

ABSTRACT

‘Contemporary Fashion Styles. Formation, Development, Trends’

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The monograph entitled **‘Contemporary Fashion Styles. Formation, Development, Trends’** (160 p.) is divided into Introduction, 3 parts and measured presentations for selected styles, as well as Conclusion and Bibliography.

The introductory section present lucidly and cautiously the main directions in the study of contemporary fashion styles, their general characteristics, the history of their study, their characteristics, as well as the mode of their research.

In the next part ‘Fashion and Style’ the complex nature of fashion as a changing phenomenon does not allow it to be approached with the standard scientific tools and methodologies. The problems around style are also considered. It is an important tool by which it is possible to “decipher” the history of art, clothing and fashion. An important observation is that very often when exploring the process of styling and fashion; these concepts are confused due to their interconnectedness, although each has its own rules of formation and duration. Yet another important observation reported the numerous definitions of “fashion” and “style” have completely blurred the boundaries of these concepts. Style and fashion are phenomena that interact. Fashion affects the process of creation, dissemination and utilization of a style, and style features are clearly visible in fashion. Fashion is a style that has been adopted by a large group of people in a certain period.

Contemporary fashion, as well as contemporary art, are characterized by the presence of existing stylistic trends, depending on the influence of fashion. The interrelation between style and fashion is obvious, but style is a more sustainable aesthetic criterion in clothing.

Fashion changes are not a simple process. Not only because they affect the complex interaction between socio-cultural factors, such as concerns about sustainability and declining economic conditions, but they are also affected by the characteristics of product and consumer experience, by their propensity for rapid acceptance of new trends. Moreover, fashion trends may originate from a particular social group coming from the street or top designers, or from different subculture groups, adding another layer of complexity.

The study of the problem continues in the next section ‘Fashion Style and Trends’. Here, in line with the modern achievements of fashion research, the author rejects the view of fashion changes as an elementary process. It is due not only because they are affected by a complex interplay among sociocultural factors, such as concerns for sustain ability and declining economic conditions, but also they are affected by features of the product experience (e.g., how easily one can see others adopting the trend) and of consumers (e.g., their tendency to quickly adopt new trends. Next, the analysis focuses on how fashion trends are spread and promoted. In addition, the emphasis is placed on both the cyclical nature of fashion, which is observed in the re-emergence and recycling of fashion ideas,

as well as on the crucial role played by the process of forecasting and analysing trends in the fashion industry. The main conclusion is the broad spectrum of the fashion forecasting process, its beginning with the basic steps in understanding the business vision and target customer profile, then going through collecting information about available goods, preparing information, determining trends, and ending with the choice of goods suitable for the brand, the goals, and the customer's desire. In the course of a profound analysis, the author goes into detail in explaining the fashion style and its life cycle. It permitted him to arrive to reach many important conclusions for its development, popularity and frequency of acceptance. The attached illustrations make it easier for the reader to navigate the issues presented. Last but not least, the description of styles and fashion trends is one of the most detailed study of fashion in Bulgarian.

The next part of the monograph entitled 'Spirit of the Age' inevitably leaves a mark on changes in styles in fashion, architecture, music and other arts, in order to express the new mood of the era. Today fashion is what art has always wanted to be – Spirit of the Age, expressing itself through a visible appearance. In other words, the stage and the fashion runway are no longer the only place where fashion dominates, as it is already created, worn and displayed not by the bourgeoisie or the aristocracy, but by the street. Therefore, one must conclude that fashion contains within itself not only the change, the novelties and the context of time but also the place and the medium.

In fact, the simultaneous introduction and display of many new styles, the selections made by the modern consumer, and the idea of expression of *Zeitgeist* provide impetus for fashion. In any case, the most important thing about any definition is the relationship between the design of the product and the way it is distributed and consumed.

Finally comes the turn of measured presentations for selected styles, revealing the similarities and differences of fashion and style, the influence of fashion trends and their formation: Avant-garde, Vintage, Dandy, Casual, Military, Romantic, Safari, Unisex, Hippie, Boho, Grunge, Ethno, Classics, Punk, Retro, Sport, and Folklore. It is chose only those styles that have been found in fashion trends in recent years and those that have influenced the development of modern fashion.

The Conclusion reveals that this presentation introduces fashion styles as a combination of interdisciplinary knowledge and basic functional elements that find their place in fashion. The analysis of some of the main aspects and issues in the theory of fashion allows us to better understand its complex, variable and somewhat mystical nature. The main objective is to define clearly and specifically the difference between style and fashion, to look at various modern fashion styles.

The section of Bibliography at the end of the book includes all the important titles on the issues raised. The attached 51 illustrations give a visual idea of key moments in the development of styles.