



**The Strzemiński Academy of Arts in Łódź**

**PhD THESIS**

**The Collection of Unique Garments  
Using Historic, Theatre and Stage Costume Features.  
Relations and Dependence of Attire and Costume.**

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# INTRODUCTION

## 1. The aim and range of the thesis and research hypothesis

The result of my study and research analyses will be a collection of unique clothing, using the attributes of historical and theatrical costumes. These considerations will concern, in the first stage of the analysis, the meaning and interpretation of clothing as a form of attire, as well as types of definitions and cultural-aesthetic references. I will try to answer the question of what the modern function of clothing is and how far it is to disguise, and I will draw attention to its intimate relationship with the costume. It seems interesting to ask whether clothing is our declaration of personality, or maybe it is a kind of mask that we put on when we want to hide from the world or create our own. I will compare my thoughts, based on my own professional experience, with the results of the community survey conducted for this research work. On this basis, I will try to determine the recipient of the doctoral collection and find out how individual people define clothing and what such an interpretation may depend on.

The knowledge accumulated over the years and a few observations from the textile and celebrity industry (so-called show business), as well as several decades of my professional work as a clothing designer and costume designer, lead to the conclusion that clothing is more than just an ordinary, devoid of wider meaning and identification, attire. It is also a non-verbal way of communicating with the world – a kind of transmitter. I dare say, it is a work of design that we can create every day to make the world around us more interesting, exciting, and beautiful. The aesthetic function of clothing and its need to exist is essential nowadays.

*Clothes* are one of the first messages that we send to the world, our surroundings, and all the people we meet. It talks about our personality, social affiliation, and our profession. Clothing can "betray" which culture and subculture we belong to, who we are and what functions we perform in society, what attitudes we have toward the environment, and what our opinions and beliefs are. Clothing, as one of the most important elements of fashion, has also a social function, it can be a filter for interpersonal relations. Clothes contain an expressive function that involves manifesting one's views through a worn attire. Clothing can also reveal mood, beliefs and even philosophy or ideology.

The clothing we wear can significantly affect our psyche, well-being, and behaviour. Clothing not only expresses our personality, tastes, and interests, not only reflects our psyche but can also serve as a tool for manipulation by pretending to be someone we are not.

This is the purpose of my research and observations. I intend to finally confirm my hypothesis that clothing can be a costume. My goal is also to investigate what relationships between clothing and costume are.

There is no shortage of designers on the international stage - fashion creators who treat the so-called "catwalk" as a theatrical stage and create clothes distinguished by the attributes of the costume. I was privileged to participate in these extraordinary shows and fashion performances and admire the creations of Rei Kawakubo, the creator of the Comme des Garçons brand, Rick Owens, or Viktor & Rolf. Of course, the list of fashion creators is more extensive, but I shall confine myself to these three creators whose collections I was able to see during Paris Fashion Week<sup>1</sup>. These designers treat the catwalk as a theatrical stage and create clothes whose forms and aesthetics are extremely original. For the same reasons, these creations become extremely spectacular.

In view of the above, I would like to recall a stage of my life that significantly influenced my definition of clothing and the way it is created in the modern world. It was several-year-old cooperation with a Polish fashion designer, Arkadius - a unique creator, an intriguing figure, creating on the borderline of fashion and theatre. Through his fashion collections, Arkadius often touched on important social and cultural topics, influencing both the aesthetic, formal and functional effects of clothing. Working in his atelier, I learned that attire is more than just a collection of garments. For some people, clothing is just a few pieces of fabric sewn together to cover nudity and protect against cold and moisture, and for many others, it is a whole theatre with a rich background of aesthetic and psychological sensations. Arkadius was one of the representatives of this trend<sup>2</sup>.

My doctoral dissertation is also intended to confirm my statement that fashion is not only a social and sociological phenomenon but also a field of art that serves to express emotions and aesthetic impressions.

<sup>1</sup> Paris Fashion Week is a series of fashion shows held every six months in Paris, France, in the annual cycle, spring-summer and autumn-winter. Dates are planned by the French Fashion Federation.

<sup>2</sup> Arkadius – a Polish designer who was mentioned as the hope of fashion avant-garde in the 1990s in Poland.

I want to emphasize the role of clothing as a phenomenon and as an object that is an expression of a plastic and aesthetic form, aspiring to the function of a costume, but also becoming a tool for creating a more beautiful reality.

We live in a time of the pandemic when wearing masks on our faces takes away a piece of our identity. The period of quarantine and isolation is the time spent at home with comfort being the most important fashion feature over its other attributes. The fashion aesthetics itself and the sense of beauty were pushed into the background.

My doctoral thesis is intended to draw attention to the aspects that I value and want to take care of in my work. These include the original form of clothing, original pattern-making solutions, sophisticated proportions, taking care of the fabric, technological solutions and ensuring high quality of workmanship and trimming. I pay attention to those aspects that are slowly fading into oblivion. As we have been observing for a long time, fashion emphasizes the uniformity of clothing and the commercialization of fashion. Renowned fashion houses took over this narrative and adapted to the global trend by producing assortments of clothing that they had never offered before, such as knitted tracksuits, sports sweatshirts, and other comfortable uniforms, associated with home loungewear. As a result, all clothes become very similar to each other, and the creator's intentions are mundane and obvious – aimed at financial benefits.

"Saving from oblivion" is one of the messages that I want to convey in my doctoral thesis. In addition to emphasizing the importance of clothing in creating personality, giving its original aesthetics and style, I would like to draw attention to some aspects of the past – unique forms of clothing, worth cultivating and nurturing, and filter individual achievements of the fashion industry, icons and design canons, so that their formal and aesthetic beauty would not disappear. This issue is one of my design assumptions. It is because I assume there is no present and future without a past. This is a connected vessel system full of mutual relationships and dependencies.

To conclude, this thesis aims to prove my hypothesis that clothing is a form of costume if it meets certain assumptions adopted by a designer and user. Based on my observations and professional experience, as well as the collected research and analytical material, design assumptions for the doctoral collection of unique clothing will be created. The collection of original and unique pieces which are not subject to consumer rules.

This work will consist of chapters in which:

1. I define concepts in the field of clothing and fashion, in the context of the topic of my doctoral thesis.
2. I present and analyse the results of the social survey – the chosen research method.
3. I describe my professional experience as one of the research processes.
4. I specify and analyse selected examples of fashion from history that I consider important for my understanding of contemporary fashion.
5. I present the design assumptions for the doctoral collection of unique clothing, which were developed based on the adopted research method, my experience and observations and the target group's needs.
6. I present the description of the doctoral fashion collection including photographic documentation.

#### **The interpretation of the main hypothesis:**

According to my hypothesis, which I intend to confirm during the research and design process, clothing is a costume – an attribute allowing us to create our unique image and style. I believe that there is a close relationship between the definitions of clothing and costume and a constant relationship between them. The social survey I decided to conduct obtained respondents' answers in the context of their definition of clothing and many other issues related to aesthetic and functional needs and the expressed attitude to fashion and clothing issues.

In my work, I also included an "**additional hypothesis**", which I interpret as follows:

I assume that the Polish clothing market offer does not meet the assortment needs of the defined target group. This group prefers stylistic individualism and formal and aesthetic originality in clothing. My doctoral collection is to be a response to these needs and a new design proposal for fashion. The answers obtained in the survey, regarding the assortment, form, and colour, will be used to analyze the creative process and generate further design assumptions for my collection.

The ethical and ecological aspects of clothing are another important issue that I want to raise and include in my doctoral thesis. In the era of globalization, fashion has been completely uninformed, and its function has been reduced to a commercial and consumer role. The speed and size of production have led to the mediocrity and ugliness that is common in this sector.

The world has completely degraded, and the fashion industry is one of the world's biggest polluters. Fashion production is currently responsible for 10% of humanity's carbon dioxide emissions, dries up water sources, and pollutes rivers and streams. It is even more frightening because as much as 85% of all textiles end up in landfills every year. The clothing industry produces more carbon dioxide than international flights and shipping. If the fashion sector continues to grow at this rate, its share of carbon emissions could rise to 26 per cent by 2050, according to a 2017 report by the Ellen MacArthur Foundation<sup>3</sup>.

It should be noted that since 2000, the consumption of clothing has doubled. At the same time, current consumers use their clothes twice as short. 20% of these clothes are thrown away due to damage such as staining or much wear.

This shows how thoughtlessly society lives, not realizing that in this way it drives demand and contributes to climate and ecological disaster. According to research and statistics, the fashion industry is the second-largest polluter in the world. Studies show that it generates as much as 28.5% of pollution on a global scale<sup>4</sup>

- Chart No.1. Consumer choice for the industry that is the source of the world's biggest pollution (in %)

Recently, there has been noticed a significant increase in consumer awareness. The fashion industry is becoming, at least trying to be, more ethical and ecological, as the industry is an increasing threat to the environment. Consequently, the natural activity of the fashion sector, including clothing designers, should be more conscious work, respecting the resources of our planet, and the fashion product itself should be a long-lasting product distinguished by the quality of workmanship. Any action, including ideological ones, should try to limit the overproduction of clothing, the number of which exceeds the number of people in the world by several times.

<sup>3</sup> Ellen MacArthur - discovered sailing at the age of four and bought her first dinghy at the age of eight by saving her dinner money. At 18 she sailed alone around Britain and won the BT/YJA Young Sailor of the Year Award

<sup>4</sup> K. Pierzchała: *Świadomość etyczna i ekologiczna młodych konsumentów marek modowych w Polsce* <https://sg-cdn.uek.krakow.pl/file/root/aktualnosci/swiadomosc-ekologiczna-i-etyczna-modych-konsumentow-marek-modowych-w-polsce.pdf>, ((accessed December 2021).



Creating unique<sup>5</sup> forms of clothing and a responsible design process are becoming an important direction that contemporary fashion should follow. One of the design methods is upcycling clothes i.e., giving existing items a second life and using their potential, in full or in part, to increase their value.

This method in my collection will be used in my collection as well. I believe that the fashion of the twenty-first century should aspire to be associated and identified with concern about the environment and the craft of clothes sewn on a smaller scale, which I try to keep in mind when working on the doctoral collection. To appreciate the phenomenon of "slow fashion"<sup>6</sup> its craftsmanship is one of the most important aspects that I consider in the design process. The quote by one of the contemporary fashion designers, Miuccia Prada, also expresses my point of view:

*“Moda jest niebezpiecznym terytorium, ponieważ mówi o Tobie i jest bardzo osobista. Mówi o twojej budowie, intelekcie. Ciele i psychice. Mówi tak wiele o tym, czym jest bycie człowiekiem”.*<sup>7</sup>

This quote is my message, accompanied by the thought that it is high time we returned to the roots and artistic craftsmanship, connecting the old with the new and the past with the future.

<sup>5</sup> Means: unique, original.

<sup>6</sup> A lifestyle based on a common-sense approach to fashion, expressed in exceptional care for well-being, environment, and everyday space.

<sup>7</sup> Fogg, Marniee, ed. *Historia Mody*, Arkady 2016, p.14.

## **I. RESEARCH AND ANALYTICAL PART**

### **1. Etymology and definition of the concept: clothing; outfit; attire, costume: theatrical, theatrical, epochal, historical; uniform - differences and similarities.**

The dissertation concerns the relationship between clothing and costume and the formulation of a hypothesis based on these studies, supported by my knowledge, professional experience, and observations, stating that clothing is a contemporary costume created depending on the circumstances, situation, mood and need.

The main goal of the study is to analyse people's aesthetic and mental awareness of fashion and its definition by a group of representatives, not divided into age groups as age is not a determinant in the hypothesis I have put forward.

However, to start the analytical and design process in my research thesis, it is necessary to explain and interpret several concepts. Clothing is more than just functional and protective packaging for our bodies. Therefore, defining such concepts as clothing, dress, uniform, dress code, stage costume, epochal costume, and historical costume, enables us to organize this dissertation from the semantic point of view.

### **CLOTHING AND OUTFIT**

*Clothing* was "invented" for the need of the moment and purely practical reasons. Cultural theorists and fashion historians focus primarily on the four functions of clothing: utility, modesty, immodesty (emphasizing or not sexual attraction) and decorating. George Sproule, in his book *Attitude to Dress*, proposes to include four additional purposes: symbolic differentiation, the manifestation of social belonging, testimony of self-esteem and expression of modernity.<sup>8</sup>

Clothing evolves with the changing needs of the wearers. The environment can be dangerous, and the body must be protected and kept at the right temperature to maintain proper blood circulation and well-being. We need clothes to cover up nudity. Society demands morality from its members by creating a dress code that maintains decency.<sup>9</sup> If the term "clothing" means the covering of the body and it includes an "assortment" of

<sup>8</sup> Jones, Sue Jenkyn, *Fashion-design*. Arkady, 2011, p. 25.

<sup>9</sup> Ibidem, p. 26.

the following types: coat, jacket, sweater, skirt, trousers, tracksuit, dress, underwear, overalls, pyjamas and many others.

“Clothing” means a set of clothes that we put on ourselves. Clothing can be used to accentuate its attractiveness.

Man very quickly noticed that “outfit” could have a social aspect. Thus, “outfit” has become a form of social communication, being, among other things, a manifestation of social, religious, or national identity. The most obvious reason for emphasizing one's social position is power and authority.

“Outfit” is one of the best ways to express ourselves and our personality. We can select from a variety of colours, cuts and materials. Therefore, what we wear is a great tool to create our image. Fashion reflects us and we use its power.<sup>10</sup>

It is assumed that “clothing” is primarily subject to the conditions of material nature, which result from climate, weather conditions and health. On the other hand, “outfit” is associated with conditions of a mental nature such as religious beliefs, magic, aesthetics, social position, desire to imitate, and hierarchy.

It is difficult to determine what occurred first, whether the garment appeared before the clothing or the clothing before the garment.<sup>11</sup> There are varied opinions on whether “clothing” or “outfit” was the first. The Greeks and Chinese believed that bodies were first protected against cold. In contrast, ancient researchers, the Bible, and modern psychologists point to mental causes. According to the ancients, shame, prohibitions, magic influence, and the desire to please was the main criterion for covering the body. The mental factor was the priority.<sup>12</sup> It is difficult to disagree. In my research, I observe society and its attitude toward this classification and definition of clothing.

## **ATTIRE**

The designer's job is to experiment with identity and appearance through attires. An “attire” is a suitable set of clothing with a unique character. Four types of attires can be distinguished: evening, gala, representative, and ceremonial. A separate category of attire is a national dress or national costume, which is a form of geographical and cultural identification and is worn primarily on special holidays and celebrations and is also an important element of folk culture and cultural heritage associated with the Polish

<sup>10</sup> E.Twardzik: *Sila wyrazania siebie poprzez mode*, <http://dlalejdis.pl/artykuly/sila-wyrazania-siebie-poprzez-mode> (accessed 14<sup>th</sup> December 2021).

<sup>11</sup> Boucher, Francois, *History of Fashion, History of Clothing from Prehistoric Times to the End of the Twentieth Century*. Arkady Publishing House, 2003.

<sup>12</sup> Ibidem.

countryside. We can identify a folk costume, with its history, for each region, undergoing many changes throughout. A unique form in the category is devoted to representative and ceremonial attires, such as Polish “żupan”<sup>13</sup>.

Representative or ceremonial attire has the hallmarks of a costume. Both are something special, distinctive, and solemn. The desire to tune in transcends historical, cultural and geographic boundaries. While its forms and content may differ, the motivation remains the same: to express the personality by embellishing the human body and sending a message to the world

It should be mentioned that although the state and church are in most cases two different structures, they used similar signs and forms of costumes with similar symbolic meanings: An academic toga is an example of such a ceremonial attire. It moved from the academic community into the Protestant Churches as many of the first reformers, led by Martin Luther, used to be academic teachers. Hence, an academic gown is a traditional liturgical attire used by the clergy of many Protestant Churches. A black gown was worn by the clergy to celebrate religious services in the 16<sup>th</sup> century.<sup>14</sup> Primitive peoples identified with deities and heroes through attires and ornaments.

## **COSTUME**

Religious rituals were the origin of the theatre. Thinking about theatre, the role of costume cannot be ignored the role of a costume, which is a kind of ire that meets specific needs.<sup>15</sup>

The interpretations of “costume” and “attire” overlap and in some cases, they are even equal. This aspect of identity concerning clothing, combined with the aesthetic and formal values of both attire and costume, is the theme of my research in the context of creating clothing. The conclusions of this research will be included in project assumptions for the doctoral collection.

Expressing personality through getting dressed is one of the main functions of clothing, which, after meeting certain conditions, can be called a modern costume.

Getting dressed by taking too much care of one’s appearance has a pejorative

<sup>13</sup> Zhupan in English.

<sup>14</sup> B. Łazarkiewicz: *Moja Akademia* cz.39 <http://www.pthmif.pl/files/news7/Lazarkiewicz39.4e469.pdf>, (accessed 14<sup>th</sup> December 2021).

<sup>15</sup> Boucher, Francois, *History of Fashion, History of Clothing from Prehistoric Times to Twentieth Century*. Arkady Publishing House, 2003, p.14.

meaning and is synonymous with vanity. In the Polish language, the words “attire” and “getting dressed” or “prink” derive from the same root with a positive meaning.

An important aspect in my research is **the theatrical costume** - an actor's clothing, disguise, aesthetically defining a character and allowing the actor to identify with the character being played with his or her personality and characteristic features. Without a costume, the actor is himself. The costume allows him to be whoever is required. Figuratively, a costume is defined as any outfit that offers a disguise. It includes fancy dresses, carnival costumes, and even erotic costumes. It might seem all these concepts are well known to everyone, but the word “costume” carries more meanings than one might suppose.

The Dictionary of the Contemporary Polish Language PWN defines a “costume” as:

- women's clothing consisting of a jacket and a skirt;
- a tight-fitting outfit, worn, for example, for gymnastics or swimming;
- an outfit typical for a particular historical period or a fairy-tale character<sup>16</sup>;
- women's beach outfit;
- a disguise for fancy-dress parties and carnival festivities;
- a special outfit designed for doing sports;
- a stage clothing of the actor to characterize the performed character;
- a disguise that enables one to play a role, worn in special situations such as on stage, on a film set or fancy-dress party.

The examples mentioned about prove that the costume has many meanings, it is not only an element of clothing and our everyday life.

The conclusion is that the term “costume” mingles with the world of fashion and life, tying together historical periods, stages, and life. Not only is it the dress of a stage actor, characterizing the character played by him. Depending on the theatre convention, it emphasizes or intentionally hides the gender, age, state, condition, situation, individualism, or typicality of the characters. Similarly in life, clothes might reveal or hide all of these.

<sup>16</sup> *Słownik Języka Polskiego PWN* <https://sjp.pwn.pl/slowniki/kostium.html>, (accessed 15<sup>th</sup> December 2021).

## **THEATRICAL COSTUME**

*A theatrical costume* should harmonize with all elements of the performance and be comprehensive in the non-theatrical reality. Through the cut, colour and ornaments, it should allow the audience to identify the character, for example in a social-historical context. A theatrical costume acquires significance in combination with the actor's stage movement, posture, and gesture. It also frequently influences the way of acting.<sup>17</sup>

The same applies to clothing called a costume, i.e. a modern form of clothing that creates our image, and not only performs practical functions. The costume of the emperor gives pathos to the character and adds self-confidence, strength, and power. The actor, putting on a costume, identifies with the character played and takes on its features. We admire such a character, and its performance impresses us. On the other hand, the costume of a beggar makes the character evoke compassion and pity, perhaps even disgust, and resentment. These two examples illustrate what feelings can be aroused by the way people dress and how they might affect others. Symbolism and aesthetics of the costume can be reflected in the attire and become a source of manipulation and aesthetic-psychological play with the surrounding.

## **STAGE COSTUME**

*A stage costume* is also a garment expressing the style and personality of the artist on stage. He can carry in himself the qualities of a masquerade, disguise, epochal costume, called historical. It is to express the personality of the artist, but also to attract the attention of the audience, be admired, applauded, and arouse interest. All these features can be combined in the concept of a contemporary, unique collection of clothes, which draws on history, expresses style, gives specific features to the person wearing it.

This is how, in my opinion, the gradation of meanings as well as the relationships of individual concepts related to my research can be presented:

**CLOTHING -----> OUTFIT -----> ATTIRE -----> CONTEMPORARY COSTUME**

<sup>17</sup> M. Leyko: *Kostium Teatralny*, *Encyklopedia PWN*, <https://encyklopedia.pwn.pl/haslo/kostium-teatralny;3926243.html>, (accessed 15<sup>th</sup> December 2021).

*Clothing* is an assortment (trousers, jacket, skirt), *clothing* is a collection of clothing forming a whole (e.g. blouse, trousers, cardigan), *an outfit* is a garment, but festive: evening, regional or professional (uniform). The costume results in a *costume* that becomes an unusual, unique outfit, created with a certain deliberate and consciousness, with spectacular features that express what we wear. When a person wants to be expressive and noticeable by the environment, he puts on clothing - a costume with spectacular, visual features. An attentive observer can read the signals transmitted through clothing and the user's attitude to his own body, his aspirations, complexes or self-satisfaction.

## **HISTORICAL COSTUME**

*Historical costume* is synonymous with epochal costume and a frequent source of inspiration for designers. It means clothing that comes from a specific era, from the past, for example, Rococo or Romanticism. I treat the term historical costume on an equal footing with epochal costume, I define it in a similar way. Except that *historical* refers to a period in history, refers to a specific past, and the concept of epochal means something more. It is a costume that has played a very big role throughout history, it has made a strong mark in history.

## **UNIFORM**

“Uniform” is another type of costume. People use a set of a certain type of assortment of clothing, to make their profession recognizable, or to determine religious affiliation, or social position. All kinds of "work clothes" emphasize authority and allow the wearer to stand out in the crowd. All elements of the wardrobe, styling, details, and accessories, make the image our showcase and will make the became an egalitarian fashion theatre, accessible for everyone regardless of age, gender, race, wallet wealth, or class background.

Thanks to *the costume-dress*, we will make the world unique, original and interesting. *Clothing* treated as a *costume*, i.e. a kind of aesthetic design work will make our reality acquire values like places where there is an atmosphere of uniqueness and originality, such as theatre, opera, and fashion shows.

Nowadays, in my understanding and hypothesis, we have two versions of the costume: the one that expresses us and the one that creates us. I would call the *self-expressing version ego-dress*, while the version presenting and creating myself *as an alter-ego-dress*.

Analyzing contemporary aspects of fashion, one wonders whether the progress towards modernity and democracy of fashion is heading in the right direction, or whether it is necessary to stop this machine for our good, quality of life and for the good of our planet. To stop uniformity and mediocrity and to spread the passion for the aestheticization of life, out of respect for matter, and creation - the topic of this doctoral thesis was born. It's time to focus on individualism and look for your own style. By creating unique things, created in a small number of copies, also using what has already been created, you can start with yourself the desire to change the world. As a designer, I feel obliged to carry such a message.

In my research work, based on the analysis of individual concepts and the survey carried out, I will try to prove my hypothesis and transform it into the thesis that **clothing is a costume**.

The cause-and-effect sequence is such that from individual parts of *clothing*, i.e. a specific assortment, we create a certain whole, i.e. *clothing*. If this garment is unique, occasional, we call it *an outfit*. An outfit, on the other hand, when it is created consciously and contains unique aesthetic and mental values (e.g. a message), can be called *a costume*.

This doctoral dissertation concerns research on the aesthetics and function of clothing, which, treated in a unique way, with reverence, bearing the signs of uniqueness or giving us a specific image, we can successfully call *a COSTUME*. I will strive for such conclusions in my work.



## **2. Research method - community survey**

A community survey is a research method whose aim was to authenticate my observations and experiences. The results of the survey can indirectly contribute to the formation of design assumptions for the doctoral collection. However, this has got an illustrative purpose and is not a reliable guideline. My analyses, experience and observations will also have a significant contribution.

I conducted the survey by means of a professional online program My Survio on a group of 296 respondents. The link to the survey was made public and published on social media on the website: <https://www.survio.com/p/ZCq66eqf>. The survey website was visited by over 2253 people with about 1/8 of respondents giving complete answers to the questions asked.

The survey respondents included 84.6% of women and 15.4% of men and all had equal opportunities. I did not favour any gender, age group, class affiliation or occupation. This numerical disparity shows how much the topics oscillating around fashion are dominated by the female environment. Only a small percentage of men did answer the questions from the survey. It is also proof of how few men consciously create their image and use clothing to express themselves. It remains a niche topic in Poland.

The survey contained 33 open-ended questions with the possibility of justifying the answers. From among the questions I formulated, I chose the most representative ones for the purpose of drawing conclusions for this doctoral dissertation. The constructed questions allowed me to obtain answers to the following questions: is clothing a costume, can a costume be a garment and what is its significance in the context of creating an image.

Almost 80% of the surveyed people confirmed they were interested in fashion. A small number of respondents stated that fashion is an unknown field.

Another important aspect of the research process is the fact that over 51% of the surveyed people are associated with the fashion industry, while 49% come from other professional backgrounds. As the result, there are more women and more people associated with the fashion industry among the respondents. As many as 80% of respondents replied that they were interested in fashion even not being professionally associated with it. Only 0.7% of people answered that they were not interested in fashion at all.

These results will have a significant impact on the description of the recipient of a collection of clothes.

### 3. Research method - community survey

Below I present the results of the survey on selected issues that will help me in the analysis to formulate conclusions and create design assumptions for a unique collection of clothes.

84.6% of women and 15.4% of men took part in the survey. It turns out that a larger group of women is interested in the subject of fashion, but I personally do not exclude men as recipients of my collection, due to inclusivity and modern thought pattern.

- Chart No. 2. Percentage share of respondents by gender

Source: [www.mysurvivo.com](http://www.mysurvivo.com)

- Chart No. 3. The answer to the question "Do you work in the fashion industry?"

Source: [www.mysurvivo.com](http://www.mysurvivo.com)

Among the respondents, 51.7% are people from the fashion industry, while 49% are people from other professions. Despite the slight difference in proportions, people of creative professions and associated with fashion are in the majority.

Chart No. 4. The answer to the question "Are you interested in fashion?"

- Source: [survivo.com](http://survivo.com)

As many as 76.9% of respondents confirmed when asked "are you interested in fashion". Among them, there were also people not directly related to the fashion industry.

Only a small number of people, that is 0.7%, answered that they are not interested in fashion at all.

This result is particularly important as people interested in the fashion industry will have a real impact on the results of my research. It is a group of more conscious and formed recipients.

- Chart No. 5. Percentage share of professional groups in the survey

Source: [survivo.com](http://survivo.com)

The surveyed group included 24.6% are fashion designers, 10.6% are stylists, 12.7% are fashion design students, 17.6% are artists and bloggers, costume designers and fashion theorists. These are the groups that shape the fashion market and have a significant impact on the direction of its development. They are individuals who value original style, are not subject to any mass choices, are original, courageous, and fully aware of their image.

- Chart No. 6. The answer to the question “Can clothing be a costume?”.

Source: [www.survivo.com](http://www.survivo.com)

The survey asked one of the most important and crucial questions for me: "Can clothing be a costume?". This question was important as the answers obtained illustrate the social view on the issue I was analyzing regarding the identification of modern clothing. The answers obtained by the respondents are the most representative of my conclusions, they form the basis for the research process of proving my hypothesis that clothing can be a costume.

Here are the results. The purple area of 57.2% and the orange area of 29.7% are the percentage of responses claiming that clothing can be a costume. Most respondents believe that clothing is a form of disguise, a tool for self-expression, a type of expression and a way of communicating: who I am, or who I want or can be.

This means clothing plays the role of a costume and therefore performs a very important mental and psychological function for most respondents. Only a small part of the respondents answered negatively that clothing is never a costume, which shows that image is not so important for this part of the fashion audience, and it does not significantly affect the results of perceiving clothing as a costume.

The group that spoke positively represents a similar attitude to clothing to mine, thus their opinion supports my hypothesis.

When asked when a garment becomes a costume, 11.3% of respondents answered that clothing never becomes a costume, while 71.8% of respondents confirmed and justified their choice.

- Chart No.7. The answer to the question “When does clothing become a costume?”

Source: [www.survivo.com](http://www.survivo.com)

Below I present the arguments of respondents and their answers to the question of when clothing becomes a costume. It is a set of individual definitions, quoted directly from surveys:

- 
- "When it begins to go beyond the socially accepted boundaries with its form, it becomes more of a work of art."
- "When it is an outfit worn for appropriate fashion events, shows and has spectacular features."
- "When it is worn for exceptional circumstances (theatre, ball, premiere, concert)."
- "When it aims to a specific reaction in the recipient."
- "When it is very elaborate and colourful, it attracts attention."
- "When it is a disguise, a manifestation of opinions."
- "When it makes people stand out from the crowd and it surprises."
- "When it is part of the creation, it becomes a disguise aimed at achieving a specific effect."
- "When it is the result of a conscious decision to shock."
- "When an artist or wearer creates himself or herself as a whole and complete character."
- "When it helps us get into a certain role."
- "When it stops having a practical function and becomes a kind of sculpture – a solid that is supposed to express specific emotions and aesthetic impressions."
- "When it is derived from the fashion history, creating a contemporary version of a costume."
- "When it is unique, unique, exaggerated, fabulous."
- "When clothing is a form of expressing the beauty and aestheticization of the surrounding."
  
- Chart No. 8. The answer to the question "When a costume might be an article of clothing?"

Source: [www.survivo.com](http://www.survivo.com)

When asked whether a costume (stage, theatre, film) can be a garment, almost 80% of the respondents confirmed. Only 25 people gave a clear negative answer. These results prove that the costume can be adapted to the needs of everyday life, because it can be functional and meet our needs to express beauty and aesthetics, and at the same time allow us to create our own, original image. The fact that a costume can be a garment is strongly confirmed by the American costume designer Anna Wyckoff<sup>18</sup>. Based on examples from costume history, Wyckoff emphasizes harmony between fashion and costume design.

In the 1920s and 1930s films became a source of fashion inspiration. Actresses Greta Garbo, Katharine Hepburn and Joan Crawford became fashion icons of the time and Hollywood modelled on the fashion of Paris. From the beginning of its existence film costume has influenced contemporary fashion and, in many cases, it has until the present.

Clothing brands and fashion houses promote collections inspired by popular films and series such as *Mad Men*. People love to imitate the characters in the way they dress and style. There are many such examples, and it is impossible to cite all of them. My digression confirms this phenomenon occurs widely and is contemporary. History knows many examples of adaptations of film styling or characteristic forms of clothing to fashion. However, the references are so extensive that they are a separate research study.

- Photo No. 1. Costumes from *Mad Man*

To the next question in the survey: can clothing be a mask that helps us hide, as many as 96.5% of people agreed. Only 2.8% of respondents denied it. Such a high percentage of affirmative answers confirms the hypothesis that we create our image with clothing, i.e. we treat clothing as a costume in which we can play a specific role.

- Chart No. 9. The answer to the question “Can clothing be a mask that helps us hide?”  
Source: [www.survivo.com](http://www.survivo.com)

<sup>18</sup> Anna Wyckoff, as editor-in-chief of *The Costume Designer* magazine, explores how designers use nuances and details to enhance a character's psychological image through clothing.

The question "Can clothing be the mask behind which we hide?" is metaphorical. It makes us reflect and think about whether we express ourselves, and our personality through clothing. Perhaps we put on a mask to play a role in life, to create ourselves as an actor on stage. Most people in the survey answered that clothing is a tool, an attribute to play a role and to display some characteristics. This is an important conclusion in the aspect of my thesis as well.

The "mask" has a symbolic meaning and refers to the attribute associated with the theatrical costume.

*It is a face veil (or part of the face) with eye openings, applied during the masquerade, folk rites or by actors in the theater.*<sup>19</sup>

Masks are found in different cultures and geographical areas. In Europe, known in the ancient theatre, have been used since the Middle Ages during carnival games called masquerades. In the sixteenth century, masks were introduced to the court theatre and later to *the commedia dell'arte*.<sup>20</sup>

Masks are a guarantee of a new identity, they can be a symbol of anonymity. The background of such needs may be different. Below I present the respondents' arguments justifying their affirmative answer that clothing can be a mask behind which we hide, i.e. we create ourselves and play a role that we impose on ourselves.

- Clothing helps us create our image
- When we want to be heard, we wear, for example, inspiring colours, even though we do not dress them daily
- Dress code is the best example of a mask that helps to show our competence and belonging to a specific professional group (e.g. flight attendants)
- Sensitive and shy people sometimes wear expressive clothes to add charisma
- "As they see you, so they describe you" is a well-known Polish proverb (English equivalent "Fine feathers make fine birds") - you can deceive the environment by playing someone you are not
- An insecure person hides under a very flashy style to distract attention from his or her appearance

<sup>19</sup> *Słownik Języka Polskiego PWN*, red. W. Doroszewski, <https://sjp.pwn.pl/slowniki/maska.html>, (accessed March 2022).

<sup>20</sup> Boucher, Francois, *History of Fashion, History of Clothing from Prehistoric Times to the End of the Twentieth Century*. Arkady Publishing House, 2003, 223-226.

- When we dress in a way that suggests a different origin, material status or environment than the one we come from
- Subcultures are a kind of mask that testifies to belonging to a specific environmental group

When asked "do you express your personality by means of clothes?", as many as 74.01% of respondents agreed and only one person answered that we do not express ourselves.

- Chart No. 10. The answer to the question "Do you express your personality by means of clothes?"

Source: [www.mysurvivo.com](http://www.mysurvivo.com)

The respondents answered mostly in the affirmative way that by dressing we express ourselves. On the one hand, respondents believe that clothing is a kind of mask, disguise, and on the other hand, that it is a mirror of our personality. These dual answers mean that clothing has a function both, and there is a fluid boundary between them.

Clothing is a tool for us to send a message into the world, and what message we want to send is only up to us. Some in clothing will see the possibility of "hiding", "hiding", others will use it to expose their personality and stand out from the crowd. Clothing, as you can see, can be understood in many ways. Consciously created, fulfilling certain characteristics, and referring to our mentality, can be a form of costume. We can only speak of clothing from the material point of view.

We give information about our personality by what we wear, how we wear, and what style we have. Clothing is one of the best ways to express yourself and your personality, and individuality. We can choose from a lot of styles, colours, cuts and materials. Therefore, what we wear is a great tool to create an image. If the image can be created, then the clothing can be boldly called a costume.

Perfectionists take care of every detail of stylings, such as accessories in the form of gloves, headgear, handbags, and shoes. Hairstyles, even appropriate facial hair in the case of men, also play a significant role.

The costume is a garment created from the beginning to the end. It is spectacular and unique work. It is more than a set of individual forms of clothing. The costume is a conscious choice and a feature of individualism. The results of my survey confirm my observations.

Contemporary fashion and trends favour mass production, taking away individual characteristics from clothing. "Contemporary costume", which is an alternative to the current unified fashion, in my understanding is a timeless and unique garment, not subject to any rules and norms. It is art for art's sake, an element of spontaneous everyday street happening.

Creating yourself makes the world more interesting, and more beautiful. It turns out that we can be a work of art and give other people a reason for reflection, artistic and aesthetic sensations. Not only the catwalk, but a street can provide spectacular impressions.

The saying "play with fashion" takes on a new meaning. It involves not following trends, not supporting mass production but learning to use existing things to create unique creations. In this way, we create a unique image and style, and our conscious action will contribute to the reduction of mass clothing, which will bring profits to our planet.



#### **4. Interpretation of individual respondents' answers regarding the definition of clothing and costume as tools for creating an image**

*A garment is a costume if it is exaggerated, architectural, distinguished by its form and color from the others around us.*

This is the definition of one of the respondents, which reminds me of avant-garde designers and their phenomenal collections. The avant-garde has always been associated with abandoning the existing rules, breaking established ones, and creating their own, new formal and aesthetic concepts in clothing. It is characterized by elaborate forms and experimentation.

Since the 1980s, deconstruction has become a more common phenomenon in fashion creation and is one of the ways to create new forms and construction solutions. This is an intriguing and very creative design method.

New design solutions in my doctoral collection, formal and aesthetic, will be created through activities deconstructing the existing forms. Based on the classic construction, new proportions, new shapes of clothing and silhouette will emerge.

One of the most famous deconstructivists was Martin Margiela. His way of creation was followed by many contemporary designers. The artist I value the most is an American designer, Rick Owens. He is called a medieval futurist. His works prove that the border between costume and clothing is clearly blurred. Exaggerated, architectural forms of clothing become the quintessence and trademark of the designer's style. Rick Owens balances on the thin line of the present, reaching into the past and setting the design direction of the future. He creates on the border of costume and clothing, and maybe clothing and costume. It has a wide circle of faithful imitators and admirers. He is followed by a group of worshippers, and the street in front of his fashion shows in Paris resembles an alien invasion.

This case confirms the hypothesis that clothing, expressing a certain expression and fulfilling certain aesthetic and mental assumptions, plays the role of a costume. Owens' creations are full of surprising, exaggerated, and sculptural forms. The designer experiments with the construction of clothing, its proportions, the scale of details and accessories.

- Photo No.2 – The creation from Rick Owens' SS'2020. Image by Indigital.pl

Another interpretation of the person who took part in the survey:

*A garment is a costume when it is an outfit worn to appropriate fashion events, shows and has spectacular features to arouse the admiration of those who see it.*

It is difficult to disagree with this statement. The whole culture of the so-called "red carpet" confirms. The main purpose of the people who appear there is to arouse admiration and attract the attention of photojournalists and the audience. They want to use the moment of being in the flash properly and focus all the attention on themselves.

These beautiful creations, exquisite attires, original stylizations, intricate hairstyles and perfect make-up can be admired during international cultural events, such as the film and music awards in Los Angeles, Cannes, Venice, or the annual Met Gala organized by the Metropolitan Museum of Art Costume Institute in New York.

These events have already gone down in history and can be safely considered as spectacular fashion shows, during which the most phenomenal creations of individual fashion houses are presented, widely commented on the international forum. In view of the above, the concept of a costume in the context of clothing is most justified. Based on this identification, the clothing should be unique, spectacular, and intended for exceptional occasions. It should move and arouse emotions in the recipient.

It is worth paying attention to the fact that creations from the so-called "red carpet" are most often designs from the haute couture collection. These are unique, single pieces of clothing. This issue in my case is very important. I believe that haute couture fashion, commonly called "high tailoring", can be included in the category of a costume. Not only is it often a derivative of an epochal costume, but it still takes on its inspiration, tradition, form, and aesthetic values. There is an equality between the garment and *the haute couture* costume. The aesthetic parallel between the garment and the costume is preserved in this case and takes on a unique meaning. The Oscar Award creations confirm my hypothesis that there are very strong relationships between clothing and costume. The Oscar Award designs show it clearly.

- Photo No. 3. A dress by Giambattista Valli haute couture SS 2018 / VOGUE

An actress Deepika Padukone wowed fans with an *haute couture* dress from Giambattista Valli, on the spring 2018 catwalk, at the Cannes Film Festival 2019. The dress, made of lime tulle, is characterized by a wealth of form and rococo splendour in a contemporary version. An ocean of ruffles, layered frills, defined waistline, and a long train reminds us of Marie Antoinette<sup>21</sup> in a court dress. This example shows how fashion borrows from epochal times.

The challenge of creating three-dimensional clothing from two-dimensional fabric is artistry, it requires knowledge of the matter, imagination, and the ability to use craftsmanship.

Knowledge of the shape of the sleeve, modelling the bra, and constructing the form is the knowledge that a conscious and educated designer should possess. Not only is practical knowledge in this profession important, but also theoretical one. Research on the essence of clothing in the historical context gives great opportunities for inspiration.

- Photo No. 4. Rihanna at the London movie premiere, gown by Giambattista Valli / VOGUE

Another example of the relationship between clothing and costume is presented by the well-known singer Rihanna, who, like Queen Margot, entered the premiere of the film *Valerian and The City of a Thousand Planets* in London in 2017, dressed in a vivid red gown created by Giambattista Valli fashion house.

The voluminous spectacular loose form reaches back to the tradition of fashion history and immediately recalls *the robe volante*, which was an informal dress (*deshabillé*), especially popular among young and modern women. The representatives of the older generation, the so-called matrons, considered this cut controversial and inappropriate. This was the case with Elizabeth of Orleans, who had a sincere aversion to *robe volante*, claiming that the woman wearing it looked as if she had just got out of bed.<sup>22</sup>

<sup>21</sup> Marie-Antoinette, originally German Maria Antonia Josepha Joanna von Österreich-Lothringen, (born November 2, 1755, Vienna, Austria—died October 16, 1793, Paris, France), Austrian queen consort of King Louis XVI of France (1774–93).

<sup>22</sup> G. Juranek: *Podstawowe typy ubiorów kobiecych w XVIII- wiecznej Francji* <http://www.modnahistoria.pl/2019/08/podstawowe-typy-ubiorow-kobieczych-w.html> ,(accessed January 2022).

Another statement of the respondent also coincides with my interpretation of clothing and contributes to my hypothesis:

*Clothing is a costume, where the creator designs it and draws on the legacy of fashion history, creating a contemporary version of the costume and giving it the characteristics of a unique or fairy-tale costume.*

Analyzing the achievements of contemporary fashion designers, the duo of Dutch designers Viktor & Rolf create their collections in the theatrical spirit. Their shows are fabulous and filled with references to fashion history, some of which seem surreal in relation to contemporary trends.

This proves that the duo does not follow fashionable and popular trends but sets trends themselves and consistently makes their artistic visions real. Their creations are often the fulfilment of dreams of being a princess or queen. This is what fashion should be – meeting the needs of its recipients and responding to them.

A fashion product, an item of clothing, can satisfy the whims of the wearer and allow him or her to play the roles that are created in his head. Royal motifs, hand embroidery, and scaled silhouettes are to bring "respect". Crowns and diadems instead of headgear are frequently appearing motifs in the collections by Viktor & Rolf. Their collections are filled with details, ornaments and other forms taken out of history. There is confusion about fashion, epochal costume, and theatrical costume. They are masters in the field of haute couture fashion, which is characterized by excellent tailoring, high quality of workmanship, but also visual splendour and theatricality. These designs can very often be seen on the aforementioned "red carpet" – this is where they are perfectly found.

The collection AW 2021/22 by Viktor & Rolf offered their clients royal outfits - making it clear that each customer, in their creation, can feel like a queen, or even like a member of the royal family<sup>23</sup>. This and other examples once again prove that clothing can be a costume because it is a form of disguise and bears the features of a costume – theatrical and historical.

<sup>23</sup> M. Abad: *Viktor & Rolf's New Couture Collection Is Iconic Queen Behavior*, 2021, <https://www.papermag.com/viktor-and-rolf-queen-royals-2653704818.html> (accessed 15<sup>th</sup> January 2022).

- Photo No. 5. Haute couture collection by Viktor & Rolf / Fahrenheitmagazine
- Photo No. 6. Haute couture collection by Viktor & Rolf / Fahrenheitmagazine

Another definition of costume and clothing, whose identities merge when certain conditions are met, was given by one of the respondents:

*Clothing is a costume when it begins to go beyond the socially accepted boundaries in its form. It then becomes more of a work of art and bears spectacular features.*

In reflections on the identity of clothing and costume, it is impossible not to mention my favourite designer, Rei Kawakubo, who is the founder of the Comme des Garçons brand.

The definition given by the respondent perfectly sums up all her work, which is theatrical, spectacular, phenomenal, not subject to the rules that accompany the commercial understanding of the concept of clothing, but also the whole phenomenon of fashion.

According to Rei Kawakubo<sup>24</sup>, people should be free to express themselves regardless of borders, gender, and their own identity. When asked if she tried to break the rules with costumes, she answered in one of the interviews without a second thought:

*"... I tried to break all the rules because really no new, strong creation would ever have been created without such a plan." <sup>25</sup>*

These words about breaking the rules of dress show that the boundary between what is feminine and what is masculine, what is clothing and what is a costume, is fluid. Nowadays, you can be whoever you want and push aesthetic boundaries, and clothing called a costume is a tool that helps to achieve it.

<sup>24</sup> Rei Kawakubo – is a Japanese fashion designer based in Tokyo and Paris. She is the founder of Comme des Garçons. In recognition of the notable design contributions of Kawakubo, an exhibition of her designs entitled Rei Kawakubo/Commes des Garçons, Art of the In-Between opened on 5 May 2017 at the Metropolitan Museum of Art in Manhattan

<sup>25</sup> K. Zwęglińska: *Fenomen marki Comme des Garçons – Rei Kawakubo*, <https://issue27.pl/2021/03/24/fenomen-marki-comme-des-garcons-rei-kawakubo>, (accessed 14<sup>th</sup> February 2022).

Kawakubo collections are characterized by such features as abstraction, asymmetry, strange shapes, and breaking the established conventions. Thanks to their originality, they become very intriguing and theatrical. They do not match any existing patterns. Kawakubo's works often depict baroque and rococo inspirations, which manifest themselves in restyled forms and in countless details, frills, and accessories used in an unconventional way. The clothes created by Kawakubo have the characteristics of costumes and express the author's personal approach to fashion.

I have been to Kawakubo's fashion shows in Paris many times and I must admit that they present not only mastery in the use of craftsmanship and various techniques but are above all a visionary masterpiece.

What Rei Kawakubo offers is a real fashion theatre, a fashion opera, with poignant music, models majestically walking with strange coiffures and creations that do not resemble regular clothes, only strange creations and installations. This is art for art's sake, and clothing is just an excuse to create a moving work of art in 3D.

- Photo No. 7. Silhouette from Rei Kawakubo fashion show / ISSUE.27.pl
- Photo No. 8. Silhouette from Comme des Garçons collection / ISSUE.27.pl

In addition to the "catwalk" collections, Rei Kawakubo also created costumes for theatrical and ballet performances. It is impossible not to notice that her collections show interacting and overlapping worlds – fashion and art.

In her collections fashion is mixed with costume and costume is mixed with fashion. Working with the form *of clothing as a costume* and breaking the rules commonly known to us in patternmaking is its trademark.

I think that it is because of the designer's theatricality, courage, intransigence and experimentation, that she is particularly close to me. It touches on the areas that bother me professionally, encourages reflection and shows that nothing is obvious in the fashion industry.

## 5. Conclusions and summary

I will summarize my research and analysis on the essence of clothing and costume, their identity of these and what role they play in the contemporary world of fashion, saying:

*Be who you want, express yourself, create yourself, but without harming the planet, and with all you might make the world more interesting and beautiful thanks to you. Save from oblivion the old style of charm and treat the dress with reverence.*

Clothing has always been an expression of beauty and the need to create this beauty around people. The ancient Egyptians were aware of this, as evidenced by archaeological research and the content of sarcophagi. Countless objects for body decoration are significant. Ancient Egypt is considered the cradle of fashion. The clothes of the Egyptians did not have to protect against the cold. They had one purpose to decorate and express the style, status and belonging to the group of people wearing a given garment.

In ancient Egypt, there was a cult of the body, which was very much cared for, so the costumes were more often its decoration than the covering.<sup>26</sup> This is an example of how our mind is important in what we wear. The mind associates clothing with practicality.

It is we who give the garment meaning and desired qualities, and designers have a significant impact on the perception of the function of clothing.

As a designer and costume designer, who has been observing and analyzing the identity of clothing and costume for a long time, I would like to bring part of my aestheticization of life to the world of fashion. In the era of the pandemic, in times of increasing isolation, in times of present ugliness, it seems to me that this is particularly important and necessary.

We are living in a world where our identity has been partially taken away by depriving us of our "face". Wearing hygienic masks, which have nothing to do with a theatrical or carnival mask, has made us an unrecognizable individual in the crowd.

This feeling of uniformity, uniformity, lining up, gave me the need to pay even more attention to what we wear.

<sup>26</sup> Silioti, Alberto, *Egypt. Temples, people, gods*. Ars Polona, Warsaw 1998, p. 228.

From observations, reflections, and the need of the heart, I think that right now we should pay special attention to creating ourselves every day and giving people a sense of beauty with which they can commune every day, not only during the holidays. Focusing on originality and individualism is one of the guidelines that have an important causative power, not subject to any rigours and restrictions if they do not offend anyone and do not break the law.

In this research thesis, I refer to the aestheticization of life through clothing, which as a certain message and mental conscious experience, is a form of costume and a tool for creating one's own image and shaping one's vision.

I would like to call and refer to the return to quality, detail, beautiful form, and appropriate proportions. By taking care of beauty, we can make others pleased and arouse positive feelings, not only visual ones.

Today fashion has become heavily commercialized, over democratic, over comfortable, and unified. Starting from global and exclusive fashion houses to Polish designers and the Polish market, it can be noticed that most companies in the fashion industry began to produce cotton uniforms, i.e. common tracksuits. A reflection on the essence of clothing as an expression of our personality and style has gone to the background. It is said that it is not a robe that adorns a person, and yet clothing is the first message we send to the world. It says who we are and what is our attitude toward the environment.

The proverb “fine feathers make fine birds” has not lost its meaning. The truth is demand creates supply. Therefore, designers should have a mission to change the world and set a good example in the approach to clothing. The fashion for a sloppy and nonchalant style, I believe, is a temporary whim and an aesthetic crisis.

My analysis shows that fashion likes contrasts. After periods of restrained expression of form and beauty, there are always more expressive and crazy times, colourful and more optimistic. This has always happened after the sad and difficult years of World War I and World War II.

One of the most famous examples of the resurgence of fashion is the New Look created by Christian Dior in 1947, which was almost immediately loved by women around the world. It might be said that New Look was marked in history and is an epochal phenomenon.



I deeply believe that my doctoral collection will also have its share in giving such a direction in contemporary fashion, which will refer to the return of quality in clothing and broadly understood universal beauty, as one of the factors of the conscious and good life.

Designs from the collection will carry historical reminiscences, but I present them in a contemporary and modern way. I do not intend to use copies. In this way, I am also trying to bring back the spirit of history in a way that identifies me. I deliberate the beauty of history, but I interpret it in my own way. I believe that you must put effort into clothing, and as a designer, I have a duty to create a new quality of life through clothing, which I call *a contemporary costume*.

Despite it is not important in the contemporary world, I would like to take care of beauty, appropriate proportions, harmony, order, and conscious design by using also recyclable materials. This is one of the most important messages nowadays, so as not to contribute to increasing the environmental catastrophe.

In the collection of unique clothes, each design will be unique and unrepeatable, using tools and concepts that I consciously chose. I do not create templates. Each silhouette is an independent piece that will be created in one single copy. The collection is not limited. It can develop indefinitely in the future. I want this collection to be unique and desirable.

My target recipient of the collection will be a selected person aware of his image who focuses on originality and individualism in creating himself. With my concept, I do not try to reach the mass audience, whose choices are not subject to the criterion I assume in my dissertation.

My target is a person with self-awareness, specific aesthetic sensitivity, perception of various cultural phenomena, ability to create an image, awareness of the threats of mass production, overproduction of clothing, focusing on individualism, not following trends created for the needs of the clothing industry, and finally the desire to aestheticize everyday life as an antidote to a consumerist and uniformized society. The saying “not quantity, but quality” gains even greater importance and cause-and-effect meaning.

## II RESEARCH AND EXPERIMENTATION

### 1. The summary of professional experiences as the example of the permanent research process in perceiving clothing as a costume

The topic of my doctoral thesis is dictated by my professional experience and inclination for fashion, costume, and fashion history. I started my professional career in London, as a student of the Academy of Fine Arts in Łódź, with the famous designer Arkadius, working in his studio on the creation of shows presented at London Fashion Week. I contributed to scandalous collections such as "Virgin Mary Wears Trousers" and "United States of Mine".

I also co-created costumes with Arkadius for the famous production of "Don Giovanni" directed by Mariusz Treliński, at the National Opera in Warsaw and Wrocław. I also worked as a costume designer for the Los Angeles Opera house under the direction of Placido Domingo.

I collaborated with Patricia Field, a costume designer in such films as "Sex and the City" and "The Devil Wears Prada". She was the one who styled my show "Dog on Baby" presented in 2006 in Warsaw.

In my professional career, I co-created costumes for the musical "Ghost" directed by Tomasz Dutkiewicz, which had its Polish premiere at the Musical Theatre in Gdynia in 2015.

- Photo No. 8. The costumes for the musical "Ghost", which were created as a result of the deconstruction of archival costumes

For over 20 years I have been creating my collections of clothes, which were presented at Warsaw Fashion Street and Fashion Week Poland.

I have worked for many clothing brands in Poland such as Royal Collection, Molton, Monnari Group, Vistula & Wólczanka Group, and Galeria Centrum. I participated periodically in the Paris Premiere Vision fair and Paris Fashion Week twice a week. I explored fabric and clothing fairs in Hong Kong, Shanghai, and Beijing. These experiences in clothing design and apparel manufacturing have allowed me to shape my career path and understand the mechanisms that drive the apparel industry.

A very significant part of my career was creating stage costumes for theatrical and opera performances and image costumes for Polish show business celebrities such as Edyta Górniak, Justyna Steczkowska, Monika Brodka, Edyta Bartosiewicz, Marysia Sadowska, Natasha Urbańska. I extremely appreciate this branch of my professional career.

This immodest listing of professional achievements does not satisfy my vanity but is intended to signal the essence of my experiences in the ongoing research process that I have been conducting for years in the context of my professional work.

The achievements are aimed at authenticating me as a competent person to create conclusions and design assumptions for my doctoral collection and proving the hypothesis that clothing is a contemporary costume.

The above observations and experiences allowed me to shape my own way of understanding the function, role, and aesthetics of clothing. They sharpened my perception of the qualities of the historical costume and taught me that everything is possible in fashion. I learned to take advantage of the history of fashion, process information and use it while designing collections. Since the beginning of my professional career, I have been trying to combine clothing design with the work of a costume designer, creating my own style and defining the aesthetics and function of clothing according to my own principles.

The subject of my doctoral thesis is the result of my passions, preferences, experiences, observation of research on the essence of clothing and costume.

These two disciplines play a significant role in my design and artistic project. I have been connecting two disciplines important to me, clothing and costume, from the beginning of my adventure with design, even as a student of clothing at the Academy of Fine Arts in Łódź.

I am fascinated by the historical inspirations in clothing and combining the past combined with modernity. For that reason my projects often refer to the history of fashion, saving certain elements and details from oblivion.

Conducting research on the phenomenon of the relationship between clothing and costume, I had the opportunity to participate frequently in shows during *Paris Fashion Week* and it has always been an extremely inspiring experience that broadened my horizons regarding the perception of clothing in the context of costume.

For several years I have been closely watching this phenomenon and drawing conclusions. I intend to use them in the analysis and assumptions for a fashion collection, created because of research on the essence of clothing and costume.

During the Paris shows, as I observed, the streets are crowded with diverse, interesting, and originally dressed people. After all, Paris is the world capital of fashion. People coming from all over the world show extraordinary imagination, courage, and creativity. By putting on a special outfit - they celebrate the festival of fashion.

The outfit in this context refers to the identification of the festive garment, for a special occasion, forcing its wearer to make a bit of a pleasant and satisfying effort, both in the context of the styling and the presentation. Briefly speaking, such an opportunity obliges us to take some action, especially from people who are the art of the fashion industry. A world that for centuries has been characterized by creativity, novelty, sophisticated aesthetics, originality and quality of workmanship.

Observations of this phenomenon helped me in my research and made me create a definition of *clothing called a costume*. The phenomenon shows how the activity of fashion designers, such as Rei Kawakubo or Rick Owens, deviating from common trends, make the way for other designers and satisfy the tastes and desires of a group of recipients who are looking for original and creative solutions.

- Photo No. 10. Paris Fashion Week Street presenting well-known designers such as Rei Kawakubo

## 2. Work in the opera

Working with Arkadiusz I co-created costumes for the opera "Don Giovanni", directed by Mariusz Trelński. Conversations with the director allowed me to learn the mechanisms of costume design. This opera was a co-production with the Los Angeles Opera, conducted by Placido Domingo, and it was an amazing and very educational experience. I realized how much the worlds of fashion and costume interpenetrate each other, and what impact they have on each other. It was an extremely inspiring discovery and undoubtedly influenced my perception of the phenomenon of fashion and the role of the costume.

- Photo No. 11. A scene from "Don Giovanni" directed by Mariusz Trelński. Donna Anna's costume and wig are my projects, Don Giovanni's costume is teamwork, photo by Marek Grotowski

The set design for the opera was designed by the famous Boris Kudlicka. It was very minimalist, even raw, cubist, emphasized by laser lights. Such scenography required costumes that retained the baroque character.

We opted for an exaggerated form to maintain stylistic and historical compatibility with the era that fascinated us. We used a *panier* theme and tall, but simplified wigs in the women's version, as well as many details from that era.

Using quotes from the epoch, most of the costumes were made of an innovative for that time material that is called *tyvek*. It is a synthetic paper used widely in the 1980s to produce sports bombers. A decade after the premiere of "Don Giovanni", the well-known Polish sports and avant-garde brand UEG, exhibiting at the Paris Fashion Week, began to create its collections made of Tyvek.

This proves that there are not only aesthetic parallels between clothing and costume but also technical and technological ones.

- Photo No. 12. A scene from "Don Giovanni" directed by Mariusz Trelński, photo by Marek Grotowski

While creating costumes for "Don Giovanni", we coloured *tyvek* into symbolic fluorescent techno-colours, individual for each of the characters. Later we transferred onto them scaled, large-format prints depicting historical engravings – portraits from that period. The whole procedure was very innovative for that time. We also used optical fibers in the costumes, which could later be seen in the collections of Hussein Chalayan.

We were interested in the panache and spectacularism of the costumes. The director, Mariusz Trelński, considers them his favourite costumes until now. Even though they are set in the era, they still do not lose their relevance. It confirms the marriage of costume and clothing and shows these two worlds intertwine and coexist with each other.

My experience as a costume designer has given me knowledge about the history of clothing and has established me in the belief that this is a rich source of inspiration from which you can draw in an unlimited way and will always be nondepletable.

### 3. Stage costumes

Based on my professional experience with Arkadius, I entered the path of designing creations for Polish stars. The stage costumes I created usually displayed features taken from a historical costume. It was such a natural and spontaneous process for me as if the roles of designer and costume designer were one. While designing stage costumes, I always tried to make the costume spectacular and emphasize the artist's qualities, while allowing him to create his role on stage. Not only must an artist be “dressed” but also “disguised” to amaze, draw attention, and intrigue the audience. The outfit is supposed to be conspicuous, and intriguing, but it cannot be grotesque not to ridicule the star.

- Photo No. 13. Edyta Górniak in the stage costume designed by me, photo by Tomasz Drzewiecki, „Fashion Magazine”, 2006/07

The above photo shows Edyta Górniak in a costume designed by me, which was inspired by baroque splendour. Gold, jacquard fabric, puffs, overlaps, and details in the form of hooks and lace refer to historical costumes.

The project was created in 2006 and reflected the trends of those times, which made it a contemporary outfit. This example shows my inclination to the history of fashion processed into modern language. The character of the historical costume bears the marks of modern clothing with connotations of the past.

Further photographs depicting Natasha Urbańska appeared in *Magazyn Twój Styl* in 2011. The artist was photographed in my stage costume, inspired by the Hollywood films of the 1940s in a contemporary cosmic version. This dress perfectly fulfils its function both in a costume film and as an outfit for special occasions. Neither of these functions contradicts each other, and one does not exclude the other.

- Photo No. 14. Natasza Urbańska, photographed by Mateusz Stankiewicz for „Twój Styl”, 2011

The work of a fashion designer and costume designer is nothing more than designing clothing. However, there is a fundamental difference between these disciplines. The main difference between costume design and fashion design is its target audience, the nature of the garment, and the function and purpose.

Fashion designers create commercial products that will be sold and worn by the public, while costume designers are professionals who provide actors and actresses with items of clothing that make up the entire outfit that reflect the character of the character and are used to be worn in plays, TV shows and movies etc. A separate category of the costume is the stage costume.

As a fashion designer and costume designer, I have observed that the functions and aesthetics of clothing and costume interpenetrate each other. Many designers play with aesthetic parallelism, not recognizing any boundaries in the field of fashion.

- Photo No. 15. The cover of Monika Brodka's album, photographed by Krzysiek Opaliński, 2006

In the nineteenth century, which strongly inspires me, theatrical plays set in medieval settings were in fashion, and period costumes became an inspiration to give clothes feminine form. At that time wide necklines appeared, and voluminous sleeves called *a gigot* appeared in fashion, which served as inspiration for me to create an ethereal, tulle stage creation for Monika Brodka.<sup>27</sup>

This example shows how important the role of historical costumes is in fashion design and confirms they are an endless source of inspiration and new ideas.

- Photo No. 16. Justyna Steczkowska in „Gala” magazine, 2011, Magazyn Gala, 2011 rok, photographed by Jacek Kurnikowski

Justyna Steczkowska performed during the finale at Warsaw Fashion Street in 2011 in my collection and sang opera pieces. This event was widely commented on and the costume, presented in the photo above, aroused controversy, provoking a discussion if it is attire or a stage costume.

<sup>27</sup> Fukai, Akiko, ed. *Fashion. The history of fashion from the eighteenth century to the twentieth century. Collection of the Kyoto Clothing Institute*. Taschen Publishing House, 2000, p.189.



The stage costume, which I designed and prepared at the Polish National Opera for Justyna Steczkowska, refers to medieval times, as the fancy veil on her head. The inspiration for this veil was medieval *hennin*, i.e. a high headgear formed on a wired frame.<sup>28</sup> Similar veils were also designed for nuns from the opera "Don Giovanni". The expressiveness of the form, spectacularism, and at the same time its lightness, are the features that make this installation-creation captivating.

The artist was wearing a *pannier* under the skirt. *Pannier* is the form which also appears in my own collections, due to its interesting form that shapes the silhouette in a sculptural way. The whole outfit is maintained in a contemporary style, in a bright reddish *total look*.

A *total look* is a stylization that consists entirely of one colour or its related shades and tones. It simply means dressing in one colour. In fact, this means the ability to choose different shades of colours, textures or patterns of clothes so that they create an original, but coherent composition.

- Photo No. 17. Justyna Steczkowska photographed by Marek Makowski, Warsaw Fashion Street finale, Warsaw 2012

The jewellery mask in Justyna Steczkowska's attire is a unique detail. A similar one, designed by Ericson Beamon, was also worn by Lady Gaga.

For research purposes, I formed in my survey the question asking when clothing becomes a costume. Respondents gave the following conditions:

- it is an outfit worn for appropriate fashion events, shows and shows spectacular features;
- it begins to go beyond the socially accepted boundaries with its form, it becomes more of a work of art;
- it is worn for special occasions (theatre, ball, premiere, concert)
- it aims to evoke a specific response;
- it is very elaborate and colourful, attracts attention;
- it is a disguise, a manifestation and an expression of views;
- stands out from the crowd and surprises.

<sup>28</sup> *Moda od starożytności do współczesności*, Arkady Publishing House, Warsaw 1997, p.14.

I share the opinion of the interviewees. Observing the street style during Paris Fashion Week, from these statements you can create a definition of the concept of *clothing-costume*. The people from the photos appeared at the Comme des Garçons brand show. In this way, they wanted to pay tribute to the brand that Japanese designer Rei Kawakubo creates by dressing in her garments. It turns out that her theatrical projects also function as utilitarian clothes. This is not only art for art's sake.

Having watched this spectacular phenomenon, I concluded that fashion knows no boundaries and “all is fair”. The means of expression such as the form of clothing, shape, colour, and detail, play a significant role.

The utility is pushed to the background, giving way to originality and theatricality. These features in clothing have always fascinated me most and have established themselves along with the experience gained in opera, theatre and while observing the phenomenon called Paris Fashion Week.

I have always wished that Polish streets would look so interesting and inspiring. I hope I might contribute by creating Polish fashion. I would like Poland to be open to diversity and experimentation when it comes to clothing. I would like the Polish people to be less conservative in what they wear. On the street, I would like to admire beautiful forms, materials, colours and textures. The streets of New York, Paris or London should be an example for us of how colourful and interesting a street can be.

What most people traditionally understand as clothing, on a Parisian Street takes the form of a *clothing costume* and confirms my hypothesis that clothing can be a costume. For this phenomenon to occur, several conditions must be met. They include favorable circumstances, i.e. opportunity, imagination, and courage of the user. Awareness of disguise, spectacularism, expressiveness, originality, and uniqueness are a way for individualism.

The desire to attract attention and to stand out from the crowd are the factors that make clothing a costume. Photos from the Paris Fashion Week show that each person wants to express their personality through clothing. I believe that Polish streets, conservative in clothing, will become more courageous in their ingenuity and creation.

This is not a foreign phenomenon for us - a few decades ago, when in our country too much could not be bought, in terms of clothing also, then Polish women and Poles showed great creativity in their stylizations. Despite the prevailing system and certain clothing guidelines, a large group of people wanted to stand out, look different, more colourful. Fashion, which at that time required a lot of dedication and creativity became then a springboard from reality and introduced a ray of optimism to life. In the end, it gave people a lot of joy.

Nowadays, there is a small group of people who go beyond the framework and break the usual patterns. These are people associated with fashion and art. It was they who confirmed my research on how important clothing is. They emphasized the value of clothing as a costume. It is to them that I will dedicate my fashion collection of unique garments, which was created because of observation, analysis and reflection on the function and form of clothing.

The idea that guides me during the creation process is to make the world more interesting and inspiring. Thanks to analysis, research, observation, and experience, I want to create assumptions for a unique collection of clothes, which will also flow from my sense of aesthetics and the way of understanding phenomena related to fashion.

#### **4. Saving from oblivion – an analysis of selected historical forms of clothing, which are distinguished by the beauty and universality of the form**

This chapter is a kind of aesthetic journey and sentimental through the history of fashion and historical costume. In this part, I present forms and elements of clothing that affect my imagination and are the beginning of my inspiration in the search for beauty and interpretation of contemporary fashion.

I do not present here a clear definition of beauty, because for everyone beauty means something different. The choice presented below is, in a way, my subjective perception of aesthetics. I do not use homogeneous criteria in the selection. I follow the idea of *no limits*. I have chosen pieces that are sometimes historically and geographically distant from each other, but I combine them in my collection with a common denominator. I did not want to limit myself to one style and historical period, because I am interested in and inspired by the universality of forms, which I can give a contemporary touch. The coherence of the time frame would be a great simplification and a limitation.

I wanted to give myself creative freedom and the challenge of connecting the distant and seemingly unrelated phenomena from the history of fashion, which will be connected by a common thought. I am also referring here indirectly to the emancipation of women and the feminization of men's fashion. I carry out a retrospective of Western European fashion of the 18<sup>th</sup> and 19<sup>th</sup> centuries, but also the Far East, where, for example, the kimono gives women a rank in the then world subjected to male domination.

I do not use a clear key in my choices, because I have come to the point in my perception of fashion and freedom of creation, where any restrictions on all my creative activities are very destructive.

Long years of commercial work and submission to various rigours confirmed the belief that it does not aid the joy of creation. I take from the history of fashion the elements that are important to me in terms of artistic expression.

- Illustration No. 18. Shows the fashion of the 18<sup>th</sup> century

I have always been fascinated by the 18th century because of the richness of form, colour, finesse and detail. The end of the eighteenth century was also a period initiated by the reign in France of Queen Marie Antoinette<sup>29</sup>, bringing emancipation, and changes in fashion.<sup>30</sup>

Marie Antoinette was undoubtedly a liberated and educated woman, she liked to have fun and waste money. Her creations were famous for their refinement and splendour. With the first pregnancy of the monarch, a change in the approach to clothing appeared favouring comfort and simplicity.

I emphasize this fact as extremely important. Women began to appreciate simple, often masculine fabrics and the choice of toilets. Attires began to indicate women's new attitudes toward each other.

Women begin to emancipate themselves which is expressed also through clothing. The beginnings of first-wave feminism date back to the end of the eighteenth century. However, its proper development (especially as a social movement) occurs in the nineteenth century.

The ideas of philosophers such as Voltaire and Rousseau emphasized science and knowledge and the significant degree of equality between the genders. As a result, women's attires gained some traditional elements of men's clothing.<sup>31</sup>

Is a reason that I use a very strong element of men's clothing in my collection. It is a classic jacket, which I feminize by modifying, deconstructing, and adding elements inspired by fancy details from the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries. I do not have a narrow range of inspiration. In this way, I want to emphasize the universality of certain items of clothing, as well as emphasize the importance of equality between the genders. In the contemporary world, what is masculine can be feminine and what is feminine can be masculine.

My analyses and research do not concern the division into gender, nor the special distinction by gender, and in my collection, I would like to combine the male and female elements. I am looking for such elements in history that will allow me to achieve my goal.

<sup>29</sup> Marie Antoinette was an Austrian archduchess, Queen of France and Navarre from 1774 to 1791 and Queen of the French from 1791 to 1792.

<sup>30</sup> Boucher, Francois. *History of Fashion. History of clothing from prehistoric times to the end of the twentieth century*, Arkady Publishing House, Warsaw 2003, p. 531

<sup>31</sup> Racinet, Albert. *Histoire du Costume. Booking International*, Booking International, Reimpression, 1995, p. 90.

## KIMONO

My first analysis concerned the *kimono*, whose beautiful form still impresses me. In 19<sup>th</sup> century Japan, a well-educated young woman could read and write. Japanese women have always had an elegant way of being and impeccable manners. Despite the complete lack of rights, Japanese women enjoyed respect, recognition, and considerable freedom<sup>32</sup>

This is one of the reasons, in addition to the beautiful form, why I want to "save from oblivion" the kimono. It is a kind of universal clothing that combines female and masculine characteristics, equating the genders and raising the rank of a woman.

*Kimono* literally means "something to wear". Traditional Japanese and Chinese attire is characterized by a simple, geometric form in the shape of the letter T. It is complemented by important accessories including an intricately tied *obi* belt.

Diversity in traditional Japanese dress is achieved using many types of fabrics and patterns. Handmade or machine-made decorations are produced by means of various methods such as weaving, painting, or embroidering. The fabric patterns used in the kimono are beautiful, colourful decorations, often with a symbolic meaning. Kimono creators most willingly reach for depictions of the natural world, plant life and wildlife. Compositions based on geometric patterns are also characteristic.<sup>33</sup> In Europe kimonos became extremely popular in the 19<sup>th</sup> century thanks to the designer Paul Poiret.

The form of the kimono brings beauty, elegance, gentility and universalism. Simplicity, but also expressiveness in the form are the features that shape the silhouette. A significant value is not only its usability but also its spectacular form. The kimono can be successfully worn by women and men also in the modern version, which is why it has become the personification of universal beauty.

- Illustration No. 39. An evening coat inspired by the kimono in Mandarin style made by S.Ilda „Takashimaya”, dated 1900-1903. Illustration No 40 – kimono-robe made by S.Ilda „Takashimaya”, photo by Kozumi Kurigami

<sup>32</sup> Racinet, Albert. *Histoire du Costume. Booking International*, Booking International, Reimpression, 1995, p. 223.

<sup>33</sup> *Kimono. Forma. Wzór. Rzecz do noszenia*. Wystawy czasowe, 2018

<http://karnet.krakowculture.pl/25496-krakow-kimono-forma-wzor-rzecz-do-noszenia>, (accessed 10<sup>th</sup> April 2022).

## FAN

The fan is one of the most beautiful accessories in the history of fashion, hence my passion for it and noticeable inspiration with this form in my collection. Its spreading shape is very impressive and often occurs in the form of pleated, spectacular elements of clothing, in full or in pieces.

- Illustration No. 20 (left). A Dutch fan from circa 1760, (right) – a Chinese fan from around 1800, photo by Tohru Kogure

The fan played a significant role in Chinese culture. Used since ancient times by both men and women, it came in many variations, depending on the function it performed, and the shape and nature of the decoration. In addition to the utility values such as circulation and cooling of the air around the face, the fans were an important ceremonial accessory.<sup>34</sup>

During the sultry summer months in western and central Japan, the fan was used to cool off, drive away insects or start a fire. It was also a way of expression in dance. The surface of the fan encouraged decorations and embellishments. Individual segments of the fans were intricately painted in mythological, biblical, pastoral, marine, and Chinese themes.

The fan was not only a utilitarian and decorative object. Used in Europe, it belonged to fashion accessories, but it also described social status and it was helpful in social interactions. In the 19<sup>th</sup> and 20<sup>th</sup> centuries, among European women, wearing fans as part of their daily attire became fashionable.

In Japan, in traditional dance, it is still a prop that serves to extend the arm to enhance the expression of the dancer's gestures. It is also helpful to cover the face in the literal sense which shows a reference to the metaphor of a theatrical mask.

One element referring to the fan i.e. pleated and folded in harmonica pieces appears frequently in my collections. As it is made of transparent, silk organza, it gives the garment spaciousness and sculptural multidimensionality. A fan, as an element taken from the history of clothing and often used as a theatrical prop, due to the addition of decorativeness makes the garment a costume.

<sup>34</sup> B. Pacana: *Zwiewne piękno*, 2015, <https://mnk.pl/zbiory/zwiewne-piekno>, (accessed 18th April 2022).

## ROBE VOLANTE

It is a dress whose cut was modern and simple as for the 18th century, hence my fascination with its form. The robe volante was largely based on the cut of the robe manteau, excluding the front and back fold which were not adapted to the silhouette, but hung loosely. Its neckline was usually relatively small, and the sleeves ended with wide cuffs. Initially, it was a one-piece garment. The robe manteau's cut was a breakthrough compared to the dresses that were worn in France in previous decades. It did not consist of an underwire stiff bra and a separately sewn skirt but was a kind of coat i.e. its top was not stiff, and the folds sewn to the backline went into an open front, fancifully pinned outskirt<sup>35</sup>.

Robe volante is considered by fashion historians a symbol of a new era: the transition from the rigid etiquette of Louis XIV to the frivolity and debauchery of the regency in the time of Philip of Orleans. Also in terms of aesthetics, the form of this dress marked new preferences. In a symbolic and quite ostentatious way, it rejected the Baroque in favour of the full lightness and finesse of the Rococo.

Robe volante was an informal dress (from French: deshabillé), especially popular among young and modern women. Among the representatives of the older generation, it could arouse controversy. For example, Elizabeth of Orleans had a sincere aversion to robe volante claiming that the woman wearing it looked as if she had just got out of bed. The wide "tent form" may not have appealed to older matrons, whose sense of aesthetics was dictated by the still popular corsets. However, this modern dress gained new supporters.

I believe that its refined and extremely elegant cut deserves recognition, and I am convinced that this loose form might be worn in modern times, of course in a modified version, adapted to the real needs of a modern 21st-century fashion recipient.

I believe that its refined and extremely elegant cut deserves recognition, and I am convinced that this loose form might be worn in modern times, of course in a modified version, adapted to the real needs of a modern 21st-century fashion recipient<sup>36</sup>.

- Illustration No. 21. Modern robe volante in *The Expression of Love* by Jean Francois de Troy, 1731, photo by UK/Bridgeman Art Library

<sup>35</sup> Akiko Fukai ed., *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, , wyd. Taschen, Koln, 2002, s. 35.

<sup>36</sup> Ibidem, p. 35.



## **ROBE à la française**

Certain details and elements of the *robe à la française* also caught my imagination. The characteristic elbow-wide sleeves inspired me to create detail in the diploma collection and design flared sleeves just like in men's jackets. I liked such an unobvious combination very much.

The *robe à la française* was considered the embodiment of the perfection of French taste and style. It derives from the *robe Volante* but has undergone a few modifications and transformations. It was perfected by the Marquis de Pompadour<sup>37</sup>. It was an extremely important French export commodity, as well as the fabrics used to sew it, for example, silk produced in Lyon. Its characteristic element included loosely flowing back folds and narrow sleeves with a chalice-shaped cuff hem. In fact, it was worn by upper-class women almost in all of Europe.

During the reign of Louis XVI, it gained the status of the *grande parure* or formal dress. Apart from formal occasions, however, it was not very popular. On the daily basis, it was chosen by middle-aged women and traditionalists.<sup>38</sup>

- Illustration No. 22. Robe à la française from the 18th century, photo by Tohru Kogure

In women's fashion, the Rococo spirit was manifested by great elegance, sophistication, and exaggerated decorativeness. Women's clothing, called the historical costume at present, was manifested by great ornamentation and finesse. It was not devoid of flirtatiousness and extravagance. These are the features that fashion, regardless of the period, loves to use. Frills, lace, ribbons, bows, ruffles, and artificial flowers were used to decorate the entire robe in the Rococo period.

When rococo reached the peak of decorativeness, the ornaments became widespread and rich, they harmonized with each other and perfectly reflected the refined character and spirit of this style.<sup>39</sup>

<sup>37</sup> Madame de Pompadour – Marquis, the mistress of King Louis XV of France; the organizer of banquets and balls at the royal court of Versailles; protector of artists, writers and philosophers.

<sup>38</sup> *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, Red. naczelny Akiko Fukai, Koln, wyd. Taschen 2002 r., s. 111

<sup>39</sup> *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, Red. naczelny Akiko Fukai, Koln, wyd. Taschen 2002 r., p. 112.

It is these types of accessories, decorative elements of clothing, in a modernized form and sometimes scaled detail, are reflected in my diploma collection. Decorativeness and focus on detail, contrasting with the raw form of clothing, is one of the assumptions of my collection.

- Illustration No. 23. A piece of *robe à la française* from 1775, photo by Takashi Hatakeyama

## WOMEN'S COSTUME

The fashion for costumes, a two-piece set consisting of a jacket and a skirt, gained popularity in the second half of the 19<sup>th</sup> century and was initiated by Amazons, i.e. women riding horses. It was an excellent outfit for sports and travel. At the turn of the century, women began to wear costumes also daily due to their functionality and comfort.<sup>40</sup>

When women began to study and work, the dress became uncomfortable. In addition, some women started riding a bike. The costume made the dress more practical reflecting the needs of modern women.

The costumes consisted of two parts, a jacket and a skirt, and they were worn altogether with blouses. Thanks to this type of fashion, blouses have gained the rank of a particularly important element of women's clothing. In the 19<sup>th</sup> century, for women looking for a new lifestyle, the practicality of men's clothing became a model to follow. Perfectly crafted tailored jackets became particularly important for women's fashion. They heralded the 20th-century unisex fashion.

The illustrations below show a characteristic dress with expanded sleeves, as a preview of the costume.

- Illustration No. 24 (left). A day dress with gigot sleeves from 1895, photo by Taishi Hirokawa, (right) - *Mr and Mrs IN Phelps Stokes* by John Singer Sargent, Metropolitan Museum of Art, New York

<sup>40</sup> *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, Red. ed. Akiko Fukai, Koln, wyd. Taschen 2002 r., p. 324.

## ROMANTICISM - A *GIGOT* SLEEVE

In the first half of the 19<sup>th</sup> century, the Romantic era influenced fashion. The romantic woman liked to show herself in a tight amazon outfit and a big, feathered hat. A *gigot* sleeve was characteristic for that time, with its function to widen the torso and emphasize the slenderness of the waist. The skirt, narrow at the waist, flared at the bottom hemline as ankle-length.

*Gigot* – this name was used to describe large puffy sleeves. For the first time, women began to wear them in the 16<sup>th</sup> century, while in the years 1820-1830 they returned, becoming a symbol of romantic and extravagant style.<sup>41</sup>

A *gigot* sleeve, wide at the top and narrow in the cuff, has a Polish equivalent also called “the leg of a mutton”. They were the richest around 1835. The romantic style borrowed a lot from the cut, hairstyles and jewellery from the Gothic, the favourite setting of contemporary theatrical plays.<sup>42</sup>

This proves that the relationship between clothing and costume has always been strong. There is no present without the past. Even in clothing, the past is the foundation of all creativity. I have already expressed my passion for this kind of shape in previous collections. I am a great admirer of spectacular forms and I like to make use of them in my artistic work.

- Illustration No. 25. An Amazon in the male outfit with *gigot* sleeve, Horacy Vernet Madame *Eynard*, 1831 Genewa, Musee d'Art et d'Histoire

## MEN'S FASHION - DANDY

This section of fashion history has also been part of my research. I gained experience in historical men's fashion not only theoretical but also practical while designing costumes for opera and theatre. I particularly liked *justaucorps*, a men's 18th-century outerwear, due to its form. In the times of Louis XIV, it was flared at the bottom with coat skirts arranged in folds. It was a kind of outer caftan.

<sup>41</sup> S. Kołowacik: *Kobieta romantyczna w Paryżu*, <https://opolnocywparyzu.pl/kobieta-romantyczna-w-paryzu/> (accessed 19<sup>th</sup> February 2022).

<sup>42</sup> Boucher, Francois. *History of Fashion. History of clothing from prehistoric times to the end of the twentieth century*, Arkady Publishing House, Warsaw 2003, p. 339.

The name *justaucorps* means "near the body" as its form was fitted to the silhouette. It referred to military outfits of that period, but from about 1640 to the mid-18th century it was a men's civilian clothing<sup>43</sup>

The 1870s was the peak period of extravagant men's fashion. At the beginning of that century, the term *macaronis* was created, which described young men who travelled a lot and followed sophisticated foreign costumes. A habit was one of the characteristic elements of *macaronis*.

At the end of the century, powdered wigs went out of fashion. A tailcoat with a collar, inspired by more casual and comfortable English fashion, became fashionable. Stylish men of that period, who had abandoned vanity and the excesses of *macaronis*, were called *dandies*<sup>44</sup>.

My interest in *dandy* fashion will be reflected in one of the assumptions of the doctoral collection, showing the universal character of men's forms of clothing.

- Illustration No. 26. Print of the French *justaucorps*

## **BOWTIE**

In my collection, I focus not only on the form but also on the detail in the clothing. One of the most distinctive details in my collection is, due to its scale, size and exaggeration, a large bow inspired by a male bowtie.

The 19th-century Victorian fashion demanded buttoning-up jackets and shirts up the neck. An increasing number of men wearing ties claimed that they could not spend a long time tying a tie and they needed something to tie easily and quickly, comfortable and strong at the same time. In this way, a male bowtie was created. Neither did it reduce movement, nor it untied easily.

<sup>43</sup> Z. Barrett, *Fashion Historie Timeline „Justaucorps”*, 2020 <https://fashionhistory.fitnyc.edu/justaucorps/>, (accessed 10<sup>th</sup> April 2022).

<sup>44</sup> *Fashion. The Great Book of Clothing and Styles*. Arkady Publishing House, Warsaw 2014, p. 47.

The end of the 19<sup>th</sup> century meant the reign of three basic versions of male neckwear: *bowtie*<sup>45</sup>, *Ascot knot*<sup>46</sup> and *four-in-hand knot*<sup>47</sup> (the forerunner of modern ties).<sup>48</sup>

It is worth mentioning that the first form of bowties, used with lace ties, appeared in the 17<sup>th</sup> century. Regency period ties were the root of the modern bowtie. The size of the bowtie reduced successively, and at the end of the 19<sup>th</sup> century, only two basic varieties remained: *butterfly* (with a semicircular tip on both sides and high wings) and a *bat* (with a straight tip on both sides, with low wings). These varieties have survived to our times. However, the *butterfly* seems to have more popularity.<sup>49</sup> Bowties are worn with a tuxedo (a black one), a tailcoat (a white one) or a suit.

In my collection, a bowtie achieves exorbitant sizes and is an ornament for the lady, not for the gentleman. The masculine and feminine elements combine each other, just as the history with modernity. The resulting hybrids have got feature of a costume.

- Illustration No. 27. An actor Daniel Craig wearing a tuxedo and a bowtie / ELLE.pl

<sup>45</sup> *Bowtie* – a decorative element of clothing usually worn by men; a narrow strip of fabric tied under the neck.

<sup>46</sup> *Ascot knot* - an alternative to a classic tie or bowtie; a chic accessory that complements the elegant men's outfit. Ascot is an English town known for its famous horse racing events.

<sup>47</sup> *Four-in-hand knot* - a version of the thicker tie knot. In London it is the name of the club attended by men wearing fashionable long ties with the same knot, hence its name.

<sup>48</sup> *Historia muszki*, red. Krawatek.pl, <http://www.krawatek.pl/muszki/historia-muszki/> (accessed 10<sup>th</sup> January 2022).

<sup>49</sup> *Ibidem*.

## 5. Summary of hypotheses and analyses. Introduction to the work description

- based on the above analytical material, which became the basis for me to select design assumptions for my doctoral clothing collection, I summarize my research and present it in the form of basic theses:
- clothing is a costume, and a costume can be clothing;
- clothing expresses our personality and is also a kind of disguise that can create our social perception;
- clothing can be modest and classic, but it can also be a kind of spatial, exaggerated and scaled, creation;
- clothing can be serious or funny;
- clothing can be simple and minimalist, but it can be theatrical and spectacular;
- clothing has a decorative and beautifying function;
- clothing is not subject to any rules;
- present and future clothing, also visionary, derives from the past.

There is no one correct definition of clothing and it is difficult to create one. Both fashion designers and costume designers create unique and original designs, but everyone has their limits. Fashion designers need to pay attention to the retail market requirements and create sellable garments. Costume designers often must follow a specific historical period or create functional designs for film and theatre characters, ballet dancers or orchestras.

My professional experience as a fashion designer and costume designer allows me, based on my conclusions, to create my own connections between clothing and costume and combine these two disciplines.

The research shows that people interested in fashion are people partly involved in fashion professionally: designers, stylists, and fashion interns. Another group consists of lovers and amateurs of fashion. They all mostly claimed that **clothing can be a costume, and a costume can be clothing.**

These two categories can be easily combined, compared, and mixed, creating a marriage of clothing with a costume. If our casual and formal clothing makes us stand out from the crowd, create our style, and show our individuality, ordinary clothing is too obvious and standardized for us.

We need something more. Therefore, we enter aesthetic fun, we become more multidimensional, eccentric, and brave.

Clothing departing from trends, seasons, rules, and commercials can be called a costume if it meets the above requirements.

The recipient of my doctoral collection is a conscious and responsible customer, looking for non-standard solutions, and original products, created in accordance with the idea of *slow fashion*.<sup>50</sup> He or she belongs to the group of aesthetically and qualitatively responsible people looking for beauty and aesthetic impressions, which as a designer I try to provide.

On the other hand, I pay a lot of attention to the process of creation. I consciously choose design and production methods, which, in addition to ethical and ecological values, trigger my creativity, because they give me great freedom to create, motivate me to look for new design and construction solutions and to create original, unconventional things.

One of the design methods that I value and use in my design work, also in the doctoral clothing collection, is *upcycling*<sup>51</sup>. This method allows me to combine the old with the new, simple solutions or simple forms with more extravagant elements.

As I have already pointed out, a historical costume is a rich source of inspiration for me. The analysis of historical forms and constructions is a very exciting part of the creative process, motivating to search for new design solutions and create new forms of clothing. The richness of form, patterns, fabrics, and details is the source of endless ideas and a starting point for creating contemporary fashion.

It is worth mentioning that theatre, attracting 19<sup>th</sup>-century society's attention, was also a source of inspiration for embellishments and colouring, especially in women's clothing. Theatrical and court costumes had a lot in common, for example, excessive decorations with tulle and embroideries.

On the other hand, elements of stage costumes were reflected in everyday outfits, such as toggles, exaggerated forms and details. Mutual borrowings between theatrical and court costumes can be explained by the fact that in the times of Louis XV, the famous designer at his court, Boquet, also worked for the French Opera.

<sup>50</sup> *Slow fashion* - is a movement guided by responsibility in fashion, opposing mass and fast production on a mass scale and thoughtless consumerism.

<sup>51</sup> *Upcycling* – a form of processing of waste which produces products with a higher value that are created and treated as valuable raw materials. This process allows you to reduce both the amount of waste and materials used in original production.

My personal relationship with clothing and costume is also very strong. Working in theatre and opera showed me connections between the world of costume and clothing, hence these aesthetic influences.

My taste for expressive and sometimes exaggerated forms also has its source in my fascination with the history of fashion and costume. This collection of historical costumes is an invaluable source of ideas, which inspires me to use them in my collections, consciously or intuitively.

Looking for new solutions without ignoring the past is one of my design objectives. To save from oblivion is also a kind of mission.



## IV. Collection description

### 1. Design assumptions of the doctoral clothing collection *#Past Future*

The title of the doctoral unique collection of clothes is *#Past Future*. The past is history. The future is what will happen. I used the hashtag "#"<sup>52</sup> on purpose to express the modern times and the popularity of Social Media<sup>53</sup>, especially Instagram.

This title refers to the collection's theme, which combines two space-times and shows they can coexist. Its thematic scope also identifies the directions of my activities, shows the methodology of research work, and uses gained professional experience in the field of designing clothing as well as stage and theatrical costume.

In the collection, which is an artistic record of my analyses and thoughts, I would like to emphasize the value of *clothing as a costume*. For such a cause-and-effect relationship to exist, we ourselves must determine what clothing means to us. In my definition, *a garment* is a *costume* if it meets the requirements and qualities, we want to consciously give it. My conclusions show that a costume is a type of clothing that helps us to self-determine who we are or who we want to be. We do not have to follow fashion trends, copy patterns, or imitate the street and influencers<sup>54</sup>. We can create our individual style through clothing, which is given the characteristics of a costume.

We decide what role or function we want to perform in life and how to express it through clothing. The costume is supposed to help us perform this role.

Clothing is the costume that defines us. The costume has got not only aesthetic (material) attributes but also mental ones, such as the desire to stand out, a strong sense of individualism, and the desire to create our image.

My collection is a manifesto - a protest against the uniformity of fashion. I create a kind of *anti-uniform*, i.e. a costume that allows us to perform the role that we choose. *Anti-uniform* is synonymous with freedom and the self-awareness of the individual that knows he can be whoever he wants and create his image without imposed trends.

<sup>52</sup> A hashtag is a metadata tag that is prefaced by the hash(or pound) sign,#. Hashtags are used on photo-sharing services such as Twitter or Instagram as a form of user-generated tagging that enables cross-referencing of content by topic or theme.

<sup>53</sup> Social media is a collective term for websites and applications that focus on communication, community-based input, interaction, content-sharing and collaboration.

<sup>54</sup> Influencer is a public figure who, through his activity in social media, has gained a wide range of followers, has lasting and strong relationships with them, and has a great influence on their decisions and opinions on a given topic.

The present times make us think about the unification of the individual by, for example, wearing face masks, in the era of the pandemic, creating a perfect platform for standing out in the crowd through clothing.

The survey respondents confirmed my hypothetical assumptions that clothing can be a costume and a costume clothing, under certain conditions. In addition, if the wearer is aware of his image and the attire's role, the world becomes multidimensional with intriguing forms, colours, shapes and textures.

In my earlier thoughts, the clothing that expresses ourselves and emphasizes our personality was called **"ego-dress"**, while the clothing that helps us enter a specific role and acts as a disguise was called **"alter ego-dress"**. I introduce new vocabulary to the fashion dictionary, naming these two phenomena that create our image.

The collection is supposed to have the features of clothing and be completely usable with a strong connection between the forms of clothing and the costume. I do not create templates. Each item in the collection is created in only one copy, but they all have a common denominator and form a coherent fashion collection.

An important part of the collection is the use of recyclable materials in response to the overproduction of clothing. For the sake of our planet and through playing with form, I create an aesthetic parallel between clothing and costume. What counts in the collection is form, fabric combinations, construction, deconstruction, ruffles, puffs, frills, cracks, pleats, and details. I create an aesthetic melting pot, which, however, has a common denominator. To enable playing with the form, I limit the colours of the collection to white, black, amaranth (details) and focus on the selection of fabrics.

The collection consists of heavy pieces, such as coats, jackets, dresses, which are combined with transparent tulle, silk, and chiffon. Lightweight sophisticated materials are mixed with heavy jacquard and classic wool.

I confront historical inspirations with classics. I create hybrids that are a combination of clothing and costume. Nowadays, everything that is fluid and not fully defined is very desirable. I would like my collection to follow this concept.

- Moodboard No. 1. Collection inspirations

In my inspiration, I reach back to the history of fashion and costume. Once I admire the form of the 18<sup>th</sup>- or 19<sup>th</sup>-century dress, later a romantic detail in the form of a puff sleeve, and the next time I analyze a detail referring, for example, to a male bow tie. I mix them so as not to use too direct inspirations. I create a kind of hybrid reflecting my fascinations with historical, theatrical and stage costumes.

The whole concept is to bring **surreal associations** and at the same time stand out with high usability while having spectacular forms.

This costume madness is correlated with timeless classics, which undoubtedly include a men's jacket, adopted nowadays also by women. I use a jacket as a foundation for 50% of projects, but by applying various cuts, detail, and deconstruction, each is different and unique. In this way, I create inimitable pieces.

Designers often draw the history of fashion and push the boundaries, deliberately destroying the rules and harmony of outfits. They increase their sizes, creating "shapeless" forms and introducing gender-ambiguous cuts, combine textiles unconventionally, deconstruct well-established divisions into women's and men's garments, rescale clothing and mix styles.

It is seeming chaos that I carefully control by studying the proportions and composition. All piece altogether creates a coherent collection, but each item is unique and inimitable. A significant advantage is the fact that all articles of clothing appear in one copy and will not be reproduced.

- Moodboard No. 2. Author's collage with Paula Poiret's famous kimono

Another inspiration referring to historical forms of clothing is the *kimono* and the work of the 19<sup>th</sup>-century couturier, Paul Poiret. This exceptional artist often was inspired by the stage costumes of the leading theatre actresses of that time. One of the most famous garments is the coat "La Perse", with a bold woodcut like Raoul Dufy.<sup>55</sup> Costumes intended exclusively for the stage, as a source of inspiration, gave the designer more freedom and allowed him to present exaggerated silhouettes in the name of historical vision.

<sup>55</sup> Raoul Dufy (1877 – 1953) - a French painter.

On the other hand, Poiret's costumes for famous actresses for the contemporary performances confirmed his artistic and theatrical effort, combined with the search for alternative solutions that established fashion trends of that period.

The presented example is the most accurate inspiration for my collection. The *kimono* as a source of my inspiration was described in the previous chapter. The beautiful and at the same time simple form of the kimono was an inspiration and a challenge for me. However, I do not try to imitate historical forms, and some similarities appeared spontaneously and intuitively.

- Moodboard No. 3. Author's collage. Left photo – kimono coat from my collection. Right photo – watercolour by Paula Poiret from 1922, V&A Collections

The original coat from the *#Past Future* collection, with a large black and white graphic pattern, refers to the aesthetics of the kimono, which inspired me as one of many phenomena from the history of the costume. It was created from a fascination with a simple but effective and spectacular form and a fascination with the fabric I had in my abundant archives. I was led to a form that would emphasize the features of the fabric.

The created project was supposed to be distinguished by a modern and simple style but firmly rooted in my aesthetics. I wanted the kimono from the *#Past Future* project to have the attributes of a costume and be unique and spectacular.

In our consciousness and subconsciousness, there are deeply hidden images, visualizations, and references, which might become present at any moment, in a completely new version, interpretation, and aesthetics. We do not fully realize what is inside us and which images will become the inspiration or motivation for further creative activities.

Analogies and similarities seem familiar, stimulate the imagination, bring images, and transport to different times and geographical periods. Everything has already been discovered somewhere. The past circulates in the present, refers to the future, and intertwines with it like in my diploma collection. Spacetime is fluid, open, infinite and full of possibilities.

These are perfect conditions for avant-garde activities and the creation of completely new creative things based on historical and cultural heritage.

*Niezwykłe wyczucie stylu Poiret'a, inspirowane orientem i niemal teatralne podejście do strojów szybko zyskało ogromną popularność. Dom mody Paul Poiret znany był z ekstrawagancji, artystycznego sznytu, przywiązania do estetyki Art Deco i romantyzmu, inspirowanego Francją XVIII wieku<sup>56</sup>*

This quote perfectly illustrates my personality. I am fascinated by the Orient, 18<sup>th</sup>-century France, and a theatrical approach, which is evidenced in this doctoral thesis. The theatrical approach to clothing has been close since the beginning of my career path.

<sup>56</sup> *Dom mody Paul Poiret wraca z zaświatów*, Fashion Magazine <https://fashionpost.pl/dom-mody-paul-poiret-wraca-z-zaswiatow>, ( accessed 22<sup>th</sup> February 2022).

## 2. Summary of the assumptions for the doctoral collection entitled *#Past Future*

- Combining the past with the present - in the formal, stylistic and aesthetic scope.
- Inspiration with fashion details from the history of clothing and stage, historical, theatrical costumes.
- The use of the recycling method in the design process - conscious design using recyclable materials.
- The adaptation of the uniform attributes, a classic jacket, in the analytical and realization process as a motivation for creative searches and the creation of new design and stylistic solutions.
- Deconstruction of the classical form leading to the creation of the *anti-uniform*.
- Conscious creation of clothing that bears the hallmarks of a historical, theatrical and stage costume.
- The use of scaled details in clothing.
- Use of contrasting fabrics e.g. wool, tulle.
- Limited colour range, the use of contrasting colour accents emphasizing the clothing details.
- The connection of female and male elements in clothing.
- Proving the thesis that modern clothing is identical to a costume.
- Clothes from the collection do not have gender identification – NoSex / UniSex.

### 3. Characteristics of the collection user

My longtime observations of contemporary fashion, including its recipients, their tastes, preferences, and utility needs, contributed to establishing certain formal and aesthetic assumptions in the context of identifying the user as an addressee of my fashion collection.

An opinion survey confirms my assumptions. Among the respondents, most people (over 50%) indicated connections with the fashion industry. They are directly related to fashion, for example professionally, or simply are interested in this topic. This is the group of recipients to which my collection is directed. According to the research, it includes artists and people of creative professions and freelancers.

As many as 76.9% of respondents confirmed they are interested in fashion when asked “Are you interested in fashion?”. This result is particularly important to me because people interested in fashion show greater awareness as far as style is concerned and have more courage in experimenting with clothing.

The recipient of the doctoral collection *#Past Future* is a person who:

- works in a freelance profession;
- loves fashion;
- does not have to follow the detailed guidelines for everyday clothing i.e. *dress code*<sup>57</sup>;
- likes to experiment with fashion, shows a passion for exaggerated elements of clothing and plays with their proportions;
- is courageous and consciously creates his or her image;
- is convinced that clothing is a *costume*, a type of disguise (*alter ego dress*) that allows us to express our individualism, play another character, and adopt certain features;
- wants to make the world more intriguing, interesting, and beautiful and is aware of the power of clothing.

<sup>57</sup> Dress code – a set of rules regarding the appropriate matching of clothing to the occasion; one of the elements of *savoir-vivre*. These principles depend on the region of the world, the state, religion, or culture.

The collection is addressed to people from the field of fashion, art, and a certain aesthetic awareness. This type of *clothing-costume* is used to emphasize your style, preferences, and belonging to an elite group, which puts extraordinary creations, individualism, and self-expression at first.

The "elite group" does not mean the elite, the celebrities, or the rich. I think of people who oppose consumerism, do not blindly follow the crowd, and do not participate in the overproduction of clothing. They consciously shape their image, have an anti-system attitude, aristocracy of conscious views, do not support the mass production of clothing, do not participate in the degradation of the environment, and do not represent the need to possess an unlimited amount of goods.

Even though more women took part in the survey, suggesting they are the only possible recipient of the collection, I avoid the gender division in my collection. I believe that my collection is addressed to everyone who will find a part of themselves in it.



#### 4. Upcycling method as one of the design methods

*Upcycling* is a form of processing recyclable waste which creates products with a higher value that are treated as valuable materials. This process reduces both the amount of waste and materials used in primary production.

In response to the overproduction of clothing and the consequent climate catastrophe, I decided to consciously and deliberately use recyclable materials to minimize the production of new items and not contribute to the even greater degradation of our planet. There are so many good quality garments that go into disposal every year that I wanted to contribute to their rescue and reuse in a new version, at least partially.

Large chain stores sell tons of identical goods of poor quality and made of cheap materials. It makes it difficult to be original in this flood of mediocrity and repetition. A modern, conscious, modern-thinking consumer should not participate in this procedure. Our life choices, including the style of dress, are an expression of our consciousness and modernity.

Following this way of thinking I decided to include vintage clothes in the collection. Through deconstruction, details, and trimmings, I completely change their image. In this way, I contribute to the care of the environment and show respect for things that have already been created and are of good quality.

This concept complies with the contemporary code of ethics for manufacturing and designing. It is not a novelty but has recently returned with great force, as environmental protection has become one of the most important political and social issues.

This design method accounts for about 50% of my doctoral collection, the other half was created from scratch: from concept, through construction, to realization.

Changes in the fashion industry should happen not only influenced by the choices of consumers but above all come by the designers. The interest in *eco-fashion* or *eco-chic* (a general term that includes many ethical issues related to the production and consumption of clothing), is gaining strength as people increasingly desire to create and buy clothing that complies with ethical and environmental guidelines.

## 5. The style of the collection, its purpose and its assortment

The style of the collection can be described as *eclectic*. It is an artistic hotch-potch, fully controlled, but also not controlled by strict rules. Fashion allows for many contradictions which facilitate creating new solutions. *Eclectic* style means non-obvious combinations, classics with elements of glamorous fashion, historical connections with modernity, comfort with pomposity, and simplicity with exaggeration.

This is the description of my collection. I have always found the correctness of one style too boring, obvious and limiting creative freedom. I take a journey through historical epochs and select those pearls that excite my imagination. Firstly, I process them in my mind, then I connect them with the needs of the 21<sup>st</sup> century. I would not like to follow historical or theatrical literalness.

I treat some elements humorously and wink at the user. The collection is sometimes monumental, but it is only a resemblance. In my mind, I match a long historical dress with sports shoes. I create bell-bottoms out of suit trousers. I add tulle puff sleeves to the jacket. I change a classic jacket into a fancy peplum jacket. I incorporate the jacket with organic pleats. The flowered kimono becomes a man's attire. I enlarge a men's bow tie to exorbitant sizes and accessorize with almost everything. This is my concept of the *clothing* I call a *costume*.

I also do not want to limit anyone about the functions that this collection is supposed to fulfil. Its purpose can be diverse, from a formal outing to an everyday outfit.

There used to be strict rules about *savoir-vivre*<sup>58</sup> and what should be worn. Nowadays sequins can be worn all day long, not exclusively for a New Year's Eve party. Sports shoes have been worn with the formal suit for a long time. A tulle ball gown might be worn for a date in New York, not just for the debutante ball in Vienna.

Fashion breaks all rules and taboos do not exist. The lack of rules is common all over the world. This can be observed not only during fashion weeks. In places such as New York, Tokyo, or London streets are very diverse, colourful, and just interesting phenomena.

<sup>58</sup> *Savoir-vivre* – finesse, good manners, social convention, knowledge of applicable customs, social forms and rules of politeness functioning in a given group.

In Poland, unfortunately, there is still a belief that something should not be worn or is not suitable. People dress conservatively so as not to stand out from the crowd. I have always dreamed of changing it. To make it happen, it should enter the public consciousness but then the concept of individualism and uniqueness might lose its importance.

My collection is dedicated to everyone with a bit of imagination, a sense of humour and distance. The doctoral collection includes a diverse assortment that can be worn and combined in a freeform way:

1. Kimono coats
2. Transformed jackets
3. Trousers
4. Skirts
5. Gowns
6. Dresses
7. Shirts

## 6. Colour and textile board

The collection's colour scheme consists of primary colours; black and white, with an accent of amaranth hue. I like expressive and contrasting combinations. It allowed me to focus on the form and detail of the collection. The leading and very strong accent is the graphic black and white floral textile, strongly stylized.

On the one hand, the fabric refers to the woodcut techniques of the early 20<sup>th</sup> century. On the other hand, the floral ornamentation resembles 18<sup>th</sup>-century heavy jacquard fabrics, used for voluminous dresses called *robe a la francaise*.

I am fascinated by the fashion of the 18<sup>th</sup> century, in the times of Rococo. The form of the dress with a loose, voluminous, flowing back captivated me. Hence, the reference to this form in selected projects.

Board No. 4 - Left photo - dress *a la francaise*, around 1760, textile around 1730, England, photo by Akiko Fukai. Right photo – kimono from the collection #Past\_Future

Board No. 5 - Collage with textile and colour in the collection #Past\_Future

### List of fabrics used in the collection:

1. Black and white *double-face* (double-sided) fabric<sup>59</sup>. It is a fabric with a large floral, graphic pattern. It refers to patterned fabrics from which dresses were made in the 18<sup>th</sup> century. The theme of plants and fruits often adorned dresses *a la francaise*, made of glitter produced in Lion, dated to the year around 1750.<sup>60</sup> It is a fabric consisting of two layers, with a slightly corrugated texture. Textile composition: cotton and polyester.
2. Soft black tulle, from which are made, among others, details in the collection, m.in. large puffs. It adds lightness, femininity, and ethereality to the collection. It occurs as an addition. Tulle is a light, openwork fabric. Due to the high transparency, tulle is mainly used to make wedding veils or face veils, but also petticoats. In the theatre, it is often used to make costumes.

<sup>59</sup> *Double face*, double-sided fabric, where the right and left sides are equal.

<sup>60</sup> Fukai, Akiko, ed. *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, Taschen, 2002, p. 35.

3. Magenta-coloured silk with a print made with the screen-printing method, using original 18<sup>th</sup>-century engravings, depicting portraits from that era. It is a piece of material preserved from the production of costumes for the opera *Don Giovanni*. It appears as a symbol and a link between *clothing and costume*. It is a kind of bridge between these two disciplines.
4. Sequins in magenta colour appear as an addition to the collection. I have written about its symbolism above. It is a fabric that adds shine and sparkle to the collection. Sequins are often used in sewing theatrical, opera, stage, or carnival costumes. In this collection, they are a combination of clothing and costume. In the combination with a classic suit made of classic wool, they are a kind of surprise and aesthetic fun.
5. Silk pleated organza, an example of a detail inspired by a fan, as a costume element. In my case, it plays the role of a jabot and other decorative elements in the collection. It adds ethereal and evening elegance in an avant-garde style.
6. Pleated cotton fabric is also a fancy element of the collection, which was inspired by haberdashery trimmings from the dress *a la francais*, which was richly embellished. I try to use them in a restrained but meaningful way. I combine the pleated cotton decoration with black tulle, which gives extra light to heavy men's cuts.
7. Pleated accessory (No. 6) "cuts" the classic sleeve, cutting the halves of the jacket or trouser legs, becoming a "foreign body" that integrates with the costume meaning of the collection.
8. Classic, suit wool striped fabric (available in the used vintage jacket). This masculine style is by far the least susceptible to change. What was fashionable years ago is also fashionable now. In men's fashion, we can meet elements that, despite time, still enjoy a reputation and interest. The striped suit has always been associated with success, money, million-dollar business and Manhattan. Although the striped suit originates from England, it owes its immortality to Italy and the United States, where it has always enjoyed considerable popularity.

The striped fabric is still considered one of the most stylish, and interesting fabrics used to sew a suit.<sup>61</sup> The material is recyclable, it comes from a vintage jacket, which undergoes transformation through deconstruction, as one of my design assumptions. The composition of the material is 60% wool and 40% polyester.

9. Wool fabric consisting of 100% wool, from a vintage jacket, the form of which has also been subjected to the deconstruction method in accordance with the assumptions of the collection. In this fabric there is a visible weft and warp, which has the appearance of jute fabric and in combination with graphic floral textile, is an interesting combination.

There are other fabrics in the collection: mixtures of wool with acrylic fibres, silk chiffon, silk satin, classic cotton shirt, and jacquard silk brought from Shanghai. All fabrics come from recycling or stock in my private collection. In this way, I wanted to express my concern for the future of our planet and the protection of the environment, not getting carried away by consumerism and the overproduction of further "unnecessary" clothes. I used materials that did not have to be specially manufactured to create garments. The combination of the old and the new is the idea of this collection.

<sup>61</sup> M. Glapiński *Nieśmiertelny garnitur, garnitur w prążki* <http://www.pan-anonim.pl/11-stylizacje/87-niesmiertelny-garnitur-garnitur-w-prazki.html>, (accessed 20<sup>th</sup> January 2022).

## 6. Documentation of the creation process

My artistic assumption was to create a collection from the beginning to the end, from concept to implementation by my own hands. I wanted to go back to the beginnings and roots of my adventure with fashion design and enjoy creating. In this way, I also wanted to pay tribute to artistic craftsmanship and the idea of *slow fashion*. In recent years, I have made a professional turn in this direction. It gave me a lot of self-awareness about creating and appreciating the process. Niche projects, with an individual client, are my concept for professional activity in this industry. My decisions are also strengthened by progressive changes in the world and greater awareness and maturity of the customer.

I started working on the collection with concept work. I did environmental research, analysis of the history of fashion and costume, and then created assumptions for the collection. The next step was to build a colour palette and select the right materials, both fabrics and second-hand objects, which served me as *ready-made* resources<sup>62</sup>. A ready-made classic jacket has become a material for me, which according to my concept I modify and thus completely change its appearance and reception. This applies to the classic men's shirt as well. This design method and concept form about 50% of the entire collection. The second half of the collection consists of projects that were created in a traditional way, i.e. from the concept to the finished design.

The main experiences that I established for myself in the creative process were spatial creation, i.e. action, pinning, and modelling on a mannequin. This way gives me the greatest joy of creating and controlling the final effect. Putting together silhouettes, shapes, textures, and 3D details gave me a complete picture of what I wanted to achieve. Knowledge of construction, sewing and finishing techniques was advisable and necessary in this process.

- Board No. 6. My own photos and collages showing the creative process
- Board No. 7. My own photos and collages showing the creative process: modelling and sewing

<sup>62</sup> *Ready-made* (French: *objet trouvé*, 'ready-made object') is an art concept that describes an object that is a work of art that was created from an everyday object or from waste. The use of such an object in a context other than the one it was intended gives it a different meaning. Term introduced by Marcel Duchamp. The first ready-made was the *Bicycle Wheel* – an inverted wheel attached to the stool. (Piotr Szubert, *Sztuka świata*, Arkady, Warszawa 1996, p. 109-113).

- Board No 8. My own photos and collages showing the upcycling method and work with the detail in the collection *#Past\_Future*
- Board No 9. My own photos and collages showing the upcycling method and work with the detail in the collection *#Past\_Future*

**Stages of the creative and implementation process of the *#Past\_Future* collection:**

1. Shaping design assumptions, and analysis of historical forms of clothing.
2. Searching for fabrics, recycling materials, and creative experiments.
3. Spatial modelling, tightening, and draping clothing on the dummy.
4. Work with the detail of the collection.
5. Cutting, sewing, and finishing the collection.
6. Deconstruction of recyclable materials, such as men's jackets.
7. Testing models from the collection on myself.

Board No. 10 – My own photos and collages. Testing designs on myself

**Photographic documentation of the doctoral collection *#Past\_Future*.**

The collection included 14 silhouettes / 26 elements:

Model 1: double-sided kimono-coat

Model 2: pleated gown with a bow

Model 3: jacket with wide sleeves and kick-pleats, trousers with stripes

Model 4: silk asymmetrical gown with a print from *Don Giovanni*

Model 5: deconstructed jacket with a big buff and half-circular skirt made of stiff mesh

Model 6: coat with kimono-style shawl collar

Model 7: long gown *a la francaise* with a big bow, graphic pattern

Model 8: white dress shirt with pleated jabot, bell-bottom trousers

Model 9: deconstructed jacket with a bow, classic slack trousers

Model 10: deconstructed jacket with an asymmetrical pleat and see-through dress with slits

Model 11: bubble dress *a la francaise* with bows



Model 12: kimono-style gown with a bow and tulle

Model 13: deconstructed jacket with pleated details and flounced trousers with cuts

Model 14: jacket with flared sequined sleeves and palazzo trousers

**List of models from the #Past\_Future collection:**

- Board No. 11. List of models, part 1
- Board No. 12 . List of models, part 2
  
- Model No. 1. A kimono style coat made of double-faced textile
- Model No. 1 – front and back of the coat

A cut inspired by kimono and 18<sup>th</sup>-century passion for the Orient in Europe. In the Netherlands it was *Japonsche rocken*, in France *Robes de chambre d'indienne*, in England – *banyans*. Everything Far Eastern, original, spectacular, and rare was synonymous with the richness of luxury.<sup>63</sup> The coat has a voluminous, soft form. It wraps around the silhouette, is double-sided, and laminated. On the back, there is a rep sash, collecting the back, which can be tied into a bow. It can be worn casually with sports shoes, as well as for "big outings".

- Model No. 2. A long pleated gown made of black chiffon
- Model No. 2 – front and back of the gown

The dress is inspired by oriental fans. It is circular and beautifully unfolds like a fan, creating a light and ethereal silhouette like a dragonfly. The scaled bow tie is an element taken from classic men's fashion. It creates a male-female hybrid as an expression of the universality of forms.

- Model No. 3. A jacket with wide sleeves and kick – pleats, trousers with stripes
- Model No. 3 – front and back of the silhouette

<sup>63</sup> Boucher, Francois. *History of Fashion, History of clothing from prehistoric times to the end of the twentieth century*. Warsaw, 2003, p. 291.

Fashion for a female Dandy. Classic men's jacket made of woolen fabric with a clear texture and visible weft and warp, with widened sides and sleeves. The men's jacket has been modified, by interference with cuts and "foreign material". As a result, it gains a new form, which was inspired by *justacorps* from the 1860s. It was a men's outerwear slightly fitted at the top and slightly flared at the bottom.

The sleeves were cut in an arch and finished with wide cuffs.<sup>64</sup> In this model, there is a widened bottom with elements from a quarter-circle of material, which is the leitmotif of the collection. The same material enters the sleeves and "bursts" them from the inside, creating the form of a chalice. Classic slack trousers are included.

- Model No. 4. A silk asymmetrical gown with a print from *Don Giovanni*, directed by Trelński
- Model No. 4 – front and back of the gown

The amaranth fabric depicts original rococo portraits, which were printed on silk using the screen-printing method. The dress was made partly of an authentic, archival piece of fabric which was used for sewing *Don Giovanni*'s costumes. Raw-edged (edges without finishing) belts are sewn onto underdress dress made of black silk satin. The form of the dress is asymmetrical, with a bat sleeve and a large tulle bow on the shoulder. The fabric from the opera has a very symbolic meaning here and refers to the relationship between clothing and costume and combines the feminine and masculine elements as two energies and disciplines coexisting with each other in an aesthetic relationship.

Model No. 5 – a deconstructed jacket with big tulle puffs Model

Model No. 5 – front and back of the silhouette

A jacket with puffs and tulle inserts. It was inspired by romantic dresses and a *gigot sleeve* – this name was used to describe large puffy sleeves. For the first time, women began to wear them in the 16<sup>th</sup> century, while in the years 1820 – 1830 they returned, becoming a symbol of romantic, extravagant style. The jacket is cut diagonally on two skirts with emerging tulle details. The silhouette depicts a male-female hybrid. The set is complemented by a transparent semicircle skirt made of stiff black mesh. The whole design is avant-garde, despite historical references. Its purpose depends on the user's intention. It can be a fashion show, premiere, or opera.

<sup>64</sup> Orlińska-Mianowska, Ewa. *Modny Świat XVIII wieku*. The National Museum in Warsaw, 2003.

- Model No. 6. A kimono-style coat made of double-face textile
- Model No. 6 – front and back of the coat

The cut is inspired by the kimono and 18<sup>th</sup>-century passion for the Orient in Europe. In the Netherlands it was *Japonsche rocken*, in France *Robes de chambre d'indienne*, in England – *banyans*. Everything far Eastern, original, spectacular, and rare was synonymous with wealth and luxury.<sup>65</sup> The coat is spectacular, with a day-long purpose for the brave. This version of the coat has a shawl collar and belt and a soft bathrobe style.

- Model No. 7. A long gown with a bow inspired by *robe volante*
- Model No. 7 – front and back of the gown

The gown is made of expressive, black and white graphic *double-face* fabric (double-sided), referring to floral ornamentation, fashionable and popular in dresses from the 18<sup>th</sup> century, for example, *robe volante*. The cut refers to the loose and softly flowing down back. The dress can be gathered on one side, creating a kind of wing. The scaled 3D bow, as a decorative detail, refers to the classic male bow tie. The dress is very spectacular, intended for a glamorous gala, fashion shows or film premieres.

- Model No. 8. A white shirt with jabot and woollen bell-bottom trousers
- Model No. 8 – front and back of the silhouette

Fashion for a Dandy, this is how it can be briefly described. An elegant and classic silhouette, with a hint of the avant-garde. Maintained in black and white colours. I like strong and contrasting combinations which allow me to focus on detail. This attire was inspired by the Italian *comedia del art'e* and the figure of *Pierrot*. The silhouette is expressive and very plastic. The form of a fan and transparent jabot made of silk organza also refers to the 18<sup>th</sup>-century and returning cyclically, fashion for the Orient (fan). Purpose of the set: theatre, opera, opera ball, fashion week.

<sup>65</sup> Boucher, Francois. *Historia Mody, Dzieje ubiorów od czasów prehistorycznych do końca XX wieku*. Warszawa 2003, p. 291.

- Model No. 9. A modified jacket, without tulle in the final version
- Model No. 9 – front and back of the silhouette

The silhouette with rhomb-shaped pleats on the sides. Similarly to a *kontush*, it is tied with a ruffled tulle slash at the waistline, which creates a large bow at the back, a detail that cyclically appears in the collection. In an alternative version, the jacket without a tulle sash is fastened asymmetrically. The set is complemented by an avant-garde skirt, which is shown in the photo session, later in the thesis. The skirt is sewn from silk organza and flowery black and white fabric. The male element meets the female one, as in other designs in the collection.

- Model No. 10. A modified male jacket
- Model No. 10 – front and back of the jacket

A typically masculine cut of a woollen jacket, modified with an asymmetrical wing made of stiff flounce and a tulle sleeve. In style, it refers to the formal costumes of rulers, the insignia of power, and especially the sashes with which rulers are girded. It is a male-female hybrid, despite the references being very contemporary and avant-garde. The jacket is complemented by a simple, tulle and long dress, with deep front cuts.

- Model No. 11. A fuchsia-coloured dress made of oriental satin jacquard
- Model No. 11 – front and side of the dress

It is made of silk satin brought from Shanghai, which is decorated with a pattern with butterflies. The fabric refers to oriental aesthetics and fascination with Chinese culture in the 18<sup>th</sup> century. Attention is drawn to decorative, large bows made of silk organza, which play the role of braces and keep the dress on the shoulders. They have unfinished raw edges which adds gives lightness. The dress refers to the form of a voluminous *robe volante*. It is trimmed at the bottom with a raw piece of organza, which gives a modern character. The beautiful and luminous amaranth colour is a strong colour accent in this collection.

- Model No. 12. A long dress inspired by the kimono
- Model No. 12 – front and back of the silhouette

It is a long dress inspired by a kimono, decorated with a large bow (bowtie), referring to the *obi belt*, which originates from the culture of the Japanese kimono.

The dress is made of heavy black and white graphic *double-face* fabric. The cut is very simple, and geometric, unfolded it has a rectangular shape. The back contains a long train, resembling royal or imperial robes. The gown is wrapped in a tulle mist that softens the shapes. Purpose: ceremonies, red carpet, fashion week, ball, stage costume.

- Model No. 13. A deconstructed men's jacket
- Model No. 13a. The same jacket but fastened in a different way

The striped jacket refers to the Prohibition Era. It was cut by a pleated ornament, referring to the fan and 18<sup>th</sup>-century haberdashery and dress embellishments. Fastened in two ways, it takes a variety of forms. In this way, a hybrid and a combination of the female and male elements was created. Despite the strict cut of the classic jacket, the whole silhouette acquires organic sensuality. Complemented by classic trousers, which have also been deconstructed. They are characterized by slits on the legs, and on one leg there is a decorative element in the form of a flounce, like a jacket one. Purpose: all-day clothing for people from artistic backgrounds or as formal clothing.

- Model No. 14. A feminized jacket with wide goblet – shaped sleeves
- Model No. 14 – front and back of the silhouette with turned – up sleeves

The men's oversized jacket underwent a metamorphosis, and its classic character was deconstructed by modifying the sleeves. Raw and classic wool was contrasted by amaranth sequins lining the sleeves inside. The sleeves were made of a semicircle. They can also be worn with a turned-up version, then they refer to as kimono sleeves cut.

The whole design is very spectacular. The outfit is complemented by wide palazzo trousers with a sequin panel inserted on the side. Purpose: evening and formal events.

### **Details in the #Past\_Future collection**

- Board No. 13. My own photos
1. Inserts of ruffled tulle, in raw jacket cuts – detail No. 1
  2. Jabot-fan made of silk organza – detail No. 2
  3. Scaled bowtie – detail No. 3
  4. Tulle puff in a classic jacket – detail No. 4

### **Details in the #Past\_Future collection**

- Board No. 14. My own photos
1. Tulle bow – detail No. 5
  2. Stiffened ruffle on the shoulder – detail No. 6
  3. Fan made of pleated cotton with tulle – detail No. 7
  4. Pleats made of decorative graphic fabric – detail No. 8

## **9. Photo session showing designs from the collection**

- Board No. 15. My own work
- Board No. 16. My own work

All photos and stylizations are of my authorship

Model - Małgorzata Wieczorkowska Pawłowska

My aim was to make an original work from the scratch, so I decided to do the image session of the *#Past\_Future* collection myself as a part of the artistic creation. The photos were supposed to be analogue, and I consciously gave up photo editing, as part of the idea of *slow fashion* i.e. conscious reduction of the carbon footprint and as a protest of the ubiquitous graphic processing in the fashion industry. I also wanted this session to distinguish it from traditional and commercial lookbook photo shooting.

All presented collages were hand-made with the use of the traditional method without the computer. Thus, I wanted to return to my roots and handicrafts to work in a more tangible way. The photo backdrops are also original and depict pieces of Warsaw architecture such as Theatre Square, Constitution Square and Bankowy Square.

I inscribed the clothes from the collection in classic and historical architecture to emphasize the value of combining the past with the present and the future, the old with the new. I also wanted to display how clothes function in public spaces.

I also exaggerated the fashion scale and created a surreal illusion. I used such a technique with the awareness of transferring the recipient to the unreal world, on the borderline of reality and dreams, theatre and stage, and real life. The collection is real and contains the pieces I wear myself. Also, the background shown in the photos is real and depicts the places I visit wearing clothes from the collection. It is my "fairytale" vision of the world. Everything is kept in a strong, graphic aesthetic, like the entire *collection of #Past\_Future*.

I hope that my vision will take the recipient to my world and give him an unforgettable experience and inspire him to create himself and the surrounding space. This is my goal and the meaning of my artistic activity.

- All photos – own work
- Collage – own work
- Idea and styling – own work
- Makeup – own work
- Hair – own work
- Model – Małgorzata Wieczorkowska-Pawłowska

Model No. 1

Model No. 2

Model No. 3

Model No. 4

Model No. 5

Model No. 6

Model No. 7

Model No. 8

Model No. 9

Model No. 10

Model No. 11

Model No. 12

Model No. 13

Model No. 14



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## CHART LIST

1. Chart 1. Wybór konsumentów dotyczący przemysłu, który jest źródłem największego zanieczyszczenia na świecie, źródło: K. Pierzchała: Świadomość etyczna i ekologiczna młodych konsumentów marek modowych w Polsce, <https://sg-cdn.uek.krakow.pl/file/root/aktualnosci/swiadomosc-ekologiczna-i-etyczna-modych-konsumentow-marek-modowych-w-polsce.pdf>,
2. Chart 2. Percentage of respondents by gender, source: *www.mysurvivo.com*
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## LIST OF BOARDS

- Moodboard No. 1. Collection inspirations. The collage by me 1. Françoise Boucher: *Historia Mody, Dzieje ubiorów od czasów prehistorycznych do końca XX wieku*, Warszawa, wyd. Arkady, 2003 r, 2. Jacquard fabric - own photo, 3. [www.milermenswear.com](http://www.milermenswear.com), 4. Claesversen, 2018 Couture, [www.cleaversen.com](http://www.cleaversen.com), 5. Benjamin Shine sculpts tulle portrait for Maison Margiela [www.urdesignmag.com](http://www.urdesignmag.com), 6. [www.milermenswear.com](http://www.milermenswear.com), 7. Paul Poiret Kimono [www.magazine.artland.com](http://www.magazine.artland.com), 8. Simone Rocha [www.farfetch.com](http://www.farfetch.com)
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3. Board No. 3. The collage by me. Left photo: a kimono-coat from my collection. Right photo: Paula Poiret's watercolours, 1922, <https://collections.vam.ac.uk/item/O1037791/cest-moi-fashion-plate-andre-edouard-marty/cest-moi-fashion-plate-andre-edouard-marty/>
4. Board No. 4. Left photo: dress *a la francaise*, 1760, textile about 1730, England. Photo by Tohru Kogure. Fukai, Akiko, ed. *Moda. Historia Mody od XVIII do XX wieku. Kolekcja Instytutu Ubioru w Kioto*, Taschen, 2002, p. 35. Right photo: kimono-style coat from the *#Past\_Present* collection, my photo.
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12. Board No. 12. Collage and photos by me show silhouettes, part 2.
13. Board No. 13. Details in the collection, own photos.
14. Board No. 14. Details in the collection, own photos.
15. Board No. 15. The collection *#Past\_Future*. 1, own work
16. Board No. 16. The collection *#Past\_Future*. 2, own work