A study on factors affecting Fashion Trends that Impacts the Society

Sonam Nagpal

Assistant Professor Department of Fashion Designing

Chandigarh School of Business, Jhanjeri, Mohali

Dr. Resham Lohani

Professor Department of Management

Chandigarh School of Business, Jhanjeri, Mohali

Abstract:

Fashion in the current era has always had a multifaceted, universal influence, reflects the times in its succession and mingling of styles rather than just being a change or a trend. The fashion industry revolves around trends: new trend gains popularity, designers create their own interpretations, the general public purchases these items, the trend fade, and a new trend appears. The term "trends" covers a wide range of topics, including many different industries like fashion, footwear, accessories, makeup, body art, tattooing, plastic surgery, interior design, and furniture. This study focuses to identify the factors that have been considered as the influencing factors of trend in fashion industry based on literature review. The study reveals based on extensive study the key factors that have been influencing the behavior of consumer over the fashion trends. However the study limits to identifying the factors and data could be collected in future to validate these factors.

Keywords: Fashion Industry, Trends in Fashion, Consumer Behaviors

Introduction

While fashion trends come and go, a society's values are established and constantly changing in accordance with its beliefs and culture. Fashion is a provocative and inspiring idea worthy of being portrayed for society's appreciation that makes us even more instinctive rather than an ambitious projected image of a reinterpreted good old value to fulfill some function or agenda alike. In society, a person's outward appearance is the key to communicating nonverbal cues such as potential indicators of his or her social standing, values, and way of life. From projecting a basic image of how we look and feel to expressing our emotional experiences through interactive elements in the dress, fashion communication has undergone a complete 360-degree turn.

The way society perceives and evaluates a fashion trend determines whether it is successful. The barometer of social acceptance, which is in turn driven by a number of motivational factors that define people's values and behavioral traits, serves as a means of measuring the impact. Aspirationalism, which narrows the gap between the wealthy and

economically unstable sections when it comes to embracing a trend, is the driving force behind today's consumer culture. A classic illustration is a Chinese consumer who saves her three months' salary to buy an LVMH handbag.

Further the easy availability of personal loans made possible by both private and nationalised banks increases the people's access to cash. A few brands' initiatives to offer fashion items on credit with convenient monthly part-payment options even go further in this direction.

1.   Contemporary consumption behavior

Today's youth (15 to 20 years old) determine the lifespan of a fashion trend because of their high propensity to shop, venture out, try new things, and experiment. Geographical distance is no longer a barrier to accessing and participating in the experience in a world that is increasingly interconnected thanks to web technologies. The distinctions between purchasing behaviours are becoming less clear among young people (youth), who are more motivated to become addicted to social networks, engage with a diverse range of people who share their interests, and feel appreciated. In actuality, employers who are considering hiring applicants are evaluating and verifying their social networks.

The very notion of a consumerist Top-down approach model is hardly pertinent in this situation. Theories of consumption paint a more complex picture in which fashion does more than just indicate social position (Douglas & Isherwood, 1996; McCracken, 1990). The phenomenon is better explained by populist models and trickle-over theories. A classic illustration is how they tend to base their decisions on their attitude and lifestyle rather than just following celebrities, the well-off, or other prominent members of society. Every person has the opportunity to experience and appreciate a moment in today's world, which is driven by knowledge and experience and in no way determined by their financial status. Additionally, it is also true that not only wealthy people are better at appreciating taste or value. Additionally, knowledge serves as a common arena where everyone, regardless of wealth or economic vulnerability, can compete fairly. In actuality, the new divide is between those who lack knowledge and those who are well-informed.

Lifestyle is defined by (Holt 1997a) as a group of consumption habits based on a common set of cultural norms that exist within a social system. This phenomenon is further supported by a recent study on consumer consumption behaviour by Chaudhuri and Majumdar (2006).

2. Face of Everyday fashion

Instead of limiting ourselves to the idea of European or western high fashion, the concept of fashion can be divided into elite fashion (haute couture) and everyday fashion. (2006) and (2008) by Malcolm Barnard Everyday fashion is a collaborative process that allows aspirant members of society to intentionally project their physical selves in a distinctive way through clothing choices. Contrary to the traditional capitalist fashion system, where the so-called elite or wealthy determine the direction of fashion tastes and fashion is spread from the top

to bottom tiers of society, this one favours sustainability. This unique sense of style draws inspiration from both the fashion trends that have permeated modern life as well as from style conventions and fashion code ideas created by designers and forecasting service providers, Appreciation of aesthetic encounters and ethnographic observations made in the social environment of a local population (2000) and (2008) by Malcolm Barnard In order to draw a clear distinction between the current fashion trends and their appearance in relation to the beliefs and attitudes of the peers or social group these individuals belong to, they try to dress in a trendy way. In other words, the goal is to gain friends or gain respect by expressing one's values through one's appearance, which is a polite social custom and a powerful means of nonverbal communication.

In contrast to the traditional fashion cycle periods of Classic fashion and FAD, modern day attire follows a different pattern. Instead, we could say that the elements that make up these fashion concepts have changed in composition. Every month, a new pattern emerges for how traditional dress shirts and trousers are combined with FAD accessories like sashes, armlets and wristbands, jewellery, hair bands, and watches, as well as with trendy trims like buttons and pins. Clothing trends for parties and clubs don't need to be mentioned when discussing this behaviour. As a result, the accessories and trims that complete the look continue to advance at a faster rate than the basic components of the classic look, which are the dress shirt and trouser or skirt.(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.

The lure of aesthetic experience

I-perception (2012) According to the three dimensions of aesthetic experience—arousal and attention, appraisal of symbolic reality, and a strong sense of unity with the object—fascination with the aesthetic object (arousal and attention), For a modern consumer, the allure of aesthetic experience is highly inspirational and necessitates specific calculations on his or her part in embracing the current fashion trends. Since there are social dress codes, practical criteria and circumstances govern how people choose to dress. When it comes to casual clothing, the preference may be for a blend of values associated with social themes and daring sports or events, while formal clothing is preferred—or, more accurately, the choice is to adhere to traditional dressing codes—sportswear is preferred for a functional comfort and feel-good factor, and party clothing is preferred for displaying the oomph factor and prevailing iconic values. Customers therefore have a creative voice in the fashion industry and are obviously greatly influenced by their social context: "Insofar as people reinterpret and reorganise things they have purchased in accordance with a particular style which they are continuously experimenting with, consumption establishes itself as a gratuitous and creative activity,"

3. Social agenda of fashion trends

In actuality, clothing and fashion carry a wide variety of ideological connotations. The visual culture and dressing habits that are portrayed by fashion trends serve to model the consumer identity in a particular setting. These fashion trends have a social agenda that aims to express the consumer's identity through lifestyle and attitude choices. The lifestyle decisions vary from one era to the next. In other words, they offer suggestions for the style and manner of dressing appropriate for a situation that establishes a standard. In reality, the prevailing social values and their emotional expectations are the source of these clothing standards

The fashion trend involves paying close attention to the design of a garment, especially the collars and necklines, hemlines, waistlines, shoulder, sleeve, and hip lines. An early analysis of the Google fashion trends report. (Www. Thinkwithgoogle.com/spring-2015-fashion-trends-google) informs us of the current state of the fashion trends being floated by the clothing.

Consumption of waist trainer, jogger, palazzo, tulle, and midi skirt styles has been steadily increasing. While certain fashions, such as the white jumpsuit, high waisted bikini, romper, shift dress, and white dress, have seen seasonal growth. They have not only added a new dimension of elegance and natural well-being to modern human existence, but they have also debunked some commonly held social myths about fabrics, such as the idea that tulle should only be worn for formal occasions or haute couture and knitted stretch denim belongs in lounges. Be it the very low weight and airy silhouette of tulle skirt or the simple to don and doff jumpsuit, all have added on a renewing feature and perked up the existing look. Kinematic comfort of jogger pants meets the needs of frail customers who would like to do away with the heavy trousers that bruise the skin. Each fashion trend has as its goal to improve the way the consumer feels and looks.

The user search behaviour patterns make it abundantly clear that many fashion trends have completely bulldozed the issue of class in favour of "personal identity" patterns determined by psychographic parameters based on age, race, gender, sexuality, leisure activities, and various sub-cultural allegiances. This is a prime illustration of how modern fashion cycles operate differently from those based solely on top-down theories (Crane 2000).

Furthermore, the forecasting services actually introduce trends after conducting in-depth ethnographic research. Attitudinal expressions change at the same time that a person's living circumstances, environment, and level of cognitive involvement in life change. And in a time when developing one's own personal identity has taken on such importance for an individual, both fashion designers and trend forecasters have agendas that cater to these unique emotional needs that are influenced by one's way of life and values.

Always an expression of the underlying social and economic pressures of the time, clothing is never a frivolity (laver 1968). Fashion is one of the most obvious and prolific forms of social and individual expression, and it serves as a tool for communication but is not a revolution in and of itself, according to WGSN Executive Vice President Leticia Abraham (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.

4. The attitude of youth towards fashion trends

Value-expressive attitudes, or dispositions that serve this purpose, enable individuals to share their core values, attitudes, and dispositions with others through their material possessions (Katz 1960). Fashionable clothing and accessories are examples of possessions that assist individuals in expressing who they are and what they stand for. Do all people have a propensity to adore fashion trends are to be looked into closely in this context? The answer is categorically "no," with the exception of one special group of people: childrens. Adolescents (12 to 17 years old), teens, and young people devote more time to maintaining their public image than to their academic pursuits. The main reason why adolescents aspire to more fashion concerns than any other age group is peer pressure and hero worship, which become parts of adolescent identity creation. Generally speaking, colleges portray the latest fashion trends. As a result, it is typical for a college student who is going through the stage of psychosocial development known as identity creation to search for fashionable clothing options (1968).

College students blindly adopt fashion trends that are worn by celebrities and models (Pathak, 2013). Today's fashion trends do not prioritise comfort or utility. Sometimes young people are drawn to clothing that goes beyond modesty and simplicity and makes it difficult to sit or move normally. Generation X youth are drawn to unkempt, messy hairstyles because they are in right now. Instead, it demonstrates how deconstructive style preferences are prevalent in postmodern consumerist society.

CONCLUSION

A consumer's values serve as the motivating or guiding forces behind their attitude, which serves as an expression of their feelings. When consumers have a value-expressive attitude toward a product, they are encouraged to use it as a means of expression (Snyder and DeBono 1985). This growing trend of self-awareness for one's appearance has influenced Generation Z individuals' behaviour in

every area, from social media platforms to actual purchase decisions. The fundamental social agenda of forecasting agencies has been called into question by this phenomenon of emboldened self expression and preference for no holds barred anonymity. As a result, it has forced forecasting agencies to reevaluate the variables involved, creating a new environment for modelling. The unpredictable nature of selfie composition patterns, which leaves only the function of expression—increasing one's social media presence and creating a niche for oneself—as the most perplexing. Therefore, the current fashion trend is an anonymous, self-expressive look that aims to dispel societal fashion prejudices. Instead of going all the way to savour and appreciate what they and their partners have rather than flaunting what they have in spite of imitating others Additionally, the anonymous fashion trends of today allow for societal expressions that have never been heard or seen before, just evoking the spirit of the times, regardless of whether the content is artistically valuable or meaningful and could provide some clues about the needs and existence of the individual.

REFRENCES

1.   Chaudhuri & Majumdar (2006), Of diamonds & desires: Understanding conspicuous consumption from a contemporary marketing perspective. Academy of marketing science review, Volume 2006, No. 11.

2.   Crane, D. (2000). Fashion and its Social Agendas: Class, Gender, and Identity in Clothing. Chicago, The University of Chicago Press.

3.   Douglas & Isherwood (1996) & Mc Cracken (1990), The world of goods: towards an anthropology of consumption. Oxford: Routledge & Culture and consumption: new approaches to the symbolic character of consumer goods & activities, Bloomington; Indiana university press.

4.   Erikson (1968), Identity, Youth and Crisis, Newyork: W.W. Norton Company .

5.   Hoffman (1984), How clothes communicate; Media development,4, 7-11.

6.   Holt (1997a), psychoanalysis and the philosophy of science: The collected papers of Benjamin, B. Rubenstein & Madison, CT: International university press, Psychological issues, Monograph No. 62/63.

8. I-perception (2012), 3(1), 1-17, Published online, DOI: 10.1068/; 0450 app.

9.   Kawamura (2005), Fashionology: An introduction to fashion studies, Berg publishers.

10.   Katz (1960), The functional approach to the study of Attitudes, Public opinion quarterly, 24(2), 163-204.

11.   Laver (1968), James: Dandies. London: Weidenfeld & Nicolson

12.   Malcolm Barnard (1996, ed. 2008), Fashion communication, Routledge publishers.

13.   Pathak (2013), Fashion among students, posted in Essays, Paragraphs and Articles, retrieved on January 2015 from Http://www.importantIndia.com.

14.   Sassatelli. R. (2007), Consumer culture: History, theory and politics (1st ed.). Los Angeles, CA: Sage.

15.   Snyder & Debono (1985), Appeals to image and claims about quality: Understanding the

psychology of advertising, Journal of personality and Social psychology, 49(3), 586.

16.   Www. Thinkwithgoogle.com/ spring-2015-fashion-trends-google

17.   Www.wgsn.com/blogs/trends-and-fashion-theyre-not-dead-and-never-will-be