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The fashion industry and its impact on cultural consumption: Analysis of trends and expression of identity through fashion

Abstract. Fashion trends and style have become important factors in shaping social relations, self-esteem and personal identity in modern society. Based on this, the work was carried out with the aim of studying the main trends in the fashion world and its impact on cultural identity. To this end, the essence and origin of fashion, the formation of the fashion industry, an analysis of fashion trends and styles present in the fashion industry, and the function and significance of fashion in human life were described. The article highlighted the concepts of “fashion,” “fashion

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industry,” and “identi-ty,” and focuses on the colour palette in clothing and methods of designing modern clothing. The results of the work showed that fashion is a social process that develops cultural significance and is a key element of social relations. Fashion brands are purchased by consumers for a sense of individuality, quality, and status achievement. The consumption of high-quality items was demonstrated by lifestyle, level of comfort, external influence, and the desire to look “expensive.” Character traits, views, and ideals can be reflected and expressed through clothing. People try on different looks and choose their wardrobe to convey information about who they are to those around them. The paper examined the material and highlights the factors that influence users when purchasing fashion items. The study covered some important points, such as a person’s satisfaction with their appearance, as well as changes in the fashion industry. It was found that self-esteem plays an important role and influences a person's attitude towards their own image, and minimalism in clothing helps to be in tune with the latest trends, does not cause stress, does not overload, and influences a person's attitude towards their own image. The results of the study can be used in the fashion industry, marketing, clothing design, as well as in cultural studies and sociology, in particular by specialists who study the influence of fashion on cultural identity, consumer behaviour and social trends

Keywords: minimalism in fashion; clothing styles; innovative development; fashion market; popular trends

INTRODUCTION

With innovative processes in society, fashion as an independent social institution is also improving. Fashion has a complex structure and its own characteristics. Fashion is a cultural phenomenon that aims to describe important social and worldview changes of a particular period of time. Research into the influence of the fashion industry and the expression of identity through fashion makes it possible to analyse certain social and cultural transformations and mechanisms that arise in society. Fashion is a transmitter and carrier of values, and role and status presentations are considered to be a manifestation of the value orientations of fashion consumers. It identifies key cultural and social trends, refines them, makes them understandable to social actors, and increases their motivation.

Fashion industry researchers are engaged in determining the social impact of fashion on society and its development characteristics. Fashion, as noted in their work by K.J. Shetty and S. Kotian (2023), is used as a tool for expressing one’s individuality and reflects the culture of the state. Due to global processes and changes in fashion, consumers lead a more accelerated lifestyle, losing their individuality and style, succumbing to fashion trends. Studying current trends in order to analyse the main directions of development of the fashion industry, N.V. Ostapenko *et al.* (2023) noted that the fashion industry fulfils its functions to satisfy consumer demand. However, modern society has pushed fashion beyond the bounds of objective demand, and it has been transformed into a means of manipulation through advertising and PR mechanisms (Gronow, 2023).

The main topics covered in the analytical materials of fashion critics E.C. Anyanwu and C.A. Chiana (2022) and H. Kwik and O. Gondoputranto (2023) are the meaning and influence of fashion and the values it instils in the younger generation. Fashion experts O. Khan *et al.* (2024) examine in their scientific research some topics related to the use of fashion as a means of public diplomacy, emphasising the associations and messages that fashion conveys to consumers not only in their own country but also abroad. Researcher C. Nunes (2023) believes that fashion can function and even exist thanks to innovation and the dynamism of the world. First, there is direct competition between cultural and social models, and then the selection of the most suitable, which in the process becomes a fashion trend.

The object of study of self-identification through fashion trends is the scientific research of I.N. Panina and V.V. Parchevska (2021), M.A. Özdil (2021). Fashion is a form of cultural identity that preserves heritage and is based on global homogenisation. Fashion communication in any country emphasises cultural and social status, and social media platforms and events play a key role in showcasing fashion and bringing communities together. Considering fashion as a means of self-expression, the work of A. Mateo (2024) suggests that changes and innovations in clothing trends and styles also indicate changes in society. Modelling fashion as a predictive and diagnostic process makes it possible to determine the current state and future prospects of a society’s culture. To discuss the numerous roles of forecasting and its consequences, M. Olinyk (2023) conducted a study among undergraduate students and found that public opinion, culture, ethnicity, and family have a significant impact on fashion consumption. Studying the impact of the fashion industry on cultural consumption, Z. Musova *et al.* (2021) concluded that fashion trends are the focus of attention, aspirations and organisation of women’s lives, and that fashion influences the life paths of strong women.

However, the following issues remain unexplored in science: what cultural consumption in the fashion industry entails; how identity is expressed through fashion; research into the potential and role of the fashion industry; consumer behaviour in the fashion industry. Thus, the aim of this study was to examine the main directions of the fashion industry and to explore the characteristics of its influence and interconnection with cultural consumption. The key objectives were: to review the history of fashion, define its functions and structure as a social institution of society; to analyse popular trends in the fashion industry; to study the peculiarities of the fashion industry as the main factor influencing cultural consumption. The methodology of the work consisted in using analytical and cultural methods to study fashion as an object of human spirituality and social values; analysing fashion trends for identity through fashion; examining the general properties of fashion, its characteristics, theory and practice in life; arguing the humanistic essence of the fashion industry.

**THE ESSENCE OF THE CONCEPT OF “FASHION”,
DEFINING THE STRUCTURE OF FASHION
AS A SOCIAL INSTITUTION OF SOCIETY**

Fashion (derived from Latin – “image”, “regulation”) is the short-lived dominance of a particular taste in various spheres of human life. Fashion characterises superficial and short-lived changes in the external design of everyday objects or certain works of art. Fashion in clothing is a change in its styles and forms, which may last for a short period of time. The phrases “dressed fashionably” and “in fashion” appeared in the 17th century, when French court fashion was a model for many European countries. Through the prism of art, fashion is very close to conceptual art, as it combines various components (hairstyle, style, colour, clothing, accessories) that create an image. From the point of view of psychology and sociology, fashion is one of the forms and mechanisms of regulation and self-regulation of human behaviour in society: group, individual, and mass. In addition, fashion is a field of professional activity that includes forecasting, production, design, consumption of goods, clothing, accessories and footwear, perfumes, etc. A large number of experts work in the fashion industry: designers, marketers, fashion designers, stylists, couturiers, photographers, make-up artists, technologists, constructors, embroiderers, and seamstresses.

Since the development of clothing is historically close to fashion, it is mainly identified with this concept. Fashion in clothing is combined with the visual origin of a person’s appearance to their ruling ideals. The specificity of the elements of fashion dissemination is expressed by the main role of psychological factors: the desire to exalt the personality, imitation, the search for social support. The value of fashion or its significance is one of the main elements of a fashionable object. If it does not have a significant meaning, then it cannot be at the top of fashion trends, becoming outdated and obsolete. Conversely, having acquired meaning and a certain value, it becomes fashionable and popular. A fashionable object is a means of implementing fashion standards, the actions that society puts into practice.

Fashion standards, in turn, are ways of acting or cultural models, consumer behaviour that is widespread in society, in a particular social group. For example, it is fashionable to own an expensive phone of a certain brand; a person who has the means can buy it, and if they do not, they can order a Chinese copy. In these cases, society aims to implement the current fashion standard. The set of actions in the field of consumption that are combined with values, fashion standards, objects and aimed at them is the

behaviour of fashion participants. The history of fashion is closely intertwined with the history of the evolution of costume, but they are not identical, as the formation of fashion as a social phenomenon dates back to the late 14th – early 15th centuries, in the late Middle Ages. Specifically, during this period, the process of perfecting clothing was complemented by features characteristic of fashion: costumes became a common European phenomenon, not a national one; shapes changed; and fanciful novelties appeared. All this quickly becomes a universal craze; in other words, people are caught up in the excitement of imitation, which is the main prerequisite for fashion, which simultaneously reveals its contradiction.

In the phenomenon of fashion, the individual reflects themselves in two directions: fashion shows their relationship to the surrounding world, society, and themselves. A person tries to find and preserve their individuality and has a desire to be like other members of society. The hidden desire to conform to fashion counteracts the desire not to depend on it, not to be like others, to be different from them. For some participants, fashion becomes the main thing not to be like others, for the rest, on the contrary, to imitate others. In essence, fashion emerged as a result of the desire of the upper classes to distinguish themselves from the lower classes, to emphasise their status in society through fashionable clothing, expensive materials and jewellery.

In a class-based society, the pioneers of fashion were queens, kings and their favourites. Their subjects imitated the attire of kings. The desire to express one’s individuality through clothing was characteristic of bourgeois society: it manifested itself in Italy during the Renaissance and reached a significant level in clothing during the Directory period in France. At the end of the 20th century, individualisation in the material sphere became the dominant trend in the formation of design culture. Circumstances arise that lead to change and accelerate the emergence of new fashions, but people do not always notice this and understand its logic (Greet, 2024).

Fashion negates the question of real choice, embodying ready-made, socially acceptable standards that people unthinkingly imitate and support the illusion of forming their own individuality. This is precisely the compensatory, protective function of fashion. It consists in relieving people of responsibility for their choices, while giving them the feeling that they are not alone and isolated. Indeed, fashion satisfies human needs. This is one of its properties and the secret of its longevity, despite predictions of its disappearance at the end of the 20th century. It is worth considering the main functions of fashion (Table 1).

Table 1. Fashion functions

No.	Function	Brief description
1	Function of diversity and uniformity	It is characterised by the differentiating and unifying properties of fashion. It signifies the unity of humanity when trends emerge that are popular all over the world. However, fashion divides society: income, age, status, values. Fashion followers are often criticised for losing their individuality and becoming uniform.
2	Innovative function	Fashion brings something new to society, increasing the potential for innovation. It is a certain readiness of relevant spheres for integration and acceptance of innovations. In other words, fashion is a source and measure of a high level of innovation.
3	Communicative function	This function is demonstrated in semiotic fashion theory. Through the consumption of fashionable goods, society demonstrates its adherence to certain values. Fashion develops in response to social events and conveys people’s views on life.

Table 1. Continued

No.	Function	Brief description
4	Function of levelling and differentiation	It is characteristic of both the elite and the masses. It divides them, but also unites them, bringing their consciousness to a certain standard.
5	Function of socialisation	It helps to learn the norms of behaviour in society. Through fashion, people (especially the younger generation) perceive the patterns of behaviour accepted in society. After all, young people are often unable to express themselves and imitate fashion standards.
6	Function of prestige	This can be explained as follows: what is fashionable is prestigious.
7	Function of physiological and psychological relief	It is important for 21 st -century society, for rebooting and relaxing the nervous system, especially for residents of large cities. Fashion aims to relieve tension and provide vivid emotions.

Source: compiled by the author based on E.M. Sobreira and D. Mantovani (2024)

CLOTHING STYLES AND THEIR PROPERTIES

Since the beginning of human evolution, the first clothing was invented – a covering for the body to protect it from heat and cold. The predecessors of clothing are body painting, tattoos and the application of various symbols to the body for survival in the world. Jewellery, hairstyles and headdresses were also important, complementing the image of people in ancient times. Since its inception, fashion has been synonymous with the era. Nineteenth-century fashion is characterised by a mixture of styles. The fashionable image of that time is eclectic and combines items of different styles and historical eras. Early 21st-century fashion already reflects a sharp departure from the norms and trends that had been established in the past. The boundaries of what is permissible are expanding, and it is acceptable to combine the incompatible. The main trends in contemporary fashion, as shown on the world's catwalks, are experimentation and boldness in creating one's own unique style (Vingilyte & Khadaroo, 2022).

The image of a modern person is created by a clothing designer, which is of great importance in social life. Clothing is a certain form and manner of communication, acting as a means of influencing attitudes and behaviour towards other people. In different eras, clothing had its own form and colours and influenced the formation of a person's appearance, indicating their national and social affiliation, wealth and age. Clothing mostly reflects the psychology of society in the past and present, and sometimes predicts the fashion of the future. Fashion reacts instantly to life situations and changes in beliefs and views in the spiritual realm. It changes instantly, and this change reflects the essence of people at a given time. Along with the changes of the eras, the period of great artistic styles is fading into oblivion: the rapid pace of society, the development of information, the influence of the mass market and the latest technologies lead to society experiencing its existence not in one style, but in a variety of plastic images and stylistic forms. In the 19th century, a style emerged that aimed to mix and use styles of the past, called eclecticism. Eclecticism combines different styles and can have several at the same time. Eclecticism is the most important characteristic of 19th-20th century culture, typical of postmodernism. It played a significant role in the development of costume and fashion in general.

At the beginning of the 20th century, major artistic styles in art were replaced by new concepts: pop art, functionalism, abstractionism, surrealism. The fashion style of the 21st century is gaining value, but does not have a long-term establishment, as was the case with major artistic

styles. The study of clothing is particularly important, as it demonstrates the essence of a person and is a sign of belonging. Among the variety of styles, it is worth highlighting the classic ones, those that will never go out of fashion and remain relevant for a long time: minimalist style, sports style, eco-style. The minimalist style of clothing comes from the same name style in decorative art, but in combination with the constructivism of the 1930s (Zhang, 2024). Fashion replaces old styles, trying to preserve only the original and the best. Minimalism is characterised by simplicity of lines and materials (Fig. 1). Minimalist fashion focuses on eliminating the superfluous to make room for things that bring pleasure and value to people. Minimalism periodically comes into fashion in different versions when the old is no longer interesting and the new has not yet been created. When fashion needs change, minimalism comes along. This style is characterised by modesty in things, comfort and simplicity.



Figure 1. Minimalism style

Source: Pinterest (n.d)

Minimalism emerged in the West and then spread throughout Europe. In Ukraine, minimalism was functional (wearing sports accessories, rivets, fasteners, no manicures or jewellery), vampiric (black hair, red lipstick, vamp-style makeup, aggressive hairstyles), glamorous (with the use of elements of 1950s Hollywood fashion) (Zhang, 2024). At first, achromatic colours and pastel tones prevailed, but later bright and vibrant shades came into fashion. If an outfit consisted of two or more items, each had a monochromatic colour and matched the colour scheme. Minimalism is an organised and concise style, characteristic of any age,

helping to keep up with the latest trends, without causing stress or overload, raising self-esteem and influencing a person's attitude towards their own image.

Minimalist fashion involves having a few eye-catching and attractive items in the wardrobe. However, the consumer mindset of the 21st century often contradicts minimalist principles. Adopting a minimalist aesthetic allows individuals to express personal style and move towards a more sustainable, eco-conscious lifestyle. There are various fabrics for creating a minimalist style: cashmere, gabardine, leather, silk, crepe, satin, knitwear, but they must be smooth, because if there is a shiny surface, patterns are excluded. Designers in this style use a variety of looks: from soft to loose, emphasising the advantages or hiding the flaws of the figure, using a minimum of details and clear geometric lines. To comply with minimalism, you should not choose ruffles or frills, which are used in romantic looks. Buttons are rarely used, mostly replaced by fasteners and hidden zippers. Despite all the restrictions, minimalist outfits are luxurious in different situations and without the characteristic pomp. This style is ideal for the office.

Minimalism, one of the leading trends in contemporary design, focuses on creating multifunctional items. As mentioned above, minimalism is a wardrobe concept that consists of a minimal number of multifunctional clothing items. According to minimalists (including, for example, American designers K. Klein, D. Keran, and German fashion designer J. Sander), a versatile item should be characterised by the following qualities: simplicity of form; absence of embellishments; neutral colour; use of high-quality materials (Jain, 2022). A multifunctional product is one that performs several functions. In the 20th and 21st centuries, the creation of multifunctional items has become one of the main trends in design. Functionalists aimed to create universal items that would replace traditional ones. These were attempts to create a universal style that would satisfy people's everyday needs and aesthetic tastes, and would be reasonable, harmonious and practical. This approach to invention can meet the needs of modern people, who are developing dynamically and leading active lifestyles. Examples include Coco Chanel's "little black dress" (1920s) and "Chanel-style" suit (1950s), as well as Yves Saint Laurent's jeans and tuxedo dress (Mohamadi & Shirazi, 2023).

Clothing is one of the basic physical needs of humans. People often buy goods to satisfy their need for self-esteem while maintaining their individuality. When it comes to choosing clothes, the main value is the actual and ideal image. Clothing is always replenished with new assortments, new items and things. This is mainly achieved by borrowing new elements and types of everyday wear from other groups. The wardrobe of a 21st-century person has a variety of clothing combinations: some are borrowed from sportswear, military uniforms, the clothing of other nations, genders and even underwear.

Military clothing had a significant influence on everyday clothing in Europe. Even during the Crusades, the tournament and combat attire of knights added new elements to clothing. In the 14th century, men's black clothing was complemented by a purple jacket with basques, which was worn under metal armour. The 17th century was characterised by the appearance of musketeer cloaks and cavalry boots with heels. From 1917, fasteners, patch

pockets, collars and "aviator stands" were borrowed from military uniforms for women's costumes. The second half of the 20th century was marked by the fashionable "military look" – military-style clothing (Fig. 2). Khaki colours, peaked caps, epaulettes and satchel bags were in vogue. And in the 1990s, women's military boots came into fashion (Ding, 2024).



Figure 2. Military style

Source: Pinterest (n.d)

When it comes to sportswear, there are versatile and comfortable items that are suitable for people of all ages. Most classic clothing items were originally designed as comfortable clothing for horse riding and hunting. In the 20th century, sportswear was supplemented with sports knitwear, including leggings, classic pullovers and polo shirts. Jackets, quilted coats, and warm wool boots were fashionable during that period. In the 21st century, knitted fabrics and fashionable multi-component fabrics appeared. Semi-transparent and transparent fabrics are in fashion, as are combinations of these with various other materials (Fig. 3).



Figure 3. Sporty style

Source: Pinterest (n.d)

The fashion for lingerie elements emerged in the 1970s. The "lingerie style" is characterised by petticoats with frills, blouses adorned with ribbons, embroidery, and lace (Fig. 4). In the 1980s, V. Westwood and J. Gaultier introduced the "corset style." During the 1990s, the slip dress, reminiscent of a 1930s nightdress, became particularly popular (Ding, 2024).



Figure 4. “Lingerie” and “Corset” styles

Source: Pinterest (n.d)

In the 19th-20th centuries, women’s clothing became enriched through the incorporation of elements borrowed from men’s attire. The wardrobe was complemented by the classic English suit, waistcoat, and trousers, while wearing tailored shorts became fashionable. Through functional transformation, new garments occasionally emerged: the tuxedo evolved into the tuxedo dress (by Y. Saint Laurent), the shirt transformed into the shirt dress, the jacket began to be worn as a top, and it became acceptable to wear a vest under a jacket instead of a shirt. The constant variety in clothing was further enhanced by the borrowing of features from the traditional costumes of different cultures. New components arrived in Europe from the East: in the 17th century – button fastenings and Turkish robes; in the 19th century – the fez, the burnous, and the Japanese kimono. In the 1970s, the “ethnic style” emerged (Fig. 5), characterised by the use of traditional cuts, colour palettes, costume elements, and decorative embellishments inspired by the attire and ornaments of various peoples around the world (Ma *et al.*, 2017; Skaskiv & Chuprina, 2025).



Figure 5. Ethnic style of dress

Source: Pinterest (n.d)

As mentioned above, fashion at the beginning of the 21st century is a violation of trends and rules in styles that have been formed over generations. A mixture of styles

creates a coherent image. Fashion is closely intertwined with the economic and political situation. Freedom of movement and travel, ease in all spheres of life, and the intertwining of different cultures within a single state are emerging. The fashion industry has been hit by an innovative crisis, and there is a trend towards the “well-forgotten old”. This is how things are combined and mixed “from a new angle” and “with a fresh look”. The innovations from the beginning are the following combinations of stylistic directions: a classic suit with a printed T-shirt; a light dress with a leather jacket; children’s prints in adult clothing (cartoon characters); military style combined with lace; heavy boots with dresses or light skirts, etc. In other words, it becomes possible to combine items to express one’s individuality. When it comes to taste in clothing selection, it is worth noting that one should not cross the line so as not to look comical and ridiculous. “Strange” outfits used to be seen in fashion shows and were not used in everyday life. In the 90s, representatives of subcultures, grunge style, and punks experimented with them, and since the 2000s, celebrities have been shocking and attracting audiences with bold outfits. For example, actress and singer K. Moss interestingly combines military and romantic styles, silk and leather, wears classic jackets with T-shirts, and pairs denim shorts with ethnic styles (Bai & Xue, 2021).

Eco-friendly, “green” fashion is popular among designers. British designer S. McCartney is considered the pioneer of the eco-trend in luxury fashion and adheres to important environmental and ethical principles. She does not use natural leather, synthetic dyes or fur in her clothing, using only organic fabrics. McCartney stands out from others in that she finds alternatives to artificial materials: various leather substitutes. She uses eco-prints, simple styles and natural shades, which distinguish her collections. The British-Japanese brand People Tree is very popular among consumers and is completely eco-friendly. Its founder is S. Minney. The brand does not use artificial dyes or synthetic materials, and what sets it apart is that the designers work with recycled raw materials. The face of the brand is the young actress E. Watson.

Another well-known and fashionable brand from America is Deborah Lindquist Eco Fashion Brand. Designer D. Lindquist serves celebrities such as G. Stefani and S.J. Parker. She skilfully combines fashionable luxury motifs and environmental friendliness. She made a name for herself in the fashion industry by creating an eco-friendly collection of wedding dresses. Lindquist’s designs feature retro motifs, organic wool, hemp, silk, and only eco-friendly fabrics. Renowned Australian designer M. Liu invented a new, revolutionary “zero waste” technique that was unknown to anyone else. He is known for producing nanofabrics. Liu uses geometric shapes and drapery. The English brand Enamore. Designer J. Ambrose created women’s clothing from vintage fabrics, the first item sold was a top made from an old curtain from the 1960s. Known for making underwear from organic fabrics: silk, cotton, soy, bamboo, inspired by 1950s Hollywood glamour. Her creations are stylish, attractive and feminine, made from eco-friendly materials. All eco-friendly clothing is marked with “green” labels. Green-themed inscriptions, slogans and images can be seen everywhere, from accessories to children’s clothing (Kohrs, 2021).

When considering clothing styles, it is worth paying attention to dystopianism, futurism and neo-futurism. Futuristic clothing does not just adorn a person, it is practical, comfortable, high-tech and has ergonomic silhouettes (Fig. 6). Its main functions are to protect from the sun and injuries, retain heat, and facilitate movement. Separate attention should be paid to the colours of the futuristic trend, with white, metal, and metallic being popular among designers. Futurist artists use glowing neon shades. In their view, this is the pure energy of the vision of the future. Bright and light shades represent utopian neo-futurism. Master designers combine utility and aesthetics.



Figure 6. Futurism style in clothing

Source: Pinterest (n.d)

Clear lines, a simple and comfortable cut, and the presence of functional details characterise this style. The anti-utopian trend is also defined by comfort and high-tech features; however, the appearance of dystopian clothing contrasts sharply with that of neo-futurist fashion. The colour palette is predominantly dark, featuring shades of khaki and military tones. Hence, the term “anti-utopian” reflects its opposition to the “pure and bright” vision of the future. Thus, clothing style represents an important socio-cultural phenomenon, performing not only a functional role in providing physical comfort and protection but also serving as a means of communication, expressing both individual and collective values. Clothing reflects changing social structures, political moods, and economic realities of a given period, acting as a symbolic marker of identity, social status, and cultural affiliation. In the context of the historical evolution of fashion, the fusion of styles that became characteristic of the late 20th and early 21st centuries indicates a breakdown of traditional norms and boundaries, driven by globalisation, technological innovation, and the rise of individualism. Fashion, in turn, becomes not only an indicator of contemporary trends but also a

reflection of deeper transformations in social and cultural perceptions. Consequently, clothing style is not merely the result of aesthetic exploration but also a significant social and cultural phenomenon that records and interprets shifts in social structures and value systems.

FASHION TRENDS OF THE 21ST CENTURY: CULTURAL CONSUMPTION AND IDENTITY

Fashion in the 21st century dictates individuality, the desire for self-expression, and the freedom to stand out in various ways. Transformations and the blending of styles are no longer surprising. Thanks to the creativity of stylists and designers, the fashion industry is undergoing significant changes that prompt society to rethink the very concept of beauty. There is a growing re-evaluation of aesthetic standards and values. For many years, the pursuit of thinness and the imitation of slender models led young people to unhealthy attempts to resemble them, often resulting in anorexia and psychological disorders. Women with non-standard body types felt inferior. The turning point in the fashion industry began with models who did not conform to conventional norms. The first such model to appear on the runway was E. Aronson. Over time, with the emergence of other models, it became evident that beauty exists in many forms, even beyond traditional parameters. However, this fashion revolution also provoked controversial opinions. The inclusion of models with disabilities has further challenged social perceptions, encouraging reflection on important human issues.

The formation of 21st-century style is not based on glamour or opulence, but rather on adaptability to contemporary circumstances. Fashion now reflects a conscious approach to the selection of clothing and accessories. Designers take into account lifestyle changes and global transformations. Ukrainian designer A. Tan, for instance, created a style for businesswomen that harmoniously combines the practicality of mobile devices with romantic and office wear (Seliverstova, 2015). The fashion of the new generation embraces diversity, challenges stereotypes, and opens new possibilities for beauty. Nevertheless, classical directions such as retro and vintage are skillfully integrated into 21st-century attire. The key advantages of modern fashion are its democratic character, comfort, and tolerance towards innovation. Fashion mirrors the development and mood of society, influences human character, and teaches individuals to perceive the world in new ways. The primary task of a fashion designer nowadays is to create clothing that is both stylish and naturally comfortable, ensuring harmony between the individual and the surrounding environment while exploring new forms of design. In their work, designers propose innovative approaches to the development of future fashion, employing methods such as combinatorial, deconstructive, and modular design – all of which are reflected in modern fashion trends (see Table 2).

Table 2. Methods of clothing design

Combinatorial
method

It is characterised by various combinations based on specific forms, through insertions, rearrangements, and groupings of details. Variations of this method include transformation and kineticism. Transformation is the conversion of a specific form of clothing into another, changing details. This is the most relevant method, as there are many options for changing a particular item (represented by A. Tan and L. Pustovit). Kineticism is a method of creating dynamics in decoration, drawings or shapes. It is used to emphasise or divert attention from the desired elements. It is mainly used in professional shows.

Table 2. Continued

Modular method	It consists of creating clothing from separate modules, which can be simple (geometric shapes: squares, triangles, rhombuses) or complex (leaves, flowers, various shapes and patterns). They can be used to create beautiful compositions and model inserts. In design, the method is used in vintage, grunge, and patchwork styles.
Deconstruction method	This method is characterised by uneven edges, asymmetrical cuts, slits, elements of incompleteness, and holes. The method gives the designer room for self-expression. It is used to create clothing for young people.
Inversion method	It is characterised by a rejection of existing forms and stereotypes. It is a method of revolution and upheaval. It is used to create the overall shape of a costume and allows for original solutions to design problems. This method has been used to create reversible clothing.
Analogy method	It is a method of reworking the source.
Neology method	It is characterised by the use of borrowed ideas. Its main feature is the distribution of the use of deliberate plagiarism and prototypes.
Standardisation method	It is based on the unification, classification, and typification of certain parts of models. The most characteristic method for industrial clothing production.
Reconstruction method	It consists of creating an exact copy made from original materials and in its natural size. It is actively used for the production of theatrical costumes

Source: created by the author based on H. Kwik and O. Gondoputranto (2023)

These creative methods of clothing design enable designers to realise their ideas. In the creative process of clothing design, designers must take into account the following components: composition, colour, style, fabric selection, and accessory selection. Most fashion designers, aiming to complement the asceticism and simplicity of clothing models, introduce colourful hues, decorative details, and new fabrics. It is fabric that defines 21st-century fashion. According to innovators, the fashion of the future will be completely different, with fabrics being glued, soldered and welded together (Jain, 2022).

Consumers want comfort and ease of wear, so materials have been developed that are cool in summer and warm in winter, including membrane fabrics, antibacterial and anti-stress fabrics, natural fibres and eco-friendly fabrics. In fashion, there is almost no difference between women's and men's fabrics. Freedom of self-expression and gender equality are on the rise. The unisex style is taking over fashion trends. Consumers choose comfort in everyday life, so the choice of shirts made of natural fabrics with a classic cut is justified, as such items are suitable for any occasion. Jackets add structure and a business style to the look, combining denim with corduroy and adding elastane and lycra. A prominent unisex brand is RCF, which produces high-quality and stylish items (Akdemir, 2021).

The popular "op art" style is characterised by stripes, associative drawings, and the combination of one motif with another. Floral compositions in fabrics convey meaning through Rococo, Empire, and 20th-century ornamentation. Accessories include chain belts, laces, and straps, and straight-cut suits are making a comeback. Colour is one of the main elements of fashion. When developing fashionable items, designers must have an aesthetic sense of colour, because it is the colour of the product that first attracts the consumer's attention. The design of the product becomes more expressive due to the colour used. According to the rules of design, it is not advisable to combine three colours at once. The exceptions are black and white, as they are not considered colours in terms of their technical properties. The colour of a product can give the consumer a sense of self-confidence and increase their self-esteem. For example, blue and green-blue are colours associated with stress relief. Colour evokes different emotions, accelerates

metabolism, normalises blood pressure, and affects anger control (Musova *et al.*, 2021). There are certain colours, such as gold and shades of orange, that symbolise luxury, creating a feeling of luxury and wealth in the consumer.

Since 2000, there has been a colour revolution in fashion. Black and white colour schemes, wine-red shades, and electric blue are back in fashion (Bai & Xue, 2021). It is also worth noting the colour khaki, which has different shades (more ochre, yellow, green). This colour never goes out of fashion. Consumers also choose natural pastel shades, earth, sand, grass, all shades of grey-blue, lilac, smoky pink. Speaking of cultural consumption and the manifestation of identity through fashion, it is worth noting that fashion, to some extent, is an expression of a person's social identity at a certain period, depending on the chosen style. Identity is self-expression and self-experimentation, a fixed, ongoing process.

Fashion enhances and reflects individuality. A consumer's identity and sense of belonging in society are influenced by their clothing. Personality traits, self-esteem, ideals, views, values, or emotions can be reflected or expressed through clothing. A person can use fashion as a tool to raise their self-esteem, to explore how society reacts to them. After all, the way a person presents themselves in society, namely their choice of wardrobe, unintentionally creates a certain image of that person in society. A person's self-esteem is reflected in their attitude towards clothing. The attention that a woman or man pays to their wardrobe choices is a reflection of their self-esteem. People need approval of their status in society, so there is a real connection between a person's psychological need for clothing and the clothing they choose to wear. Appropriate clothing is linked to a person's choice of personal harmony and the need to be accepted in society. Recognition, modesty, culture and appearance are also defined through fashion, which is adapted by people. Fashion brands and luxury clothing are purchased by consumers for a sense of individuality and quality, status achievement (fashion for accessories, jewellery, watches, phones). One of the results of consuming high-quality items is a certain lifestyle, a high degree of comfort, an absence of stress, and Western influence. In luxury brands, consumers choose exclusivity, quality,

sophistication, aesthetics, relevant design, and high cost. Luxury fashion is often pleasant and futuristic. Young people aged 19 to 25 make up the majority of the fashion elite. Luxury enhances a person's pride and satisfaction. Examples of luxury brands include Dolce & Gabbana, Gucci, Chanel, Dior, and H&M (Ivashchuk *et al.*, 2023). Designers get new ideas when they think about future target consumers. Fashion forecasting consists of several stages: consumer profile research, fashion trend identification, business vision, market analysis, designer collection analysis, and sales volume analysis. The media, glossy magazines, newspapers, and the Internet are used for fashion forecasting. Popular brands adapt to fashion trends, and unsold goods reserves are the main factor influencing fashion forecasting. The forecast is based on the study of the past and present.

The factors that influence users when purchasing a particular product are social, psychological, cultural, technological, and economic: influence on the behaviour of the population; consumers must act within their own economic capabilities; appearance strengthens mental health and increases productivity; degree of environmental friendliness, misunderstanding between consumer and manufacturer due to the incompatibility of fashionable goods and increased prices. Ethical and social ignorance also plays a role in the fashion industry. The tendency to purchase fashionable items is driven by social recognition and individuality in the surrounding environment.

In summary, it can be noted that the fashion industry not only reflects current cultural trends, but also actively shapes new consumption norms that directly influence individual and collective perceptions of identity. It has been found that fashion trends are dynamic, subject to social, economic and technological changes, as well as global processes that determine the contexts of consumption. In particular, the growing interest in individualism in fashion and the mixing of styles reflect a change in cultural perceptions, where fashion acts as a tool for self-expression and a form of social communication that contributes to the formation of new cultural identities. Fashion phenomena such as minimalism, eco-style, cross-cultural influences and the adaptation of military and sports elements demonstrate the importance of fashion language as a symbol of change in social beliefs, values and consumption practices. Thus, fashion is not only an industry but also a powerful cultural phenomenon that determines not only visual and aesthetic aspects but also shapes the socio-cultural reality of the modern world.

CONCLUSIONS

The article analyses the main fashion styles and their characteristics, describing well-known eco-brands such as People Tree, Deborah Lindquist Eco Fashion Brand, and Enamore. The results confirm that clothing styles are an important component of the personality paradigm. The study shows that a consumer's identity and sense of belonging in society are influenced by their clothing. Identity, personality traits, self-esteem, ideals, views, values, or emotions can be reflected or expressed through clothing. The role of fashion is to make certain situations related to the disclosure of a given topic visible; to break down norms and established stereotypes about styles and colours that have been adapted by humanity since time immemorial.

Since consumers choose comfort in clothing, the fashion industry has developed fabrics that are warm or cool, antibacterial, anti-stress, made from natural fibres and eco-friendly fabrics. Analysing the "unisex" style, it is worth concluding that fashion breaks down gender stereotypes and makes it clear that fashion aims to erase the boundary between men and women through the idea that clothing has no gender. Minimalism in clothing helps to keep up with the latest trends, does not cause stress, does not overload, raises self-esteem and influences a person's attitude towards their own image. Futuristic clothing is practical, comfortable, high-tech and has ergonomic silhouettes. Its main functions are to protect from the sun and injury, retain heat, and facilitate movement.

In addition, design methods in contemporary fashion trends were explored. In the creative process of clothing design, designers must consider the following components: composition, colour, style, fabric selection, and accessory selection. This work provides a preliminary understanding of the fashion industry and its impact on cultural consumption and identity formation through popular trends. An important issue for future study could be research showing the relationship and influence of fashion on consumers of different age groups and what strategies well-known brands should use in their work to attract more consumers.

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Модна індустрія та її вплив на культурне споживання: аналіз трендів та вираження ідентичності через моду

Анотація. Модні тренди та стиль стали важливими чинниками формування соціальних відносин, самооцінки та особистісної ідентичності в сучасному суспільстві. Виходячи з цього, робота виконана з метою дослідження основних тенденцій модного світу та його впливу на культурну ідентичність. Для цього описано сутність і походження моди, становлення модної індустрії, проведено аналіз модних трендів, стилів, що присутні в модній індустрії, функції та значимість моди в житті людини. У статті висвітлено поняття «мода», «модна індустрія», «ідентичність», приділено увагу огляду кольорової гами в одязі та методам проектування сучасного одягу. За результатами роботи визначено, що мода є соціальним процесом, що розвиває культурне значення та являється головним елементом відносин у соціумі. Модні бренди купуються споживачами задля відчуття індивідуальності, якості та статусного досягнення. Показом споживання високоякісних речей є стиль життя, рівень комфорту, зовнішній вплив та бажання виглядати «дорого». Риси характеру, погляди та ідеали, можуть відображатися та виражатися через одяг. Людина приміряє на себе різноманітні образи, обирає гардероб, щоб донести до навколишнього середовища інформацію про те, ким вона являється. В роботі розглядався матеріал та висвітлено фактори, що впливають на користувачів при покупці модного товару. Проведене дослідження охопило деякі важливі моменти, такі як задоволеність людини зовнішнім виглядом, а також зміни у модній індустрії. Виявлено, що самооцінка відіграє важливу роль та впливає на те, яке відношення у людини до власного образу, а мінімалізм в одязі допомагає бути на одній хвилі з новітніми тенденціями, не викликає стрес, не перевантажує, впливає на те, яке відношення у людини до власного образу. Отримані результати дослідження можуть бути використані в галузі модної індустрії, маркетингу, дизайну одягу, а також у дослідженнях культурології та соціології, зокрема фахівцями, які займаються вивченням впливу моди на культурну ідентичність, поведінку споживачів та соціальні тренди

Ключові слова: мінімалізм у моді; стилі одягу; інноваційний розвиток; fashion-ринок; популярні тенденції