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## **THE ANALYSIS OF DE LUXE CLOTHING IN THE COLLECTIONS OF WORLD AND UKRAINIAN DESIGNERS**

**The purpose of the research** is to explore and define the characteristic features and clothing components of the segment de luxe in the collections of world and Ukrainian brands of fashion clothing. **The methodology** of the research is based on the integrated use of general scientific methods: analysis, synthesis, and comparison, which made it possible to fully define the concept of de luxe clothing. **The scientific novelty** of the obtained results consists of the process of structuring the theoretical positions regarding the definition of the characteristics of the class de luxe clothing, its segmentation, and the determination of tendencies in the use of artistic embellishment in the works of modern clothing designers, as a prospect of popularizing Ukrainian brands in the world fashion industry. **Conclusions.** The concept of "de luxe" has been analyzed and structured, and the characteristics of luxury goods, which differ from mass-market goods, have been determined. The characteristic features of the de luxe clothing in the collections of the FW18/19 pret-a-porter season of the world and Ukrainian brands are discovered. The principles of decoration adaptation and ornamentation in de luxe collections for ensuring their competitiveness on the fashion market are reviewed. The percentage of the use of decorative ornamentation in collections of global and domestic designers has been revealed. The Ukrainian brands, which belong to the luxury segment, and the reasons that hinder their development are analyzed. The analysis of well-known masters and design studios engaged in decorating clothes in Ukraine is presented and the author's works for Ukrainian designers are shown.

**Keywords:** fashion, fashion-industry, haute couture, design of clothes, collection, clothes de luxe, clothes decoration, hand-made work.

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### **Аналіз одягу de luxe в колекціях світових та українських дизайнерів**

**Мета.** Дослідити та визначити характерні ознаки та складові елементи одягу сегменту de luxe в колекціях світових та українських брендів модного одягу. **Методологія** дослідження ґрунтується на комплексному використанні загальнонаукових методів: аналізі, синтезі, порівнянні, що дало змогу найбільш повно визначити поняття одягу de luxe. Теоретичним підґрунтям стали дослідження зарубіжних та вітчизняних вчених. **Наукова новизна** одержаних результатів полягає в структурованні теоретичних положень щодо визначення характеристики одягу класу de luxe, його сегментації, визначення тенденцій застосування художньо-декоративного оздоблення в творчості сучасних дизайнерів одягу, як перспективу популяризації українських брендів у світовій fashion-індустрії. **Висновки.** В роботі проаналізовано та структуровано поняття «de luxe», визначено відмінні характеристики люксових товарів від товарів масового використання. Виявлено характерні ознаки одягу de luxe в колекціях сезону FW18-19 pret-a-porter світових та українських брендів. Розглянуто принципи адаптації оздоблення та декору в колекціях de luxe для забезпечення їх конкурентноспроможності на fashion-ринку. Виявлено відсоток використання декоративного оздоблення в колекціях світових та вітчизняних дизайнерів. Проаналізовано українські бренди, які відносяться до люксового сегменту, та причини, які заважають їх розвитку. Надано аналіз відомих майстрів та студій дизайну, що займаються декоруванням одягу в Україні та показано власні роботи автора для українських дизайнерів.

**Ключові слова:** fashion, fashion-індустрія, haute couture, дизайн одягу, колекція, одяг de luxe, оздоблення одягу, ручна робота.

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### **Анализ одежды de luxe в коллекциях мировых и украинских дизайнеров**

**Цель статьи.** Исследовать и определить характерные признаки и составляющие элементы одежды сегмента de luxe в коллекциях мировых и украинских брендов модной одежды. **Методология** исследования основана на комплексном использовании общенаучных методов: анализе, синтезе, сравнении, что позволило наиболее полно определить понятие одежды de luxe. Теоретическим основанием стали исследования зарубежных и отечественных ученых. **Научная новизна** исследования заключается в структурировании теоретических положений по определению характеристики одежды класса de luxe, ее сегментации, определении тенденций использования художественно-декоративной отделки в творчестве современных дизайнеров одежды, как перспективу популяризации украинских брендов в мировой fashion-индустрии. **Выводы.** В работе проанализировано и структурировано понятие «de luxe», определены отличительные характеристики люксовых товаров от товаров массового использования. Определены характерные признаки одежды de luxe в коллекциях сезона FW18-19 pret-a-porter мировых и украинских брендов. Рассмотрены принципы адаптации отделки и декора в коллекциях de luxe для обеспечения их конкурентноспособности на fashion-рынке. Определен процент использования декоративной отделки в коллекциях мировых и отечественных дизайнеров. В работе выделены украинские бренды, которые относятся к люксовому сегменту, и причины которые мешают их развитию. Дан анализ известных мастеров и студий дизайнера, занимающихся декором одежды в Украине и показаны собственные работы автора для коллекций одежды украинских дизайнеров.

**Ключевые слова:** fashion, fashion-индустрия, haute couture, дизайн одежды, коллекция, одежда de luxe, отделка одежды, ручная работа.

The relevance of research topic. The growth in the consumption of de luxe goods in recent years sparks the interest in the study of this segment of the fashion industry. It is necessary to have a clear definition of the concept of the de luxe product, in particular de luxe clothing, to distinguish its characteristic features in order to study and develop the principles of formation and development of this segment of the fashion market, which is particularly relevant in the conditions of the modern Ukrainian fashion industry, which is at the initial stages of its development.

The analysis of research and publications. The term "luxury" or "luxury goods" in recent years is more and more interested to researchers and scholars, as marketers note the growth of this market of fashion goods in the world. Often, the concept of "luxury" is revealed depending on the etymology of the word from the Latin *luxus* - luxury, world, shine.

Foreign marketer W. Du Bois distinguishes the following components of luxury goods: excellent quality, high price, rarity and uniqueness. Uniqueness and rarity are closely related to the quality of the goods. Their production requires considerable time spent, special skills, unique materials. W. Du Bois is convinced that "luxury is an indicator of consumers' capabilities," so the researcher divides buyers into two classes: able and unable to meet their needs in the goods and services of the luxury segment of the market [1, 37; 2, 70]. Marketer M. Gutsatz (2013) reveals the concept of luxury through two components: the first one is a material that includes the product and the brand (its history, identity, unique know-how); the second one is a psychological idea of how the social sphere and the values of the brand affects the consumer [3, 139]. T. Jackson (2004) states in his works that luxury is characterized by exclusivity, premium prices, image and status, which are united in order to create the desired product and not the functional one [4, 157].

World marketing expert J.-N. Kapferer summed up the definition of luxury, and elite goods. The author has found that most of the concepts refer to the rephrased definitions of everyday goods with the additional phrases such as "belong to the world of elite goods", "individual approach", "exclusive product", "sold in a boutique" [5, 138]. Authors [6, 78] consider luxury segment products as non-existent without the effect of deficiency (uniqueness), especially in the production of haute couture and de luxe clothing. In order to support the illusion of the uniqueness of models of haute couture researchers are offering: new technologies that result in the creation of unique high-quality fabrics, decorative furnishings, etc.; strategies for limited edition or limited series of fashion goods; strategies of individual approach to each client and preservation of confidentiality.

A separate issue of the study is the market segmentation of the luxury goods. Different authors give different classifications of fashion goods, based on which different classification characteristics are chosen. J.-N. Kapferer (2008) proposed a pyramid model for the segmentation of elite products: Griffe (the highest level of the pyramid is magnificent specimens, objects as "the limit of excellence", unique works that nobody can ever reproduce again), Luxury Brand (very high quality goods made by hand and in limited quantities), Premium Brand (prestigious trademarks with high-quality products popular in everyday life, industrially manufactured), Brand (trademarks of mass production with a low price and wide availability of goods) [5, p. 140]. This model formed the basis for many studies of the fashion market of different authors.

The classification The Boston Consulting Group [7, 432], proposed by M. Silverstein and N. Fisk, makes it possible to separate luxury goods from the mass-market. The authors divide the market of fashion goods in the following groups: new (democratic) luxury – affordable products with an average price and value for the consumer to constantly explore the product; mass-market is an ordinary product with no emotional perception of the consumer and a desire to be "like everyone else" at a low price; old luxury – fashion products with enthusiastic consumer perception, as the demonstration of status, with limited accessibility and high price, using handmade goods and elitist perception.

S. Slavinsky offers the following typology of the luxury market: pure luxury; so-luxury; newer luxury [8]. The luxury market is a segment of the general market where high-quality, expensive, elitist, sometimes exclusive products designed for a specific target audience (very wealthy people), with which consumers can meet their internal needs in the external confirmation of social status, unique image, taste and intelligence [9, 65].

Authors [10-13] segment the global fashion market, which consists of designer brands and brands of the mass market, which differ in price, style and status of consumers who buy this product. The luxury segment (the highest price category) is divided into the following main groups: Haute couture; Prêt-à-porter de luxe, Prêt-à-porter. Premium / middle-segment (middle price category) is divided into main groups: diffuse brands; bridge-brands. Democratic brands are divided into the following groups: the best brands (better); utilitarian brands (contemporary); budget brands (budget); mass brands (moderate). Thus, the luxury segment in the fashion industry is a commodity which consumption satisfies both the functional and psychological needs for recognizing and increasing self-esteem of consumers, a synonym for abundance, wealth, and redundancy. The global fashion market places haute couture, pret-a-porter de luxe and pret-a-porter (ready-to-wear) goods in the luxury segment, however, in Ukraine there is only the luxury segment that is customarily made up of de luxe and ready- to-wear.

Thus, one can distinguish the following characteristic features of the fashion goods of the *luxury segment of the fashion industry*: excellent quality; premium prices; rarity and uniqueness (exclusivity); production, which requires a lot of time, special skills, unique materials; availability of goods in selected stores

and sales outlets, most often in prestigious areas; the manufacture of highly individual goods adapted to the needs of the buyer providing a high-quality service; highlighting the image and the status of consumers.

Statement of basic materials. According to Fashion United data, the global apparel market (as of 2017) was worth \$3 billion. Businessinsider edited a list of the 30 richest people in the fashion industry with the Forbes 2017 rating for billionaires [14-15]. The list included founders of brands, designers, top managers, who got the fortune from the clothing sales of all segments from mass-market to premium brands. Owners of democratic brands (Inditex, H&M, Asos, Mango, River Island, etc.) made up 50% of the list, so \$156.05 billion. The high price category (LVMH, Yves Saint Laurent, Gucci, Alexander McQueen, Balenciaga, etc.) is 27% - \$84.25 bln. Average price category is 23%, 71.8 billion dollars. The sum of money of all the fashion-business' owners who are included in the list is 312.1 billion dollars. Among them, the highest price category is introduced by eight representatives, which consists 27%, 84.25 billion dollars and only concedes to democratic brands. One can conclude that the luxury segment in the global fashion industry is not inferior to the profits of the production of goods in the middle price category or democratic brands.

One of the most important parts of the luxury segment in the world is haute couture clothing. Its manufacturing has its own peculiarities: stringent requirements for the Fashion Syndicate (50 models per year, at least 20 technicians at a studio in Paris, an individual approach to the creation of each product, no more than 30% of machine stitches); the need to create models of time-cost and money (from 150 hours of handwork, using precious stones, fur, exclusive fabrics and accessories and other materials); time-consuming process of creating products; high cost of models - from 15000 €; a small consumer audience (about 2,000 women worldwide), etc. [16]. Participating in the Haute Couture Fashion Week is one of the main factors in creating a successful image in the world of fashion. The main component of the haute couture models is manual work "les petite mains", etc. However, due to historical aspects and harsh requirements for haute couture clothing production, there is no possibility of development of a large number of global brands, therefore de luxe clothing is actively developing in the higher price category. Brands present de luxe clothing models with decorative ornamentation on the weeks of prêt-a-porter fashion. This high-end product segment is becoming more popular now and is economically beneficial for both brand owners and consumers.

*Among the characteristic features of the de luxe clothing a few of them can be singled out, such as: the manufacture of such products only in the first line of haute couture clothing collections; production of copyrights using a large amount of manual work; production of small and limited series of models; the use of expensive materials for decoration and ornamentation; providing lower consumer prices than haute couture.*

The luxury clothing segment in the world is represented by haute couture and prêt-a-porter fashion weeks. Prêt-a-porter includes collections of de luxe clothing and ready-to-wear. The de luxe collections feature great use of décor. In a suit at the same time several types of ornamentation can be present. Often, there is a variety of famous embroidery techniques or a combination of traditions and innovation in the creation of new techniques using non-standard materials.

In modern collections, designers use different types of decor when creating models: puffs, applique, painting (free technique, batik, etc.), patchwork, weaving, artificial aging, perforation, corrugation, dyeing, decoration with other materials (fur and leather, knitwear, suede, velvet, chiffon and organza, etc.), decoration with non-traditional materials and methods, fittings, etc. In order to identify the innovative elements of the decoration and its percentage in collections, we analyzed the fashion shows of global designers of the prêt-a-porter FW18 / 19 season in New York, Paris, Milan, London and Los Angeles. The study reviewed collections of Chanel, Loewe, Paco Rabanne, Gucci, etc. [17].



**Figure 1 – Collection of designers of the global fall season 2018 pret-a-porter using decorative elements: a – Chanel, b – Christopher Kane, c – Dolce&Gabbana, d – Dries Van Noten, e – Erdem, f – Loewe**

The analysis has shown that decor, which is a distinctive feature of haute couture clothing, is actively used by global brands in prêt-a-porter collections. In the vast majority the designers use several decorative elements and transform them into their clothing models. Depending on the philosophy of the brand and the concept of collections, the decor is found in clothing pattern to a lesser or greater degree. It is found that on average 30% of models in collections of global designers are made using handmade decorative ornamentation.

At the domestic fashion market, brands present collections at the biggest week of prêt-a-porter fashion week - Ukrainian Fashion Week (UFW) (Kyiv). There are usually de luxe models presented in every collection. In Ukraine decorative ornamentation is especially relevant and common among small brands, which tend to emphasize their uniqueness, philosophy and they work either exclusively (1-2 ready-made units on an individual order) or in small lots (up to 25 units). It is the use of various decorations that enables the young brand to create modern and original clothing of the luxury segment. Thus, the Ukrainian product becomes more competitive among the world's fashion-industry and is beneficial for the brands' owners and offers consumers an alternative to haute couture.

The use of decorative ornamentation in clothing models (FW18 / 19, SS18) was found in some Ukrainian brands [18]. The analysis showed that Ukrainian designers such as FROLOV, AMG, ARTEMKLIMCHUK, DAFNA MAY, JEAN GRITSFELDT, KATERINA RUTMAN, BENDUS, ELENA BURENINA, KARAVAY, and GUDU used in their collections techniques such as paillette, crystal, webbing with crystals, glass beads embroidery. (Fig. 2 a, b).



**Figure 2 – Use of decor in Ukrainian brands collections (FW18/19, SS18):  
a – ARTEMKLIMCHUK, b – FROLOV, c – LAKE STUDIO, d – LITKOVSKAYA**

Brands: GASANOVA, IRYNA DIL, LAKE STUDIO, BOBKOVA, GUASH, ROUSSIN BY SOFIA ROUSINOVICH often use different embroidery techniques (Fig. 2 c). Author decor is used in the models of VARVARA, PASKAL, LITKOVSKAYA, ELENAREVA, KIR-KHARTLEY designers (Fig. 2 d).

Analyzing the collections of Ukrainian designers one can conclude that everybody does not use decor often. Usually, there are only about 15-20% of the whole line of models with decorative ornaments, for example, embroidery, author's print, etc. It was also found that the designers do not incorporate the decor in every season, not systematically. In comparison with foreign brands, the use of ornamentation in collections is smaller and makes up 20% of models from the whole collection. In Ukraine, in the luxury segment of clothes one can include such brands as: ARTEMKLIMCHUK, FROLOV, JEAN GRITSFELDT, LAKE STUDIO, LITKOVSKAYA, and ELENAREVA. The analysis showed that these brands are actively developing, they have existed in the market for at least 4 years, and they actively participate in the Ukrainian Fashion Week every season. The percentage of the use of embellishment is the highest and is maintained almost every season. Designers often use the latest materials and author's decor technology. An equally important indicator of the popularity of the Ukrainian brand is its presentation in capital showrooms and stores abroad. According to the characteristics of the de luxe clothing, the brands mentioned earlier are not subject to the "first lines of collections of haute couture", because in Ukraine there can be no haute couture according to the definitions of the Paris Fashion Syndicate.

The development of the luxury clothing segment in Ukraine is restrained by various economic factors. Firstly, Ukraine is not a manufacturer of sewing accessories and materials, and the import from the countries of the east (China, Japan, Turkey, India) is the most widespread. However, the use of accessories and materials of low quality reduces the status of the use of such decoration in the clothing of the luxury segment and its further implementation. Secondly, an increase in demand for luxury segment products requires the involvement of specialists for its manufacture, whom Ukraine today does not have many of.

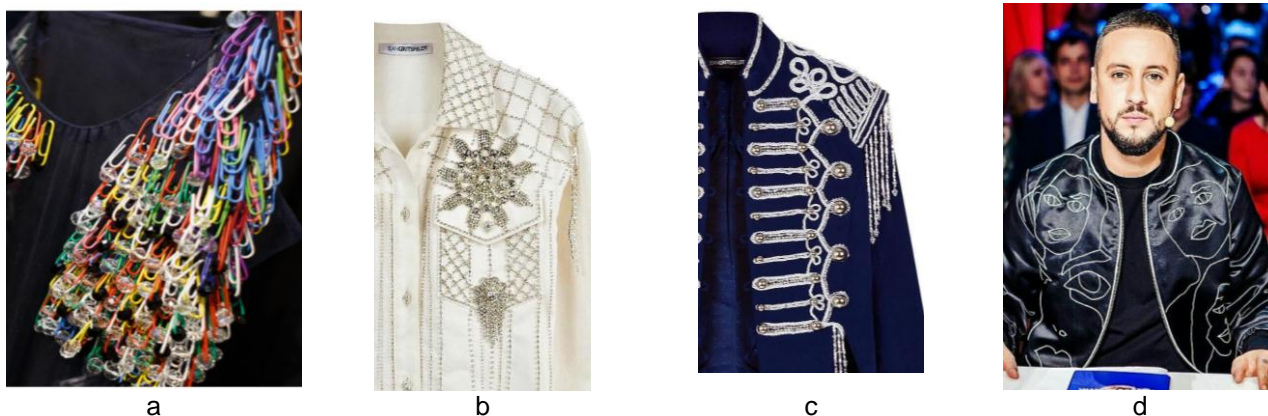
Most Ukrainian brands have their own production design studio or atelier, where masters of clothes and decoration work permanently. If the brand is young or the use of decoration is not the main concept of the brand, then they invite freelancers or use the services of design studio decor to work on the collection for



a particular season. The analysis has been done of the two largest studios in decoration manufacturing in Ukraine: PatokaStudio (founder L. Patok) that deals with the creation of a style for videos, commercials and photo sessions, the creation of exclusive clothes, jewelry and accessories, works with artists and pop stars, among them BRUTTO, DJ NASTIA, Jamala, Olya Polyakova, etc.; and the MonstraWorkshop studio (founder M. Moskalenko) that is engaged in the manufacture of accessories for Ukrainian and foreign brands, including T. Mosca, Omelya, Burenina, etc., sewing of wedding dresses and costumes for stage performances, decorations for music videos of Ukrainian stars.

The most well-known craftsmen working on clothes ornamentation in Ukraine are: Danilyuk Gala - works for Boutique otaman, ELENAREVA; Migus Roksolana - for Jean Gritsfeldt, FROLOV, Dafna May, Loboda, Monaco; Zommer Irena - for Jardin Exotique, Apilat Wedding, Blood Honey, Sleeper; Kozhuhar Alina - for Mona Moon, FROLOV, Katerina Kuhar, Natalia Mogilevskaya, Katerina Osadcha, Jamala; Panchuk Ruslan - for LakeStudio; Tretyak Adelina - for Valery Kovalska, ELENAREVA, Alyosha; Khomchak Ivanka - for LakeStudio, Elena Rudenko, FROLOV, Petit Tresore; Cranberry Catherine - for Valery Kovalska, Victoria Gres, ELENAREVA, ArtemKlimchuk, Julia Polishchuk, Christina Mamedova, NDANGERED.

During the last four years, Roksolana Migus [19], a student of the Department of ergonomics and fashion designing at KNUVD, took part in the creation of modern decorative ornamentation for the FROLOV and JEAN GRITSFELDT clothing brands for television shows and concerts of Ukrainian performers. In the FROLOV FW 16/17 collection unconventional materials such as colored stationery clips with crystal beads were used as an element of decor (Fig. 3, a). The embroidery is placed on the jacket front and the bottom of the dress. In the ornamentation of denim jacket for the JEAN GRITSFELDT SS17 collection (Fig. 3, b), Swarovski stones and metallic braid with inlaid crystals are used. Embroidery is based on geometric and vegetative motifs. The jacket based on the hussar costume was created for the JEAN GRITSFELDT FW 17/18 collection (Fig. 3, c) using a silver cord, crystal and buttons. For the show "Dancing with the Stars" and the artist Monatik a jacket bomber (Fig. 3, d) is decorated with the tambour embroidery inspired by the face-drawings from the Stella McCartney Pre-Fall 14 collection.



**Figure 3 – Decorative embroidery in clothing collections:  
a – FROLOV FW16/17; b – Jean GRITSFELDT SS17; c – Jean GRITSFELDT FW17/18;  
d – show “Dancing with the stars” for Monatik (author Roksolana Mihus)**

Conclusions. The concept of "de luxe" is structured as a product for recognition and increase of consumer's self-esteem, a synonym for wealth and prosperity. The excellent characteristics of luxury goods from mass-market ones are determined. Based on the analysis of the art of the global designers of the FW18 / 19 pret-a-porter season, it has been discovered that the use of a variety of decorative elements is an integral part of the de luxe collections. It has been determined that the use of ornamentation in the de luxe clothing is an alternative to haute couture and is an effective means of increasing model sales, promotion of a brand and highlighting the concept of the collection. It is found that on average 30% of models in collections of global designers are made using decorative handmade ornamentation, but there is only about 15-20% in the collections of Ukrainian designers. The analysis of the use of decorative ornamentation in the collections of Ukrainian designers within the framework of UFW (seasons FW18 / 19, SS18) showed that in the list of the clothing brands manufacturers of the luxury segment the following brands can be included: ARTEMKLIMCHUK, FROLOV, JEAN GRITSFELDT, LAKE STUDIO, LITKOVSKAYA, and ELENAREVA. The analysis of well-known masters and design studios' works that deal with décor in Ukraine has been performed, and the author's own decorative ornamentation for Ukrainian brands' modern models of clothes and show business stars have been shown.

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Стаття надійшла до редакції 24.08.2019 р.