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ABOUT THE FEATURES OF THE FASHION TREND FOR THE FORMATION OF MEDIA BRANDS

Abstract: the article is devoted to the problem of studying Soviet fashion as an independent socio-psychological and historical-cultural phenomenon. For a long time, there was a stereotype in the mass consciousness that there was no fashion in the Soviet state. This idea was actively supported in modern cinema, certain media, and representatives of the media sphere. A close and comprehensive study of the Soviet history of everyday life and its comparative analysis in the context of world culture shows that Soviet fashion is a special cultural phenomenon that developed in line with global trends, and therefore requires separate and careful study.

The article examines the problem of reflecting fashion trends in everyday urban life. The goals of glossy magazines and city online publications as a guide to city life, including those affecting the fashion industry, are highlighted.

As a result of the digitalization process, applications are created and used in mass media. Projects are actively appearing in the online environment that independently develop a media brand. Fashion journalists direct their creative potential towards maximum convenience for Internet users, conciseness, and simplicity.

Key words: fashion history, Soviet fashion, Russian fashion, fashion blogs, glossy magazines, online publication, trend, city, lifestyle.

Language: English

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Introduction

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Fashion at all times has served as a reflection of the morals of its time, the state of the economy and the political situation, instantly reacting to any changes in the form of the popularity of new styles, colors and textures. Researchers have established a pattern that in eras associated with a tightening of the regime, fashion regulation appeared, up to detailed requirements for appearance. In particular, during periods of increased state control, government interference in fashion increased, most clearly during the Soviet era.

The concept of “fashion” penetrated into Russia along with the transformations of Peter I: it was he who began to actively propagate outfits that were then popular in Europe, which, however, took root only among the nobility. As researchers note, it is since then that fashion has become one of those topics that fuel disputes between supporters and opponents of European culture in Russia. For a long time, the main capital of fashion, including for the Russian nobility, was Paris: from there, all fashionistas eagerly awaited samples of outfits that were considered the standard of chic.

Russia actively adopted European fashion at the beginning of the twentieth century, but with the outbreak of the First World War, the fashion industry found itself in a deep crisis, which was associated primarily with political and socio-economic factors. As fashion publications of the time wrote, “hardly anyone would think of caring about fashionable toilets now that the whole country is tensely and anxiously going through events of great historical importance.” In addition, Russia was physically cut off from the fashion capital of Paris - fashion magazines, lithographs and engravings could not be sent from there through the territory of hostile Germany.

The revolution of 1917 and the coming to power of the Bolsheviks became a new test for Russian fashion. The ideas of building communism were largely based on ideas about an ideal society, which were formulated by utopian socialists back in the 19th century. In accordance with them, it was assumed that in such a society clothing would be comfortable for everyone, but at the same time it would be devoid of any special decor or “insignia”, which would be one of the manifestations of the eradication of social inequality. It should be noted that in the 1920–1930s, utopians continued to think about the possible appearance of the person of the future, including in relation to clothing. In particular, the famous scientist and member of the Communist Party J.D. Bernal believed that in the world of the future “rationalism would triumph” and clothing would finally become something unimportant and secondary.

Already in the first years of the existence of Soviet power, attempts were made at the state level to regulate the appearance of Soviet citizens: at this time, proposals began to appear to “dress up” the entire population of Russia in uniform shirts and trousers for men and skirts for women. However, the Soviet state could not provide not only uniforms, but also any other clothing, even to the soldiers of the Red Army, let alone other categories of the population. Therefore, in the conditions of the economic crisis and the policy of “war communism”, all these proposals remained only projects.

At the same time, experiencing an urgent need for a new style of clothing was only one of the elements of the large-scale ideological program of the founders of the socialist system, who sought to break with the past in all spheres of life. As researchers note, no other revolution has rejected tradition so violently or sought such a total destruction of the ties between history and modernity. In the new world of constructivism there was no place for unpredictable and uncontrollable fluctuations in fashion trends, as well as for the image of a fashionable woman - too sophisticated for the aesthetics of functionalism, too sexy for the Puritan value system. She was alien to this world, for she belonged to a past that no longer existed. In this regard, already from the first years of the Soviet regime in the West, the idea arose that fashion was something alien to Bolshevik ideology.

In Soviet economic theory, fashion was an integral part of the capitalist economic system. It artificially, in order to make a profit and expand the product market, encouraged consumers to buy more and more new clothes in accordance with changing fashion styles and thereby spend their hard-earned money unwisely. The Soviet economy was supposed to be the opposite of this, placing the principle of rationality at the forefront. Fashion did not fit into reasonable canons and should, in theory, become a disappearing phenomenon. In this regard, Bolshevik ideology perceived Western fashion as the personification of a hostile bourgeois order, which had no place in the new Soviet society.

Thus, the main poet of the revolution, V.V. Mayakovsky, fiercely criticized “bourgeois” fashion: in the poem “The Last Cry,” he condemns women who “scour the shops and look for fashion, the latest Parisian fashion,” while the poet notes that this fashion only “for bourgeois parasites” and calls for forgetting her (“To hell with the nonsense!”). Although, it is known that Mayakovsky himself was a dandy and spent most of his fees on “Parisian fashion.”

During the years of the NEP, European fashion trends began to actively penetrate into the USSR, which is reflected in the appearance of the new elite - the “NEPmen”. The appearance of the latter caused serious discontent, since they were associated with the

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revival of the former bourgeois order, which contributed to a new round of discussions about the wastefulness and meaninglessness of fashion, “bourgeois morality” and “philistinism”.

At the same time, during the years of the First World War and the Civil War, the fashion industry that existed before the revolution was completely destroyed - due to the lack of materials and clients, custom sewing and private ateliers actually ceased to exist; many apprentices and tailors died in the war or became disabled and could not return to their craft after demobilization. All this did not yet allow us to create our own, “Bolshevik” fashion system. One of the attempts in this direction can be called the work of Nadezhda Lamanova, whose models in 1925 received first place at the World Exhibition in Paris “for national identity in combination with modern fashion trends.” Lamanova’s similar success in the West was due to the fact that she was able to introduce elements of Russian traditional costume into her models, which at all times was enthusiastically accepted by Europeans and was associated with exoticism and national identity. In this regard, we can note the persistence of the second trend in the perception of domestic fashion in the West - admiration for clothing that reflects the “mysterious Russian soul.”

The accelerated industrialization that began was aimed, among other things, at the development of the textile and clothing industry, which became the impetus for the emergence and development of socialist fashion. As researchers note, having originated during the period of the first five-year plans, this phenomenon existed until the end of the 1980s in the USSR and the socialist countries of Eastern Europe: Czechoslovakia, East Germany, Hungary, Poland and Yugoslavia. However, this was not the fundamentally new style that was dreamed of in the early 1920s. On the contrary, socialist fashion emphasized traditional aesthetics and catered to conservative gender stereotypes.

Modernity dictates its own laws to society in absolutely any sphere of activity. Every month, season, year, the results of innovation are born - be it the latest iPhone model from Apple or a scientific development in a famous laboratory.

Fashion, as a part of the social system, influences the development of the production sector and contributes to the perfection of its development.

The fashion industry is a rather eccentric field, where every day many bright, original products of creative activity are created and promoted. And if fashion is a phenomenon and an idea, then journalism is a channel for introducing and disseminating this idea into life.

Glossy publications canonize the lifestyle of their readership. Today's glossy publications are entertaining in nature and are characterized by simplicity of presentation and a large amount of advertising.

Glossy journalism not only shows the orbit of events in the fashion industry, but also creates demand, encourages people to desire and buy certain products.

A characteristic feature of any glossy publication is coverage of the latest trends and news from the fashion world.

Fashion publications can be divided into “mass” and “elite”. Their content depends on what audience they are intended for and how they position themselves. There are magazines that write only about fashion, and there are magazines that also write about fashion. For example, Vogue and Harper's Bazaar magazines write only about fashion. These publications correlate with the “haute couture” level. Therefore, here you can find materials of both a bohemian nature and a street manner of presenting information. Hence the varied topics, which take into account the interests of various groups of readers, their social status, marital status, and value scale of life. Back in the 90s, there was a tendency to strive for a prosperous life, part of which was fashionable clothing.

If we talk about history, then such a direction as the fashion industry did not exist until the end of the 19th century, although the concept of fashion was used in everyday life. Attitudes towards the industry began to change at the beginning of the 20th century, with the advent of fashion houses. Their activity in mastering the space of life led to a change in mass consciousness and standardization of mass behavior. Scientists have recorded a new phenomenon - a mass passion for new ideas, new images.

In the 50s of the twentieth century. The industry has set its sights on mass consumption. This means that it was now necessary to predict fashionable phenomena. For this purpose, companies appeared that specialized in analyzing new products and trends. Large-scale production of fashionable clothing put forward its own requirements - to make decisions on mass purchases, production, etc.

Since the 60s of the twentieth century. serious changes are taking place - fashion is divided into two branches: “haute couture” and “pret-a-porter”. If “haute couture” clothes are worn only once, as a rule, for large-scale events, then “pret-a-porter” is a segment of clothing that can be bought in a store. It is this segment that sets the trends for the season.

The concept of “trend” itself is associated with the “outbreak” of certain lines of clothes and their spread among fashion-conscious people. This outbreak is usually short-lived and trends change each season. For example, designers of fashion houses release their collections twice a year, usually demonstrating similar ideas and color solutions. The most sustainable models can go into the category of classics and basic wardrobe - most items from the closet can be combined with such things.

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Among the most popular tools for identifying trends is marketing research. Special technologies make it possible to identify those trends that are already setting the tone of life for the most advanced part of the target audience of a particular product.

Today there is also such a segment as “massmarket” - the most affordable. According to the American economist, sociologist, publicist Thorstein Veblen and German philosopher, sociologist Georg Simmel, “The fashion industry initially had the goal of distinguishing the elite from the general mass, which always tries to differ from ordinary people. Therefore, all new trends appear among the upper class, and the middle and lower layers of society try to imitate the elite stratum and adopt innovations from it. When fashion “trickles down”, it loses its novelty and becomes mass. There is a process of “prestige consumption cycle” that does not stop. This is how trends are created that set the tone for clothing culture, first for the elite layer or “snobs,” and then for the masses.”

When discussing fashion, sociologists agree on one thing - the concept of imitation. As noted by leading analyst of the National Research University Higher School of Economics I.A. Sedykh, “fashion is one of the complex phenomena of modern culture, which allows one to emphasize social status and satisfy aesthetic needs.”

Indeed, with the help of clothes a person can express himself. Social status is a point that can be played up in style.

Among people there are those who are passionate about “practice” in fashion, namely:

thinking through your outfits or creating your own clothing brand.

American TV presenter and fashion consultant Tim Gunn writes: “Fashion gives birth to fashion, and life in all its aspects and manifestations - from economics to politics, from weather forecasts to war, from practical to the most impractical things - is reflected in clothing styles, gradually becoming into what we buy and wear today.”

The media is the main source of transmitting trends in the fashion industry. Initially, for the most part, it was fashion magazines that caused society to follow trends, rely on the style of celebrities, and read the advice of stylists. “Fashion is a phenomenon of social life, which is characterized by the temporary isolation of certain objects from the general mass as especially popular, having their own characteristics, one of which is novelty.”

The concept of “trend” is one of the most important components in fashion journalism and the most fleeting in human life. It is following trends in the modern world that is considered part of a prosperous, successful life. This gives impetus to buyers and new information feeds for glossy magazines.

A glossy magazine decorates everyday life, brings into it a sense of celebration, makes one involved in everything that happens to media people, and keeps them up to date with events.

Fashion publications of a high professional level are aimed at creating a general haute couture aesthetic, creating an aesthetic system of values, harmony, and beauty. Aesthetics correlates with a deep, strong, vivid emotional experience, the ability to perceive many shades of moods and feelings.

The media category, correlated with the ready-to-wear level, suggests a more pragmatic approach. These are publications whose topics are related to fashion, among other things. The values of such magazines are associated not only with the aesthetic perception of the world, but also with the formation of other life attitudes and needs.

The mass market level is reflected in electronic media portal solutions that have no printed analogues. This classification is based on a system of values transmitted by the media. Their tasks come down to simple steps - to be well-groomed, look beautiful, know fashion trends. Vivid examples are Fashiontime.ru, Moda.ru, Modagid.ru, Intermoda.ru and others.

If we compare these new media with generally recognized glossy magazines, we can note that they do not aim to introduce people to the world of fashion, do not promote its values, and do not participate in the formation of an aesthetic picture of the world. They are pragmatic, utilitarian in nature: they talk about today, what makeup is trending, and demonstrate stylistic experiments with wardrobe.

The main components of gloss are headings. The information content is quite similar for all, but is designed differently. For the study, it seems interesting which of the topics common to all glossy publications is most close to the reader, according to media experts.

A characteristic feature of any glossy publication is coverage of the latest trends, news from the fashion world, designer collections, shows and other things related to the topic of fashion, for which the majority of respondents to surveys voted.

The organization of information in glossy publications also plays an important role. This is another way to interest and entertain the reader. Emphasizing the visual component in order to hold or accentuate attention is essential.

Fashion journalists equip it with photographs from filming (for example, they shoot street style or fashion week), come up with bright, clickable headlines and write structured text that is easy and interesting to read. Each publication has its own style of presenting information.

Main part

The development of fashion took place in the aesthetics of socialist realism, and was also closely

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connected with ideology - a manifestation of this was the emergence of the so-called “agittextiles”. The latter was repeatedly ridiculed - for example, in 1933, the newspaper Pravda published the feuilleton “Tractor in front, combine in back” by journalist Grigory Ryklin, and in 1940 the famous film “The Shining Path” was released, in which there is an episode with criticism of such fabrics. Of course, the creation of such a unique fashion, antagonistic to the European trend, aroused a very skeptical attitude in the West, where “high fashion” was actively developing throughout the twentieth century.

At the same time, despite the denial of “bourgeois” values, Soviet fashion steadily adopted the main Western trends: Stalin’s favorite actress and Soviet style icon Lyubov Orlova clearly adopted the images of the main Hollywood divas of her era - Jean Harlow and Marlene Dietrich. In addition, in 1935, the famous European designer Elsa Schiaparelli, specifically at the request of the Stalinist leadership, developed a small collection of models for Soviet women (however, it was rejected in the USSR, considering it too simple). In this regard, it can be stated that by the mid-1930s, a domestic fashion style had not been created, so Soviet fashion had no choice but to follow global trends. At the same time, while adopting complex tailoring and the idea of traditional luxury from Western models, socialist fashion at the same time relied on the Russian national cultural heritage: dresses were increasingly decorated with folk ornaments. The latter again referred to the stereotype of the traditional Russian costume, which was considered exotic in the West and at the same time enjoyed a certain popularity.

Thus, during the period of the birth and formation of the Soviet state, an attempt was made to destroy the previous fashion system, dependent on pan-European trends, by building a new aesthetic model based on Bolshevik ideology. The result of this was the formation by the 1930s of a special phenomenon of “socialist fashion”, which will exist throughout the history of the USSR. Initially, the Bolsheviks perceived Western fashion as something antagonistic to their ideology, as the personification of bourgeois remnants, which was reflected in the perception of the phenomenon of socialist fashion in the West.

At the same time, already in the 1930s, Soviet fashion began to adopt Western elements, as a result of which the further development of fashion in the USSR took place in line with global trends. In parallel with attempts to create a completely new, socialist aesthetic, Soviet fashion actively tried to introduce elements of traditional costume, which had always been popular among Europeans. Subsequently, already in the 1960–1970s, it was the use of national motifs in his collections that would make Soviet fashion designer Vyacheslav Zaitsev famous in the West.

The 21st century has exploded the Internet with new media projects; the number of registered media on the Internet is quite large and continues to grow. If we project the differentiation of the typology of fashion publications onto the magazine information space, then attention is drawn to the fact that the reader gives greater preference to elite (image) magazines. This is due to such an important fact as status. “Such publications tend to use expensive advertising, unique presentation of material, and the involvement of famous models and photographers” [Filippova].

Today, glossy publications exist on a variety of platforms - traditional print publications, which are published monthly or weekly, develop online versions, iPad versions, and mobile versions of their print publications. Moreover, the online publication of a particular media brand can exist as a separate unit, or as an annex to the printed publication, or present the content of the printed publication in electronic form for an additional fee.

New glossy projects are also actively appearing in the online environment, which are not tied to a print brand and are independently developing a new media brand.

It can be noted that such publications are inclined to organize a business as an independent blog about fashion - fashion blogs. And this despite the fact that as a result of the digitalization process in the media, applications are created and used in completely different areas, including glossy media. Fashion journalists direct their creative potential towards maximum convenience for Internet users, conciseness, and simplicity.

The advantage of glossy magazines over web resources and other periodicals is that luxury brands prefer them.

The classification of resources into online media itself and electronic versions of printed magazines reflects the typology of Internet journalism.

The electronic version of Vogue magazine appeared in 2004, and since then its audience has been growing rapidly. The publication has eight headings, almost each of which has its own sections - many of them are devoted to trends in the fashion industry. The topic of trends, the latest tendencies in the world of fashion, style, beauty and development is touched upon in almost every journalistic material. Publications are educational and entertaining in nature. Typically, the fashion theme of publications is manifested in a certain style of text and aesthetic large photographs. This trend in the presentation of material is manifested not only in print, but also in online media. In general, we can say that the magazine’s website itself supports the trend towards a successful and high-quality life.

“Vogue is a site about fashion, style, culture and beauty” - this is the motto that the magazine’s website adheres to.

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Literally every component of the site suggests that the main topic of Vogue is trends in the fashion industry. Entire sections are dedicated to fashion trends. Almost all materials touch on the relevance of a particular product today. The photographs and animations are innovative and invite readers to plunge into the world of fashion and beautiful life.

Every journalistic text on the Vogue.ru website contains a reference to trends - direct or indirect.

Texts that directly mention trends, talk about current things or indicate which trends should be worn in a certain season. The name of a famous person is placed in the headlines - this makes the material more clickable.

Examples of such materials: "Wear two-tone trousers and jeans this season, like Miley Cyrus and Megan Fox," "Fashion news: what to buy for the May holidays," or "Bella Hadid's 7 Favorite Eco-friendly Brands You Should Know About." Collections or digests always arouse the interest of readers. And if they see a familiar name in the title, the material is doubly interesting to them.

Trends that are mentioned indirectly in materials can be found in articles about new books or selections of TV series. They show not only the relevance of the products, but also the mood for reading interesting literature, watching quality films or spending time in good establishments. In other words, a focus on a beautiful, high-quality life.

The texts themselves are full of glossy slang and professional terms of the fashion industry. The articles necessarily mention the names of famous personalities - there is a reliance on their lives, the main indicator of success. For example, phrases such as "Miley Cyrus is called a modern icon of rock style - and for good reason", "In addition to Miley, the combination of different fabrics and colors is loved Gigi Hadid, Hailey Bieber and Megan Fox" creates the reader's opinion that such popular people are really good role models.

Illustration plays a special role in a glossy magazine. As mentioned above, the photographs included with the materials have a natural, but at the same time colorful look. Models wearing designer clothes pose for professional photographers.

A comparative analysis of the printed version of the magazine and the website showed that despite the fact that both printed magazines belong to the elite press, their websites are more focused on the mass consumer.

Fashionable online publications instill in the reader the culture of a beautiful, successful life, make his everyday life brighter, more interesting and of higher quality, providing useful information mainly about the fashion industry and its trends, as well as about modern movements, a healthy lifestyle, proper care for appearance and internal development. based on art, good films and literature. Materials on the sites are written in a simpler language than in the

magazines themselves, which once again indicates their focus on the masses.

Illustrations play a big role today, emphasizing the natural beauty of people.

The sites are easy to use and attract attention with their design, bright photographs and catchy headlines.

Our attention was drawn to an online publication called "City Ratings". This site has no analogues and is actually an electronic publication.

This is a fairly young media, which was founded in 2015 in the capital of the Republic of Mordovia - Saransk. It focuses on discussing the development processes of Saransk and the region as a whole. On the site you can go to the search bar, which is very convenient if the reader wants to find material on a specific topic that interests him. You can also go from the site to the official social networks of "City Ratings" - VKontakte, Instagram, Facebook, Telegram.

In one of our works, researcher D.A. and I Bakeeva characterized the online publication as a type of new media in an online communication system with its own unique writing style, which contains not only seriousness, but also irony: "Texts, in our opinion, are characterized by the style of postmodern storytelling; journalists often use artistic techniques of irony (for example : The interview came out surprisingly positive: not everyone at school is bad and hard, don't be dramatic)." This specificity is aimed at attracting a modern reader who understands humor.

The City Ratings website talks about life in the city. "City ratings" act as guides to city life. They talk about new cafes, lecture halls, meeting places, popular clubs, and, among other things, touch on the fashion industry. They teach qualified consumption of the city as an image and lifestyle, teach to be in trend - both in leisure time, in reading, in communication style, and in clothing, accessories and other aspects of a person's life. But does the online publication write about trends in the fashion industry?

There is no separate section about trends, as in fashion publications that write directly about fashion or including fashion. The web resource has nine sections, and only one of them (the "Products" section) occasionally publishes materials on fashion and style. Similar materials can be found in other sections, which does not contradict the specifics of this online media.

To prepare material on the topic of fashion and style, the editors contact an expert (as in other cases) - one of the stylists in Saransk. Together with the selected expert, the journalist prepares material - a rating of stores where you can buy this or that fashion item, a digest of things that are relevant in the upcoming season, and so on.

Such materials, namely ratings and digests, are written with the help of invited experts who understand a particular issue, which adds weight and

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credibility to the publications. Also, in addition to materials that directly address trends, there are materials that indirectly reflect trends in fashion. The online publication teaches the reader to be in trend - but not only in the fashion industry, but also in other areas of activity.

Let's take a closer look at the 2020 materials dedicated to style and fashion by journalist Daria Yesyaeva. During this period, she published four materials on this topic: "Explain about the clothes: how much money do the residents of Saransk spend on clothes" "Trends that we deserve: 20+ bags for any look", "What to buy on the Internet: 30+ current things wardrobe", "Top 7 places in Saransk where you can buy jeans." The latest publication is a rating written from the point of view of an expert, Saransk stylist Yulia Tomilina. To compile a high-quality and honest rating, popular stores in the city that specialize in selling jeans or that sell jeans were selected.

The purpose of the publication was to jointly visit each of the selected stores and examine the products of men's and women's jeans on the shelves. This was done. Proof of this is photographs taken by the journalist on a smartphone, several models in each store.

To build a rating of stores, the stylist selected such evaluation criteria as "variety", "availability of current styles", "quality", "composition", "condition of seams" and "price". For each criterion, the expert assessed both the male and female departments, giving from 0 to 5 points. Based on the total number of points, each store was ranked accordingly in ascending order. A total of 7 stores were rated: Lee Wrangler, Westland, Gloria Jeans, H&M, O'stin, Bershka and Pull&Bear.

The text includes a short introduction by the author, "How We Did It," which explains why this particular product was chosen and who the expert is. After a short interview, the journalist makes a note about what criteria were chosen for evaluation.

As soon as all the explanations in the material come to an end, the rating begins, which contains all the necessary details for readers about the store and the models of men's and women's jeans selected in it: address and opening hours, type of model, fabric composition and price. Each description is accompanied by a photograph.

Next comes an expert speech, where the stylist talks about the features of the store and the service personnel, notes the pros and cons of the products offered, evaluates each department according to the selected criteria and makes a final assessment.

The text of the rating itself is easy and interesting to read. The genre itself and the fact that a stylist was invited to compile the rating add intrigue and at the same time weight to the material. This adds credibility not only to the publication, but also to the publication itself, and also shows that the journalist's work was done with high quality.

It is clear that the accessible and at the same time expert presentation of the text is aimed at an audience who is interested in fashion, trends and style, perhaps looking for a current model to add to their wardrobe.

The aesthetics of the illustrations is not the main aspect of this online publication. This conclusion can be made based on the fact that the photographs were taken unprofessionally and mostly on a smartphone. ***

From time immemorial, the sphere of fashion and design has actively surrounded us and for many is an integral part of their lives. Fashion and design are not only clothes, as one might stereotypically assume, but also architecture, interior design, information content, aesthetic visual image (which is especially common in the last two years) and simply a way of life. Some may say that with each passing year, with the growth of tolerance and the emergence of new principles in society, this area is approaching depreciation and its logical conclusion, while others, on the contrary, make forecasts for the culminating stage of its development. But any discussion about the "end" of fashion inevitably makes one think about its origins and, of course, the question of what fashion and design are.

Fashion by its nature is a humanitarian concept and implies a set of habits, values and tastes accepted in various strata of society in a certain time period. There are different opinions about the historical emergence of fashion as something holistic and understandable to everyone. Experts in the history of costume believe that fashion originated in Europe in the 14th century, there are also those who believe that fashion has its origins in the 19th century, which ushered in our modern era, and those who link its origins to the Industrial Revolution and the emergence of the consumer economy in the 18th century. But personally, the position of the director and chief curator of the Museum of the Fashion Institute of Technology in New York, Valerie Steele, is close to me. In one of her works, she wrote: "As a historian, I am inclined to believe that fashion did not suddenly "begin" at a certain time in a certain place, but rather gradually developed in different places, following different trajectories.

Despite the fact that fashion progressed step by step through time, one of its directions, trends, was an indicator of its speed and variability, which proved one thing: staying at the top of this sphere for a long time is not an easy task. Fashionable elements often have their analogues in the past, but exceptional innovation is inherent in the concept of "design," which is related to fashion.

Design, or, as it can be called, artistic construction, reflects the technical side of the field I am considering. It can be thought of as an activity aimed at development aesthetic properties industrial products, as well as as a result of this activity (for example, "room design", "costume design", etc.). To

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put it more succinctly and concisely, design is a synthesis of art and technology.

People have always strived to stand out, to express their essence through what they do. Fashion, design, art are concepts that many associate with an endlessly changing flow of ideas. Due to their variability and partly mobility (here I am talking primarily about the art of modern times), these spheres easily responded to any social unrest and changes, and sometimes they themselves were their initiators. Just remember the phenomenon of the “peacock revolution”, when in the 70s of the last century young people were massively looking for their own individual style, combining everything that was bright and extraordinary. But fashion is also an area with technological progress. In our era, those countries and cities that have access to new technologies and scientific research benefit, since everything indicates that the future of fashion is connected with their development. 3D body scanning, laser cutting of fabric, innovations in the field of textiles - and this is only a small part.

As an example, I would like to talk about the Dutch fashion designer Iris van Herpen, known for her weightless costumes, the use of non-standard materials and structural techniques, as well as digital technologies. Her work reflects fashion's obsession with new designs and silhouettes that change the contours of the body in different ways. According to Iris van Herpen, “technology is expanding the possibilities of design,” and 3D printing is particularly interesting in this regard, because in theory it could eventually completely transform clothing production.

When the disparity of styles and trends in fashion and design ceased to be something unusual and revolutionary, the task of uniting these areas with the areas of industry and entrepreneurship came to the fore in world politics. This is how the fashion industry and design moved from the position of “it's not serious” to the status of the second consumer industry after food products. Stable market growth of 10-15% per year, one of the largest cash flows and a 2% share in global GDP - after the globalization of this industry, fashion has changed. But in the modern understanding, fashion is not only the direct production of clothing, it includes the production of materials and accessories from various raw materials, the production of sewing, spinning, weaving and other industries and a number of other sectors of the economy, such as agriculture, mechanical engineering, chemical and textile industry, etc.

At the moment, how you look and what content you present to our world can determine your level of power over society - that's what fashion can be a weapon.

Despite the fact that fashion is a weapon, in Russia the industry is undergoing some difficulties that require government intervention to solve them. The main problems are considered to be the following:

1. Predominance of imported products;
2. Lack of Russian raw materials;
3. Poor representation of domestic products on world markets due to labor-intensive sales, lack of a product identification system and problems with fabric certification;
4. Lack of awareness about the conditions for doing business, the existence of benefits and preferences for small businesses;
5. Poor awareness of Russian brands in the country;
6. Lack of professional personnel (the question arises about the need to adjust educational programs to meet market needs).

Having carried out systematic transformations, our country will be able not only to improve its current indicators, but also to achieve a leadership position, since domestic manufacturers have no problems with the quality of tailoring and creative potential.

The trend of creating small transnational brands and tailoring clothes or accessories to order with a narrow range of products has been at the peak of popularity over the last couple of years. These areas owe their development to information technology and the spread of distance trading. The idea of online retailing arose among people almost immediately after the invention of the Internet, and their first brainchild was the British online store of Michael Aldrick in 1979. But one of the biggest impetuses for the development and improvement of the quality of content provided was the 2020 pandemic, when the world almost completely switched to online life.

Covid-19, which struck in 2020, has affected the way millions of people and businesses live. Its consequences were a sharp disruption of international trade, tourism, the economy and a restructuring of the values of the consumer himself. Saving time, money, moral resources, as well as getting positive impressions from the purchasing process itself - this is what has become important for the modern buyer and, accordingly, for the digital market. A brand of any size can begin its promotion through advanced social networks, which, in turn, makes it easier to find and view what the consumer wants, and the presence of live broadcasts brings entrepreneurs closer to their audience.

Conclusion

In recent years, one can observe a constantly growing interest in the cultural heritage of the Russian state of the twentieth century, followed by a certain rethinking of individual layers of material culture. Unfortunately, for a long time many people had a stereotype that “there was no fashion in the USSR,” and therefore some even modern researchers, out of inertia or even in order to reinforce this stereotype, actively continue to speak disparagingly about “fashion in the Soviet Union.” Such statements cannot be called correct, since in the general scientific

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understanding, fashion is a very complex socio-psychological and historical-cultural phenomenon that reflects the characteristics of its era. In this regard, it is worth noting that Soviet fashion is a special phenomenon and an object of cultural heritage that requires the most careful and comprehensive study.

Consequently, a glossy fashion magazine is understood as a periodical publication that is designed for a specific readership. This is the so-called encyclopedia of glamorous life with bright illustrations and a certain set of materials that teach the reader how to live, what to watch, and also how to dress to be “in trend.” The main goal of this publication is to create a certain lifestyle for the reader. Glossy publications are an excellent conductor of the culture of luxury, due to which luxury brands find their direct customers, and the publication acts as an intermediary.

Proof of this is that luxury brands prefer to advertise in printed glossy magazines.

Today's glossy publications fall into the category of entertainment magazines, which are distinguished by their apoliticality, colorfulness, simplicity of presentation of information and a large number of advertising materials.

The fashion industry and the latest trends in it are reflected mainly in elite publications and their electronic versions. Electronic versions of “elite”

magazines have a more mass appeal. The publications' websites have easy navigation and place an expressive emphasis on innovations and trends, instilling in their readers a love of culture and fashion, style and beauty, modern life with all its colors.

Online publications, including those that write about fashion or that touch upon this area very little, do not fully follow the latest trends and fashion trends. They only consider individual news feeds that, in their opinion, could really be of interest to a diverse audience.

Glossy journalism is developing widely. And new trends in the fashion industry, fleeting trends and current topics contribute to this development.

In conclusion, I would like to leave a reminder that true fashion is multifaceted and includes not only the economic and material, but especially the symbolic and cultural spheres. It's time to reject the old idea of the fashion industry as something superficial and mainly entertaining, because now it helps to define oneself as an individual and feel one's own individuality. It is important to use fashion for its intended purpose and with its help improve our future; for this it is necessary to support everyone's creative abilities and create a favorable atmosphere for their development. After all, reality never ceases to prove to us that fashion is not only clothes, but also new ways of seeing and thinking.

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