



Received 04.11.2024 Revised 17.02.2025 Accepted 26.03.2025

UDC 7.012:687

DOI: 10.30857/2617-0272.2025.1.5

Principles and criteria of sustainable fashion in scientific discourse: A contemporary Ukrainian context

Iryna Soloviy*

Postgraduate Student

Lviv National Academy of Arts

79011, 38 Kubyovychna Str., Lviv, Ukraine

<https://orcid.org/0000-0002-5328-4110>

Abstract. The process of change in fashion based on sustainability principles necessitates a re-evaluation of design practices, production approaches, clothing use, and attitudes towards fashion as a whole. However, a question arises as to whether the declared shift towards sustainable fashion is consistently reflected in the activities of designers and brands that position themselves as sustainable. In other words, what criteria should be used to identify the sustainability of a brand. This study aimed to determine the key aspects of scientific discourse on sustainable fashion based on clearly defined principles and criteria. The research employed a comprehensive approach, incorporating synthesis, comparative analysis of scientific literature, a review of reports and expert assessments, as well as an examination of practical cases involving Ukrainian clothing brands implementing sustainability principles. The fundamental principles and criteria of sustainable fashion have been identified. It has been observed that through the adaptation and interpretation of global sustainable fashion principles, Ukrainian designers have demonstrated unique approaches to utilising local materials, reviving and supporting traditional crafts. This has contributed to the creation of distinctive, high-quality products that align with both the functional and emotional durability of clothing. Specific sustainability assessment criteria for the local market have been identified, including the use of local materials and production, the integration of traditional craftsmanship elements, the adaptation of design to local needs, support for local educational initiatives, and the contextualisation of global standards. The implementation and application of clearly defined criteria, scientifically grounded approaches, and international standards will facilitate a high level of compliance with contemporary sustainability requirements in the fashion industry

Keywords: sustainable development; sustainable design; ecological clothing design; standards; sustainability indicators

INTRODUCTION

In the context of global environmental challenges and the growing social responsibility of business, the concept of sustainable fashion has become increasingly important in the global fashion industry. Ukraine, as a country with a strong potential in design and the textile industry, has not remained aloof from these processes. Sustainable fashion, as a concept, covers a wide range of issues – from the environmental friendliness of production to the ethical aspects of labour and the social responsibility of business. In Ukraine, this topic has acquired particular importance due to several factors: the growth of environmental awareness of consumers, the need to increase the competitiveness

of Ukrainian producers in the international market, as well as the need to rethink approaches to production in conditions of limited resources.

The relevance of the study of the principles and criteria of sustainable fashion in the Ukrainian context is due to the need to adapt global trends to local realities and the formation of a scientifically sound approach to the development of sustainable fashion in the country. The creation of an environmentally oriented fashion industry, characterised by sustainable design, sustainable production and sustainable consumption, was considered a new economic driver for future industrial innovations.

Suggested Citation:

Soloviy, I. (2025). Principles and criteria of sustainable fashion in scientific discourse: A contemporary Ukrainian context. *Art and Design*, 8(1), 69-79. doi: 10.30857/2617-0272.2025.1.5.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

Scientists L. Jingjing *et al.* (2024) concluded in their study that fashion industry companies are placing greater emphasis on environmental protection. Circular fashion researcher P. Blum (2019) conducted an in-depth analysis of each stage of the process, focusing on the principles of circular fashion: reducing resource consumption, prioritising renewable materials, and promoting efficient and repeated use. Researchers M. Sellitto *et al.* (2019) examined eco-design as a fundamental aspect of environmentally responsible supply chain management, aimed at minimising the negative environmental and social impact of products throughout their lifecycle. This involved the use of eco-friendly materials and the reduction of consumption, emissions, and waste, to achieve sustainability without compromising other critical factors such as functionality, usability, or aesthetics.

In Ukraine, there has been a noticeable increase in academic interest in the concepts of environmental friendliness and sustainability in fashion between 2014 and 2024. Recent publications focusing on defining the criteria, characteristics and principles of sustainable fashion have been prioritised for this research. In their publication, O. Kolosnichenko *et al.* (2021) stated that “sustainable fashion” is based on the three pillars of consciousness: environmental friendliness (choice of natural materials, upcycling), ethics (decent jobs, humane treatment of animals), and resilience (creating a basic, smart wardrobe). Based on studies of upcycling and minimalism as core approaches to conscious and moderate consumption, researchers have further explored these aspects.

A comparative analysis of Ukrainian and global brands by A. Koriakina *et al.* (2024) identified the following key requirements for sustainable fashion: careful use of resources and energy, fair treatment of employees throughout the supply chain, and the use of materials that do not harm animals. N. Chuprina *et al.* (2024) outlined the requirements for ecological design and noted that one of the most sought-after environmentally oriented principles of modern fashion design has become the principle of artisanality. A.Yu. Hakhova (2021) highlighted the following basic principles of ecological design: conceptualism, innovation, efficiency, and social responsibility.

Exploring the evolution of the understanding of sustainability in fashion and clothing design, K.R. Pokhodenko (2021) addressed its criteria, emphasising that “sustainability in fashion and clothing design is a balancing of the goals of own stakeholders activity – designers, manufacturers, consumers, between four criteria – ecological, economic, social and ethical. The result of fashion and clothing design practice is sustainable when these four criteria are in a state of dynamic balance”.

The main directions of research only partially included the adaptation of global sustainability principles to the Ukrainian context, the development of

specific sustainability assessment criteria for the local market, and the analysis of practical experience in implementing these principles. At the same time, there is a need for comprehensive research that would combine the environmental, economic, social and ethical aspects of sustainable fashion specifically in Ukraine.

This study aimed to analyse and systematise the principles and criteria of sustainable fashion in the context of modern scientific discourse in Ukraine.

MATERIALS AND METHODS

A comprehensive approach was used in the research, which included methods of analysis, synthesis, comparison and generalisation of knowledge. The analysis method was used for a detailed study of scientific publications, reports and documentation on the principles and criteria of sustainable fashion. The synthesis method was used to form a holistic understanding of the problem under study based on separate data from various sources. The generalisation method enabled the formulation of the key principles and criteria of sustainable fashion within the Ukrainian context. A systematic analysis of scientific publications from 2014 to 2024, reports and documentation of international organisations was carried out: UN Alliance for Sustainable Fashion (n.d.), The International Labour Organization (2024), Fashion Revolution (n.d.), The Fashion Pact (n.d.), Global Fashion Summit (n.d.), Ellen MacArthur Foundation (n.d.), Centre for Sustainable Fashion (2024). Additionally, sustainability standards such as the Global Organic Textile Standard (2024), OEKO-TEX (2024), Fair Trade Certification (2024), Bluesign (2024), and Cradle to Cradle Certified (2024) were analysed.

This study developed a methodology for evaluating the compliance of clothing brands with sustainable fashion criteria in the Ukrainian context. The methodology was based on a system of 10 key criteria covering the environmental, social, economic and ethical aspects of sustainable development in the fashion industry. The criteria were formed taking into account their compliance with international sustainable development standards, adaptation to the specifics of the Ukrainian market, the possibility of practical application and measurement, and the comprehensive coverage of various aspects of sustainability. The developed methodology envisaged a phased assessment process, which included the collection of primary data on the brand's activities, analysis of documentation and public materials, and systematisation of the information received following the identified criteria. It was taken into account that compliance with sustainability criteria is a dynamic process, the methodology provided for the establishment of clear quantitative and qualitative indicators for monitoring progress, the possibility of updating practices per new research and innovations, as well as the introduction of a reporting system to track progress. An important aspect of the developed methodology was

the consideration of the possibility of partial compliance with the criteria, provided there is a clear plan to improve performance. This approach made it possible to assess not only the current state but also the dynamics of brand development towards sustainability.

The SustainMeter methodology for evaluating sustainable development was studied. The methodology was designed to change how small and medium-sized enterprises in the fashion industry assess sustainable development, offering a faster and more accessible alternative to traditional methods such as sustainable development audits. The main feature of SustainMeter was a carefully developed questionnaire, created based on extensive academic research on sustainable development indicators. This tool not only collected data but also facilitated their detailed analysis, using a numerical scale from 1 to 7 for accurate quantification of each indicator. This scale captured subtle variations that were crucial for determining levels of sustainable development, where 1 is the least sustainable and 7 is the most sustainable. After completing the questionnaire, users were redirected online to an EcoScore review – a centre for in-depth analysis of results from a sustainable development perspective. The modular approach of the methodology, which provided the possibility of obtaining both multidimensional sustainability assessments and targeted recommendations for improving sustainable development practices, was of particular value to enterprises.

In the process of testing, the AttrakDiff framework was used, which provided an assessment of the convenience, practicality and aesthetics of the system interface. To enhance accuracy and objectivity, the methodology incorporated a fuzzy logic-based approach, overcoming the limitations of traditional assessment methods.

The methodology was developed with the possibility of further adaptation to the needs of other sectors of the economy, such as the cosmetics and food industries, thanks to open access to the program code, which contributes to its improvement by the specific requirements of various industries.

RESULTS AND DISCUSSION

International organisations and initiatives in sustainable fashion. Sustainability in fashion is a concept characterised by a comprehensive approach to the processes, activities and stakeholders involved in creating a fashion industry based on ethicality, environmental integrity, social justice and economic stability. International organisations play an important role in the sustainable development of the fashion industry. The United Nations Environment Programme (UNEP) promotes sustainable practices, in particular through the UN Alliance for Sustainable Fashion (n.d.) initiative. The Sustainable Development Goals developed are also aimed at the sustainable development of the fashion industry through various aspects, such as efficient use of

resources, fairness, etc.

The International Labour Organization (ILO) implements labour standards and norms aimed at protecting workers' rights, ensuring decent work and combating the illegal use of child labour (The International Labour Organization, 2024). Non-governmental organisations and initiatives also play an important role. The Fashion Revolution (n.d.) organisation promotes transparency in the fashion industry through campaigns such as #WhoMadeMyClothes, calling on brands to be responsible for creating proper working conditions for their employees. The Sustainable Apparel Coalition (Cascade) (2024) is a global alliance of brands, suppliers and other fashion industry stakeholders that uses the Higg Index to assess and improve the environmental and social impact of their operations (Blum, 2019). The Fair Wear Foundation (2024) works with brands, factories, traders and other organisations to improve working conditions in the textile industry. Life-Cycle Assessment is a methodology for assessing the environmental impact of a product throughout its life cycle, from raw material extraction to disposal or recycling, one of the main tools of environmental management in the European Union (Cimatti *et al.*, 2017).

Several relevant standards and certification bodies have been created, focusing on specific aspects or industries, taking into account their specificities in terms of achieving sustainability. Examples of important standards for the fashion industry. The Global Organic Textile Standard (2024) defines requirements for organic textiles, as well as environmental and social standards for their production. The OEKO-TEX system (2024) outlines the certification of textile products for their safety and the absence of harmful chemicals. Within the Fair Trade Certification (2024), standards for fair working conditions, transparency and poverty reduction in production chains are established. The Bluesign system describes environmentally safe textile production that minimises negative impact on the environment. With the help of Cradle to Cradle Certified (2024), an assessment of products is presented according to the criteria of environmental and economic sustainability, including the quality of materials, the possibility of their reuse and social responsibility (Blum, 2019).

Among the defining global initiatives, The Fashion Pact (n.d.) is an international coalition of companies in the fashion and textile industry aimed at stopping global warming, restoring biodiversity and protecting the oceans. The Global Fashion Summit (n.d.) is presented as the leading international initiative on sustainable development in the fashion industry, which organises the annual Copenhagen Fashion Summit (2024) – a global business event characterised by addressing sustainability issues in the fashion industry and vectors of its development, as well as defined by the publication of reports on achievements and challenges of sustainable development. The Ellen MacArthur Foun-

dation (n.d.), together with its partners, is working to implement the principles of a circular economy in the fashion industry.

An example of an educational and research institutions is the Sustainable Fashion Academy (SFA), which offers educational programs and conducts research in the field of sustainable fashion. The Centre for Sustainable Fashion (CSF) (2024) at London College of Fashion conducted research and implemented educational programs aimed at developing sustainable practices in the fashion industry. The Sustainable Fashion Glossary (n.d.) developed testifies to a deep and holistic approach to the study of numerous aspects of sustainable fashion.

The Copenhagen Fashion Week (2023) serves as an example of the effectiveness of local initiatives. In 2022, the event established minimum requirements for designers participating in the show, based on the values of sustainable development. The new evaluation system for participants contained 18 certification criteria. These included, in particular, design requirements: durability of clothing, at least 50% of the collection being certified models, upcycling, recycling materials, and a ban on the use of fur. In addition, a list of permitted and prohibited materials was provided. The requirements for working conditions included safety and proper conditions for workers, and decent wages. Consumer involvement was also among the requirements, which is why employees should have a good understanding of the brand's sustainable development strategy and inform consumers about it. The packaging of clothing for both online and offline stores should have been carefully

considered in terms of materials and their disposal. The show itself should have taken place with the waste-free decoration of the stands. No disposable plastic was used behind the scenes of the show. Diversity and inclusion were taken into account during the casting of models by the Danish fashion ethical charter (n.d.).

The first show of the Ukrainian sustainable fashion brand TG Botanical (2024) was part of the official schedule of Copenhagen Fashion Week (2023), and the brand's first independent show took place during Copenhagen Fashion Week SS24 (2024). The brand's activities met all 18 criteria, which testified to the brand's holistic approach to the issue of sustainability. The brand, producing modern women's clothing with an emphasis on raw materials, uses hemp, flax, cotton and nettle fibres in its collections. The clothes were dyed using traditional and experimental methods: plant pigments obtained from tansy flowers, acorns, onion peels and coffee beans. TG Botanical paid considerable attention to ethical production methods.

The "Changing Landscapes" collection embodied the philosophy that the Earth is a constant source of renewal. Collaboration with Daryna Tsapenko's atelier resulted in the creation of five extraordinary products from TG Botanical's signature fabrics (Fig. 1), transformed using innovative techniques inspired by Savoy cabbage. Fungal inoculation, natural dyeing and cabbage juice infusion breathed new life into the clothes, creating organic, unique pieces that reflected the constant renewal of the Earth. The collection was a testament to TG Botanical's commitment to the principles of sustainable development (Bereza, 2024).



Figure 1. TG Botanical SS 2025 "Changing Landscapes"

Source: P. Bereza (2024)

The development of sustainable fashion in Ukraine: Initiatives and practices. The transition to sustainable development is a process of changing the value orientations of all stakeholders. The fundamental values of development, recognised at the international level, were freedom, equality, solidarity, tolerance, respect for nature, and shared responsibility. The national sustainable development goals are based on the political,

economic, social, environmental, moral and cultural values inherent in Ukrainian society. They define the direction of the strategy to care for the common good and protect the national interests of Ukraine (Sustainable Development Strategy of Ukraine until 2030, 2017). In Ukraine, among the key initiatives for the development and popularisation of sustainable fashion, the Ukrainian Fashion Week is identified, which organises

events aimed at promoting environmental responsibility and sustainable development in the fashion industry. Among them is action: Sustainable fashion (2024) – an educational program that revealed the social, ethical, economic and cultural aspects of sustainability in the stories of Ukrainian designers. The BE SUSTAINABLE! fashion Summit project is an annual summit dedicated to sustainable fashion, discussing global trends and local initiatives with the participation of international experts and Ukrainian designers. It is impossible to imagine the future of the fashion industry without a systematic sustainable approach, to which the VII Vogue Conference is dedicated (Vogue, 2024).

Among the local initiatives is Lviv Fashion Week. In 2019, with the support of the Ukrainian Cultural

Foundation, an environmental program for Ukrainian designers “Lviv fashion week for eco” was launched. The program included a five-day training part and a competition among participants for the best eco-oriented collection, the winner of which received an award – the production of a collection and its presentation at Lviv Fashion Week SS 2020 at the expense of the organiser (Lviv fashion week for eco, 2019). The project aimed to popularise the ideas of sustainable fashion among designers and consumers, and to encourage Ukrainian designers to integrate environmental criteria into their work. The EcoLogica project was created to promote young Ukrainian eco-brands in the fashion industry. The selection of collections for participation in the program was carried out according to the criteria listed in Table 1.

Table 1. Selection criteria for collections to participate in the EcoLogica project

Criteria
Reuse/Secondary raw materials, recycling
Upcycling
Availability of material certification
Sustainable procurement approaches
Use of natural fabrics
Social indicators, ethical production
Attention to the social issues of the collection
Eco-friendly packaging/labels
Communication skills, ability to explain the environmental/ethical aspects of the activity

Source: Lviv Fashion Week (2021)

A.Yu. Hakhova (2021) determined that principles such as efficiency, innovation, and social responsibility are subject to the “6R concept”, which: “allows to extension of the life cycle of fashion industry products and include them in a fully closed system through recycling”. Accordingly, focusing on the principles of a circular economy, a fully closed system is appropriate and effective in the context of defining the principles of sustainability.

Focusing on the study of specific aspects of sustainable development that made it unique: innovation, cultural specificity, and local features, it is determined that these aspects add uniqueness to the concept of sustainability, expressing its specificity for each context and emphasising the need to integrate sustainable principles into unique areas of life and development of society (Velyka & Birillo, 2024).

At the legislative level in Ukraine, it has been observed that laws have been introduced that promote the responsibility of brands regarding the choice of production approaches. Law “On Basic Principles and Requirements for Organic Production, Circulation and Labeling of Organic Products” (The law of Ukraine No. 2496-VIII, 2018), which prohibited the uncontrolled use in Ukraine of the names “eco”, “bio”, “organic”, provides for fines and withdrawal of such products from sale by regulatory authorities.

Principles and criteria for assessing sustainability in the fashion industry. Through the study of a wide range of materials, the aforementioned global initiatives, research institutions, and scientific publications, the principles and criteria of sustainable fashion can be identified. Principles are defined as fundamental ideas and guidelines that outline the general direction and philosophy of the sustainable approach itself in the fashion industry. They have formed a solid foundation for decision-making and the development of effective strategies. The principles of sustainable fashion are based on environmental, economic, social and ethical aspects. Environmental responsibility is defined as minimising the negative impact on the environment, preserving natural resources, reducing the carbon footprint and using environmentally friendly and ethical materials. In the context of social responsibility, ensuring decent working conditions, supporting local communities, inclusiveness and diversity are outlined. Regarding economic viability, the key aspects are the creation of sustainable business models and a focus on the circular economy.

Transparency and traceability are characterised by brands openly informing about materials, production processes and supply chains. Durability is represented by the creation of high-quality, functional clothing designed for a long service life, which reduces the need

for frequent changes, minimises waste and counteracts the culture of rapid consumption. Initiatives for recycling and safe disposal are marked by the possibilities of reusing materials. Innovation and creativity are reflected in the search for sustainable creative solutions to rethink traditional approaches to fashion, including consideration of the entire life cycle of the item, in particular the creation of biodegradable clothing. The educational component is characterised by raising consumer awareness and promoting changes in consumer habits. Cooperation is defined as proper communication between all parties involved in the process. Local production is marked by the use of traditional craft techniques and manual work. Thus, it is recognised that: “The principles of sustainable design have led to a change in the sustainable way of design thinking and the creation of new tasks, motivated to design life cycles instead of the products themselves” (Niinimäki, 2014).

It is noteworthy how Ukrainian brands themselves have defined the principles of sustainable fashion for themselves. The brand Minnim (n.d.) stated: “part of our sustainability philosophy is the idea that each of us is responsible for preserving the planet’s resources, so we have developed six basic principles of sustainable development on which the Minnim brand is built”.

The list of sustainable development principles of the Minnim brand: organic materials, ecological and ethical production, ecological packaging, timeless design, responsibility for the life cycle of clothing, and optimisation of transportation logistics. The TG Botanical brand has developed an “Ethical activity strategy from the perspective of environmental and social responsibility”.

The goal of the Ukrainian brand Gnizdo (n.d.) was to create things that would be timeless and out of fashion, focusing on their durability, and clearly defining the principles of sustainable production. This brand focused on the locality of production, the use of natural materials, and thoughtful packaging.

Adapting and interpreting the global principles of sustainable fashion, Ukrainian designers have demonstrated unique approaches to the use of local materials and the revival of traditional techniques. The direction of artisanal fashion, aimed at creating durable things, is defined as an important component of the concept of sustainable fashion. The Litkovska (2024) brand, in its ecological demi-couture line of handwork “Artisanal”, emphasised timeless quality, which was a kind of “ode to traditions”, where the past and the future were intertwined (Fig. 2).



Figure 2. Litkovska. “Artisanal” collection

Source: Litkovska (2024)

Therefore, the criteria of sustainable fashion are specific, measurable indicators or standards that are used to assess the compliance of fashion products, brands or practices following the principles of sustainability. They allow for a quantitative and qualitative assessment of the level of sustainability in the fashion industry. *Environmental*: the use of environmentally friendly materials, waste minimisation and reduction of environmental impact during production. *Social*: compliance with labour norms and standards, ensuring decent working conditions and fair wages for all workers in the production chain. *Economic*: support for the local economy, communities, transparency in supply chains, ensuring product durability and focus on a circular economy. *Ethical*: promoting an ethical and conscious

approach to consumption among consumers through education and awareness raising.

The criteria that are relevant for application in the Ukrainian context are highlighted, and an analysis of compliance with these criteria is carried out on the example of the TG Botanical brand (Table 2). Table 2 showed that the brand meets all sustainability criteria. This demonstrates the brand’s strong commitment to the sustainable principles embodied in its activities. It is important to emphasise that a brand may not meet all the criteria at once, but be persistent in consistently implementing the principles that will shape it as sustainable. In this case, it is worth formulating a statement of clear, measurable goals for improvement. Adapting to progress, focus on continuous updating and

improvement of practices based on the latest research and innovation in the field of sustainable development. And also pay attention to measuring sustainability indicators, regularly inform the public about efforts and progress: maintain and publish transparent reporting

on the implementation of sustainable development goals. In the publication by L. Ramos *et al.* (2024), a set of indicators is proposed to determine compliance with sustainability requirements for small and medium-sized enterprises in the fashion industry (Table 3).

Table 2. Analysis of the Ukrainian brand TG Botanical according to sustainable fashion criteria

No.	Criteria	TG Botanical brand
1	Ecological and ethical materials	Dyeing with natural pigments
2	Reduced resource consumption	Efficient use of energy
3	Use of renewable materials	Use of flax, organic cotton, hemp, nettle
4	Effective reuse	Waste recycling
5	Local production	Cooperation with local communities, traditional crafts
6	Design with life cycle in mind	Durability, the idea of “grown clothing”
7	Decent working conditions	Equality and respect, proper working conditions ensured
8	Transparency and openness	Cooperation with Dirt Charity in Earth Shop 1% of brand sales are transferred to soil regeneration on a global scale
9	Educational and awareness-raising activities	Providing training for employees on environmental responsibility and ethical standards
10	Innovation and research	Research and preservation of cultural heritage through the use of traditional methods of processing and dyeing materials

Source: Lviv Fashion Week (2021)

Table 3. Indicators for assessing the sustainability of small and medium-sized enterprises in the fashion industry

Indicator	Goal
Economic	
Material costs	Reduction of material costs
Labour costs	Reduction of labour costs
Lead time	Reduction of execution time
On-time delivery	Reduction of delivery time
Product quality	Improving product quality
Environmental	
Material usage	Reduction of material usage
Recycled material usage	Increasing the use of recycled materials
Water usage	Reduction of water usage
Energy usage	Reduction of energy usage
Emissions	Reduction of emissions
Waste	Reduction of waste generation
Social	
Employee satisfaction	Increasing the level of employee satisfaction
Customer satisfaction	Increasing the level of customer satisfaction
Community satisfaction	Increasing the level of community satisfaction

Source: L. Ramos *et al.* (2024)

In this study, indicators were rated “good” if efforts were directed towards increasing sustainability, regardless of whether this involved increasing or decreasing the values of the indicators. The same considerations were applied to “average” and “poor” ratings. For example, if a company made significant progress in reducing carbon emissions, this indicator should be rated as “high”. Similarly, if a company demonstrated good results in increasing the use of recycled materials, this indicator should also be rated as “high”. On the other hand, if a company poorly manages water use, leading to its excessive consumption, this indicator should be rated as “low”.

The results of the study on the principles and criteria of sustainable fashion in the Ukrainian context correlated with the findings of many international scientists. The research of K. Fletcher (2020), who proposed a rethinking of the very concept of fashion and its relationship to sustainable development, was of great importance for understanding the principles of sustainable fashion. The author distinguished between the concepts of “fashion” and “clothing”, which is important for the formation of sustainability assessment criteria. The researcher emphasised the need to go beyond purely material aspects when developing sustainability criteria, also taking into account the symbolic

and psychological needs of consumers. This confirmed the findings on the importance of ethical criteria and the need for a comprehensive approach to assessing the sustainability of brands. The study by A. Kozłowski *et al.* (2019) explored the challenge of implementing sustainability principles for clothing designers. The researchers proposed an innovative approach to categorising sustainable design tools, highlighting three archetypes: universal, participatory, and evaluative. This resonated with the findings on the need to adapt global standards to the local context, as different types of tools may be more or less effective depending on the specific circumstances and needs of designers. The five-dimensional model of sustainability proposed by the authors, specific to the fashion industry, could serve as an additional theoretical basis for the developed system of sustainability assessment criteria for Ukrainian brands. A valuable contribution to the understanding of the environmental aspects of sustainable fashion is the research by R. Pal & J. Gander (2018), who developed a model for assessing environmental value in the context of sustainable fashion. Their study offered a structured approach to assessing the environmental performance of fashion brands, which complemented the formulated system of sustainability assessment criteria. The emphasis on the relationship between business models and environmental responsibility is particularly valuable, which confirms the findings on the need for a comprehensive approach to the implementation of sustainability principles.

C.M. Armstrong & M.L.A. LeHew (2019) expanded this understanding by exploring the barriers and mechanisms for integrating sustainability principles into textile education. Their findings on the need for a systematic approach to education in the field of sustainable fashion resonate with the recommendations for the development of educational programs and raising awareness of all participants in the fashion industry. T. Bui *et al.* (2024) analysed the effectiveness of design practices to achieve sustainability in fashion and emphasised the importance of implementing the principles of a circular economy, in particular recycling and reuse, to improve environmental performance in the fashion industry. Their research, although focused more on the technological aspects of circularity, complemented the understanding of economic sustainability criteria formulated in the article. This idea was developed by K. Niinimäki & E. Karell (2020), considering the circular economy as a key aspect of sustainable fashion. For understanding the practical aspects of implementing sustainability principles, the research of B.V. Todeschini *et al.* (2017), who analysed innovative business models in the fashion industry, was relevant. The authors identified key entrepreneurial opportunities and challenges in implementing sustainability principles, which complemented the understanding of the economic criteria for evaluating brands. Their findings on the need for a balance

between economic viability and environmental responsibility confirm a comprehensive approach to assessing the sustainability of Ukrainian brands.

The results of the study by X. Zheng *et al.* (2021), which emphasised the need to rethink the role of culture in the context of sustainable development, were particularly important. The researchers proposed a conceptual framework for analysing the relationship between cultural values and the achievement of sustainable development goals, which confirms the approach used in this article to adapt global sustainability standards to the local cultural context. The need to adapt global standards to the local context has been confirmed by several relevant studies. S.S. Muthu & M.A. Gardetti (2020) highlighted the importance of transforming local knowledge and practices into global solutions, which confirms the approach to adapting international standards taking into account local characteristics and traditions. Thus, international studies have demonstrated the relevance and validity of the principles and criteria of sustainable fashion identified in this study, as well as the importance of their adaptation to the local context. At the same time, the study made a unique contribution to the understanding of the specifics of implementing sustainability principles in the Ukrainian context, in particular through an emphasis on the role of traditional crafts and local production.

CONCLUSIONS

Sustainability in fashion is characterised by a comprehensive approach that encompasses the processes, activities and involvement of all parties in creating a fashion industry that is based on ethicality, environmental integrity, social justice and economic stability. It is determined that the principles of sustainable fashion are fundamental ideas and guidelines that form the basis for decision-making and strategy development in the fashion industry. Key principles are identified, including the use of environmentally friendly materials, consideration of the entire life cycle of an item, local production, and others.

The successful implementation of sustainable fashion principles in the Ukrainian context is demonstrated by the example of the Ukrainian brand TG Botanical, which is confirmed by the brand's compliance with all identified criteria. By adhering to the principles of sustainable development, sustainable fashion aims to create a more ethical and environmentally friendly industry. It has been revealed that by adapting and interpreting the global principles of sustainable fashion, Ukrainian designers simultaneously demonstrate unique approaches to the use of local materials and the revival and support of traditional crafts.

It has been established that the criteria for sustainable fashion are specific, measurable indicators that allow for the assessment of how fashion products, brands, or practices align with sustainability principles.

The main groups of criteria are: environmental (environmentally friendly materials, waste minimisation), economic (focus on the principles of a circular economy), social (ensuring decent working conditions), and ethical (promoting conscious consumption and production). They are focused on specific sustainability assessment criteria for the local market, namely local materials and production, integration of elements of traditional craft, adaptation of design to local needs, support of local educational initiatives and adaptation of global standards to the local context.

The identified clear criteria can serve as a starting point for concrete actions of clothing designers in Ukraine towards achieving sustainability. Attention is drawn to the prospects of research in a systematic approach to the mechanism of establishing

recommendations for the development of sustainable fashion in Ukraine, which should include strategies for implementing sustainability principles for business, proposals for regulation and support of the sector for relevant departments, educational programs for training students, measures to raise awareness and change consumer behaviour within communication strategies.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Armstrong, C.M., & LeHew, M.L.A. (2019). Barriers and mechanisms for the integration of sustainability in textile and apparel education: Stories from the front line. *Journal of Fashion Marketing and Management*, 23(3), 366-381. doi: 10.1108/JFMM-07-2018-0099.
- [2] Bereza, P. (2024). Changing landscapes: The new SS 2025 collection by the sustainable brand TG botanical. *Marie Claire*. Retrieved from <https://marieclaire.ua/uk/sustainability/minlivi-landshafti-nova-kolektsiya-ss-25-stalogo-brendu-tg-botanical>.
- [3] Bluesign. (2024). *Sustainable chemistry and materials management*. Retrieved from <https://www.bluesign.com/en/>.
- [4] Blum, P. (2019). *Circular fashion: Making the fashion industry sustainable*. London: Laurence King Publishing.
- [5] Bui, T., Cappellieri, A., & Takacs, B. (2024). The effectiveness of design practice for achieving sustainability and diffusing sustainable fashion. *International Journal of Fashion Design, Technology and Education*, 17(1), 97-107. doi: 10.1080/17543266.2023.2250814.
- [6] Centre for Sustainable Fashion. (2024). *Projects*. Retrieved from <https://www.sustainable-fashion.com/projects>.
- [7] Chuprina, N., Khomenko, V., & Hryhorevska, O. (2024). Project practices of ecodesign in the development of clothing and textile products. *Current Issues of the Humanities*, 77(3), 132-142. doi: 10.24919/2308-4863/77-3-18.
- [8] Cimatti, B., Campana, G., & Carluccio, L. (2017). Eco design and sustainable manufacturing in fashion: A case study in the luxury personal accessories industry. *Procedia Manufacturing*, 8, 393-400. doi: 10.1016/j.promfg.2017.02.050.
- [9] Copenhagen Fashion Week SS24. (2024). *TG Botanical*. Retrieved from <https://copenhagenfashionweek.com/brand/tg-botanical>.
- [10] Copenhagen Fashion Week. (2023). *Sustainability requirements*. Retrieved from <https://copenhagenfashionweek.com/sustainability-requirements>.
- [11] Cradle to Cradle Certified. (2024). Retrieved from <https://c2ccertified.org/the-standard>.
- [12] Danish Fashion Ethical Charter. (n.d.). Retrieved from <http://danishfashionethicalcharter.com/>.
- [13] Ellen MacArthur Foundation. (n.d.). *Circular design for fashion*. Retrieved from <https://circulardesignfashion.emf.org/>.
- [14] Ellen MacArthur Foundation. (n.d.). *Its time for circular economy*. Retrieved from <https://www.ellenmacarthurfoundation.org/>.
- [15] Fair Trade Certification. (2024). Retrieved from <https://wfto.com/about-wfto/our-movement/>.
- [16] Fair Wear Foundation. (2024). *We are on a mission to make clothing fair for everyone*. Retrieved from <https://www.fairwear.org/>.
- [17] Fashion Revolution. (n.d.). Retrieved from <https://www.fashionrevolution.org/>.
- [18] Fletcher, K. (2020). Fashion, needs and consumption. In M. Barnard (Ed.), *Fashion theory* (2nd ed., Chapter 15). London: Routledge. doi: 10.4324/9781315099620.
- [19] Global Fashion Summit. (n.d.). Retrieved from <https://globalfashionsummit.com/>.
- [20] Global Organic Textile Standard. (2024). Retrieved from <https://global-standard.org/>.
- [21] Gnizdo. (n.d.). Retrieved from <https://gnizdo.com/gnizdo-shop/odjag?page=4&sort=sort>.

- [22] Hakhova, A.Yu. (2021). *Eco fashion design: Genesis of the historical aspects, concepts, novations*. (Doctoral dissertation, Kharkiv State Academy of Design and Arts, Kharkiv, Ukraine).
- [23] Jingjing, L., Yongjian, L., & Chunxing, F. (2024). A performance evaluation system for product eco-design in the fashion supply chain. *Journal of Cleaner Production*, 440, article number 140716. doi: 10.1016/j.jclepro.2024.140716.
- [24] Kolosnichenko, O., Krotova, T., & Pashkevych, K. (2021). Sustainable fashion as a modern trend. *Art History of Ukraine*, 21, 35-42. doi: 10.31500/2309-8155.21.2021.254670.
- [25] Koriakina, A., Pashkevych, K., Gerasymenko, O., & Chen, Ch. (2024). Sustainable fashion in the creativity of Ukrainian and foreign clothing brands. *Theory and Practice of Design*, 2(32), 94-106. doi: 10.32782/2415-8151.2024.32.12.
- [26] Kozlowski, A., Bardecki, M., & Searcy, C. (2019). Tools for sustainable fashion design: An analysis of their fitness for purpose. *Sustainability*, 11(13), article number 3581. doi: 10.3390/su11133581.
- [27] Litkovska. (2024). *Artisanal*. Retrieved from <https://litkovska.com/uk/collections/artisanal>.
- [28] Lviv fashion week for eco. (2019). *Ecological program for Ukrainian designers*. Retrieved from <https://www.lvivfashionweek.com/en/news/2019/lviv-fashion-week-eco-ecological-program-ukrainian-designers>.
- [29] Lviv fashion week. (2021). *EcoLogica: Results of promotion project for young sustainable brands*. Retrieved from <https://surl.li/odyenk>.
- [30] Minnim. (n.d.). *Sustainability*. Retrieved from <https://minnim.ua/sustainability>.
- [31] Muthu, S.S., & Gardetti, M.A. (2020). *Sustainability in the textile and fashion industries: Transforming local knowledge into global solutions*. Berlin: Springer Nature. doi: 10.1007/978-3-030-38532-3.
- [32] Niinimäki, K. (Ed.). (2014). *Sustainable fashion: New approaches*. Espoo: Aalto ARTS Books.
- [33] Niinimäki, K., & Karell, E. (2020). Closing the loop: Intentional fashion design defined by recycling technologies. In G. Vignali, L.F. Reid, D. Ryding & C.E. Henninger (Eds.), *Technology-driven sustainability* (pp. 7-25). London: Palgrave Macmillan. doi: 10.1007/978-3-030-15483-7_2.
- [34] OEKO-TEX. (2024). *Confidence in textiles*. Retrieved from <https://www.oeko-tex.com/en/>.
- [35] Pal, R., & Gander, J. (2018). Modelling environmental value: An examination of sustainable business models within the fashion industry. *Journal of Cleaner Production*, 184, 251-263. doi: 10.1016/j.jclepro.2018.02.001.
- [36] Pokhodenko, K.R. (2021). Understanding evolution of “sustainability” concept in fashion and clothing design. *Current Issues of the Humanities*, 57(2), 115-121. doi: 10.24919/2308-4863/57-2-17.
- [37] Ramos, L., Bermeo, M., Quelal, A., Crespo, A., Cajamarca, G., & Rivas-Echeverría, F. (2024). SustainMeter: A knowledge-based system for assessing sustainability of SMEs in the fashion industry. *SoftwareX*, 25, article number 101611. doi: 10.1016/j.softx.2023.101611.
- [38] Sellitto, M.A., Hermann, F.F., Blezs, A.E. Jr., & Barbosa-Póvoa, A.P. (2019). Describing and organizing green practices in the context of green supply chain management: Case studies. *Resources, Conservation and Recycling*, 145, 1-10. doi: 10.1016/j.resconrec.2019.02.013.
- [39] Sustainable Development Strategy of Ukraine until 2030. (2017). Retrieved from https://www.undp.org/sites/g/files/zskgke326/files/migration/ua/UNDP_Strategy_v06-optimized.pdf.
- [40] TG Botanical. (2024). Retrieved from <https://tgbotanical.ua/sustainability>.
- [41] The Fashion Pact. (n.d.). Retrieved from <https://www.thefashionpact.org/>.
- [42] The International Labour Organization. (2024). *About the ILO*. Retrieved from <https://www.ilo.org/about-ilo>.
- [43] The Law of Ukraine No. 2496-VIII “On Basic Principles and Requirements for Organic Production, Circulation and Labeling of Organic Products”. (2018, July). Retrieved from <https://zakon.rada.gov.ua/laws/show/2496-19#Text>.
- [44] The Sustainable Apparel Coalition (Cascadia). (2024). Retrieved from <https://cascadia.org/>.
- [45] The Sustainable Fashion Glossary. (n.d.). Retrieved from <https://www.condenast.com/glossary/introduction>.
- [46] Todeschini, B.V., Cortimiglia, M.N., Callegaro-de-Menezes, D., & Ghezzi, A. (2017). Innovative and sustainable business models in the fashion industry: Entrepreneurial drivers, opportunities, and challenges. *Business Horizons*, 60(6), 759-770. doi: 10.1016/j.bushor.2017.07.003.
- [47] UN Alliance for Sustainable Fashion. (n.d.). *Fashion and sustainable development*. Retrieved from <https://unfashionalliance.org/>.
- [48] Velyka, A., & Birillo, I. (2024). Innovative features of corporate identity development. *Culture and Contemporaneity*, 26(1), 76-86. doi: 10.63009/cac/1.2024.76.
- [49] Vogue. (2024). *Ukrainian fashion week launches a special project – action: Sustainable fashion*. Retrieved from <https://vogue.ua/article/fashion/brend/ukrainian-fashion-week-specialnyy-proekt-action-sustainable-fashion-41216.html>.
- [50] Zheng, X., et al. (2021). Consideration of culture is vital if we are to achieve the Sustainable Development Goals. *One Earth*, 4(2), 307-319. doi: 10.1016/j.oneear.2021.01.012.

Принципи та критерії сталої моди в науковому дискурсі: сучасний український контекст

Ірина Соловій

Аспірант

Львівська національна академія мистецтв

79011, вул. Кубійовича, 38, м. Львів, Україна

<https://orcid.org/0000-0002-5328-4110>

Анотація. Процес змін у моді на засадах сталості передбачав переосмислення дизайн-практик, підходів до виробництва, способів використання одягу та ставлення до моди в цілому. Проте поставало питання, чи завжди задекларовані зміни в напрямку до сталої моди присутні в діяльності тих, чи інших дизайнерів/брендів, які позиціонують себе як сталі, тобто якими критеріями керуватися у процесі ідентифікації сталості бренду. Метою дослідження було визначення ключових аспектів наукового дискурсу, що стосувалися питань сталої моди на основі чітко сформульованих принципів і критеріїв. Дослідження базувалося на комплексному підході, що охоплював синтез, порівняльний аналіз наукової літератури, огляд звітів та експертних оцінок, а також вивчення практичних кейсів українських брендів одягу, що впроваджують принципи сталості. Визначено основні принципи та критерії сталої моди. Прослідковано, що в результаті адаптації та інтерпретації глобальних принципів сталої моди, українські дизайнери продемонстрували унікальні підходи у використанні місцевих матеріалів, відродженні та підтримці традиційних ремесл, що сприяло створенню унікальних, якісних виробів, які відповідають як функціональній так і емоційній довговічності одягу. Виокремлено специфічні критерії оцінки сталості для місцевого ринку: локальні матеріали та виробництво, інтеграція елементів традиційного ремесла, адаптація дизайну до місцевих потреб, підтримка локальних освітніх ініціатив та адаптація глобальних стандартів до місцевого контексту. Запровадження та використання чітко визначених критеріїв, науково обґрунтованих підходів і міжнародних стандартів сприятиме досягненню високого рівня відповідності сучасним вимогам сталості в індустрії моди

Ключові слова: сталий розвиток; сталий дизайн; екологічний дизайн одягу; стандарти; ознаки сталості