

AN ANALITICAL AND CLASSIFICATORY STUDY ABOUT CLOTHING COLLECTIONS LAUNCHED IN BRAZIL ECO FASHION WEEK ACCORDING TO CONTEMPORARY TERMINOLOGIES

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ABSTRACT

Objective: This paper presents an analysis of 32 clothing collections launched during the Brazil Eco Fashion Week, according to the definitions of contemporary clothing collection of Simões-Borgiani (2014, 2016), Frings (2012) e Treptow (2013).

Methodology: This is an applied, qualitative, quantitative, descriptive, bibliographic, and documental research and as technical procedure was used an analysis table of Souza (2018), to classify the collections.

Results: Most of the findings point out that 69% was collection-unity, and almost following the same proportion to be 16% and 15%, collection-mix and group, respectively..

Key Words: Contemporary collection, collection-mix, collection-unity, strategies.

1. INTRODUCTION

This paper is part of the research project Management Strategies of clothing Collection carried out at Federal University from Pernambuco- Agreste campus (city of Caruaru) and this piece was realized by a professor and two graduated design students, at the moment one of them is a Master degree student and the other is a specialist in fashion design. The pre-established objective was to execute an analysis of contemporary clothing collection as stated in academic literature to verify the occurrence of collection-unity, collection-mix and collection/groups, discussing according to the point of view of management strategies of clothing collection in the national scenario.

It was identified in the literature review 4 nomenclatures for clothing collection, and they are: collection (TREPTOW, 2013; MENDES 2010; JONES 2011; RECH, 2002, 2006; NAVALON, 2008; FRINGS, 2012), groups (FRINGS, 2012), collection-unity (SIMÕES-BORGIANI, 2014, 2016) and collection-mix (SIMÕES-BORGIANI, 2014, 2016).

It is understood that collection in the words of Treptow (2013), Mendes (2010), Jones (2011), Rech (2002, 2006), Navalon (2008) and Frings (2012), is a reunion of products with emphasis on aesthetic harmony, so as to validate the concept, the brand identity or to put the products to be sold in the market. These definitions for Simões-Borgiani (2014) can also be classified as collection-unity (image 1).

Image 1: Collection-unity - Natural cotton collar.



Source: (FFW, 2021)

Using another point of view regarding typology, Frings (2012) characterizes the pieces as elements with something in common (image 2). “Each group has a certain theme based on a fabric, colour or a particular fashion direction. [...]The style of each piece inside of each group creates a variety, maintaining at the same time, a central theme.” (FRINGS, 2012, p. 218).

Image 2:Collection group- Patbô.



Source: (FFW, 2021)

Finally, the last contemporary typology adopted at this research is the collection-mix (image 3), of de Simões-Borgiani (2014):

The collection-mix or heterogeneous collection refers to a collection that presents a variety of styles, colours, shapes, normally is launched at the same season and with a numerous quantity of pieces. (SIMÕES-BORGIANI, 2014 p. 130).

Image 3. Collection-mix- Neriage.



Source: (FFW, 2021).

Following their specific features, it is seen that there are 3 typologies, once that collection (TREPTOW, 2013; MENDES 2010; JONES 2011; RECH, 2002, 2006; NAVALON, 2008; FRINGS, 2012) and collection-unity (SIMÕES-BORGIANI, 2014, 2016) are similar.

Therefore, the choice for a type of collection instead of the other must be related to the business strategy desired.

2. METHODOLOGY

Taking in account as a reference Silva e Menezes (2005), this study is of applied nature. It is analysed 32 clothing collection, launched in 2020, during the event Brazil Eco Fashion Week (BEFW). The event has been happening since 2018, its seasonality is annual and has as objective to foster the sustainable practices for Brazilian fashion industry. Among the activities performed are fashion shows, lectures, chat rooms and workshops that encourage sustainability, conscious consumption and fair market practices. (BRASILECOFASHION, 2021)

In the terms of approach, this study is a quali-quantitative research, because although the analyses are visual, there is the use of statistical data to set the discussions and final considerations.

With regard to the objectives is a descriptive study. In order to carry out the systematic analysis was deployed the table of Souza (2018) (Figure 01). In relation to the technical procedures, the research was a bibliographic and documental one.

Figure1: Table of collection analysis

Table of analysis												Collection Brand					
Neckline	T	Silhouette	T	Sleeve	T	Colour	T	Surface pattern	T	Details	T	Collar	T	Cuttings	T	Length	T

Source: Souza, 2018.

3. RESULTS

The brands analysed participated in the BEFW fashion show, event that focus on sustainable brands, it is the greatest event of this kind in Latin America. The fashion shows investigated, occurred in 2020, this year the event happened online. (FFW,2021). It was noticed that even the greatest majority was considered collection-unity, the repetitions occurred more frequently in the silhouettes, types of necklines, sleeves, collars, and length. On the other hand, there are a wild variety of colours and surface patterns.

It is possible to determine that the brand visual identity remains strong and present, and repeats itself in unusual ways, not only in details of surface patterns but also in groups, as mentioned previously, yet in elements of substantial style, connecting the collection in a unity or a group, which it was also constantly found among 4 and 5 pieces. In addition to that, it was found that in some collections the quantity was smaller, with few repetitions transforming it in collection-mix.

To analyse, it was applied the analysis table of Souza (2018), it was reached the result presented in column 2 of grid 01, in terms of type of collection of each one of the brands analysed at this occasion.

Grid1: analysis data.

Brand	Type of collection
We'e'ematikuna	group
Vihe	unity
Ta studio	unity
Ronaldo Silvestre	unity
Riacco Bracco	unity
Nuz	unity
Natural cotton color	unity
Movin	unity
Manui	unity
Libertess	unity
Leandro Castro	unity
Justatrama	unity
Jouer Couture	mix
Comas	unity
Catarina Mina	unity
Afrorick	unity
Neriage	mix
Isaac Silva	group
Handreed	unity
Led	unity
Juliana Jabour	unity
Misci	mix
Lucas Leão	group
Renata Buzzo	group
Lenny Niemeyer	group
Alg	Unity
Isabela Capeto	Unity
À la garçonne	Mix
Freiheit	Unity

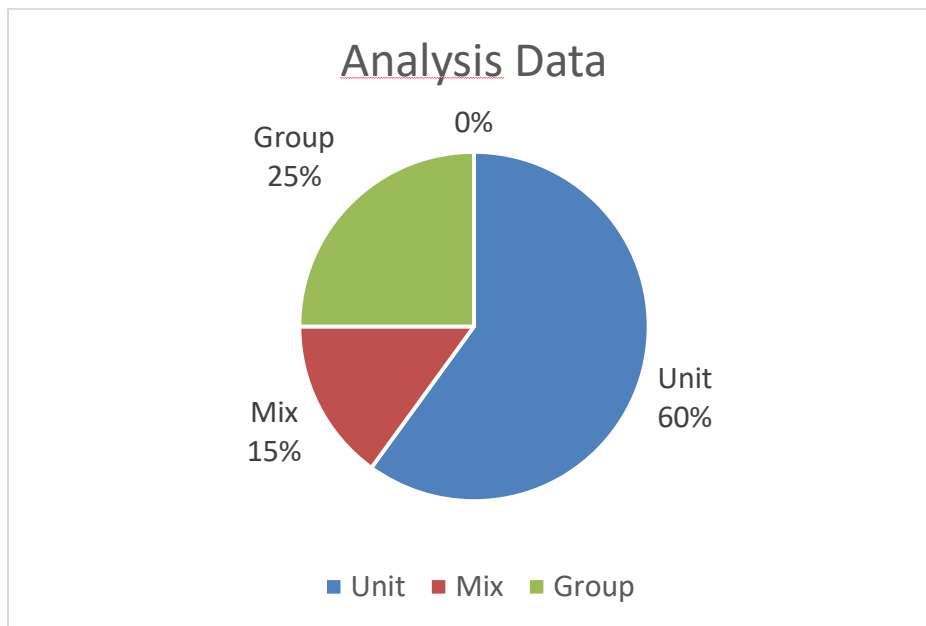
Aluf	Mix
Angela Brito	Unity
Martins	Unity

Source: elaborated by the authors.

The table of Souza (2018) brings all the details of creation elements such as: shape, colour, silhouette, and line to improve the identification of the collections analysed, it helped to delimitate and verify the elements of creation, which are fundamental characteristics and essential in a collection, identified as unity, group and mix, and being detected with bigger focus on collection-unity.

In Such sampling is noticed the diversity of types of collection practised according to the literature review, now demonstrating and breaking with the conservative ideas of only designing collections with unity and aesthetic harmony (Chart 01).

Chart 1: Types of collections



Source: elaborated by the authors.

It is highlighted thus the importance of understanding the business flexibility and strategies desired, are crucial for the design of contemporary clothing collection and that design collections with aesthetic unity or not, is a choice, a strategy, and must not be seen as a way shunned by the ideal ‘romantic’ of designing clothing collections. Major brands do not support this idea anymore, choosing sometimes for collection-unity (TREPTOW, 2013; MENDES 2010; JONES 2011; RECH,2002, 2006; NAVALON, 2008; FRINGS, 2012; SIMÕES-BORGIANI, 2014), and other moments for collection without visual unity (SIMÕES-BORGIANI, 2014, 2016, 2018), or for groups (FRINGS, 2012).

In other studies carried out by Souza et al (2021) also part of the same research, with the aim of realizing a mapping of 10 collections launched by international brands of great reputation during the covid-19 pandemic, so as to evaluate them according to the academic definitions of contemporary clothing collection to verify the occurrence of collection-unity and collection-mix, discussing the point of view of management strategies of collection, still making considerations about the way they were launched. It was identified that 56% of them, the majority of the cutting studied was collection-unity, a similar data to the findings of this study with a national perspective, in spite of being a bigger sampling.

4. FINAL CONSIDERATION

It was determined that the greatest majority (69%) of the brands launched collection-unity, and this is a very common practice for luxury fashion brands, which have an authorial and remarkable visual identity, with target consumers well defined. Taking into account that, it is concluded that brands not only authorial but also very new to the market have the focus on representing their style with a very strong position towards the market.

It is important to highlight that opt for one type instead of the other collection-unity, mix or group in an established period of time does not obligate the brand to permanently design it in other occasions. Designing a collection is much more than communicate, choose colours, fabrics or drawing clothes... is to manage a creative process and a business, it is strategic, and necessarily sustainable, independently of the event and because of that, the flexibility to choose the typology of collection, must be more adequate to the business strategy.

Despite the fact that this study has been a cutting from a national event in other mapping research of the group, it was determined the oscillation of types of collection, in an international and local perspective. In other words, it is a contemporary characteristic, extremely necessary of being discussed among the market and University classroom and consulting business programmes, once that most of these places discusses the ideal type of collection of being only the one with harmony and aesthetic unity.

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