

УДК
7.012:001.891

CHUPRINA N.V., KOLOSNIHENKO M.V.
Kyiv National University of Technologies and Design

DOI:10.30857/2617-
0272.2018.3.1.

SUBSTANTIATION OF THE FASHION SYSTEM AS THE CONCEPT OF FASHION CONDUCT IN MODERN CONSUMER SOCIETY

Purpose. *Determination of the basic principles of formation and distribution of fashion innovations in society in the context of the functioning of the modern fashion system. Characteristics of fashion innovations as objects of the fashion system and means of fashion communication in the modern consumer society.*

Methodology. *The methods of systematization and actualization of literary-analytical information about the principles and stages of design-activity in the formation and distribution of fashion innovations are used in the paper. Accumulation, systematization and implementation of project information is carried out by studying of specialized professional literature on the design activities of leading design brands.*

Results. *The basic functional categories of the concept of formation and the occurrence of fashion trends in the fashion system are defined and characterized. The description of the main sources of fashion innovations is given, a comparative analysis of the activity of legislators and distributors of fashion objects is conducted, in the context of their role in the formation, introduction and consumption of fashion trends. The principles of mutual influence of the direction of spreading and the speed of the dissemination of fashion innovation in the society of mass consumption are characterized.*

The scientific novelty. *In the paper, the main factors of the formation of fashion innovations in the system of fashion are formulated and the main functional categories of the fashion system as the integrated concept of fashion conduct in the modern society of consumption are defined.*

The practical value. *The paper describes the factors of the formation and realization of topical fashion products that are in line with fashion trends. The appropriateness of their adaptation and implementation in the design of fashion clothes of various classes, from prêt-a-porte to mass market as fashion products of the fashion system is substantiated.*

Keywords: *fashion system, fashion product, fashion system object, designer brand, fashion trend, fashion conduct, trendy process.*

Introduction. As is known, attempts to explain the factors and criteria for the development of fashion innovations in society appeared in the middle of the XIX century. The social, cultural, and economic parameters of the society development of the particular time were used as the research base. The theories of fashion behavior appeared at that time, have become classical today [12]. They include «trickle-down» theory by G. Zimmel [7], «horizontal distribution» theory by Ch. King [3], «trickle –up» theory by D. Field [2], «demonstrative consumption» theory by T. Veblen [8], and «collective selection» theory by H. Blumer [1], etc. Further concepts of the

spread of fashion innovations within a society, in one way or another, are development of those fundamental concepts. Each of them has its own weak and strong points, however exactly these concepts still influence the emergence, formation and degradation of certain fashion trends, as well as the formation of new fashion standards. The paper argues that today, exactly these factors influence the creation of fashion products and development of mechanisms of the fashion system functioning.

Problem formulation. The purpose of this article is to determine the basic principles of the development of trends and innovations

in the modern fashion system and base it as an integrated concept of fashion behavior in modern consumer society. In addition, the main functional categories of the fashion system as a concept of fashion behavior in the modern consumer society are considered in the paper.

Research results. In the above concepts, which characterize the formation and occurrence of fashion innovations, directions of the spread of fashion trends and their driving force were described, but today, due to the democratization of society, many alternative sources and directions of their movement have appeared. In particular, in modern consumer society, there are many social groups with their own ways of spreading fashion innovations, and the class concept of the "elite of society" has become the «elite» of individual social or professional groups and in essence it has ceased to be a closed class, taking representatives of other social groups. [4; 5].

However, we have determined that the basic mechanisms of fashion distribution are the desire of consumers to imitate and individualize at the same time, as well as a constant search for updates that make these concepts viable today, in today's globalized consumer society and fashion systems as patterns of conduct and the spread of trends in this society.

Thus, as practice and previous studies show, the application of concepts of distribution of fashion innovations is possible, and expedient, since they contribute to the compilation of actual forecasts for consumer expectations for all subjects of the fashion system. In the study, the following criteria which are fundamental to understanding the communicative mechanisms of the fashion system have been chosen to characterized the mentioned concepts (Table 1):

- sources of fashion innovations;
- trendsetters of the fashion system objects;

- distributors of the fashion system objects;
- movement direction the of fashion innovation in society;
- spreading speed of the fashion innovation.

Accordingly, it has been determined that all characterized concept of the spread of fashion innovations have their cause-and-effect relationships and the motives for the emergence and development of fashion trends. On their basis, theories of fashion were created, which substantiated the factors of existence and the reasons for changes in fashionable clothes and accessories, as well as standards of beauty in a costume and image of a person. Consequently, according to the empirical analysis of the functioning of fashion system, conducted in this study, the concepts considered classical in the fashion scientific rationale are based on the emergence and spread of fashion innovations in society [16]. Each of them describes one or another aspect that prevails in certain segments or concerns certain groups of participants in the fashion process (Table 1). Accordingly, in order to scientifically substantiate such a complex phenomenon as a modern fashion system, in this paper, the principles of the integrated process of the fashion innovation emergence and development in society have been formulated and presented in Table 2. According the information presented in this table, sources of fashion innovations include:

- fashion designers working in the «haute couture» and «prêt-a-porte de lux» segment, show business (designers serving customers with a taste for demonstrative consumption);
- designers working in the sector of fashion product duplication (from pret-a-porter to the mass market)
- society majority deprived of individuality («anonymous crowd», subcultural groups).

Table 1

The well-known theories of the emergence and development of fashion innovations

Categories of concept existence	«Trickle-down» theory by G. Zimmel	«Horizontal distribution» theory by Ch. King	«Trickle – up» theory by D. Field	«Demonstrative consumption» theory by T. Veblen	«Collective selection» theory by H. Blumer
1. Sources of fashion innovations	designers serving the client with taste for demonstrative consumption	designers	subcultural groups	fashion designers working in the segment «haute couture» та «prêt-à-porte de lux», representatives of show business	impersonal majority of society («anonymous crowd»)
2. Trendsetters of the fashion system objects	the most famous and brightest people demonstrating new objects of the fashion system, as a rule, it is the upper class of society	professional leaders of the objects of the fashion system who made a choice from the proposals of designers	professional leaders of the objects of the fashion system who made a choice from the proposals of designers	bohemia and public figures of the upper and middle class	collectively selected standards, formed from the proposals of different social strata
3. Distributors of the fashion system objects	early followers	innovators	innovators	"Elite" of society, public figures and celebrities, mass media	Media and thought leaders
4. Movement direction the of fashion innovation in society	top down social stairs	horizontal movement within the social segment	from the lower class of society to the upper	impersonal motive principle of fashion within the «elits» of social strata	collective choice from a multitude of alternatives among the social strata
5. Spreading speed of the fashion innovation	depends on the ability of the lowest class to see and copy new fashion trends of the upper class strata	fast and simultaneous for all social strata	depends on the sensitivity of the professional leaders of the fashion system objects and the activity of the subcultural groups	as cheaper recognized standards - market saturation	depends on how quickly a majority chooses and takes on alternatives that are dominant

An example of this is adoption by certain fashion designers working in the segment of «haute couture» and «prêt-à-porte de lux» (such as W. Westwood, J.P. Gaultier, G. Versace, etc.) of certain features and images, worldview peculiarities or externals of many subcultures, informal communities, as well as street fashion. According to the aesthetic tastes of their time, they bring these images to the level of high fashion and give them the status of fashion objects [13]. Such fashion objects tend to favorably distinguish their owners from the rest of society, although they are often not adapted for functional use and are aimed at demonstrating fashion innovations to a potential broad consumer by means of show business or mass media. Then, overgrown with the most characteristic figurative and stylistic properties, these objects (fashionable costume and fashionable image) are widely publicized in the media [14]. It is in this way, the fashion objects created for the social elite acquire the status of fashion standards requiring the recognition and use by a general population.

Another functional category of the fashion system as an integrated concept of the emergence and development of fashion innovations in a society is the characterization of *the trendsetters* (Table 2). As defined in the study, in modern consumer society, they are:

- famous and bright people who demonstrate new objects of the fashion system, as a rule, this is an upper society class;
- professional leaders of new objects of the fashion system, who made a choice from the proposals of designers;
- bohemia and public figures of the upper and middle class.

Thus, the role of trendsetters of the fashion system objects was assigned by the first researchers of fashion as the norm of social behavior to representatives of the higher strata of society, as people who, on the one hand, were celebrities, and on the other, their financial capabilities allowed them to

follow all the fashion trends and thus form fashion standards. In addition, at the stage of the formation of fashion as a system, at the beginning of the 20th century, there was one dominant fashion trend, which had its life cycle, and after its completion, was changed by the next trend.

Such consistent changeability of trends, in particular, was due to the mono-vector development of society (including the financial capabilities of the elite in the purchase and consumption of fashion products), the creation of fashion objects according to the principles that nowadays characterize the "high fashion" (individuality of models, the creation of almost sculptural forms by their architectonics and the uniqueness of the technology of hand-made and decoration), as well as their distribution in the society in accordance with mass media development of that time.

The concept of «social elite» has a broader meaning nowadays. It includes celebrities of politics, sports, representatives of art and show business, while their authority for the population masses is not due to their belonging to the aristocracy or financial and power structures. In modern society, it is accepted to call the elite people who stand on the highest levels of achievements in a certain professional or Bohemian-secular activity and as a result are public and authoritative people in matters of the dissemination of fashion trends. At the same time, they can belong to both the upper or middle class, and subcultural groups [17].

So, the fashion industry produces more and more fashion products, and in the conditions of tough competition, their assessment does not always achieve the desired results [11]. The attraction of famous people presenting new objects of the fashion system, as well as representatives of bohemia, who publicly demonstrate their commitment not only to individual fashion products, but also to their creators that are part of the

fashion system, promotes the creation and strengthening of successful brands.

Such popularity among average consumers of fashion products and trends often extols popular characters associated with the fashion system to the level of international stars. In order to stimulate and increase the demand for fashion products, many subjects of the fashion system create their celebrities and trendsetters in the fashion world. With the help of advertising, they form the image of a corporate hero, combining the realistic features of his individuality and the fictional properties necessary to maintain and develop the fashion of the created standards, objects and products.

According to researchers J. Ryan and W. Wentworth, in the fashion system, as in modern culture as a whole, there are two strategies that make it possible to create a strong relationship between a fashion product consumer and the product itself. [6] The first of them is based on an extensive classification of the system of products and objects created by the fashion system. The second strategy is based on the creation of the system of persons with whom a consumer associates the individuality in mass consumption. Such individualization, according to the researchers, is intended to form the consumers' emotional devotion to the same persons, and accordingly make them dependent on those fashion products and objects symbolized by such a person. [15] This is the psychological background that lies in the creation and strengthening of modern successful brands in the fashion system.

Another confirmation of the two-way communication between the mechanisms of fashion trends formation and the establishment of the object trendsetters in the fashion system is the fact that having ensured recognition of their fashion products by average consumer, fashion designers also join the category of professional leaders of new fashion objects, that means become

trendsetters of the fashion objects and products, and in this status they form not only public tastes, but also their own image. The reason and purpose of this activity is the fact that the consumers associate creators' names with the products of their creativity. Therefore, in well-organized brands of the fashion system subjects, the extensively branded system for the of fashion product classification is closely interwoven by creating the image of the company fashion designer or designer as a trendsetter of objects in the fashion system.

Sociologist Y. Kawamura formulated three requirements to the trendsetter [10, P. 98–99]:

- come up with models of clothing for a selected group of rich women that will be copied by other groups in a long chain of fashion distribution;
- to be the personification of the modern lifestyle;
- do everything possible to support the attractiveness and demand for fashion.

It is obvious that the modern consumer of fashion objects is hardly interested in the degree of personal contribution of the fashion designer to the production and replication of each fashion product. What really matters to the consumer is how much the creator's person is associated with the properties of the fashion object created by him.

In other words, fashion objects are those that are originally presented to the consumer in various forms, and then appear in the media as well as in designers collections in stores (as discussed in the previous stages of the study). And just like in any public business or cultural production, consumers always associate fashion objects with the names of people interrelated with these objects; people who have a wide popularity and are endowed with distinctive personality traits and who fall under the cohort of trendsetter.

Thus, in the study it has been determined that the particularity of the

modern fashion system, as the concept of the emergence and development of fashion innovations, is that in the context of the general globalization of mass culture and the shift of emphasis of any kind of activity in the direction of expanding borders and erosion of the faces between related activities, there was a principal merger of the roles of trendsetters and *distributors of fashion trends in society*.

In particular, the «social elite», the most vivid and active representatives of whom are often the legislators of fashion innovations, simultaneously performing functions of the trend distributors, which significantly facilitates the development of the information sphere in the modern world. It also follows from the statement by Y. Kawamura, mentioned above, about requirements to the trendsetters come up with models of clothing for a selected group of rich women that will be copied by other groups in a long chain of fashion distribution). In other words, the demonstrative consumption of newfangled objects and fashion products by the «social elite» contributes to the simultaneous formation and promotion of these trends, which is strengthened by the participation of mass media of various levels of influence.

If we take the assumption that all categories of subjects of the fashion system perform interchangeable functions aimed at simulating a modern consumer society in order to satisfy its demonstrative consumer needs, then it can be said that the role of innovators and early followers (Table 2) will be the same as that of the majority of society, deprived of individuality, as a source of fashion innovations or professional conductors of new fashion objects, who made a choice from the proposals of designers as trendsetters of fashion objects.

On the other hand, as the distinctive feature of innovators and early followers among all the above-described consumer categories, who influence the spread of

fashion innovations in society can be called the fact that even not being public figures and not using media resources to promote their tastes and wishes in fashionable clothing, they consistently and convincingly, by their own example, contribute to the introduction of fashion innovations into the minds of the mass consumer, so to say for the man in the street.

If trendsetters, fashion designers, distributors of fashion innovations, bohemian and mass media are something distant and inaccessible in the mass consumer's mind, then innovators and early followers can be considered adherents of fashion innovations into the average consumer's environment. This gives confidence that fashion innovations are becoming part of the society mind, and, accordingly, its distribution and implementation is inevitable.

In addition, it has been determined that *the movement of fashion innovation* in the modern society (Table 2) is of vital importance in the integral concept of fashion conduct. Thus, each of these areas is endowed with self-sufficient distribution properties, based on the sources of fashion innovations described above, as well as on the impact of certain legislators and distributors of fashion objects. Taking into account the fact that at the current stage of society development, its structure has acquired a complex character, we have to admit that certain fashion innovations can spread in different directions for different social groups of the fashion system subjects.

This conclusion can be confirmed by the success of diffuse brands (as subjects of the fashion system), which combine the development of fashion products for various consumer groups and develop fashionable clothes of different classes. Such brands themselves form fashion standards, develop fashion products and contribute to the spread of fashion innovations in all directions of movement almost simultaneously, and,

without any doubt, controlling the maximum efficiency of acceptance of fashion innovations by consumer (Fig. 1).

In addition, it has been described that the subjects of the fashion system, which have a significant impact on its operation and development, and regulate *the spread rate of fashion innovations* as a functional category in the concept of fashion behavior. In particular, in the context of the fashion system, it depends on the ability of the mass market (more or less of the lower classes of society) to see and copy new fashion trends and

upmarket products (for example, high fashion). This statement is illustrated in many different ways by the speed of implementation into production of the fashion objects and products of rapid response concept – «fast fashion» (Fig. 2). At the same time, taking into account the extremely blurred boundaries of the class differentiation in the modern society, it has been concluded that the speed of development of fashion innovation is not only fast, but equally addressed for all social strata.

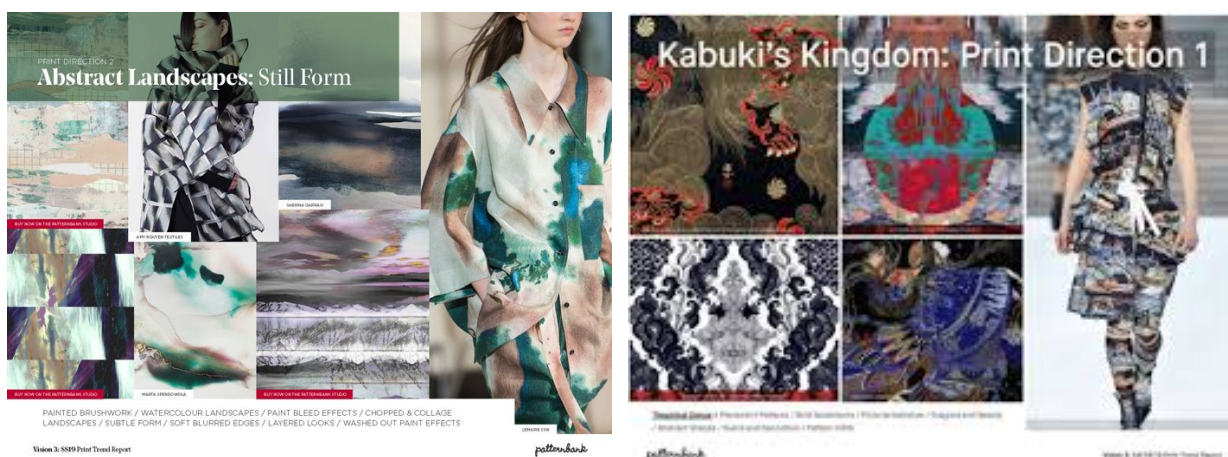


Fig. 1. Trend formation in the context of the integrated concept of the emergence and development of fashion innovations within the fashion system [18]

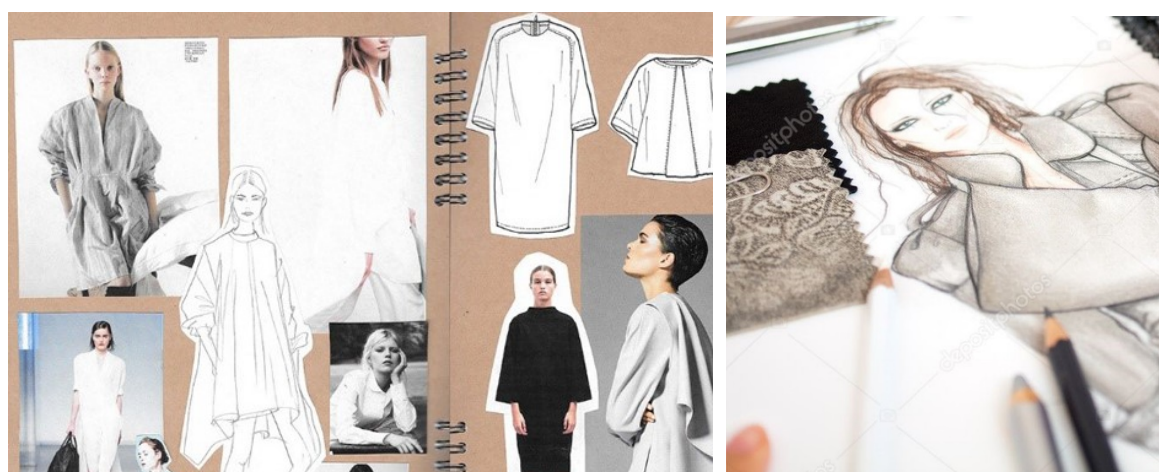


Fig.2. Design of a fashion product as the trend implementation in the fashion system [18]

Thus, on the basis of conducted empirical and analytical studies of the

particularities of fashion system functioning, it has been concluded that with all the criteria

and factors of its existence, development prospects and comprehensive influence on various aspects of the modern society development, the fashion system is an integrated concept of fashion behavior in

modern consumer society, including various methodological approaches to the description and structure of its components, presented in Table 2.

Table 2

Fashion system as an integrated concept of the emergence and development of fashion innovations

Functional concept category	Characteristics of the categories of the integrated concept of the fashion system
1. Sources of fashion innovations	<ul style="list-style-type: none"> – fashion designers working in the segment «haute couture» та «prêt-a-porte de lux», show business (designers serving the client with taste for demonstrative consumption) – designers working in the sector of fashion product duplication (from pret-a-porter to the mass market) – impersonal majority of society ("anonymous crowd")
2. Trendsetters of the fashion system objects	<ul style="list-style-type: none"> – the most famous and brightest people demonstrating new objects of the fashion system, as a rule, it is the upper class of society – professional leaders of the objects of the fashion system who made a choice from the proposals of designers – bohemia and public figures of the upper and middle class – collectively selected standards, formed from the proposals of different society strata
3. Distributors of the fashion system objects	<ul style="list-style-type: none"> – «elite» of society, public figures and celebrities, mass media – media and thought leaders – innovators ("ordinary consumers with the highest degree of propensity to experiment and risk in the perception of fashion trends") and early followers ("leaders or local leaders in the perception of fashion innovations, which are distinguished by special attention to respect from others". [9, C. 120])
4. Movement direction the of fashion innovation in society	<ul style="list-style-type: none"> – top down social stairs – from the lower class of society to the upper – horizontal movement within the social strata – motive principle of fashion within the «elits» of social strata – a collective choice from a multitude of alternatives among the social strata
5. Spreading speed of the fashion innovation	<ul style="list-style-type: none"> – depends on the ability of the lowest class to see and copy new fashion trends of the upper class strata – fast and simultaneous for all social strata – depends on how quickly a majority chooses and takes on alternatives that are dominant depends on the sensitivity of the professional leaders of the fashion system objects and the activity of the subcultural groups – as cheaper recognized standards - market saturation

Conclusion. Almost all participants of the fashion process, especially those involved in the dissemination of fashion standards in society, make assessments of the fashion products and their creators, as well as cultural samples. At the same time, the opinion of those who are associated with the promotion of the fashion system objects (mass media) has a strong influence on the consumer opinion (wide strata of customers). It should be noted that those who control access to the distribution channels of fashion information are endowed with the greatest power over a consumer mind. As a result, consumers tend to have fashion products, as they are sure that «fashionable is always more beautiful and better than unfashionable».

The study also emphasizes that the subjects of the fashion system, which in its structure are hypothetically assigned the role of distributors of fashion trends and standards (mass media), by their activities and influence on the formation of consumer preferences, act as legislators in this field. Another important link in the chain of distribution of fashion innovations in the modern fashion system is the adoption and consumption of fashion objects. It has been substantiated that the

process of adopting fashionable innovations among consumers with different attitudes to fashion occurs in different ways. (from innovators to those who perceive fashion when it goes into rank of tradition).

Thus, the particularity of the development, production and distribution of fashion products depends on the sensitivity of professional conductors of the fashion system objects and the activity of subcultural groups, since they produce a propaganda effect on the formation of tastes and expectations of wide consumer groups of society. In turn, the market saturation for fashionable products, as well as the cheapening of recognized standards, depends on how soon the majority chooses and accepts from alternative innovations as the dominant one.

Further study of the fashion system as an integrated concept of fashion conduct involves refining its structural model and defining the principles of interaction of all participants in the fashion process, as well as formulating a mechanism for maximally effective implementation of fashion innovations and the introduction of fashion products in a modern society of mass consumption.

References

1. Blumer, G. (1969). Fashion: From Class Differentiation to Collective Selection. *The Sociological Quarterly*, 10, 275–291 [in English].
2. Field, G.A. (1970). The Status Float Phenomenon: The Upward Diffusion of Innovation. *Business Horizons*, 13 (4), 45–52 [in English].
3. King, C.W. (1963). Fashion Adoption: A Rebuttal to the "Trickle Down" Theory. *Toward Scientific Marketing*. 108–125 [in English].
4. Kolosnichenko, O.V., Ostapenko, N.V., Kolosnichenko, M.V. (2016). The development of new forms of special clothes by design projectsing methods. *Vlákna a textil - Fibers and textiles*, 2, 3–8 [in English].

5. Pashkevich, K.L., Kolosnichenko, M.V. & Ostapenko, N.V. (2016). Research of some physical and mechanical characteristics of suiting fabrics for designing the clothes. *Vlákna a textil - Fibers and textiles*, 1, 3–8 [in English].
6. Ryan, J. & W.M. Wentworth. (1999). *Media and Society: The Production of Culture in the Mass Media*. Boston: Allyn and Bacon [in English].
7. Simmel, G. (1904). Fashion. *International Quarterly*, 10. 130– 55 [in English].
8. Veblen, T. *The Theory of Leisure Class*. London: Allen and Unwin, 1957 [1899]. 196 p.
9. Gofman, A.B. (2004). *Moda i lyudi. Novaya teoriya mody i modnogo povedeniya* [Fashion and

people. New theory of fashion and fashionable conduct]. St. Petersburg [in Russian].

10. Kawamura, Yu. (2009). *Teoriya i praktika sozdaniya mody* [Theory and practice of fashion creation]. Minsk [in Russian].

11. Kolosnichenko, M.V., Zubkova, L.I., Pashkevych, K.L., N.V. Ostapenko, Vasylyeva, I.V. (2014). *Erhonomika i dyzayn. Proektuvannya suchasnykh vydiv odyahu: Navchal'nyy posibnyk* [Ergonomics and design. Designing modern types of clothing]. Kyiv: PP NVTs Profi [in Ukrainian].

12. Lynch A. & Mitchell D. Strauss (2009). *Izmeneniya v mode: prichiny i sledstviya* [Changing Fashion: a Critical Introduction to Trend Analysis and Meaning]. Minsk: Grevcov Publisher [in Russian].

13. Malyns'ka, A.M., Pashkevych, K.L., Smyrnova, M.R. & Kolosnichenko, O.V. (2018). *Rozrobka kolektsiy odyahu* [Clothing collection development]. Kyiv: PP NVTs Profi [in Ukrainian].

14. Nikolayeva, T. (2011). *Tektonika formoutvorenniya kostyuma* [Tectonics of shaping suit]. Kyiv [in Ukrainian].

15. Pashkevych, K.L. (2017). *Teoretychni osnovy dyzaynu odyahu na zasadakh tektonichnoho pidkhodu* [Theoretical foundations of clothes design on the basis of a tectonic approach]. Extended abstract of Doctore's thesis. Kyiv [in Ukrainian].

16. Chuprina, N.V. (2015). Analiz deyatelnosti uchastnikov modnogo protsessa v usloviyah industrii modyi [Analysis of Activity of Partisipants of Fashion Process in the Conditions of Fashion Industry]. *Izvestiya VUZov. Tehnologiya tekstilnoy promyishlennosti. - News of higher Institutes. Technology of textile industry*, 2 (356), С. 95–8 [in Russian].

17. Chuprina, N.V. (2018). Printsipy formirovaniya i realizatsii modnyih tendentsiy v industrii modyi [Principles of Forming and Realization of Fashion Trends in Fashion Industry]. *Izvestiya VUZov. Tehnologiya tekstilnoy promyishlennosti - News of higher Institutes. Technology of textile industry*, 1 (373), 123–127 [in Russian].

18. Sait «Spring/Summer 2019 Print Trend Reports – Patternbank 2019». URL: <https://patternbank.com/trend-reports/categories/108-spring-summer-2019> (дата звернення: 29.05.2018) [in English].

Література

1. Blumer N. Fashion: From Class Differentiation to Collective Selection. *The Sociological Quarterly*. 1969. № 10. P. 275–291.

2. Field G.A. The Status Float Phenomenon: The Upward Diffusion of Innovation. *Business Horizons*. 1970. № 13 (4). P. 45–52.

3. King C.W. Fashion Adoption: A Rebuttal to the "Trickle Down" Theory. *Toward Scientific Marketing*. 1963. P. 108–125.

4. Kolosnichenko O.V., Ostapenko N.V., Kolosnichenko M.V. The development of new forms of special clothes by design projectsing methods. *Vlakna a Textile*. 2016. № 2. P. 3 – 8.

5. Pashkevich K.L., Kolosnichenko M.V., Ostapenko N.V. Research of some physical and mechanical characteristics of suiting fabrics for designing the clothes. *Vlakna a Textile*. 2016. № 1. P. 3–8.

6. Ryan J., Wentworth W.M. Media and Society: The Production of Culture in the Mass Media. Boston: Allyn and Bacon, 1999. 291 p.

7. Simmel G. Fashion. *International Quarterly*. 1904. № 10. P. 130–155.

8. Veblen T. The Theory of Leisure Class. London: Allen and Unwin, 1957 [1899]. 196 p.

9. Гофман А.Б. Мода и люди. Новая теория моды и модного поведения. 3-е изд. СПб: Питер, 2004. 208 с.

10. Кавамура Ю. Теория и практика создания моды; науч. ред. А.В. Лебсак-Клейманс; пер. с англ. А.Н. Поплавская. Минск: Гревцов Паблишер, 2009. 192 с.

11. Колосніченко М.В., Зубкова Л.І., Пашкевич К.Л., Остапенко Н.В., Васильєва І.В., Колосніченко О.В. Ергономіка і дизайн. Проектування сучасних видів одягу: навч. посібн. Київ: ПП «НВЦ «Профі», 2014. 386 с.

12. Линч А., Штраус М.Д. Изменения в моде: причины и следствия; науч.ред. А.В. Лебсак-Клейманс; пер. с англ. А.М. Гольдина. Минск: Гревцов Паблишер, 2009. 280 с.

13. Малинська А.М., Пашкевич К.Л., Смирнова М.Р., Колосніченко О.В. Розробка колекцій одягу: навч. посібн. Київ: ПП НВЦ «Профі», 2018. 140 с.

14. Ніколаєва Т.В. Тектоніка формоутворення костюма: навч. посібн. Київ: Арістей, 2011. 340 с.

15. Пашкевич К.Л. Теоретичні основи дизайну одягу на засадах тектонічного підходу: автореф. дис. ... д-ра техн. наук: спец. 05.01.03 «Технічна естетика» Київ, 2017. 45 с.

16. Чуприна Н.В. Анализ деятельности участников модного процесса в условиях индустрии моды. *Известия ВУЗов. Технология текстильной промышленности.* 2015. № 2 (356). С. 95–98.

17. Чуприна Н.В. Принципы формирования и реализации модных тенденций в индустрии моды. *Известия ВУЗов. Технология текстильной промышленности.* 2018. № 1 (373). С. 123–127

18. Сайт «Spring/Summer 2019 Print Trend Reports – Patternbank 2019» URL: <https://patternbank.com/trend-reports/categories/108-spring-summer-2019> (дата звернення: 29.05.2018).

ОБҐРУНТУВАННЯ СИСТЕМИ МОДИ ЯК КОНЦЕПЦІЇ МОДНОЇ ПОВЕДІНКИ В СУЧАСНОМУ СУСПІЛЬСТВІ СПОЖИВАННЯ

ЧУПРИНА Н.В., КОЛОСНИЧЕНКО М.В.

Київський національний університет технологій та дизайну

Мета. Визначення основних принципів формування та розповсюдження модних інновацій в суспільстві в контексті функціонування сучасної системи моди. Характеристика модних інновацій як об'єктів системи моди та засобу модної комунікації в сучасному суспільстві споживання.

Методика. В роботі використані методи систематизації та актуалізації літературно-аналітичної інформації про принципи і етапи дизайн-діяльності у формуванні та розповсюдженні модних інновацій. Накопичення, систематизація і реалізація проектної інформації проведені шляхом вивчення спеціалізованої професійної літератури щодо дизайн-діяльності провідних дизайнерських брендів.

Результати. Визначено та охарактеризовано основні функціональні категорії концепції формування та протікання модних тенденцій в системі моди. Наведено опис основних джерел модних інновацій, проведено порівняльний аналіз діяльності законодавців та розповсюджувачів об'єктів моди, в контексті їх ролі у формуванні, впровадженні та споживанні модних тенденцій. Охарактеризовано принципи взаємовпливу напряму руху та швидкості розповсюдження модної інновації в суспільстві масового споживання.

Наукова новизна. В роботі сформульовані основні чинники формування модних інновацій в системі моди та визначено основні

ОБОСНОВАНИЕ СИСТЕМЫ МОДЫ КАК КОНЦЕПЦИИ МОДНОГО ПОВЕДЕНИЯ В СОВРЕМЕННОМ ОБЩЕСТВЕ ПОТРЕБЛЕНИЯ

ЧУПРИНА Н.В., КОЛОСНИЧЕНКО М.В.

Киевский национальный университет технологий и дизайна

Цель. Определение основных принципов формирования и распространения модных инноваций в обществе в контексте функционирования современной системы моды. Характеристика модных инноваций как объектов системы моды и средства модной коммуникации в современном обществе потребления.

Методика. В работе использованы методы систематизации и актуализации литературно-аналитической информации о принципах и этапах дизайн-деятельности в формировании и распространении модных инноваций. Накопление, систематизация и реализация проектной информации проведены путем изучения специализированной профессиональной литературы относительно дизайн-деятельности ведущих дизайнерских брендов.

Результаты. Определены и охарактеризованы основные функциональные категории концепции формирования и протекания модных тенденций в системе моды. Приведено описание основных источников модных инноваций, проведен сравнительный анализ деятельности законодателей и распространителей объектов моды, в контексте их роли в формировании, внедрении и потреблении модных тенденций. Охарактеризованы принципы взаимовлияния направления движения и скорости распространения модной инновации в обществе массового потребления.

Научная новизна. В работе сформулированы основные факторы формирования модных инноваций в системе моды и определены

функціональні категорії системи моди як інтегрованої концепції модної поведінки в сучасному суспільстві споживання.

Практичне значення. В роботі охарактеризовано чинники формування та реалізації актуальних модних продуктів, що відповідають модним тенденціям. Обґрунтована доцільність їх адаптації та впровадження при розробці модного одягу різних класів, від prêt-à-porte до mass market як модних продуктів системи моди.

Ключові слова: система моди, модний продукт, об'єкт системи моди, дизайнерський бренд, модна тенденція, модна поведінка, модний процес.

основные функциональные категории системы моды как интегрированной концепции модного поведения в современном обществе потребления.

Практическое значение. В работе охарактеризованы факторы формирования и реализации актуальных модных продуктов, соответствующих модным тенденциям. Обоснована целесообразность их адаптации и внедрения при разработке модной одежды различных классов, от pret-a-porte до mass market как модных продуктов системы моды.

Ключевые слова: система моды, модный продукт, объект системы моды, дизайнерский бренд, модная тенденция, модное поведение, модный процесс.

ІНФОРМАЦІЯ ПРО АВТОРІВ:

Чупріна Наталія Владиславівна, канд. техн. наук, доцент, доцент кафедри художнього моделювання костюма, Київський національний університет технологій та дизайну, ORCID 0000-0001-7017-6456, Scopus 56835800000, **e-mail:** chouprina@ukr.net

Колосніченко Марина Вікторівна, д-р. техн. наук, професор, декан факультету дизайну, Київський національний університет технологій та дизайну, ORCID 0000-0003-0020-3214, Scopus 24076493500, **e-mail:** kolosnichenko.mv@knutd.edu.ua

Цитування за ДСТУ: Chuprina N.V., Kolosnichenko M.V. Substantiation of the fashion system as the concept of fashion conduct in modern consumer society. *Art and design*. 2018. №3. P. 9-20.

Citation APA: Chuprina, N.V., Kolosnichenko, M.V. (2018) Substantiation of the fashion system as the concept of fashion conduct in modern consumer society. *Art and design*. 3. 9-20.

<https://doi.org/10.30857/2617-0272.2018.3.1>.