

DIFFERENT ASPECTS OF FASHION

Jordan Efremov^{1*}, Marija Kertakova², Vangja Dimitrijeva Kuzmanovska³

¹ Art Academy, University Goce Delcev Stip, North Macedonia

² Technological and Technical Faculty, University Goce Delcev Stip, North Macedonia

³ Art Academy, University Goce Delcev Stip, North Macedonia

* e-mail: jordan.efremov@ugd.edu.mk

Scientific paper

UDC: 391+646+687

DOI: 10.5937/tekstind2204048E



Abstract: Fashion and clothing are not nearly identical phenomena. But clothing represents the most significant area, through which fashion actually appears. Considering that, the suit represents the external self-shaping of man, so that suit is an expression of that's how that person would like it to look. More specifically, the suit in a way, is an expression of human self-knowledge and his understanding of himself. Therefore, this includes the space in which that fashion is quite pronounced. The clothes themselves are simple, short-lived and fleeting, in fact as fashion itself is. The main characteristic of fashion is that, it can suddenly impose and accept a certain new rule or norm, i.e. to impose and accept something that in the past was only an exception or a certain character thread. This is what fashion does, to be able later in time, to leave that exception or that unique characteristic thread that it had, because over time that uniqueness has become something that is ordinary and everyday, or has become something that everyone can afford. The first major explanation of fashion, relates fashion to a modern society with a system of open layers, where the elite tends to stand out and rise above the rest of the people, thereby launching exclusive ways and behavior patterns. In order to symbolically equate with them, members of the the lower layers accept that style as a rule of their own behavior.

Keywords: Fashion, Types of individual, Society, Socio-Cultural environment, Psychology.

RAZLIČITI ASPEKTI MODE

Apstrakt: Moda i odeća nisu ni približno identični fenomeni. Ali odeća predstavlja najznačajniju oblast kroz koju se zapravo moda pojavljuje. S obzirom na to, odelo predstavlja spoljašnje samooblikovanje čoveka, pa je to odelo izraz onoga kako bi ta osoba želela da izgleda. Tačnije, odelo je na neki način izraz čovekove samospoznaje i njegovog razumevanja samog sebe. Dakle, tu spada i prostor u kome je ta moda dosta izražena. Sama odeća je jednostavna, kratkotrajna i prolazna, u stvari takva i sama moda. Osnovna karakteristika mode je da može odjednom da nametne i prihvati neko novo pravilo ili normu, odnosno da nametne i prihvati nešto što je u prošlosti bilo samo izuzetak ili određena karakterni nit. To je ono što moda radi, da bi kasnije mogla da ostavi taj izuzetak ili tu jedinstvenu karakterističnu nit koju je imala, jer je vremenom ta posebnost postala nešto što je obično i svakodnevno, ili je postalo nešto što svako može sebi da priušti. Prvo veliko objašnjenje mode povezuje modu sa modernim društvom sa sistemom otvorenih slojeva, gde elita teži da se istakne i uzdigne iznad ostatka ljudi, lansirajući na taj način ekskluzivne načine i obrasce ponašanja. Da bi se simbolički izjednačili sa njima, pripadnici nižih slojeva prihvataju taj stil kao pravilo sopstvenog ponašanja.

Ključne reči: Moda, odevnje, tipove pojedinaca, društvo, sociokulturno okruženje, psihologija.

1. INTRODUCTION

Fashion is a term, which is referred to as a state of mind. This word comes from Latin word, which means, "to make." Fashion is most commonly associated with clothing, but it even applies to anything from interior

architecture, to models of toys. It is a spirit, where an individual is comfortable with his mode of clothing and converts this comfort into a personal style. It is a way of measuring a mood that can be useful in many aspects, culturally, socially even psychologically. Per-

haps the most distinctive quality about the fashion since the early times is that it is increasing in simplicity. However, fashion is commonly used to describe a style of clothing worn by most people of a country. Thus, as the word goes, fashion is generally associated with, textile, garments and trends. The word textile refers to woven cloths. It is a way of celebrating the diversity and variety of the world in which we live. A fashion remains popular for the period of time that a large segment of society accepts it; that could be for a few months or years. However, it is normal for the fashion trends to change according to the seasons. For instance, during summers the common colors worn are the pastel shades and lighter fabric. Come winter and the preferred color ranges are the darker and brighter ones and the fabric is heavier.

2. FASHION AND CLOTHING

Fashion and clothing are not nearly identical phenomena. But clothing represents the most significant area, through which fashion actually appears. Considering that, the suit represents the external self-shaping of man, so that suit is an expression of that's how that person would like it to look. More specifically, the suit in a way, is an expression of human self-knowledge and his understanding of himself. Therefore, this includes the space in which that fashion is quite pronounced. The clothes themselves are simple, short-lived and fleeting, in fact as fashion itself is [1].

The main characteristic of fashion is that, it can suddenly impose and accept a certain new rule or norm, i.e. to impose and accept something that in the past was only an exception or a certain character thread. This is what fashion does, to be able later in time, to leave that exception or that unique characteristic thread that it had, because over time that uniqueness has become something that is ordinary and everyday, or has become something that everyone can afford.

In short, the task of fashion is to maintain a constant process of standardization, that is, the introduction of novelties and rarities, that will be for a general and universal use. Then again, when the previous such novelties or rarities no longer have that epithet, then its task is to introduce a transition into some other and new specificity, some other rarity and some other rarity or novelty. The development of the textile industry and the clothing industry are also very important in the development of fashion, especially in transition countries [2].

Fashion, like any social appearance, or social phenomenon, manifests itself in different ways and

through different types. It is important to perceive the ways through which it manifests itself. There are numerous interpretations and explanations of fashion. According to research by psychoanalysts, the appearance of fashion is associated with the expression of sexuality, that is, the need to be sexually attractive. Others, on the other hand, associate fashion with the expression of feelings and their urges and see in it an expression of a tendency towards change, i.e. a way to escape from the monotonous and banal everyday life and the need for a kind of play, manifested in different forms [3].

The first major explanation of fashion, relates fashion to a modern society with a system of open layers, where the elite tends to stand out and rise above the rest of the people, thereby launching exclusive ways and behavior patterns. In order to symbolically equate with them, members of the the lower layers accept that style as a rule of their own behavior. Because of this, the elite is again forced to create new, not yet accepted forms, so the cycle in fashion repeats itself.

Based on research on the relationship between fashion and society, certain rules and laws have been established. For example, it is considered that:

- The fashion that lasts reflects the existing society;
- Changes in fashion correspond to social developments and changes. For example, war, revolution, certain events of political or cultural importance and similar;
- The existence of a unique fashion in the country reveals social equalities;
- The coexistence of several types of fashion, corresponds to the incommunicability of social classes;
- The class that is in power, tends to act towards fashion, but fashion is mostly inspired by the rising classes;
- The clothing of social groups can express their status and their social background;
- The speed of the spread of fashion, decreases depending on its distance from the place of appearance, i.e. from the fashion centers.

Fashion is transmitted in different ways. One of the most important actors in the transmission of fashion, is the process of imitation. Fashion analysts believe that, it is natural in social life that, each group tends to distinguish itself from some other group.

But it is also quite normal and natural that, people from the general masses try to imitate the one or those from whom which they differ. It was mostly reflected in the relationship between the lower and upper classes, where most of the time the lower class tends to imitate the higher one.

However, fashion is not only one of the most significant social and economic phenomena of our time. It is one of the most reliable measures for measuring the psychological, psychoanalytic and socio-economic motivations of humanity. Also, fashion is one of the ways to create a style, which prevails in a certain epoch and which gives guidelines for the development of applied art, i.e. directs the design of clothes, then the design for decoration, for textile fabric, the design for interior - interior decoration, etc. That's why fashion is one of the most sensitive indicators of that special **"taste of the epoch"**, which always represents the foundation for the aesthetic and critical appreciation of a certain historical period.

The concept of fashion, then the relationship of fashion and culture, fashion and style, fashion and customs, etc., they all serve for the orientation of style and taste in everyday social reality, but mostly for orientation in the field of fashion [4].

There are three main aspects of fashion. There is feminine, masculine, and androgynous. Feminine is women's fashion, masculine is men's fashion, and androgynous is partly men and partly women. Women's fashion has many aspects like style, comfort, functionality, etc. Style is what every woman in the world cares about. A winning sense of style is important to women for themselves and their impact of self confidence. Looking amazing for woman isn't anything to write or talk about. The same can be said about the man. When dressing, both men and women should take care not only of the outer appearance of the clothes, but also of their comfort, functionality, etc. If you wear uncomfortable, itchy and non-functional clothes, many inconveniences can happen. Finding a perfect balance in your fashion is the key to success. Rules for men to follow in order to look good is to "know your why".

Fashion doesn't have yes or no fixed rules. You need to know what you are doing and why you are doing it. Men should understand their clothing fit. Just because you found something expensive and you think it's good because it's expensive, doesn't always mean it is going to fit you or look good on you. If you don't have the right fit, everything else is wasted effort.

Androgynous is a combination between feminine and masculine characteristics. Elvis Presley was the one who introduced this kind of fashion. When people saw his use of make up it made some people think he was an effeminate guy. That's when others started doing it looking up to Elvis.

3. RELATIONSHIP BETWEEN FASHION AND STYLE

3.1. A concept of style and taste, of custom and tradition in the way of dressing

Many aestheticians perceive the close connection between fashion and style. Fashion is a general name for new general characteristics accepted by everyday life. In the area of clothing, fashion is a name for newly accepted, yet transient styles in clothing. New styles of clothing, new forms of clothing, fabrics, colors, patterns, structures of materials, etc., all of them arose spontaneously throughout history, as a result of changes in people's knowledge and attitudes about aesthetics itself as a science.

The Italian theoretician Gillo Dorfles, believes that in the relationship between style and fashion, their similarities, but also their differences, can be seen. According to him, fashion is a category of style. Style is not prescribed, it is dynamic and changing, which is renewed and constituted again and again, with each part of itself, and it is not realized according to any specific plan. Style is equated with taste in dress, but they are not the same thing. Taste represents the ability to judge correctly about something that is beautiful, but in its original meaning, taste is more of a moral than an aesthetic expression. According to the famous philosopher Kant, taste is a judgment about what is beautiful, based on liking or disliking [5].

Something can be true, it can be false, hasty, bad, or in a word, it can be said to be in "spoiled" taste. By "mature" taste is meant a purified taste, which can also be found under the name "fine" or "refined" taste. It is actually the ability to expose even the smallest imperfection in a work, a creation or a designed product.

There are no rules according to which one can know with certainty what is good and what is bad taste. The taste can be conditioned or obtained through simplicity, through the composition of elements, through the color relationship of colors, or in general through the appearance and through the general aesthetic rules



Figure 1: Gillo Dorfles, *La moda della moda*, 1984: *Biography of Gillo Dorfles*. Italicarai.it. Archived from the original on 22 October 2013. Retrieved 12 May 2013.

Gillo Dorfles was born in Trieste in 1910. A painter, he has also written numerous essays on aesthetics.

In 1948 he founded the MAC (Movimento Arte Concreta, or Concrete Art Movement) together with Monnet, Soldati and Munari.

Some aestheticians consider that the style have two meanings. The first meaning refers to style as a general category, or absolute value and it represents an example or model that has a permanent quality, i.e. it possesses a permanent value that does not pass and does not end.

The second meaning of style is its meaning as a variable value. This meaning refers mostly to relationships in clothing. The definitions of style reflected in clothes and in contemporary dressing are a response to the fact that, the style is not the same as taste.

It can be said that the refined taste is mostly related to the style. Or that style is a continuation of tastes, i.e. that it is the pinnacle of taste development. Having your own style means having your own personality.

When we say "a person with style", we mean a complete styling, an appearance that is completely in line with all the psychological and physical values of that person, on the one hand, but also with his shortcomings on the other hand.

Man is somehow limited by a one-sided dictate, which constantly points to certain suggestions. Therefore, he is constantly forced to think about the fashion proposals, which are planned for the upcoming sea-

son, and in those fashion proposals, he finds those elements, through which he will stand out as a person.

A person who is recognizable by style will not allow to be disturbed by the next changes in the season, fashion innovations and so on. This is because within the new proposals, there will always be something that will stimulate his sense of a certain style in dressing. You should never go against yourself, in fact against your physical capabilities. A man can neither change his height nor his width, he can certainly take care of his line, as much as he thinks it is necessary. But he will take care of these things even more, if he thinks about what impression he will leave with his appearance, on the environment in which he exists [6].

Fashion is correlated with style, but it cannot be equated with that particular phenomenon. Style is a phenomenon that is characteristic at the same time for several art disciplines such as architecture, painting or sculpture. So, for example, the Renaissance, Baroque, Rococo, etc., are styles that took a long time to develop and form, but that's why they survived long enough and marked entire eras, throughout history.

Precisely the persistence, is the main characteristic of style, which is in contrast to fashion and its fast-changing characteristics.

Civilization as well as style, contains aspects of duration and durability, of duration and permanence, contains aspects of permanent values throughout significant historical periods. That aspect is almost completely missing in fashion, which is essentially a dynamic phenomenon characterized by rhythm and duration. Its role in civilization is mirrored precisely at the moment when a traditional society or system, manages to be modified by some fast, surprising or cruel fashion movement [7].

When the customs become immutable canons or rules and when life will adopt and standardize them, then we already have elements of what is called tradition. Tradition changes much less and much more slowly, in relation to fashion, whose characteristic is, among other things, that it can quickly modify certain customs, modify the way of dressing, of behavior, etc. It can be created suddenly, but then suddenly and very quickly it can also be lost.

Fashion can be kept within the boundaries of what has existed until then. Fashion changes can show some variations on the fashion theme. So several similar and related fashion trends can create a certain color or shade for a style. But it can happen that fashion breaks down all barriers and restrictions. In that case, it remains only to find out if the fashion

we are talking about, will be accepted. If the fashion is accepted, it is possible after a long time and after a long movement, to create a new style and that style in some way impose itself in history with its unusualness, its originality and its duration [8].

It is not excluded that, a new style, under certain circumstances, emerges from a fashion or from an uninterrupted series of more fashion style variants, which are very quietly differ from each other. It can be said that all styles actually started as a certain kind of fashion, which after a longer or shorter time of testing, they have transformed or crystallized into some one some permanent form.

The fact is that fashion and style intertwine, condition each other, but also differ from each other. Those differences should be perceived and analyzed as well as the process of transforming one phenomenon into another.

Whether a new custom or style will be born and crystallized from these different types of fashion in a certain period, that question remains to be answered by many historians and analysts within their fields, who will observe these phenomena from a certain time period distance.

4. FORMS OF FASHION EXPRESSION

Of course, fashion is an element derived from civilization, and it does not apply only to the human body, but also to all its means of expression. Different social groups have their own certain attitude towards fashion. Each individual has his own attitude and personal vision towards fashion, who, depending on his personal priorities and understandings, decides to accept or not accept certain fashion.

Also, various social factors such as the economic, the factor of development of production, the class factor, they all influence the evolution of fashion. But today it is considered that fashion becomes a means of adaptation, which evolves according to its own laws.

Abraham Mols, who was a Doctor of Physics and Philosophy and taught Sociology and Psychology at the University of Ulm, in his work "Psychology of kitsch - the art of happiness", writes that fashion is not extravagance, i.e. unusual extravagance or form of unreasonable exaggeration. He says that it is not even a way to fully represent what is accepted by the majority of people. Mols was one of the first researchers to establish and analyze the relationship between aesthetics and information theory in art and fashion. He proves that what is very widespread becomes dai-

ly and banal and it does not have the power to stimulate and dynamize fashion [9].

On the graph that it shown, he shows the different variations of the appearances that are closer or further away from fashion. Phenomena such as reactionary, conservative and banal are on the graph to the left of fashion. On the right side of fashion are: exaggeration, avant-garde and extravagance. These are various processes that closely intertwine and intertwine with fashion, that is, through which the phenomenon of fashion is reflected.



Figure 2: Abraham Moles & Élisabeth Rohmer, 1996. « Le cursus scientifique d'Abraham Moles. Autobiographie.

Abraham Moles (19 August 1920 – 22 May 1992) was a pioneer in information science and communication studies in France, He was a professor at Ulm school of design and University of Strasbourg. He is known for his work on kitsch.

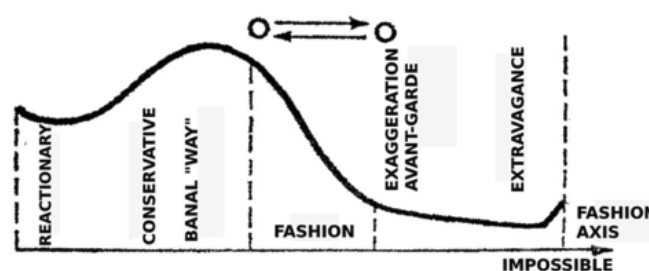


Figure 3: Introduction: a definition of the sociology of art, article 1968 International social science journal, XX, 4, p. 567-588.

Chart of fashion according to the cultural-sociological view of Abraham Moles. Reactionary, Conservative Banal "way", Fashion Exaggeration Avant-Garde, Extravagance, Fashion Axis, Impossible

5. AVANT-GARDE AND EVERYDAY FASHION

In order to be able to understand the relationship between the avant-garde and the everyday in fashion, it is necessary to analyze this process, that is, to analyze the cycle of the introduction of new fashion and the cessation of the old.

The creator works in one microenvironment. He mostly acts through models - mannequins and through fashion shows, that is, fashion presentations. Presentations are usually held at two specific times during the year.

First of all, a fashion show is organized for people who work professionally in fashion, which is organized together with the media, the press, the buyers, i.e. the owners of the textile factories and confections, then the managers and finally for the special clientele.

1. Buyers buy the "models" in the form of numbers, that is, pieces or samples of cloth with the right to their industrial reproduction - fashion industry.

2. The special clientele treats the new models and creations in a specific way. The clientele, will pay for the exclusivity of the models at the highest prices. Such exclusivity includes, for example, production, "hand sewing", then the splendor and preciousness of the fabric, then the "brand", that is, the brand of the product or a piece that bears the name of the creator or the fashion house that created that piece of clothing.

That clientele makes up the avant-garde of fashion. It is the direct bearer and presenter of the creator's aesthetic message. The avant-garde bearers of fashion are actually mediators between the creators and the mass of people, who should accept that fashion. This is also the case with the media and with the photos in certain magazines, which advertise the specific models of clothing, that is, advertise the creations.

In fact, the creator is an intermediary, a communicator who sends a certain aesthetic message. The avant-garde clientele leads the aesthetic thinking, i.e. those who are the first to accept the aesthetic message of the creator and convey it to the recipients, i.e. to the wider clientele, i.e. to the people.

According to Abraham Malls, the mass of buyers is divided into two categories.

1. The first category includes those who buy in textile or clothing stores, which are in the rank of an original studio or atelier and which are relatively more expensive compared to the rest. The clothes there are of excellent quality, well tailored and made of quality

fabrics. Such stores are often opened by the creators themselves. Clothes that belong to high fashion are not sold here, but neither are clothes that include models from mass industrial production, for mass distribution, that is, for mass sale.

2. The second category includes those who buy clothes in large department stores, large shopping centers or so-called shopping malls. This clothing is industrially produced, while it is conceptualized according to the idea that the creator sells in the form of samples - numbers. This category of clientele looks for and finds affordable prices and fabrics of a certain satisfactory quality.

But she is looking exclusively for a fashion line or clothing that comes from the creator's initial collections. When such ideas presented in his early collections become outdated over time, then a stage is reached, when fashion actually falls into banality, that is, it becomes ordinary and everyday. However, the graph shows that banality as a form of presenting fashion is closer to fashion itself, than it is a reactionary or conservative form of presentation [10].

6. AVANT-GARDE AND REACTIONERY FASHION

Certain forms of fashion such as furniture or clothing, are thought to take at least twenty to thirty years to renew. The analysis of this process is interesting, where it is necessary to examine how the conservative and reactionary in fashion, i.e. that which adheres to the old and usual order and which has traditional values, over time should become avant-garde, i.e. revolutionary.

This means that it is necessary to investigate how, in certain socio-historical conditions, certain models of clothing that were once considered conservative or "de mode" in relation to a fashion, over time become acceptable to the creators and are launched as "new fashion", which the avant-garde, i.e. advanced movements in society, accept [11].

Examples of this are the platform shoes that appeared sometime in the seventies of the 20th century, then again in 1993, and then in 2012, and some such elements are still there today.

On the other hand, what is completely accepted by the broad masses of the people, becomes banal, ordinary or everyday, but still as such it is inscribed in a certain way in the historical-cultural wealth of a society. After some time this acceptance of fashion will be rediscovered as a new idea, and that is exactly the period from the 20s to the 30s.

So the mechanisms of fashion acceptance are:

To go ahead of fashion, to go with fashion, which means to go with one's time and to go behind time, i.e., to remain conservative, but not to be against fashion which is actually the case with the reactionaries in fashion.

7. CONCLUSION

From all that we have presented, can be concluded numerous significant aspects and characteristics that mark the contemporary, but also the traditional, different aspects of fashion and clothing. Although this topic seems familiar, it may be very little covered. More precisely, when it comes to the specific and inevitable aspects of fashion and dress, it seems that very little has been said about their influence and what they include in themselves. This article deals with the phenomenon of fashion and clothing, from the point of view of sociology, from the point of view of the history of anthropology and costume design.

It should also be noted that, although it may be ungrateful, it must be admitted that in transition countries such as ours, in a society that aims to transform itself into a capitalist-corporate consumer society, over time they create social classes which, among other things, are reflected through clothing. In that way, such social layers of people are mirrored or visible precisely in fashion [12].

In a modern society of consumerism, in a society of liberal capitalism, in a society in which the tendency for profit and sales is visible, then the tendency for success in various areas of life, of course the various aspects of understanding fashion have an influence, i.e. is. the way a person dresses, and that is a significant part of his daily communication with the environment in which he works, but also with the social environment.

REFERENCES

- [1] Ranisavljev - Kocareva M. (2009). Moda i komunikacija, *Tekstilna industrija*, 57(4-6), 27-29.
- [2] Urošević, S., Đorđević, D. (2009). Značaj tekstilne i odevne industrije za privrede zemalja u tranziciji. *Tekstilna industrija*, 57(10-12), 19-30.
- [3] French sociologist, culturologist and postmodernist philosopher, taught at Yale University
- [4] Efremov, J., Kertakova, M., Jordeva, S., and Dimitrijeva-Kuzmanoska, V. (2019). Tipology of personalities in fashion. *II Internationalal scientific conference Contemporary trends and innovation in the textile industry*, 16-17 maj 2019. Belgrade, 271-280.
- [5] Biography of Gillo Dorfles". *Italica.rai.it*. Archived from the original on 22 October 2013. Retrieved 12 May 2013.
- [6] Vuković M., Urošević S., Vuković A. (2011). Neverbalna komunikacija i stvaranje ličnog i personalnog identiteta preko odevanja, *Tekstilna industrija*, 59(2), 27-32.
- [7] Petrović V., Stepanović J., Stanković M., Reljić M., Stefanović S. (2012). Savremena kretanja u tekstilnoj i odevnoj industriji u Evropi. *Naučni E-forum: „Razvoj i upravljanje 2012“*, Vrnjačka Banja, 22. - 23. novembar 2012, pp. 7-17.
- [8] Kertakova, M., Risteski S., Dimitrijeva, V., Efremov, J. (2019). Fashion as a social phenomenon-socio-psychological mechanisms of impact. *II Internationalal scientific conference Contemporary trends and innovation in the textile industry*. 16-17 maj 2019. Belgrade, pp. 70-78.
- [9] Moles, A., Rohmer, E. (1996). Le cursus scientifique d'Abraham Moles. *Bulletin de micropsychologie*, (28-29).
- [10] Otherworldly: Avant-Garden Fashion and Style: Avant-Garde Fashion and Style, 2016-04-18, Hardcover.
- [11] Silbermann, A. (1968). Introduction: a definition of the sociology of art, *International social science journal*, XX, 4, 567-588.
- [12] Efremov J. (2019) *Psihologija na oblekovanje – Psihologija odevanja*, izdavač Univerzitet „Goce Delčev“ – Stip.

Primljeno/Received on: 14.10.2022.

Revidirano/ Revised on: 20.11.2022.

Prihvaćeno/Accepted on: 21.11.2022.

© 2021 Authors. Published by Union of Textile Engineers and Technicians of Serbia. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution 4.0 International license (CC BY) (<https://creativecommons.org/licenses/by/4.0/>)