



PHASES OF FASHION MOVEMENT

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Abstract

The fashion business has seen a significant transition over the course of many decades. Fashion houses are no longer limited to two collections per year – Fall/Winter and Spring/Summer – but now deal with four collections each year. Every season, a large number of fashion experts are responsible for different collections and delivery. They are continuously on the lookout for new ideas and developing new items in order to suit the needs of their customers. A variety of tactics have been successfully used by "fast fashion" firms in order to shorten manufacturing lead times, strengthen their competitive edge, and speed up the design process, among other things. The purpose of this study project was to investigate the interaction between the designer (ideation), the product (innovative design), and the end user (aspirations). In this study, the topic of consumption culture was examined, as well as design difficulties that were uncovered. A conceptual design model was established on the basis of cross-disciplinary literature reviews. The purpose of this study is to highlight future research prospects as well as to provide suggestions to fashion practitioners in the field.

Keywords: *Phases, Fashion*

Introduction

Fashion fads come and go, but in the meanwhile, a society's values are created and changing in accordance with its beliefs and cultural traditions. Fashion is not merely an ambitious projected picture of a reinterpreted good old value to serve any purpose or objective similar, but rather an evocative and refreshing notion worthy enough to be exhibited for society's approval that makes us even more instinctive in our choices and decisions. In today's culture, an individual's physical appearance is the key to transmitting nonverbal communication signals, such as potential hints regarding his or her social status, values, and way of life, among other things. Fashion communication has undergone a complete 180-degree turn in terms of its communicative characteristics, beginning with the projection of a fundamental picture of how we appear and how we feel and progressing to the expression of our emotional experiences via interactive elements included into the outfit. When it comes to fashion trends, the success of a fashion trend is determined by how society perceives and assesses the fashion trend. Since social acceptability is a good gauge for measuring influence, numerous motivating factors that underpin people's values and behavioural attributes are used to determine the magnitude of the impact. When it comes to embracing and adopting a trend, today's consumer culture is led by aspirationalism, which helps to close the gap between the affluent and the economically volatile sectors of the population.

A typical example is a Chinese customer who saves three months of her pay in order to acquire a Louis Vuitton handbag. Further It does not stop there, since the cheap availability of personal loans, supported by both private and nationalised banks, serves to increase the people's cash liquidity even more. A few brands' endeavours to provide trendy items on credit with convenient monthly part payment choices have even gone further to further expand this trend.

OBJECTIVE

1. Study on Fashion trends come and go
2. **Study on Fashion Cycle.**

Types Of Fashion Products

- Manufacturers make a variety of product lines
- Lines are groups of styles and designs produced and sold as a set of related products for a given season
- Hardlines are lines of products that are non-textile, such as appliances and home accessories
- Softlines are lines of products made from textiles that include apparel and household items such as towels and linens
- Manufacturers specialize in producing categories of fashion products for certain groups

Types of Apparel

Apparel is the term used for clothing, as in personal attire or garments

- Apparel is categorized as:
- Women's Wear
- Men's Wear
- Infant's and Children's Wear

Within these groups, there are other divisions based on:

- Brands
- Age Groups
- Sizes
- Prices
- Styles Offered

Product Numbers

Apparel producers designate a certain number to represent each style of apparel so manufacturing and order fulfillment of the product is more efficient

Retailers use the same style numbers when ordering: then divide those numbers into categories, such as colors, sizes, and classifications

This helps maintain accurate inventory

Accessories are fashion items that are added to complete or enhance outfits

They include:

- Footwear
- Handbags
- Headwear
- Scarves
- Neckties
- Jewelry
- Gloves
- Hosiery

Most accessories are softlines, but all are categorized with soft goods

What Is a Fashion Trend?

When a certain item, shape, colour, or other new appearance becomes more popular, it is considered to be a fashion trend. Many variables may affect the emergence of a trend or craze, including famous celebrity clothing, fashion merchandising corporations, designer showcases, and textile producers, to name a few examples. In the fashion industry, fashion trends are cyclical, passing through a five-stage cycle that begins with establishing the trend and concludes with the style becoming obsolete. Following the peak popularity of a trend, it will continue to wane in popularity until it is regarded old and outmoded, finally reaching the end stage of the cycle, when it is outlawed by the fashion industry and rejected by customers. However, owing to the cyclical nature of fashion, a trend that is rejected may later re-enter the cycle after it has reached the end of its usefulness.

What Is the Fashion Cycle?

It is a natural cycle in which a fashion trend is presented, gains mainstream appeal, then drops and eventually is rejected in the obsolescence stage, resulting in a fashion trend being obsolete. In a conventional fashion cycle, there are five phases, which are summarised below:

1. Introduction: The introduction stage is when the new style first enters the fashion world. This introduction can be part of a new haute couture design during fashion week, an outfit worn by a well-known figure, or a calculated effort from a marketing agency or manufacturer. The style is usually only available in small quantities from a handful of different designers or retailers, often at a high price.
2. Increase: The increase stage (also known as the “fashion acceptance” stage) is when the new fashion style begins gaining momentum and traction in the fashion industry, officially receiving the coveted “trend” label. During the rise stage, more fashion leaders and trendsetters wear outfits that incorporate the idea, from social media influencers to celebrities, increasing consumer demand. In response to this acceptance by fashion influencers, more retail stores will begin carrying the trend.

3. **Peak:** In the peak stage, the trend has reached full saturation in the general public, and many everyday consumers begin wearing the trend. Most retailers will have identified and replicated the trend, and it will be available through mass production at a wide variety of price levels, especially at lower prices.
4. **Decline:** In the decline stage, the trend will have become oversaturated in the market. During this period of time, the trend's intense popularity will begin to turn off consumers who want their outfits to feel fashion-forward and unique rather than mainstream.
5. **Obsolescence:** Once the trend has reached the end of the fashion cycle, it is considered outdated and out-of-fashion by mainstream fashion wearers, who have moved on to newer trends in the introduction or increase stages. Reaching obsolescence doesn't mean a rejected trend will never reenter the cycle. The cycle is in a constant state of repetition, bringing back "old fashions" to send them through the movement of fashion. For example, the life cycle of jean waistlines: high-waisted jeans saw peaks in popularity during the 1940s, the late 1970s and early 1980s, and the 2010s, while low-waisted jeans saw peaks in between these years, in the 1960s and late 1990s through the early 2000s.

Contemporary consumption behavior

Because of their predicted chutzpah, today's youth (15 to 20 years old) has a high proclivity to purchase, go out, explore, and experiment, and it is they who determine the length of time a fashion trend will last. Geographical distance is no longer a barrier to reaching and seeing an event in a globalised society that is well-connected by online technology. The distinctions between purchasing habits are no longer discernible among young people (youth), in fact, they are becoming more blurred as the common desire is to get addicted to social media, communicate with a diverse range of individuals who have similar interests, and feel valued. In fact, even firms who are interviewing prospective job candidates are checking and evaluating their social media profiles and profiles. Indeed, the mere concept of the consumerist paradigm of the Top-Down method is barely meaningful in this situation. Theoretical models of consumption (Douglas and Isherwood, 1996; McCracken, 1990) present a more complicated picture in which fashion serves a purpose other than to convey social standing. Models that are more populist in nature, as well as trickle through theories, aid in better explaining the occurrence. One famous example is the prominence of their attitude and lifestyle in deciding on product purchase rather than just following the cultural stars and individuals in the limelight, or the affluent and wealthy people, as is the case now. Today's world is driven by information and experience, giving every person the opportunity to appreciate and experience a moment that is in no way influenced by their financial situation. And, conversely, it is also true that the wealthy are not the only ones who are better at recognising a certain flavour or value. Furthermore, knowledge serves as a shared platform on which both the wealthy and the economically challenged may compete on equal footing. In reality, the new line is drawn between those who are unaware of information and those who are well-versed in it. Lifestyle is defined by Holt (1997) as a collective pattern of consumption habits based on common cultural frameworks that exist in a social system (Holt 1997a). Chaudhuri and Majumdar (2006) conducted a new study on consumer consumption behaviour, which further adds to the body of data pointing to this phenomena.

Face of Everyday fashion

The phenomena of fashion may be divided into two categories: elite fashion (haute couture) and ordinary fashion, rather than just confining ourselves to the idea of European or Western haute couture or high fashion. (Malcom Barnard, 1996; Malcom Barnard, 2008) Each individual's body self is intentionally projected in a particular fashion via the use of clothing style, which is an interactive process in which the ambitious members of society participate. Instead of the standard capitalist fashion system, in which the so-called elite or wealthy determine the path of fashion preferences, the alternative capitalist fashion system allows fashion to be diffused from the top to bottom portions of society. It is derived from fashion trends that have percolated through contemporary life, style conventions, fashion code concepts developed by designers and forecasting service providers alike, as well as street style fashion, appreciation of aesthetic experiences, and ethnographic accounts observed in the social surroundings of a local population, among other sources. (Malcolm Barnard, 1996; Malcolm Barnard, 2008) They make an effort to draw a tight line between current fashion trends and their look by dressing in a fashionable way, which is in keeping with their peers' and social group's views and attitudes, respectively. For want of a better phrase, the goal is to earn friends or get praise by conveying their ideals via their clothes and apparel, since appearance is a social etiquette and an effective method of nonverbal communication. Meanwhile, current daily fashion follows a distinct pattern that differs from the conventional fashion cycle phases of Classic fashion and Fashion Addiction (FAD). To put it another way, we may say that the pieces that make up these fashion ideas have changed their compositions. Fashion accessories like as sashes, armbands/wristbands, jewellery, hair bands, and watches, as well as trendy trimmings such as buttons and pins, are coordinated with traditional dress shirts and trousers in a monthly pattern that is always changing. This kind of conduct is well-known in the world of party wear and club wear fashion trends. As a result, apart from the core necessities of the classical style, which are the dress shirt and pant / skirt, the accessories and trimmings that coordinate the appearance continue to grow at a quicker speed, akin to that of FAD fashion. Kawamura (2005) defined formalised euphemism as There are examples of this in a variety of groups, including subcultures, ethnic groupings, alternative lifestyles, workplace and leisure cultures, as well as in all of the humdrum locations and institutions that make up daily life.

Consumer and product

There is a considerable quantity of consumer and marketing research literature that is dedicated to the characteristics of products. Several researchers have shown that buyers often employ tangible aspects and abstract elements of a product as evaluation factors when making a purchase choice, according to Hines and Swinker (2001). Concrete qualities of a product are composed of the inherent cues and extrinsic cues of the product, while abstract characteristics include the aesthetic appeal, psychological expectations, and performance expectations associated with the product. Furthermore, according to O'Neal et al. (1990), consumers judged quality on five different dimensions: physical appearance, performance characteristics, aesthetics, emotive characteristics, and connotative characteristics. Hines and O'Neal (1995) found that the amount of consumer knowledge and awareness as well as familiarity, interest, engagement, or perceived value may all influence how consumers judge quality. Prior knowledge and experience may play a crucial part in determining whether or not a product is accepted or rejected. For example, if customers are disappointed with the use or performance of a specific product, this might have a negative effect on their perception of similar items in the future, which could influence their acceptance or rejection of similar products in the future. Customers nowadays, according to the cue

usage theory make judgments about products based on several cues which may be characterised as extrinsic or intrinsic. It is generally agreed that extrinsic cues are lower-level signals that may be altered without altering the actual product itself (e.g. price, brand name, country-of-origin, warranty). Fundamental cues are high-level signals that are directly tied to the product, such as the fabric, style, and quality of the goods.

When consumers are acquainted with a product, they are more likely to utilise intrinsic signals in their assessments; however, when consumers are unfamiliar with a product, they are more likely to use extrinsic cues in their evaluations (Brucks, 1985). Researchers have extensively researched and analysed the influence of both extrinsic and intrinsic signals across a wide range of product kinds and from a variety of different viewpoints on consumer behaviour. In certain circumstances, they concentrate their research on a single cue associated with a product rather than several cues. Example: The topic of country-of-origin has been extensively researched as a significant cue in marketing fields (Bilkey and Nes, 1982; Papadopoulos et al., 1991; Cordell, 1992; Ahemed and d' Aston, 1993) and has frequently been used as the sole criterion for the study (Bilkey and Nes, 1982; Papadopoulos et al., 1991; Cordell, 1992; Ahemed Rather of relying on a single indication when assessing a product, some experts believe that many customers prefer to employ a combination of cues when making their decision (Jacoby et al., 1973; Simonson, 1989; Szybillo and Jacoby, 1974). Many scholars have studied and spread their findings on the relationship between brand name, price, and quality, in particular, throughout the course of many decades. When customers are faced with a large number of competing consumer items to select from, the brand name is considered to be a highly valuable signal. During the purchasing process, buyers depend on knowledge derived from their own personal experience as well as information from their external surroundings (e.g. advertisements, word-of-mouth referrals from friends). Positive recognition of a brand name has been shown to lower perceived risk associated with a product (Peter and Ryan, 1976), as well as shorten the decision-making process. Along with brand recognition, pricing may be seen as a signal of product quality. The price-quality inference, also known as the price-quality heuristic, has also been extensively researched and analysed in the past (Rao and Monroe, 1988; Rao and Monroe, 1989; Rao and Wanda, 1992). In a nutshell, the most important factor of product success is the intrinsic value of the product, which includes inventive design, unique advantages, fair costs, and high-quality manufacturing.

Designer and Product

Fashion designers must respond much more quickly to the evolving global market as a result of technological advancement, fierce competition, and fluctuations in consumer tastes and market demand. They must also create products that are "new" and "unique" in order to differentiate themselves from their competitors. In order to comprehend what influences the success or failure of a product, it is necessary to first understand the design mechanism that is used. Based on a survey of the literature, a conceptual model for this research was developed, which includes Don Norman's three components of design (see Figure 1). As shown in the Table, while designing and creating a new product for today's consumer market, it is important to consider factors such as visual design, behavioural design, and reflecting design. Visual design, behavioural design, and reflective design are all important considerations.

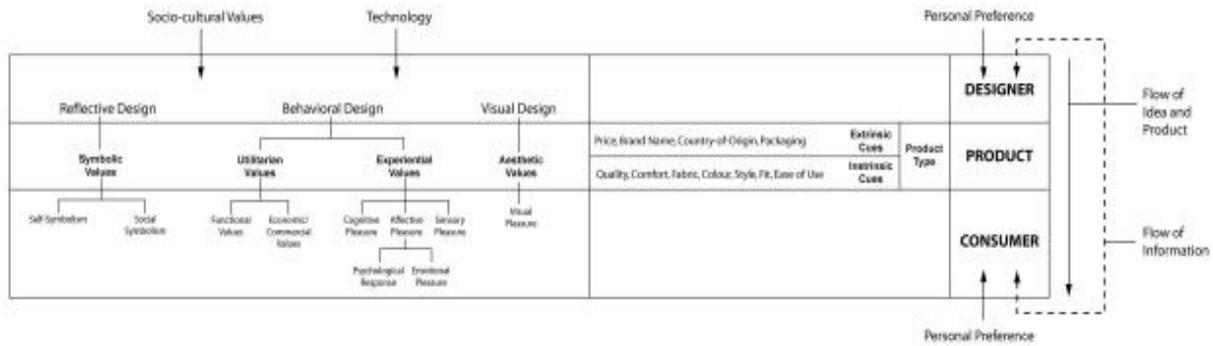


Figure 1: Conceptual Model of Designer, Product and Consumer

Conclusion

A consumer's attitude is a manifestation of their sentiments, and the values that they hold are the motivational factors or guiding forces that guide them in making a choice. In the event of a value-expressive attitude toward a product, customers are encouraged to consume it as a means of expressing themselves in a positive way (Snyder and DeBono 1985). In addition to influencing every facet of Generation Z individual behaviour, this expanding trend of self-awareness for one's appearance is seen in every arena, beginning with social media platforms and progressing to real-world purchasing choices. In the face of this phenomena of increased self expression as well as the choice for a no holds barred anonymous approach, the primary social purpose of forecasting organisations has been called into question. The forecasting agencies have been compelled to rethink the parameters of their forecasting, resulting in the creation of a new modelling environment in response.

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