

SUMMARY

FASHION after FASHION. Studies on contemporary fashion refers to the work of various academic disciplines interested in FASHION, from design to sociology. This methodological basis allows the fullest possible examination of the multifaceted and complex nature of FASHION as a phenomenon present in numerous spheres of life. Although the author's ambition for this paper is to examine contemporary FASHION in the broadest sense, the point of view of this research is clearly centred on the scientific tradition connected with design and with the author's many years' experience as a fashion designer. What is crucial to the argument being developed here is the fact that the author's observations and creative work as an academic, designer and educator can be contrasted with those of her students, and therefore with their changing awareness of the present.

The author's interdisciplinary approach is reflected in the structure of this paper. The monograph is divided into two parts, whose interdependent discourses allow the most comprehensive discussion of FASHION-related phenomena. Part One, comprising chapters 1 to 11, comprises a synthesis and critique of the current state of research on FASHION, and draws predominantly on discussions from the humanities, including the cultural history of FASHION and how society responded to it. At this juncture, it is worth highlighting that although the author quite naturally examines FASHION-related issues from the European perspective, she also seeks to place this analysis in the context of global changes that have influenced FASHION in recent decades. The contexts in which FASHION functions are dealt with in particular chapters, for instance, *Horizons of Expectations* or *Fashion Products and the degradation of the Earth*, and these include the problems and issues central to understanding FASHION in present times and in the near future. In each chapter, FASHION is analysed from a different perspective, although all are equally important for grasping the complex nature of this subject.

Part Two comprises four chapters, and constitutes the author's own point of view regarding design methods. In the first chapter, entitled "*Design project*", she attempts to define the aims set when designing clothes, and also to analyse the numerous methods that can be used to achieve these aims. The author discusses new ways of formulating and designing, which had an impact on contemporary forms of clothing by the most creative and influential FASHION designers' collections, and in doing so refers to the work of designers such as Madeleine Vionnet, Charles Frederick Worth, Cristóbal Balenciaga and Issey Miyake. The way clothing was developed to conceal the human body is also presented, with examples taken from Europe, Asia and America. The next chapter, "*Clothing. Artistic form and evaluation methods*" deals with the meaning of the word 'form' in *clothing* and methods for evaluating clothing artistically by defining the words *clothing* and *outfit*. The chapter entitled "*Patterns of activity*" discusses the stages involved in the process of designing and producing an item of clothing in terms of the present-day market, such as *ready to wear*, *fast fashion* and *slow fashion*. In the final chapter, "*Prospects*", the author seeks to diagnose the present condition of FASHION and describe the possible directions in which it might develop in terms of the modern textiles and clothing industry, including such aspects as the development of ecological production, 3D printing techniques and new market opportunities. Selected examples of the search for new technologies are presented, and the role of global fashion in contemporary society is discussed. This work also contains numerous footnotes that provide greater insight into the problems discussed. The *Appendix* contains a selection of 50 photographs, which illustrate the main theses of the publication in terms of the day-to-day experience of FASHION.

Translated by Rob Pagett