Sociological aspects of clothing-changes in society and culture.

*Meaning of style-What do you think about when you hear someone use the word "style"?

Whenever the term "style" is used, it most commonly refers to one's fashion or outer appearance. But I want to remind you that style is much more than your shoulder length haircut, fashionable coat, or your Ferragamo dress shoes.

Style = Expression

It's the total combination of the *way* you dress, talk, move your body, or do anything for that matter. Simply put, it's how we express our inner being outwardly. This includes all of our thoughts, emotions, interests, and values. Everything on the outside is merely a reflection of what's on the inside.

A lot of the people think that what I do is just help people upgrade their outer appearance. This is what they think of when they hear "style coach" or "image consultant," and will come to me for a personal shopping session – wanting mainly to focus on fashion.

Although, I like to think of myself as a "self-expression coach," because I firmly believe that fashion is just one part of your style.

Most of us aren't aware of what we're communicating most of the time – and it's way beyond our reach to keep track of everything that we're presenting.

When we do find out through an outside source (usually to our disgust), whether through a close friend or relative, it seems far from the ideal vision that we have of ourselves. This is where a coach can come in and pinpoint all the factors that are contributing to what we don't want, and how we can fix it.

For example, meet John Smith. He may seem like a nice guy who everyone loves, but when it comes to dating women, he says he just can't seem to keep a very attractive girl interested in him. What's causing this? It could be a factor of many things he's unaware of. The tone of his voice which is seeking validation, the fashion faux pas he's making through his outfit combination, or some kind of insecurity in him that reveals itself through his mannerisms.

We all have things about ourselves we'd like to change just like John here. **Once you identify your unattractive flaws or mannerisms, you'll have the power to change it.**

Some people think that because I'm a style coach I must be an unstoppable force of charisma who looks impeccable all the time (ha).But sometimes I'm at home unshaven and wearing clothes that are more about comfort than fashion. I'm just a guy obsessed with the subject of style, and how we can improve every aspect of ourselves to be more effective in our interpersonal relationships. I love learning and analyzing this stuff, and while obsessively doing so I try to share what I learn because I love helping people more than anything else.

Meaning of Fashion-

- **Fashion** is a popular aesthetic expression at a certain time and in a certain context, especially in clothing, footwear , lifestyle, accessories, makeup, hairstyle and body proportions.[1] Whereas a trend often connotes a very specific aesthetic expression, and often lasting shorter than a season, fashion is a distinctive and industry-supported expression traditionally tied to the fashion season and collections.[2] Style is an expression that lasts over many seasons and is often connected to cultural movements and social markers, symbols, class and culture (ex. Baroque, Rococo, etc.). According to sociologist Pierre Bourdieu, fashion connotes "the latest fashion, the latest difference."[3]

- Even though they are often used together, the term fashion differs from clothes and costume, where the first describes the material and technical garment, whereas the second has been relegated to special senses like fancy-dress or masquerade wear. Fashion instead describes the social and temporal system that "activates" dress as a social signifier in a certain time and context. Philosopher Giorgio Agamben connects fashion to the current intensity of the qualitative moment, to the temporal aspect the Greek called kairos, whereas clothes belong to the quantitative, to what the Greek called chronos.[4]

- Exclusive brands aspire for the label *haute couture,* but the term is technically limited to members of the *Chambre Syndicale de la Haute Couture* in Paris.[2]

- With increasing mass-production of consumer commodities at cheaper prices, and with global reach, sustainability has become an urgent issue amongst politicians, brands and consumers.

Meaning of Fad-

- A **fad**, **trend**, or **craze** is any form of collective behavior that develops within a culture, a generation or social group in which a group of people enthusiastically follow an impulse for a finite period.

- Fads are objects or behaviors that achieve short-lived popularity but fade away.[1] Fads are often seen as sudden, quick-spreading, and short-lived.[2] Fads include diets, clothing, hairstyles, toys, and more. Some popular fads throughout history are toys such as yo-yos, hula hoops, and fad dances such as the Macarena and the twist.[3]

- Similar to habits or customs but less durable, fads often result from an activity or behavior being perceived as emotionally popular or exciting within a peer group, or being deemed "cool" as often promoted by social networks.[4] A fad is said to "catch on" when the number of people adopting it begins to increase to the point of being noteworthy. Fads often fade quickly when the perception of novelty is gone.

- The specific nature of the behavior associated with a fad can be of any type including unusual language usage, distinctive clothing, fad diets or frauds such as pyramid schemes. Apart from general novelty, mass marketing, emotional blackmail, peer pressure, or the desire to "be hip" may drive fads.[5] Popular celebrities can also drive fads, for example the highly popularizing effect of Oprah's Book Club.

- Though some consider the term *trend* equivalent to *fad*, a fad is generally considered a quick and short behavior whereas a trend is one that evolves into a long term or even permanent change.

*Influence of fashion and fashion changes-

Fashion trends come and go; meanwhile a society's values are established and evolving characteristic to their beliefs and culture. Fashion is just not an ambitious projected image of reinterpreted good old value to fulfill some function or agenda alike but rather a evocative and refreshing concept worthy enough to be portrayed for society's appreciation that makes us even more instinctive. In the society, the individual's appearance is the ticket to transmit non -verbal communication signals such as possible cues about his / her social stature, values and lifestyle.

Fashion communication has under gone a 360 degree shift in its communicable aspects staring from projecting a basic image of how we look like and how we feel like to expressing our emotional experiences through interactive implements in the dress.

The success of the fashion trend lies in the way the society interprets the fashion trend and judges it. Hence the impact is measured by the barometer of social acceptance which in turn is driven by the several motivational forces that underline the people's values and behavioral traits.

Today's consumer culture is driven by aspirationalism that diminishes the gap between the rich and economically volatile sections when it comes to accepting and adopting a trend. A classical example is, a consumer in China saves her three months salary to purchase a LVMH hand bag.

Further It does not stop here as the people's cash liquidity is extended by the easy provision of personal loans facilitated by both private and nationalized banks alike. This is even extended by few Brands' initiatives to offer fashion products on a credit basis with easy monthly part payment options.

2. Contemporary consumption behaviour-

Today's youth (15 to 20 years) given their predictable audacity, the tendency to shop, venture out, try, experiment is high, it is they who decide the life time of a fashion trend. In a globalized world well connected by web technologies, geographical distance is no more a constraint to reach and witness the experience. The lines between buying behaviors are no more significant among young people (youth) indeed blurring out as the common urge is get hooked on to social networks, interact across a wide section of people of with shared interests and get appreciated.

In fact even companies hiring potential job seekers are verifying their social networks and appraising them.

In this context, the very idea of consumerist model of Top to down approach is hardly relevant. (Douglas & Isherwood, 1996; McCracken, 1990) theories of consumption describe a more complex picture in which fashion does more than signal social position.

Rather populist models and trickle across theories help to explain the phenomenon better. A classical example is the prevalence of their attitude and lifestyle to decide about product purchase rather than merely following the cultural stars and people in lime light or the rich and wealthy people. Today's world is driven by knowledge and experience providing chance for every individual to experience and appreciates a moment which is no way decided by their monetary status. And the converse is also true that the rich are not the only ones superior in appreciating a taste or value.

And knowledge being a common platform where rich and economically vulnerable alike compete on equal terms. In fact the new line is between knowledge ignorant people and people with well equipped knowledge.

(Holt 1997a) defines lifestyle as collective pattern of consumption patterns based on shared cultural frameworks that exist in social system. A recent analysis on the consumer consumption behavior by Chaudhuri and Majumdar (2006) only bears more evidence to this phenomenon.

3. Face of Everyday fashion

The phenomenon of fashion can be distinguished into elite fashion (haute couture) and everyday fashion rather than just restricting ourselves to the concept of European or western high fashion.

(Malcom barnard 1996, 2008) Everyday Fashion is an interactive process through which the aspiring individuals of the society consciously project their bodily self in a distinctive manner in the form of clothing style. it is unlike the traditional capitalist fashion system where the so called elite or rich decide the course of fashion tastes and fashion gets disseminated from the top to bottom sections of the society. This distinctive manner of style is equally drawn from the fashion trends percolated through contemporary life, style conventions, fashion code concepts developed by the designers & forecasting service providers alike and street style fashion, Appreciation of aesthetic experiences, ethnographic accounts witnessed in the social vicinity of a local population. (Malcolm barnard 1996, 2008) Relating to the beliefs

and attitudes of the peers or social group these individuals belong to the Endeavour to draw a fine line between the existing patterns of style and their appearance by dressing in a trendy manner. In other words the intention is to win friends or draw appreciations by communicating their values in the form of dress and clothing as appearance is a social etiquette and effective form of nonverbal communication.

Mean while the contemporary everyday fashion echo a different pattern contrary to the traditional fashion cycle periods of Classic fashion and FAD. Rather we can say there is a change in the compositions of the elements that constitute these fashion concepts. The pattern at which the FAD accessories like sashes, armlets / wristbands, jewellery, hair bands and watches along with fashionable trims like buttons and pins are co-ordinate with classical dress shirts and trousers to complement a look rapidly changes every month. Party wear and club wear clothing trends needs no mention about this behavior. Thus other than the bare essentials of classical look namely the dress shirt and trouser / skirt, the accessories and trims which co-ordinate the look

continue to evolve at a faster pace similar to FAD.

(Kawamura 2005) This is witnessed in groups including subcultures, ethnic groups, alternative lifestyles, workplace and leisure cultures, and in all the mundane places and institutions of

everyday life.

3.1 The lure of aesthetic experience

(I-perception 2012) As quoted in the three dimensions of aesthetic experience: fascination with the aesthetic object (arousal and attention), appraisal of symbolic reality (cognitive engagement) and strong feeling of unity with the object: fascination and appraisal, The lure of aesthetic experience for a contemporary consumer is highly inspirational and entails specific calculations on his / her part in accepting the everyday fashion trends. Clothing behavior is determined by pragmatic criteria and situations because we do have social codes of dressing. When it comes to casual wear the preference could be for a mixture of values attributed to social themes and adventurous sports / events, in case of formal wear the preference or the more rightly the choice is to stick to the conventional dressing codes, in case of sportswear the preference is for a functional comfort and feel good factor and in case of party wear the preference is for displaying the oomph factor and prevailing iconic values. Thus consumers are clearly strongly influenced by their social context, they also have a creative agency in participating in fashion:

"Consumption establishes itself as a gratuitous and creative activity inasmuch as people reinterpret and reorganize things they have bought according to a particular style which they are continuously engaged in accomplishing.

4. Social agenda of fashion trends-

In fact clothing and fashion are carriers of wide range of ideological meanings. The fashion trends portray a visual culture and style of dressing that models the consumer identity in a specific environment. The social agenda of these fashion trends is to express the consumer's identity in terms of lifestyle choices and their attitude. The lifestyle choices changes from one period to another period. In other words they suggest the pattern & manner of dressing befitting an occasion that sets forth a standard. these clothing standards are in fact derived from the prevailing social values and their emotional expectations.

The Fashion trend entails design focus and details on a garment noticed at different locations of the garment namely collars and necklines, hem lines, waist lines, shoulder line, sleeve lines

and hip lines. A sneak peek review of Google fashion trends report. (Www. Thinkwithgoogle.com/spring-2015-fashion-trends-google) tell us about the status of the trends floated by the fashion
clothing articles.

There is a steady rise in the consumption of styles like waist trainer, jogger pants, palazzo pants, tulle skirt and midi skirt. While styles like white lace dress, high waisted bikini, romper, shift dress and white jumpsuit have recorded seasonal growth. Not only had they added on a new element of Elegance and natural well being to the contemporary human existence but have demystified few common fabric notions in the society like knitted stretch denim is suitable only for lounges and tulle is appropriate only for elegant party wear or Haute couture. Be it the kinematic comfort of jogger pants that meets the requirements of frail customer who would like to do away from the heavy trousers that bruises the skin or the very low weight and airy silhouette of tulle skirt or the easy to don and doff jumpsuit have all added on a renewing feature and pepped up the existing look. The agenda of each fashion trend is to enhance the look and feel of the customer.

From the user search behavior patterns, it is clearly evident that many fashion trends have bulldozed the issue of class entirely, and instead follow patterns of "personal identity" dictated by psychographic parameters based on age, race, gender, sexuality, leisure activities, and various sub-cultural allegiances. This is a classic example of how contemporary fashion cycles operate differently from purely top-down models (Crane 2000).

And trends themselves are in fact rolled out by the forecasting services following thorough ethnographic studies. As the living conditions, the environment and the cognitive engagement in the life of a person changes simultaneously the attitudinal expressions also change. And in an era where the construction of personal identity assumes absolute importance for an individual, the fashion designers and forecasters alike float their agendas to cater to these special emotional needs driven by lifestyle and values.

Clothes are never a frivolity; they are always an expression of the fundamental social and economic pressures of the time (laver 1968). WGSN Executive Vice President Leticia Abraham also share the same view that fashion is one of the most evident and prolific places for individual and social expression and is a means of communication but not a revolution in itself
(Www.wgsn.com/blogs/trends-and-fashion-theyre-not-dead-and-never-will-be). Another example is the rise of street style which proves fashion is an essential mode of self expression.

5. The attitude of youth towards fashion trends-

Attitudes serving a value-expressive function (i.e., value-expressive attitudes) help people communicate their central beliefs, attitudes, and values to others through their possessions (Katz 1960). And fashionable garments and accessories are such possessions that help people communicate who and what they are. In this context, do all people have a penchant to adore fashion trends are to be looked into in close proximity? The answer is definitely no except one exceptional section of the population: the youngsters. The youngsters comprising of adolescents (12 to 17years), teens and young allocate more time for their public appearance than to studies.

The peer influence, hero worship which becomes part of adolescent identity creation is the primary reason why adolescents aspire for more fashion concerns than any other age group.

Colleges generally project the picture of current trend in fashion. Therefore it is normal for a

college student who is in the identity creation stage of Erikson's psychosocial development to look for trendy dress choices (1968).

When a particular style of dress comes in vogue or used by film stars and models, it is blindly followed by college students (Pathak, 2013). Fashion trend today does not give precedence to comforts and practicality. Sometimes the dress, that goes beyond modesty and simplicity, which does not allow someone to sit or walk properly, is attracted by youth. Untidy, shabby looking hair-styles, which are trendy, attract Generation X youngsters. Rather it reflects the deconstructive style preferences prevailing in post modern consumerist society.

Role of uniform, occupational clothes, National clothes

Uniform- Uniforms give students a sense of belonging to a particular school and create an identity for the school in the community. Moreover, it helps students to prepare for when they leave school and may have to dress smartly or wear a uniform.

Perhaps most importantly, a uniform means students don't have to worry about peer pressure when it comes to their clothes. When everyone is dressed the same, worrying about what you look like isn't so important. There is no competition about being dressed in the latest trend, which would put a great deal of financial pressure on students and parents.Potential bullies have one less target for their insults; it's hard to make fun of what someone is wearing when you're dressed exactly the same.

School uniform isn't fashionable, but that's exactly why I think it should be here to stay.

Occupational Clothes- Occupational uniforms are nonmilitary civilian uniforms worn by members of certain professional groups during work or at official occasions. Specified and usually handed out by the employer, the uniform is designed in certain colors and carries signs and badges which signal the employee's function and rank within a professional organization.

The first examples of occupational uniforms are liveries (from the French word *livrer*, meaning to deliver), which were uniform garments handed out to servants at European courts during the early modern period. Uniform in color, form, and decorations, liveries represented the household for which a servant was working. The coat of arms or initials of his master appeared on the liveries' buttons, trimmings, or badges. Already during earlier periods, princes, such as the Burgundian dukes, had their court members and servants dress in a single color at festive events in order to present a unified court. The livery proper began to spread during the seventeenth century, when the social status of a prince depended more and more on the splendid appearance of his court and his servants. These early liveries corresponded closely to military uniforms, which developed at the same time and which in the beginning were also called livery (in France, *livrée;* in Germany, *liberey* or *montur*). The colors of the

military uniforms were usually identical to the liveries belonging to the household of the regiment's chief who, prior to the establishment of national armies, often owned the regiment.

National Clothes- Traditional clothes show a culture of a nation country

Many traditional clothes have detail and elements which are fascinating from many designers to bring on a collection with a new vision of life . Some nation has traditional clothing of religion and some nation has as culture costumes which people use on the case of celebrating any occasion. We see many styles which people say ''Fashion'' On reality on Fashion cant be accepted religion style but people do as still on WORLD some design does not come with new novation that means are a lock on their design and not reaching what must go forward.