that the more complexly they are combined, the more interesting conceptual formulations are born. This combination of different artistic forms provokes the creation of sustainable relationships that also influence each art form separately. Just as fashion is inspired by, for example, digital art, it is a source of inspiration for other art forms.

In this family, it is difficult to build a hierarchy of the individual trends - they all make up a whole, and fashion is an integral part and an equal component of it. Moreover, the current question is no longer whether and under what treatment fashion falls within the large group of arts, but how they all interact. Prerequisites are built for the transfer of different philosophies, which take a new path and manifest themselves in completely different and original visual parameters, translated into a new form, according to the rules of the context of the new art in which they have fallen.

The topic is all-encompassing and is in fact one of the most complex and subjective materials for analysis in general because it encompasses the context in which fashion falls among other art forms and the complex ways in which it interacts with them. Mainly, this unlocks all the questions around the mixed hybrid identity of the concept of fashion itself, the nuances of stylistic definitions that are encoded within it, such as craft, design, applied art, and even the instances in which it manifests itself as a part of contemporary forms of fine and performance art. And all of them, depending on the particular case of the assignment, are perfectly true. Fashion actually falls somewhere in between.

In this sense, three subtopics are presented:

- Popular art and fashion - development of styles in progression  
With an illustrative example: K-pop.
- Fashion as a component of multidisciplinary art  
With illustrative examples of collaborations from popular fashion.
- Transfer of philosophies between different forms of art  
With an illustrative example: From design functionalism to art naturalism and others.

### **2.2.3 Historical influences in fashion**

Historical analysis is one of the most established practices and a mandatory technique in fashion design. It is an essential part in the conceptual resolution of the questions asked and

actually accompanies all the topics and each stage of the proposed structure of a fashion project. The subject is all-encompassing, and as if the knowledge on it could never be enough. In this sense, the important question is not whether, but how. This chapter is the only part of cultural research that allows itself to be deliberately focused and closes a framework around the fashion theme.

If concrete priorities are to be drawn, the currents that formed the post-war decades of the twentieth century are the most logical modern technique. The reason for this is the fact that almost fifteen years after the global economic crisis, it is almost impossible to appear and impose new, large and independent fashion houses bearing the names of their creators. The best modern designers are most often under the umbrella of the big fashion centres. If you take the work of Raf Simons for Dior, who has actually already passed as a creative director through several subsequent brands such as Jil Sander, Calvin Klein and (currently) Prada, then the style of the Belgian designer is a variable that changes constantly, and the key elements of Dior's aesthetics is a constant part of the formula. Following this logic, it guarantees the actuality of the historical heritage of the big names in fashion from the middle of the last century.

Nearly half a century later, a generation of new fashion brands, authors, and aesthetic trends (such as the Japanese and Belgian fashion trends) are supposedly emerging to provide the basis for historical analysis and inspiration in the coming decades. Marking the last romantic period with highly prominent authors in the fashion industry, namely the 80 and 90 years of the twentieth century, or those names that define and feed fashion with ideas in the last 30 years, one can guess, that they turn from the future of the 90 into the new classics of the future.

The derived technique does not trace the history in its classical form as the period by decades and summarized definitions of styles locked in them, but relies on specific authors and their design achievements, considered as significant historical events in fashion. It builds a purposeful analysis, filled with conclusions, which justifies the context and reasons for a certain current phenomenon to happen, which investigates back in time all the circumstances, goes through different styles, authors and specific models. It unfolds and moves from theme to theme, with each previous one leading to the next.

In this context, three subtopics are presented:

- The ever-trendy style of the big names in mid-20th century fashion  
With illustrative examples: Christian Dior and Raf Simons, Yves Saint Laurent and Hedi Slimane.
- The New Classics  
With an illustrative example: Jean-Paul Gaultier.
- Historical Analysis as a Method

With an illustrative example: From Balenciaga to Balenciaga - the historical analysis that chronicles events spanning over half a century. It starts from a single idea related to the

popular silhouette in the work of Cristobal Balenciaga, passes through the phenomenon of conceptual Japanese fashion and its adapted philosophy by Belgian designers. This approach allows for the formulation of several contemporary fashion trends like anti-fashion and deconstruction. It deviates into additional topics, exploring various influences from classical painting, ancient ethnography, and even composite dependencies in art, all to return to the present under the umbrella of the original concept, which is Balenciaga.

### **2.2.5 Old techniques and new technologies**

This is the last topic of cultural research formulated to stimulate an idea with a narrow focus on technique, textile manipulations, decorative elements, textile resistance, or anything that concerns the seemingly artisanal identity of fashion.

The relationship between technology, artificial intelligence, NASA's giant leaps and the hidden symbols and signs in ancient ethnic cultures and arts is now clear, and the mentioned are bound by science as biomimetics, which explores and repeats principles from nature through new technologies. There are now fermentable bacteria and skyscrapers built on the principle of termite cocoons, and there is also the development of thinking synthetic fabrics developed for use in space with threads moving in twelve directions on the principle of spider web.

This huge topic goes through a wide range of diverse sources of information and links in cultural studies and contains ethnography, science and art. It also links the most ancient techniques and themes of the future, whether it comes to embroidery, textile manipulation, implanted technology and computer digital techniques. "Acquire new knowledge whilst thinking over the old, and you may become a teacher ." – Confucius With this wisdom begins the book *Старото ново-новото старо (The Old New-the New Old)* by Anna Avramova (2014).

Topics such as trends and image building give a real life to the garment and turn it into fashion. Topics such as contemporary culture or the context of design quite logically turn it into art. The latest technologies and old ethnographic techniques are topics that make it a science. All of this has a general relation to design theory and makes the fashion idea sustainable.

In this context, three subtopics are presented:

- Ethnography  
With an illustrative example related to Bulgarian ethnography.
- Biomimetics  
With an illustrative example on the topic.
- Fashion and Artificial Intelligence  
With an illustrative example of the work of Nick Knight.

### 2.3 Study trends

The fashion industry is extremely dependent on the question of when, even more than the question of what. It is much more important when a collection was created to be defined as modern. Working with fashion information and trends is mandatory for any commercial project. The term trend most strongly affects fashion, of all the social spheres of influence, .

It is important to define the moral aspect of working with fashion information when it comes to design. Typically, the designer looks for specific things in trends such as segmenting the style, getting basic information about colours, shapes and silhouettes, and most of all, having a foundation on which to step to predict the taste of the future. This is a transmission of information entirely related to the fashion industry.

A professional approach requires a deeper cultural analysis of a trend in order to reach the source. For example, if the formal two-piece volumetric jacket with paddings (a trend that is present almost constantly every season and defines perhaps the most key silhouette of recent years) is examined, it can be considered by author (Balenciaga, sack silhouette, male style, Berlin techno culture, Martin Margella and the concept of replica), or to be recognized as a symbol of the 1980 (the photographs of Helmut Newton, Yves Saint Laurent, Amazons of the 1980, Grace Jones, Studio 54,) or as a silhouette and shape (V or H silhouette, exaggerated volumes in the shoulder, Claude Montana, power jacket). This technique handles visual material both from the history of fashion and from various cultural sources.

Public tastes do not change radically every six months. Typically, trends change slowly and fluidly by moving from group to group and transforming into a new context. Using a similar example, changes in proportions lead to other predictable changes. For example, if the waist is raised, then inevitably the neckline closes initially so that they do not meet at one point, and this leads to a new trend – polo, and hence body. At a later stage, when they still meet at one point, interweaving with the underwear trend, more and more micro bustiers, combined with voluminous costumes, and hence corsets as a harbinger of the return of the long-awaited Renaissance historical influences, are observed. The analysis is based on popular examples that have developed over the last decade.

There are institutes that deal with the matter in question and analyse the tastes and emerging currents around the world to draw out predictions for future development. They tend to convey the same information with a completely different interpretation and names. The trends come in long texts and moodboards with poetic titles and many circumstances for their context. To be able to extract the important design information for the project, it is necessary to fall away from all this and to enter the essence. The strategy is to treat trends by group and in substance:

- **Micro trends** – the specific current colours, patterns, basic silhouettes or proportions are the most elementary, but also the most well-defined and recognizable (micro) trends. They are usually referred to next season and are short-lived. They are also the most appreciated, known and understandable by the end user. Their changes are also due to the rapid revolution

in the fashion industry. Precisely because they are easily accessible, they guarantee commercial success among non-professionals, but at the same time they can not give uniqueness to the design.

- **Macro** trends – trends (such as subcultures, social, cultural and historical influences intertwined with music, cinema and philosophy) predict the aesthetics that affect the next decade and are most often exploited by the fashion industry. These are the predictions that talent hunters and fashion critics most often look for in the work of designers and expect to see years before the mass market.

- **Mega trends** – trends that border with science and enduring social phenomena such as sustainability, technical innovations and directions of handling old-new techniques are a factor that influences overall creativity in design. They are as intellectual as possible, but also the least specific. Alas, they indicate modernity the weakest way, because they do not deal with the spectacular hits of the day.

Fashion is still a matter of time, and trend information is an essential part of design. A strategic technique in working with trends is to synthesize the necessary information according to their type and value. Or put another way, the fashion project should be consistent with the general directions of design as technologies, should predict the taste of the coming decade against modern cultures and cultural public currents and should disguise them in the colour and proportions for the coming season submitted to us by official sources. This hybrid technique guarantees an adequate and understandable trend analysis implanted in a design. The important stages to reach it are marked in the following points:

- Trends - working with fashion information
- In-depth trend analysis
- Forecasting as a technique
- Design strategy

## **CHAPTER THREE**

### **Design (creative part of a fashion project)**

If the theoretical research and the encoded techniques in it are intended to inspire or stimulate the idea, the design part seeks to develop and illustrate it – to invent a solution and present the specific models and all their distinctive features and details. Quite logical, this is the most creative part of the structure of a fashion project. In order to optimally arrange the chaotic art and artistic processes of the creative act in the structure, this chapter follows chronologically consistent actions (design). Several major sub-topics are justified, which are developed in stages as follows:

#### **3.1 Components of a fashion collection**

This is the first stage that marks the beginning of the artistic design process. Its main purpose is to synthesize the information accumulated by the theoretical part and to build a bridge between it and the creative developments of the real design. To derive the essential artistic and psychological aspects from the individual topics of the study that influence the idea, and to transfer them into specific physical characteristics that describe the clothing (colour, textiles, shape, etc.).

An analytical example has been discussed: "From Research to Components of a Fashion Collection (Victor & Rolf, Fall 2003 Collection)."

### 3.1.1 Colour

Colour is the first thing that the human eye notices, and therefore is the most basic physical characteristic of garment. Work with colour could actually be defined as a simple and highly commercial design technique in fashion. In extreme conceptual designers, the colour is often taken to the background and muted to delicate achromatic shades and even disappears into endless black collections, because it simply does not pose a challenge to them. But it is this simplicity that makes it easy for non-professionals to work, and hence logical and understandable, to adapt and join to himself the opinion of the end user. It is a widely used design and marketing strategy in the fashion industry. When we talk about trends aimed at a general audience, information often begins and ends with colour alone.

Modern design uses conclusions and mathematical dependencies from the Bauhaus school, where Johannes Itten adapts the spectral circle and the colour division in it, describes their quality characteristics by categories and defines the types of harmonies and contrasts between them. According to the derived postulates, colours are mixed and interact as light or as pigment. Based on this fundamental difference, both the basic standards that govern today (CMYK and RGB) have been created. And when this begins to be managed by a synthetic brain, software and algorithms, a new current is unlocked, inspired by digitally broken colours, generated by computer errors and other program-generated harmony. This gives birth to combinations of inadequately bright and infantile colours such as electric yellow and lilac in the context of pastel exquisite range (sand beige, milky gray, golden brown). As abstract as palettes take out the electronic mind, they are behind some of the most commercially successful fashion concepts of the last decade.

Specifically in a fashion project, the colour palettes that serve as a starting point are justified under several specific classified groups and are defined as:

- **Eternal** (black, dark blue, white, beige, warm gray) or colours that build the commercial basis of an eternal classic with a time-guaranteed audience for the taste.
- **Main** (whole groups of nuanced achromatic, beige, military green, ashy): They close around a single and more monochrome, pastel palette. They are defined as a constant basis for the brand, on which they step on the colour accents.

- **Current** (smart rich pastel and dull bright colours): they create the centre of the concept and its philosophical connection with colour. The specific values of the hue do not vary and in a commercial sense most often repeat a completed trend.
- **Accent** (categorical pure bright and neon) or the most noticeable and representative, alas short-lived colours. Defined as *showstoppers*, they highlight the collection.

Thus, the displayed palettes are regrouped and re-arranged in complete colour families and coordinated to create a commercial balance in progression.

In this context, three subtopics are presented:

- Digitally broken colour palettes  
With an illustrative example from the world of fashion.
- Philosophy of Minimalism in Colours  
With an illustrative example: The concept of a second skin.
- Psychology of Colours  
With an illustrative example: Sofia Coppola and others.

### 3.1.2 Textiles and materials

The selection of materials is a leading conceptual strategy in all forms of applied arts, design and architecture. According to Mies van de Rohe, the materials are the most beautiful in their authentic form and colour (Stylish Club team, 2022). Used marble, for example, is natural, not terracotta imitations, the metal has an aluminium coating. Glass, wood, concrete and all other architectural materials, no matter how different, are guaranteed to combine in their pure and original appearance. This theory that is a cult for modernism, adapted to the means of expression of fashion, sounds differently: the authentic material in a tissue would be a cotton jersey in a gray melange, in a shirt – a popline in a thin blue-white stripe, in a trench coat – waterproof gaberdine in a sandy colour. The definition of Normkor, the different parts of clothing to be presented in their purest and most familiar version, is actually a verbatim reading of van de Rohe's philosophy.

The choice of materials is a key component of fashion design, because it contains some of the most key characteristics with which clothing is defined as colour, structure and physical properties. It is also most directly related to the theory of old techniques and new technologies. When fashion merges with science based on laboratory findings, this usually means innovation in textile materials. In short, this component extends from the most familiar and classic methods to the most modern.

Textile is characterized by its physical properties, technology, weight or construction or braid, according to which it is not woven (felt, wool, etc.), knitted (knitwear, made by stitch, which knits and does not weave threads) and fabric textiles (differentiating according to its braid- lyto, twil, satin, etc.). Its main defining characteristic is the composition of the thread: There are three groups here:



- Natural textile: It is of animal origin, to which all kinds of wool belong (merino and other species of sheep, angora and cashmere goat, lama, alpaca, angora rabbit, etc.) and silk of silkworm cocoon. There are also textiles from fiber plants (flax, cotton, hemp, jute).
- Textile of synthetic origin (polyester, polyamide, acrylic, polyurethane and others, as well as fibers, treated to improve their hygienic properties such as microfiber, kevlar and others).
- Artificial textile fibers: They are actually of plant origin: of wood (viscose, bamboo, agave, coconut, algae and others), for the extraction and processing of which many chemical processes are used.

Until the emergence of the issue of sustainability in the textile industry, its progress for nearly half a century relied almost entirely on developments based on fibers of different origin. In modern design, the selection of pure uniform textiles has become a law, and this opens up a topic for the possible solution of the problem through a completely different approach to a new generation of textiles. They are developed entirely toward sustainability and could be divided into two large groups:

- Sustainable textiles (recycled textiles and alternative materials such as milo, jegea, nettle, orange fibers, etc.). These biodegradable textiles offer environmentally friendly alternatives to synthetic materials, helping to reduce the fashion industry's carbon footprint.
- Smart textiles: They are high-tech scientific developments that create or improve a certain functionality: temperature regulation, moisture removal or retention, antimicrobial properties, sensors for diagnostics of body indicators, etc.

In this context, two subtopics have been presented with examples for each:

- Normcore
- Alternatives

### **3.1.3 Artwork and textile experiment**

The aim of this corporate identity exercise is to create a visual concept with all possible methods, which will allow clear communication of the brand's DNA and its aesthetics.

Artworks is all about the visual identity of a fashion collection: From branded labels, brand elements, tags and accessories (as part of visual branding), through patterns use and applications (dyeing, screen, digital and transfer printing) and textile manipulations (embroidery, jacquards, distressing, coatings) to experiment and new technologies (3D printing, technology integration). In the field of modern design artwork forms are often political, superimposed on each other and developing into different models in the collection.

The clearest feature of an artwork in design construction is its decorative character. If the other components help to develop the psychology, actuality, construction and plasticity of the garment, then the artwork is the place for decoration.

In this context, the discussed topics are:

- Graphic Identity  
With an illustrative example from the world of fashion.
- Conceptual gradation of decorative elements  
With an illustrative example: Phoebe Philo for Celine in 2012.
- Textile Experiments  
With an illustrative example: Glenn Martens.

### 3.1.4 Shape and shaping - silhouette, proportions, volume

The shape is one of the most categorical and clear physical characteristics of the garment, therefore, the construction of a complete concept of shape is a significant design technique in the fashion project. The topic generally covers silhouette, proportions, volume, defined as the main and first of all, and additional methodological concepts such as shaping in the sense of constructive ways to achieve a shape in relation to the above-mentioned specifics.

A **silhouette** by definition is defined as a generalized contour image without the presence of small details in its outlines. In the context of fashion, the outer outlines of the garment in its purest form are reduced to a simplified geometric figure, a group of two or several figures. They can develop in gradation to a multi-layered composition of interacting forms, increasingly layered developments of hybrid silhouettes and deconstruction based on anti-silhouette. The theme in practice justifies the compositional field in which the garment is expressed, in a word – it gets a shape.

According to the established standard, popular silhouettes bear the names of capital Latin letters. The use of generally accepted terms such as A-cut and H-rectangular silhouette was actually born as Dior's marketing product in the 50-ies. A thorough study from various sources shows that the specific terminology in the silhouette has become entangled and blurred over the years. *An imperial silhouette*, for example, is in its own way a reference to historical information, not to the geometric form.

In order to preserve the practical role of the shaping addressed to the needs of a fashion project, a proposal for a different methodological technique is followed, which moves one step back, frees from all poetic marketing names and mutations in order to turn to the most basic theory in concept in the way that is used in the fashion industry. It has been in product design since the dawn of modernism. The first lesson in composition, before ever talking about accent, golden section and composition, gives importance to the simplest geometric forms, starting from a line, a triangle, a square and reaching a circle. They alone, in rotation or in simple combinations of two give the most accurate formula for building absolutely all existing silhouettes according to the classical fashion school.

**Proportions** are the compositional mathematical dependencies of the silhouette and parts of it relative to the human body. They follow its main lines in horizontal and vertical such

as waist, hips, bust, etc. and are described in relation to them. Thus, they refer mainly to terms related to geometric and spatial data such as height, length and depth. The proportions are not focused solely on the external contours of the generalized shape, but analyse both the relationship it makes with the body and the relationship between the individual components that partner in the form of details.

For example, a men's formal wardrobe follows a long list of design rules, etiquette and dogmas for extremely accurate positions of each item. It can be considered separately as a completely different style trend in fashion, which follows other dependencies and design processes – all with concentrated attention entirely on proportional structural dependencies and their logic. Even the slightest change in the width of the lapel in millimetres is treated as a new design that has the power to compromise an important law or be read as something entirely different.

**Volume** is the proportional increase of the silhouette, or part of it, relative to the body in size.

**Shaping** (considered as flat construction, moulage and material forming) could be derived conceptually by the design technique associated with the constructive methods of compositional handling and form construction.

The discussed subtopics have been supported with illustrative examples from the world of global fashion.

### 3.1.5 Garment identity

According to Kant's theory, in order for an object to be recognized as beautiful or to find an answer to the question of whether the object in question is liked, it is necessary first of all to answer the question of what object it is about. It should be presented in its entirety and understood. In this sense, identity is directly related to aesthetic perception (Jankowiak, unknown year of publication).

Adapted from the philosophical sciences and placed on the design table, this theory provides a science-based argument for a purposeful and logical method of fashion design, which handles recognizable symbols and binds as an analogy a wide range of cultural topics. Garments with a strong identity are usually representatives of the strict formal wardrobe (such as a specific jacket, coat or spy mackintosh) or cult design achievements from the history of fashion mainly in the form of silhouettes (such as a new look or a bag silhouette). The most powerful are recognizable symbols of army clothing (such as pilot jackets), which have transcended their functional military context and have become a uniform of street cultures and a code of their visual philosophy.

The identity of the garment is a component of particular importance because it can be derived as a design strategy. When working with experimental forms in fashion, the same technique is very useful because it creates a look of the model, changes it and actually gives

the viewer a chance to identify it as something familiar and to like it. No matter how complex and abstract a structural element is realized, supplementing it with the characteristic details of the M1 pilot bomber, for example (such as a zipper, a ribbed collar, a characteristic synthetic fabric, or the signal orange colour of the lining), actually creates an identity of the design experiment in question. Moreover, it binds it to a wide range of cultural topics (such as the skinhead subculture, or German techno culture), which unfold as an analogy at first glance.

In this context, two logical subtopics have been presented:

- Specific Identity.  
With an illustrative historical example: M1 Bomber.
- Hybrid Identity.  
With an illustrative example from fashion: Junya Watanabe.

## **3.2 Creative developments**

This stage of the fashion project traces the artistic processes that take place in the artistic construction and the design of the fashion collection itself. Components are mixed. He experiments with them and analyse the interactions between them For practical purposes aiming for the most logical structuring of the creative act methodical exercises are considered, or in other words - development of design developments in progress. In addition, in order to build structural completeness, clear and generally accepted definitions of fashion design are mentioned as fashion illustration, sketchbook and lineup.

### **3.2.1 Lineup**

Lineup means the arrangement of all models by outfits from one collection in ascending gradation from the first to the last. Its main purpose is to show a summary point of view to the collection in its entirety and to trace the logical lines between the individual models.

### **3.2.2 Fashion illustration**

The oldest common method of illustrating clothing is fashion illustration. In its purest schematic form, it is a drawing depicting a complete model of clothing on a human body. Modern fashion illustration as part of a fashion project develops into a complex image, a collection of graphics, cartoon, collage, photo material and digital techniques. Today, the fashion illustration has evolved into an example of fine art and marketing tool, respectively it finds a place not only as illustrative material in publications, but also in galleries for contemporary art. In this form, however, developed to a higher level in the field of fine arts, it moves away from the context of the topic under consideration as a design methodology and a fashion design technique for the purpose of building an idea.

### **3.2.3 Sketchbook**

It collects complex fashion graphics, illustrations, small drawings, scribbles and micro moodboards. The sketchbook is actually a diary of all design questions – creative ideas, artistic expressions and all sorts of intriguing topics. In its disorder, it actually reflects its main function – to mark the flying ideas of the designer, which would serve as the basis of a project at a later stage. In this sense, it is not a classic design technique, because there is no argument and purpose. To evolve as such, a methodological strategy of design development processes or a submission to a specific logic is needed.

### **3.2.4 Design development - creative developments**

Creative practices are developed to evolve the collection, processes in the form of exercises that could be used as aids for development, multiplication and balancing of the fashion collection:

- First exercise: Development of a design concept with replacement of one or more of the components of the collection
- Second exercise: Hybrid approach
- Third exercise: A design concept in development linking two conflicting themes of cultural studies
- Fourth exercise: Styling
- Fifth exercise: Design development in progression

### **3.3 Structure of a fashion collection- mathematics of design**

The topic proposes a structural mathematical solution in building the idea and its creative idea developments to a balanced professional fashion project - with all the necessary segmented parts, coordination links between them, planned volume, justification and commercial balance.

The mathematics of the fashion collection is actually an adapted concept from marketing. Commercial balance is a practice that is applied in all areas of design and is based on specific statistics. The latter requires the collection to be divided into three main groups: basic (commercial part), which covers approximately half of the collection, current part (the more significant design developments or models) and trend part, about 10 to maximum 20% (attractive and non-commercial models that present the concept of the project at its extreme and are intended primarily for the advertising campaign). The stages are:

- Planning a fashion collection - volume, balance and variations
- Commercial balance of a fashion collection - basics, current and trend part
- Coordination of fashion collection

## CHAPTER FOUR

### Technical documentation

Fashion and apparel production is primarily a practical discipline, and sustainable process in production is mainly related to the quality of referenced technical information in a design project.

The lack of written rules makes it increasingly necessary to set parameters for what exactly is a design solution. On the one hand, designers who are trained in artistic and conceptual themes often go far beyond the control of their competence. Conversely, professional technologists, prepared to meet production in all its forms, come up with certain modifications that fall under the category of aesthetic solution. The boundary between the two processes, and hence the need for them to meet, is increasingly sharp. Technical packages are where the greatest level of collaboration is needed and where the connection between the different professionals involved in making a garment takes place.

Steve Jobs said "It's the disease of thinking that a really great idea is 90 percent of the work. And if you just tell all these other people "here's this great idea" then of course they can go off and make it happen. And the problem with that is that there's just a tremendous amount of craftsmanship in between a great idea and a great product. [...] It is in this process that the key lies" (Sherman, 2011).

This section of the thesis establishes a system for producing detailed reference information for technical parameters of clothing that meets fashion industry standards. Emphasize those specifics that are directly relevant to the design and should be a design decision. He brings them up (albeit indirectly) as a technique, because in fact they also become part of the construction of an overall sustainable idea. This includes technical issues that have a direct impact on the aesthetic decisions and visible physical characteristics of the garment. Accordingly, he walks through the topics as they would be useful and are formulated for the needs of the proceeding, addressing and describing what is entirely and solely a design solution. These topics are:

- Technical specifications of pre-production period
- Technical drawing
- Colour variants
- Construction - basic dimensional data and proportions
- Details
- Seams
- Auxiliary materials
- Artwork
- Tags
- Materials list, propagation and quality control

## **CHAPTER FIVE**

### **Styling (presentation part)**

By definition, "design" is an idea of something or how to create an object or subject that does not exist. Starting from the meaning of style, styling is the idea of representing a fashion product or the way it looks in a certain artistic context. At first glance, the difference between these two definitions is small, but in fact it is radical: design aims to invent and create, and styling to convey information and build parallels. Only the topic of fashion is common.

This chapter of this dissertation highlights techniques for building a styling concept as the final presentation piece and natural conclusion to a full fashion project in the form of a portfolio.

Similar to the development of a design concept, the creation of a visual styling concept is again based on the conceptual elements developed through the theoretical research that underpin the DNA identity behind the fashion collection. However, they have been transformed into photo or video production references, marking different targets and a different professional team. Styling is not an individual project and in this sense the concept needs to be considered through the prism of the team of professionals who will implement it and their needs:

- Styling references for outfits that highlight different combinations, outfits and costume design elements
- Model references, the postures, mood and psychological impact of the designated type
- Hair and make-up that build the visual image
- Photographic references such as lighting, colour, composition in frames and photographic styling
- Background, environment and props

### **Conclusion**

The final part of the dissertation is formulated entirely around an analysis of the objectives achieved and their practical applicability specifically to a fashion project in the form of stated conclusions.

## MAIN CONCLUSIONS:

- Fashion is first and foremost a way of thinking, and the main purpose of designing is the idea. This conclusion is already drawn in the first chapter of this dissertation by analysing the concepts in their purest definitions. The importance of this judgement is justified by the current and important topic of sustainability and the way in which design work falls within it.
- Each theme, can conceptually enrich the final product in the form of an outfit and with purposeful and reasoned use, exactly what the structure provides, becomes a design technique. This is evidenced by the naturalness of the visual proof examples, specifically arranged according to the exact topics they address. And specifically showing exactly how themes are used as a design technique.
- This conclusion applies both to the directly clothing-oriented creative themes and to the theoretical ones that form the core of the idea itself.
- The theoretical methods of building an idea in a fashion project as its main goal appear first and foremost. The artistic methods have a clear purpose to help the idea, respectively they are subordinate and secondary. Additionally, they defy a scientific argument to derive the thesis of the dissertation because they are subject to subjective factors such as talent, conditioning, and general culture.
- The fashion project can be seen as a methodical system that builds a structure. The meaning in this structure is in the question asked. This is evidenced by analysing the terms in their philosophical context as they are embedded in the current of structuralism in order to adapt them to a fashion project.
- The thematic issues of fashion project structure can be methodically used as design techniques. The precise formulation of the themes and the practical focus they create can be used purposefully to build the project and lead to very different and original outcomes, evidenced by the huge range of evidential examples from both experimental learning activity and undeniably successful and popular examples from the major fashion scene.
- The methodological system in the form of a structure of questions helps to find more original answers, respectively it is a more sustainable model of idea finding. This is again evidenced by the vast amount of original concepts in the evidential examples, which appear to be different answers to quite standardly formulated questions.
- A methodical system in the form of a structure of questions helps to sort out the creative chaos that accompanies the design process, precisely in the presence of a rich culture, talent and the presence of many ideas. The comprehensiveness of the culturally evidential examples and the divergent conceptualizations demonstrated clearly prove how the need for orderly structure is strongest in the presence of rich conceptual information.
- Fashion is highly dependent on modernity. In this sense, it is important to distinguish between the concepts of "technique" and "modern technique". All of the theses developed in this dissertation, including those in the historical analyses, are directly relevant to the present



and deliberately sought out as being of contemporary relevance. In order to ensure the eventual stability over time of the questions posed, they are summarised to the most specifically relevant ones for fashion - image, art, technology or colour, form, textile. These are the eternal questions. Developed potential responses are a variable that will likely be different decades from now. The evidence examples included point to phenomena, themes and responses that are relevant today.

- The familiar classical structure of a fashion project in the way it is set as an academic foundation in the NBU fashion program can be used as a backbone for building the proposed methodological system in the form of a structure of thematic questions. The relationships between popular definitions of portfolio elements are clearly stated, as well as what and how they transform in for the needs of a fashion project in relation to the views in the thesis.

- The small issues that these changes concern are tracked and analysed. A distinction is made between generally accepted, outdated and state-of-the-art useful practices in fashion design. Where sufficiently useful and clear information is given, the latter is mentioned and used. Where the thesis requires something new, the latter is developed with argument.

- The balance of the themes is variable and directly dependent on the idea. Design is a process, and the consistency versus what is laid out in a fashion project is irrelevant. The main conclusion here is that an orderly structure and methodological purpose are necessary - they enrich a sustainable idea regardless of the chronology of a portfolio, or of its initial stage of development in design.

- Treating a fashion project as a structure of questions without a pre-set topic is a useful methodology in teaching because it enables, trains thinking and prepares students for independent idea development - something they encounter in their real work and is required in the practice of the profession. The structure provides a scaffold of empty boxes to point to potential and varied issues that the framework of a pre-set topic would limit.

- Such a methodology is possible and meaningful for the later stages of education in the final years of a Bachelor's degree and especially in a Master's degree. Such a methodology with a real practical orientation for accomplished designers requires a certain accumulation of technological and theoretical knowledge like going through the history of culture and fashion. The latter allows to use them in the proposed way as a technique or as a very basic knowledge of textile material science, colour science and other topics, well covered as separate subjects in the early stages of the program "Fashion" at the NBU.

- Within the classic structure of a fashion project, there are familiar and important themes that can serve as contemporary techniques in fashion design - moodboard, line-up, colour, textile experiment, design and art. For the purposes of the thesis, the latter are mentioned and explained before being supplemented by a reasoned analysis of modern and contemporary related theories. Both text and visual examples are included.

- In the structure of the fashion project there are themes developed in detail and covered in the professional literature and scientific works on the subject, such as "Модна иллюстрация"

(Fashion Illustration) by Alexander Gerginov, "Модното прогнозиране в неговия аспект като изкуство" (Fashion Forecasting in its Aspect as Art) by Nikolay Vojilov, "Устойчиви практики в модата" (Sustainable Practices in Fashion) by Yana Dvoretzka, "Стари техники и нови технологии" (Old Techniques and New Technologies) by Anna Avramova, "Мода и култура в техния социален и маркетингов аспект" (Fashion and Culture in their Social and Marketing Aspect) by Lyubomir Stoykov, etc. In order to preserve the integrity of the fashion project, these topics are mentioned, cited and included in the bibliography as a reference for a more detailed reading of the authentic authors.

- In a fashion project, there are themes that have changed in the context of recent contemporary developments in fashion such as classical definitions of styles and subcultures. To this end, they are analysed to bring out new theories and creative critical developments. They trace how and into what they are transformed and give concrete suggestions on how they can be practically explained more simply, better or in a more contemporary context.

- There are themes in fashion design that have been subject to many interpretations and have become blurred and complicated such as definitions of silhouette. In order for them to be used as technique suggestions for a simplified working methodology and real practical tips are described.

- In a fashion project, there are themes that are not widely deployed in the context of building a structure. For the purpose of this dissertation, theory and practical advice are described.

At this point, the main view has been completed and argued again:

**Fashion design is a system of techniques - manipulative apparatuses to stimulate creative thinking, design concept development processes and design referencing.**

## Statement of contributions and relevance of results

- The dissertation creates a new model-approach to a design project - without a specific topic, but as a structure with clear parameters in the form of thematic questions - techniques.
- It builds a new way of designing- an orderly structured system for the creative act as sequential actions with the right components, interactions between them and a plan of action to provide a backbone for creative developments in critical situations.
- It gives a concrete practical strategy for working with fashion information- trends, defining what the designer specifically takes from the information. This provides a potential reasoned resolution to the scientific debate on whether it is ok to look at someone else's design and to what extent and where this has a place in design engineering.
- He adapts contemporary techniques that are real practical exercises to move from research to design, generating and multiplying patterns into a fashion collection.
- He creates a system adapted to the needs of designers to comprehensively reference technical parameters of garments at launch that meet fashion industry standards, with differentiated technological specifics that are directly relevant to the design and should be a design solution.
- It provides a basis for filling a practical missing link that the modern fashion industry requires, product development.
- He creates foundations for new topics in fashion design education.
- He responds to the contemporary and emerging needs of the real fashion business to adapt fashion education to modern reality and the needs of the industry.
- Provides many and varied topics to consider from a broad cultural context.
- Additionally, the technical credit includes a large list of additional selected articles from professional sources.
- Brings together a rich vocabulary of mixed interpretations from philosophy, culture and professional fashion terms.

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