

# FORMATION OF FASHION SYSTEM IN THE XX - THE BEGINNING OF THE XXI CENTURY

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**Abstract.** *The factors that influence the functioning of the fashion system, as well as the formation and realization of fashion trends as a result of design activities, are identified and characterized. Dependences of formation of fashion system on factors of design activity are revealed. The transformation of fashion standards in costume design from artistic and stylistic standards to fashion products in the context of aesthetic criteria of modern culture is characterized. Ethnic style, retrospectivity, eclecticism and artistic kitsch as the basis of project practices and tendencies of anti-globalization and individualization in the fashion of the XXI century are studied. The interconnections in the structure of fashion as a cyclically closed system of formation, production, distribution and consumption of fashion standards and fashion products have been revealed. The structural interaction of the subjects of the fashion system in the process of their activity on the creation of the range of fashionable clothes and the implementation of fashionable innovations is revealed. The conceptual principles of design activity in the fashion system, which influence the formation of the actual design image in the costume design, are studied. The design activity of the subjects of the fashion system is determined as a factor of realization of fashion innovations and standards in the contemporary art and cultural space. The specifics of formation of fashionable project images in activity of design brands in the context of the general globalization of mass culture are defined.*

**Keywords:** *fashion system, design-activity, design brand, costume design, fashion design, fashion standard, objects and subjects of fashion system, fashion innovations, integrated concept of fashion behavior, fashion trend, design practice, fashion product.*

## 1 INTRODUCTION

Modern fashion is a multifactorial sphere of practical activity in which there is still no unified comprehensive classification of all aspects of functioning. Some researchers attempt to systematize specific areas of its development according to socio-cultural and economic activities. The explanation of fashion as a phenomenon and processes of introduction of fashion innovations in society is conditioned by comparison of results of researches of scientists of many spheres of knowledge. Theoretical searches in the field of fashion have been repeatedly joined by art critics and cultural scientists, sociologists and political scientists, philosophers and psychologists, economists and historians. Particular attention was paid to the interrelation of socio-cultural and individual-psychological aspects of fashion processes, as well as to attempts to explain the factors of materialization of fashion innovations through the creation of objects of material culture, in particular fashion clothing, and to determine their quantitative characteristics. But never once the designers of clothing, who are actually engaged in creating new trends, were systematically involved in this issue, though they know all the problems and

specifics of the design of fashionable clothing, as well as the complexity of its promotion in the fashion market.

Contemporary fashion is an organic component of the European art space and design processes. However, the specifics of its development cannot be determined without characterizing all the causal features of the culture in which it operates and the substantiation of the role that fashion plays in national characteristics forming. Accordingly, the experience gained by scientists and designers-practitioners requires the systematization and generalization, as well as the study of the tendencies of development and factors of functioning of modern fashion as a system. On the basis of the analysis of the European leading trends in the fashionable clothes design, as well as on the basis of the study of the authors' creations of domestic designers and design brands, the specificity and tendencies of the development of the fashion system are revealed. Defining fashionable clothing as an object of design activity in the fashion system, it is necessary to concentrate on its properties, which provide the realization of fashion innovations and are fundamental in the artistic design of fashionable clothes [1-3].

Since the 1950s, the Kyiv National University of Technologies and Design (KNUTD) has been conducting research related to the design and decoration of various-purpose apparel, as well as working closely with Fashion Model Houses of Ukraine and the experimental production of relevant enterprises to implement the topical range of clothes. It is worth pointing out that the versatility and constant dynamism of the phenomenon of fashion leads to its study from different angles of view using different methodological approaches, since fashion as a social phenomenon is introduced in all spheres of life. Only a comprehensive approach to the study of fashion and all its manifestations, the introduction of an integrated concept of the fashion system will make possible to provide a scientific description of its characteristics.

Its application will allow to take into account various aspects of the functioning and development of fashion in order to define it as a system and an integrated phenomenon. The spread of fashion trends in modern society has also been strengthened by the globalization of the information sphere and intercultural contacts. Accordingly, the solution of the question of the aesthetics of a modern costume in order to form the aesthetic taste of consumers belongs to the sphere of artistic design, which forms the basis of fashion as a system. Comparison of various aspects of design activities that form a unified process of rational design in the fashion system creates in this complex process a fashionable product, filling it with social meaning and aesthetic value.

## **2 ANALYSIS OF PREVIOUS RESEARCHES AND SOURCES OF INVESTIGATION**

The theoretical basis and information support of the research are the many works of domestic and foreign scientists, who considered the problems of the theory of fashion and design; history of development of costume forms; aesthetic, art and socio-cultural foundations of fashion formation and the process of dissemination of fashion innovations in post-industrial consumption society [4-7].

In the course of the analysis of the state of research of the phenomenon of fashion, existing works on the topic scientists were studied, and methodological foundations of the investigation are outlined. The present state of the art and scientific component of the development of costume and fashion is analyzed, as well as the formation of material and cultural approach to the study of the trends of costume design development in the fashion system is characterized. The analysis of fashion research conducted within the social sciences is performed; the results and methods of the analysis of the fashion or design of the applied clothes are considered. Key areas in which art

principles have directly influenced the study of fashion history in recent decades have been identified. It is substantiated that an interdisciplinary approach plays an important role in the study of the influence of design and fashion processes. Therefore, the main directions of the research are: the chronology of the development of fashionable clothing of the late XIX - early XXI centuries; basic prerequisites for forming a fashion system; historical excursion of becoming a mass consumer society in the field of fashion apparel design and consumption; high fashion as a prototype of the fashion system.

The source base for the study of fashion as a system is represented by several groups. The first group of sources - scientific studies of the phenomenon of fashion by scientists in different fields - philosophy, sociology, psychology, cultural studies, marketing, art. The second group of sources - historical and contemporary information on the design activities of European Fashion Houses and design brands: P. Cardin, Chanel, P. Poiret, Dior, S. Rykiel, E. Schiaparelli, Yves Saint Laurent (France), Armani, Gucci, Missoni, Moschino, Roberto Cavalli, Valentino, Versace (Italy), Burberry, V. Becham, A. McQueen, M. Quant, V. Westwood (UK), Bershka, Mango, Zara (Spain), Andre Tan, D. Dorozhkina, Frolov, Varenky Fashion, Zemskova&Vorozhbit (Ukraine), etc. The third group of sources - collections and models of fashion clothing of European and Ukrainian designers: T. Ford, J. Galiano, J.-P. Gaultier, S. McCartney, Yo. Yamamoto, R. Bohutska, O. Burenina, L. Pustovit, J. Hrytsfeld, O. Karavanska, I. Karavay, M. Reva and others. Information about the design activities of these brands was obtained from official sources and the media: official websites, print, video and internet sources of professional orientation, exhibitions of world museums, internet platforms for the implementation of design projects and the formation of design brands in national segments of the fashion market, etc. The fourth group - European and Ukrainian fashion editions (Collezioni, Elle, Harper's Bazar, L'Officielle, Vogue, Atelier, Fashion industry, Krasa & Moda (Beauty and fashion), Sezony Mody (Fashion Seasons), Styler.ua etc.); examples of European Fashion Houses fashionable clothing from the world's leading museums: Fashion and Textile Museum (London, UK), Victoria & Albert Museum (London, UK), Les Arts Décoratifs (Paris, France), Musée De La Mode De La Ville De Paris (Paris, France), Musée de la Mode et du Textile (Paris, France), Palais Galliera (Paris, France), Costume Moda Immagine (Milan, Italy), Galleria del Costume - Palazzo Pitti (Florence, Italy), Gucci Museo (Florence, Italy), Arizona Costume Institute (Phoenix, USA), The Metropolitan Museum Of Art (New York, USA) [8-18]; analysis of interviews with top designers

in Europe and Ukraine (M. Jackobs, M. Kors, S. McCartney, T. Zemskova, S. Smolin, I. Frolov, T. Ford and others). Of particular interest for the study is the fifth group of sources of information - visual materials presented in catalogs, brochures and other printed products of international exhibitions, held by various subjects of fashion - textile companies and factory brands. The most up-to-date and decomposing information for determining the main interrelationships between fashion subjects is provided by print visuals of such worldwide exhibitions, such as Premiere Vision (France), Pitti Filati (Italy), KievFashion (Ukraine), Collection Premiere Dusseldorf (Germany), HKDTC World Boutique (Hong Kong), Milano Unica (Italy), TextileExpo and ExpoFur (Ukraine).

The history of the costume from the point of view of definition the criteria of cultural identification, functions of fashion and fashionable costume is analyzed; a number of issues that need further study in the context of their importance for the development of the fashion system are outlined.

### 3 OBSERVATION AND DISCUSSION

So, this investigation is devoted to characteristics of main factors and parameters of formation of fashion innovations in design-activity, as well as to definition of functional categories of fashion system. The backgrounds of formation, stages and criteria of evolution, factors of functioning and tendencies of fashion system development were revealed. The history of costume forms' modeling of the late XIX – early XXI centuries is divided into two stages, which played a fundamental role in the formation of the fashion system. The first half of the XX century up until the 1960s was defined by the dominance of so-called "haute couture", which promoted luxuriance, elegance and selectness, thereby playing an aesthetic and social function in society. The luxury industry, which is another name for this evolutionary stage in the development of fashionable clothes, was self-

sufficient and focused solely on self-improvement, and not on the implementation of fashion standards among wide layers of society.

System study of fashion of the XX – the beginning of XXI century was caused by the necessity of a thorough study of art and design processes in modern design of clothes. The development of this topic as an important component of contemporary design is an important factor of design-activity in the field of fashion integration into the European artistic and design culture [19].

The discovery of the principles of interaction of design-activities' aspects, which form a unified process of rational design development in the fashion system, makes it possible to form a wholesome view of the state of modern fashion, and allows to understand more deeply the general principles, directions and tendencies of its development in the national and European context, as well as to classify the features of design practices in modern fashion system. So, it defines the possibilities of further fashion design development in the context of world and European design practices.

The history of costume from the point of view of identifying the criteria of cultural identification, functions of fashion and fashionable costume substantiate that material-cultural approach to the study of trends in costume design in the fashion system plays an important role in the study of influence of fashion and fashion processes (Table 1).

The criteria and factors for the development of the fashion system from the luxury industry at the turn of XIX – XX centuries to the prosperity of mass-market at the beginning of the XXI century determine the factors of formation of priorities of use of fashion products in the structure of consumer demand of the fashion system were substantiated, as well as the basic concepts of consumption formed in the XX century.

**Table 1** Compliance of the concept of cultural identification criteria, the functions of fashion and fashionable costume

The essence of the cultural identification of costume or material culture complexes	Function of a fashionable costume through which the essence of cultural identification is realized	A function of fashion through which the essence of the level of cultural identification is realized
1	2	3
Selection of certain artifacts from a series of similar and their primary use	– utilitarian	– utilitarian
Assimilation of selected costume items (artifacts) in the system of communicative values of both verbal and visual	– individually-symbolic – aesthetic	– creating and maintaining uniformity and diversity in cultural designs – social regulation
Socio-psychological incorporation during which already adapted items of costume (as objects of material culture) are given the characteristics inherent in fashionable products	– emotionally-psychological – socially-symbolic	– recreational – social prestige
Transformation of individual objects and costume complexes as artifacts of material culture into artistic and aesthetic objects that represent a certain cultural value in society	– ideological – artistic	– socialization – communication

So, consumer priorities in the use of fashion system products are, as a rule, limited by the stereotypical, but socially and aesthetically stable frameworks of fashion behavior of the stratification class, to which an individual belongs. Considering this, it can be stated that the evolution of aesthetic tastes, fashion standards and the fashion system itself in the XX – at the beginning of the XXI century are directly dependent on the development and modification of the system of needs of each person and certain segments of society as a whole. The investigation emphasized that such motivation is a constant basis for consumer society globalization and active development of the fashion system, designed to meet different needs of this society in fashion products and standards.

So, the criteria of transformation of fashionable costume and accessories into the system of development, distribution and consumption of fashionable clothes can be characterized from the theoretical point of view. Formation of the origins of fashion system at the turn of the XIX – XX centuries contributed not only to the creation and production of fashionable designs and products, but also to the evolution of aesthetic ideals and artistic trends that determine design-activity in the XXI century. The change of socio-economic conditions for the formation of a consumer society in the middle of the XX century caused the evolution of Fashion houses of the early XX century into design brands as subjects of the fashion system. Under the pressure of the fashion demand industry of mass-market, the couture fashion, which was previously a priority direction of the fashion system, has become one of the spheres of its functioning. Representatives of society elite, who were previously the sole carriers and consumers of fashion designs and cultural innovations, were involved in the process of mass consumption, because they are forced to constantly find and apply various fashion innovations to emphasize their status and social position.

Development of information sphere in the middle of the XX century also affected the functioning of the fashion system and the extension of its influence on a wide range of consumers. The characteristic of basic vectors of the modern fashion system development and the factors of formation of mass fashion make possible to determine the criteria of mass and high fashion assimilation in the context of new standards of forming a fashionable design image in costume design [19].

The development of costume modeling in the XX century and its formation as a sphere of design activity was inspired by national cultural traditions, European experience and hard work of local craftsmen, tailors, fashion designers, creative teams and researchers of ethnic traditions and folk art. Later, rejection of domination of cosmetic display

of ethno-artistic traditions became the strategic tendency. Folklore trends of fashion have encouraged fashion designers to use expressive form plasticity, decorative restrictions, clear proportions, with an emphasis on traditional colors.

The main direction of design-activity of costume artists and fashion designers in the XX century was a combination of modern functional silhouette of clothes with the decor and accessories of folk clothes.



**Figure 1** Transformation of ethnic elements in fashion garment

At the same time, the development of fashionable clothes, that met both European fashion standards and artistic traditions of people, is culturally and politically important, as it facilitate the integration into the pan-European artistic and cultural space, and preserve the national identity of certain nation. So, during the XX century, the folk costume became a priority factor in the formation of national identity and a creative source for the creation of modern fashionable clothes as a product of the European fashion system.



At the same time, the form of clothes reflects the world trends taking into account the peculiarities of the folk costume. The notions of consumers on the functionality, individuality and aesthetics of fashion products are reflected in the desire for European comfort and multifunctionality of fashionable clothes on the one hand, and ethno-artistic manifestations of individuality on the other hand. The fundamental influence on the formation of the project image is the creative elaboration of the artistic image, which provides the individuality of fashion design against the coordination of social inquiries, aesthetic priorities, stylistic selection of fashion trends [20, 21].

So, the issue of formation of criteria for evaluation of aesthetic distinctiveness of fashionable clothes in ethnic style with the view to improving architectonical integrity and both compositional and decorative perfection in the formation of design fashion image through the lens of ethnic design became well timed and urgent. A number of elements, which are most common and are features of the introduction of ethnic style in fashionable clothes, are deduced on the basis of the system analysis of the collections designed in the folk traditions (on the example of the Ukrainian folk suit), (Figure 1, 2). Means of transformation and synthesis of artistic and compositional elements of ethnic style in the formation of the project image in the fashion system reveal the reasons for widespread appeal to national ethno-artistic traditions in contemporary design of clothes.

Thus, the modern design of fashionable clothes of mass-market as a fashion product changes

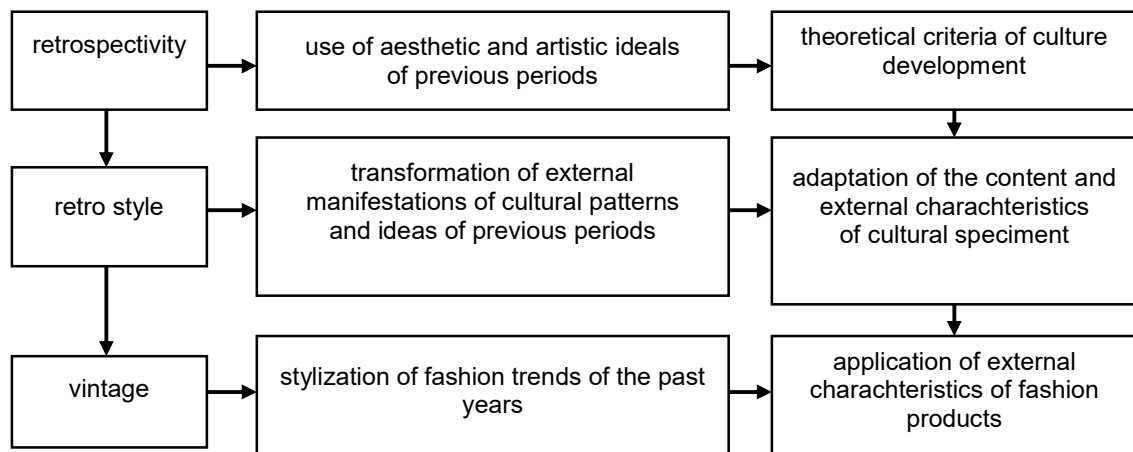
the focus from unified-typed to individually-targeted, based on the use of perspective trends of fashion development and satisfaction of mass consumer's personal needs in self-identification.

A retrospective analysis of the characteristics of the development of design images in the fashion of the XX century defines the main features of their formation in the long term (in the context of long-term and short-term fashion trends). The most effective opposition to the mass unification of modern fashion standards and fashion products is the formation of retrospective and vintage trends in the modern fashion system, which have transformed into a democratic system of fashion standards and fashion products (Figure 3). Varieties of vintage themes as retrospective demonstration while creating modern fashion products are boundless.

The principles and means of eclecticism as a basis of design practices in the formation of artistic images in the modern fashion system were also analyzed during the study. Eclecticism and kitsch were characterized as an assimilation of dissimilar style elements borrowed from self-contained cultural (including subcultural) systems, historical styles, areas of art and architecture, that have different meaning and purpose, with subsequent coordination of compositional and stylistic nature of fashion. In modern fashion trends, artistic kitsch plays the role of kitsch-design and acquires the characteristics of a professional tool for finding new forms and aesthetics, as well as alternatives for traditional views.



**Figure 2** Present samples of functional fashionable clothes combined with ethnic decoration (Ukrainian fashion brands Varenky Fashion (a), Svitlo (b), Yu. Magdych (c) and Kozzachka (d) [26]



**Figure 3** Links of retrospective trends in modern fashion system

Design practices of anti-globalization and individualization in the fashion system of XXI century substantiate that by applying principles of ethno style, eclecticism, retrospective and artistic kitsch to costume design, an individual and unique image that creates preferences for identification of its owner and extends the possibilities of designing clothes as fashion product and further combinational accessories can be designed under consumption conditions. The cause-and-effect relations of the processes of development, distribution and consumption of fashion products in the context of the modern fashion system define the main factors of designing modern fashion products that correspond to fashion trends. The introduction of eclecticism and retrospective means as design practices for fashion trends development and fashion products, especially in the context of consumer crisis, substantiate the behavior of the participants of the fashion process under modern fashion system conditions [22].

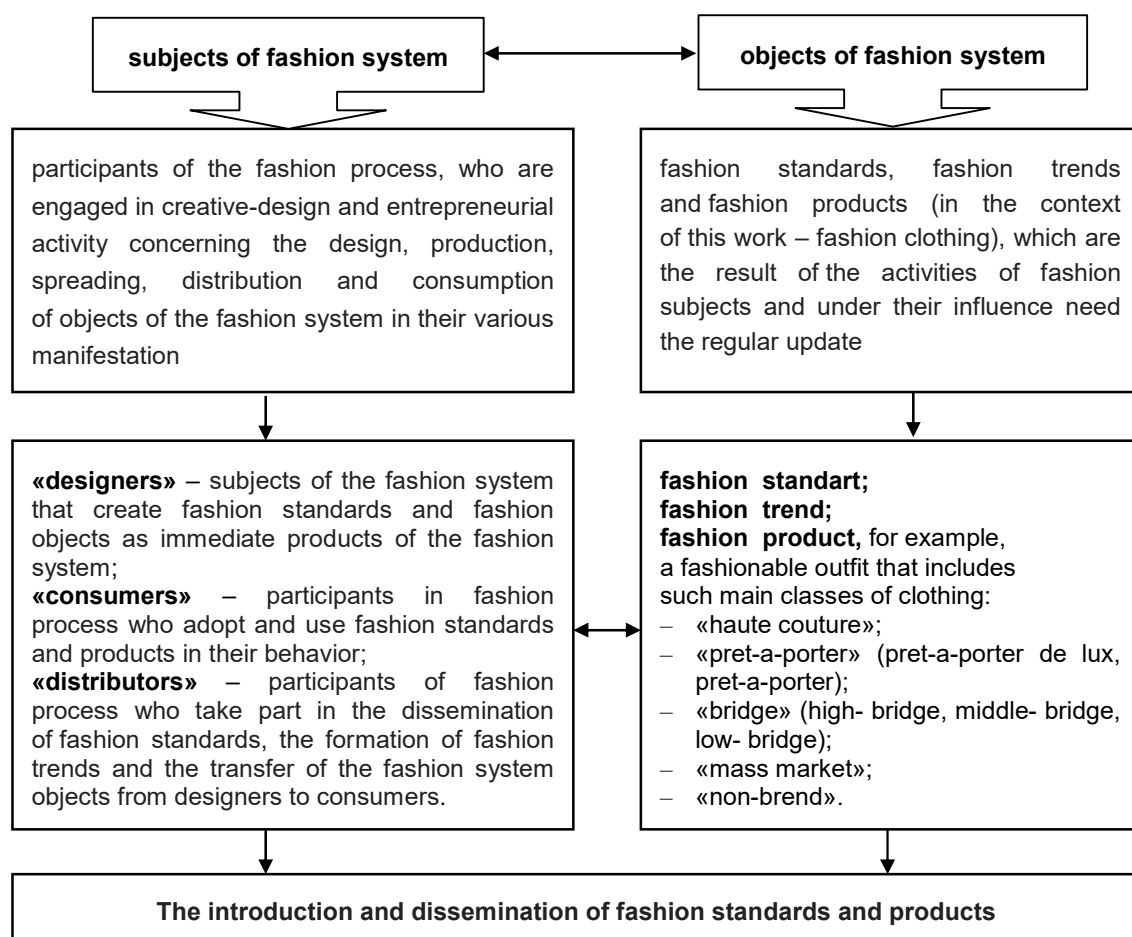
In modern fashion system “haute couture” collections can be characterized as a form of representation of the leading artistic images in design-activity. The presentation of fashionable clothes collections for the mass media is a well developed advertising and exhibition technology of propaganda of fashion standards and fashion products. Design brands or Fashion houses can become commercially successful if they combine various aspects in their activities – from creating “haute couture” fashion standards and cultural models to forming design-concepts for advertising their own fashion products and promoting their brand.

The rise of level of success of a brand and rise of the level of sales of a fashion product is due to the mass production of clothes of “prêt-à-porter”

and “bridge” classes, depending on a segment the designer brand occupies in the fashion market. The most designers locate their activity in several segments of the fashion market, creating fashionable clothes of “pret-a-porter de lux”, “pret-a-porter”, “bridge” classes. In addition, the cooperation of young fashion designers with the brands of mass-market fashionable clothes development becomes popular, which promotes the development of modern mass fashion.

Structural-logical connections make for structuring of the segments of the fashion system was classified based on the analysis of their interaction in the formation of fashion trends and in the creation of a fashion product (Figure 4).

So, the criteria of the formation of design brands depend on the target consumer audience, on which their design and commercial activities are focused, was carried out. It was substantiated that composite or diffuse lines of fashionable clothes design are created at the boundary of the influence area intercrossing, which combine design and marketing priorities within a single brand portfolio. In the context of globalization of the modern fashion system, the complex designer brands as means of attracting a lot of different types of consumers and increasing the level of success of the brand became the priority for the Fashion Houses. Such collaborations are also actively developing in the European fashion market, overtaking the design-activity of leading designers and textile companies or factory brands. The most design brands of mass-market are holding on the generalized algorithm of the process of creation of fashionable clothes for mass-market. Such algorithm corresponds to the work of different world design brands and textile corporations.



**Figure 4** Structuring of generalized categories of the fashion system

The specificity of the concept of prompt response “fast-fashion” as a design practice of the modern fashion system in the segment of mass-market clothes was substantiated. So, the concepts of prompt response “fast-fashion” and “just in time” shape the design-activity of factory and retail brands that specialize in the development and distribution of fashionable mass clothes of a certain product range. Accordingly, the consolidation of creative ideas of designers and stylists of High fashion houses with brands and factory brands operating in the “fast-fashion” segment was defined as the most successful. This tendency of development of such collaborations in the fashion system is progressing so actively and differently, that in the future it may become the basis for a new concept of extension of fashion innovations in society [23].

The total globalization of society is increasing each day, and contributes not only to the direct effect of culture on the trends of the modern fashion system and the formation and extension of fashion standards, but also takes part in production of fashion products, which are universal for various segments of the fashion market, including regional. The decrease of prime cost of popular fashion products because of industrial production

of the latter has attracted all social layers of society into consumption. On the other hand, the introduction of industrialization into the production of affordable fashion goods has caused their mass consumption. It is about consumers who form different social or regional segments of fashion goods market, have access to similar or comparable fashion products. At the beginning of the formation of mass consumption society, in the late XIX – early XX century this has led to the transformation of a sustainable system of social and cultural values, and subsequently to a change in consumer behavior and a shift towards fashion and fashion products.

The success of the subjects of modern system of fashion depends on the optimal combination of original design of a fashion product and technologies of its promotion into consumer market. The sources of information influence the formation and extension of fashion trends in modern society and form the methods of forecasting the development of trends in fashionable clothes design were described.

A comparative analysis of the basic concepts of appearance and development of fashion innovations in society determined the principles

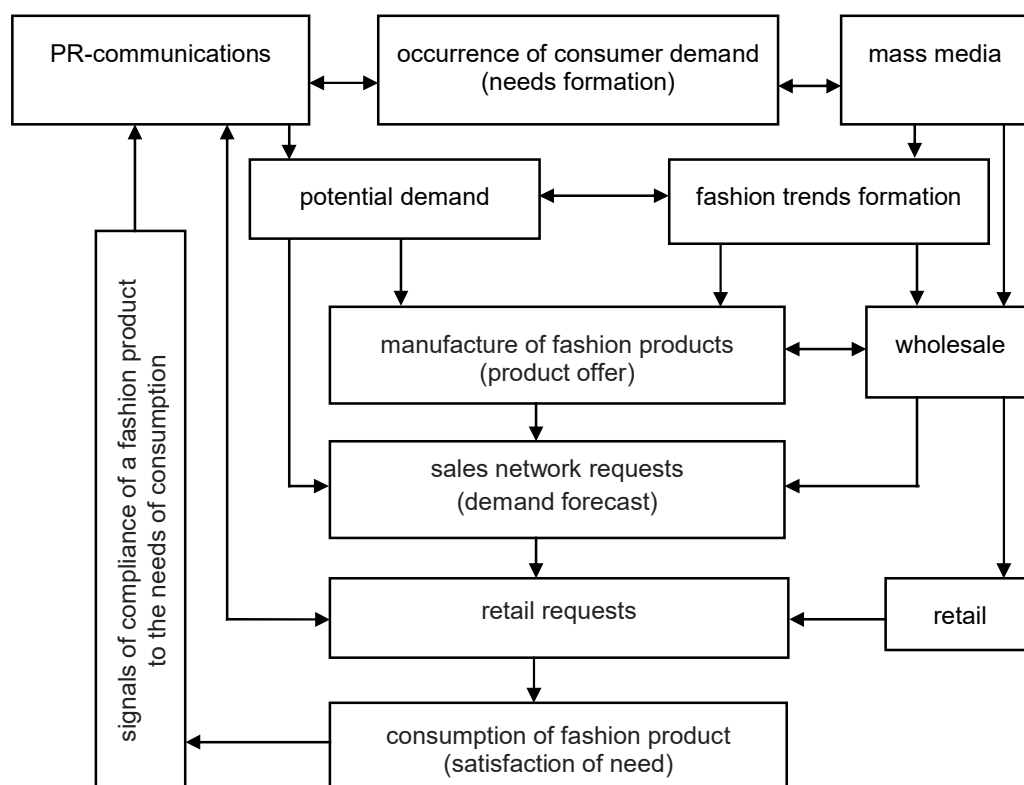
of classification of the basic fashion theories influencing the specificity of fashion behavior in the modern consumption society. Various factors of functioning and approaches to the study of fashion processes that are of interest for the modern fashion system substantiate that the change of society structure and information sphere of society improvement led to the development of a system of various sources, both verbal and visual. Sources of fashion innovation are becoming more diverse, and street fashion is giving birth to an increasing number of young designers seeking recognition from a specific target audience. However, such a shift does not cancel the basic principle: only the recognition by the official authorities and legislators of the fashion system can give new objects and products the status of fashionable. The recognition by wide layers of society can be gained only through the process of public approval by the fashion system subjects, involved in the development, distribution, extension and consumption of fashion standards. With the modern multi-vector nature of the fashion system, it was substantiated that these fashion innovation trends are interacting equally important for the development of the fashion system and modern consumer society as a whole [24].

The basics in characterization of the fashion system are its characteristic as a complex concept of fashion behavior and extension of fashionable innovations and standards. Accordingly, the fashion

system has interdependent cause-and-effect relationships and may be modeled as an integrated concept that contains characterized functional factors of design-activity in contemporary artistic and cultural space. Given the complex integrative structure, it was determined that they can ensure the balanced functioning of the fashion system as a concept of fashion behavior in society only by interacting with each other (Figure 5).

The newly created model of the fashion system as an integrated concept of the extension of fashion innovations presents the connection of its structural components in order to influence the result and evaluate the efficiency of functioning. It defines the structural configuration of the fashion system as a cyclically closed model of establishment, production, distribution and consumption of fashion standards and fashion products, made from the standpoint of refining the principles of segmentation of the fashion system and articulation of criteria of their interinfluence for the most effective system functioning [25].

So, the design of new models of fashionable clothes will always have the features of innovation, and the process of creating such models will always be creative at its core. All of this allows to adjust main characteristics of the process of creating a new range of fashionable clothes, with the aim of optimizing its artistic and aesthetic properties and functional and design factors of implementation and introduction on European fashion market.



**Figure 5** Model of interaction of subjects of the fashion system



## 4 CONCLUSIONS

The complex researches that were undertaken, became the basis for the formation and practical realization of the range of fashionable clothes by means of harmonizing the conceptual correspondence of descriptive expressiveness and functional relevance of the project image in clothes.

The main objective and judgmental factors that influence the formation and extension of fashion innovations were identified and classified in this investigation. The degree of influence of information sources on fashion trends development and behavior of participants of the fashion process was determined. It is formulated that the fashion system is an integrated sphere of design activity and a structured model of fashion innovations. The criteria and factors of its existence, which influence the formation of the actual project image in the costume design, are revealed. The generalized criteria of realization of fashionable innovations in the conditions of modern system of fashion are formed. The principles of fashion system segmentation and their mutual influence for the most effective functioning are specified.

The structure of development of fashionable clothes classes was developed, which influences the self-presentation of designer brands on the fashion market; the specifics of the organization of development and production, as well as the segmentation of mass consumers of fashionable clothes were determined as criteria for the division of fashionable clothes into classes. The generalized algorithm of fashion innovations' implementation under the conditions of the modern fashion system was formed based on generalization of empirical data of the research, characteristics of the cause-and-effect sequence of stages of fashionable clothes design, and classification of criteria of implementation of innovations in the fashion system.

Accordingly, the algorithm for formation of fashion trends and introduction of current models of fashionable clothes, presented in this study, can be adapted and applied in the design of fashion products in various areas of design activity.

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