

The democratization in fashion and the insertion and acceptance of various styles as a form of influence on major fashion brands and mass consumption

DOI: 10.46932/sfjdv1n3-006

Received in: May 1st, 2020

Accepted in: June 30th, 2020

Ana Larissa De Freitas Rizzo

Teacher of the Fashion Bachelor Course of the Faculty of Higher Education of the Interior Paulista (FAIP) of the Cultural and

Educational Association of the Interior Paulista – Marília, SP, Brazil

E-mail: ana.larissa.rizzo100@gmail.com

ABSTRACT

The aim of this paper is to demonstrate how the democratization of fashion currently divides social groups and influences the major brands in their collections. In a society marked by individualization, so that people seek to belong to tribes, there is still space with in the seal ready mentioned tribes, although there is a form of individualized identity. Now the fashion also come from the streets and brings to the runways more crowded creations with influences from the street, a phenomenon called Bubble Up and transforming the fashion scene, once dominated by an elitist team of textile groups who chose what society would want to find in stores and buy no matter what the value of the pieces.

Keywords: Bubble up, democratization, fashion, fashion scenery, social groups.

1 INTRODUCTION

The fashion market is formed by the bureaux style, by the companies that make clothes, by stores that sells those creations and by the consumers that buy those products. Indirectly, other sectors are also a part of this universe, such as magazine and blogs specialized in tendencies, image consultancy websites, fashion professionals that can operate in or outside those companies in many ways, as showcases, journalists, bloggers, photographers and a million other areas that are responsible for every information that bring to the final consumer the novelty of the current station, the highest-rated model or defined with key item, or – what to avoid, which is on the rise or what is out of fashion.

It was during the second half of the XIX century, that fashion, in a modern term has settled. Certainly not everything then is absolutely new, far from it, but evidently a system of production and diffusion unknown until then has appeared and will remain with great regularity for a century. Such is the historical phenomenon to underline here: despite the technological progresses, of its endless stylist twists and turns, fashion did not escape from what is called a long-term structure. From the half of the XIX century to the 1960 decade, moment, with effect, where the system starts to split up and partially readapt, fashion will rest upon such a stable organization, that will be legitimate to talk about a 100 years fashion, first phase of the modern history in its historical and

sublime moment (GILLES LIPOVETSKY, O IMPÉRIO DO EFÊMERO, 1989 PÁG69).

According to Lipovetsky, in a certain moment modern fashion was something measurable, I guess it will last a hundred years. Through that we can make a study of the specific attire of each decade, its characteristics and most common modeling.

2 THE INFLUENCE OF TENDECIES

According to Faccioni (2012, pg. 95), to question the origin of a behavior is the same things questioning the headwater of a big river. I guess the tendencies that circle and influence everything we do, want, use and think we need is, actually, an incentive of a globalized world market, which brings innovations in real time with the advent of may have everything in the palm of our hands with cellphone. He still complements that:

In first place, we got to admit that every behavior, manners, fad, whooping cough etc. Starts and ends at the same place: the market. The market encourages, accepts and refuses uses and behavior. The beginning and ending of everything are there. Clearly, the market is influenced by many vectors that will determine what is and what is not of consumers taste. (FACCIONI,2012, pg.95)

Most of the needs we have or think we have, are actually decisions of what the market wants us to consume. In the movie, “The Devil wears Prada” that tells a story of a newsworthy journalist who finds a job at the most coveted girls fashion magazine. Set the plot aside and focusing in the part that the actress Meryl Streep, which plays the role of Miranda Priestly, chief editor of the Runway magazine, asks for Andy opinion, played by Anne Hathaway, in a matter of choosing between two belts which were selected for a photoshoot, and the assistant says that they are bot equals. Miranda give Andy a lesson about the consumption of people who care less about the most innovative launches of the catwalks consume exactly what the professionals in the area guide the great mass (unconsciously) to want and consume. According to Pinto (2010):

The super valorization of consumption can be questioned in the comedy ‘The Devil wears Prada’ about many visions, being the first when Andrea denies to caring about clothes, stylists, brands, but there is a surprising "card" in the scene where Miranda discusses the indecision for two belts for a composition of clothes and Andy smiles with an air that that was an unnecessary discussion, since the belts were practically the same. At this moment, Miranda makes a speech that would be a response to the critics that defends fashion as a handling company, she claims that even those who claim to be like Andy who don't care about fashion are victims of her when they buy a simple coat at the

promotion.” That thing, it determined the color of your sweater that you probably bought in a state-of-the-art settlement,” says the character Miranda.

In other words, there's a big dough that buys a lot of things that they don't even need, considering only 'what's in fashion', 'what the bloggers are wearing', 'what the character in the novel is wearing' and so on. This range is directly influenced by decisions of professionals of fashion that promotes what will be used in each season.

Another share of population, that are self-appointed or that does not escort every fashion decision, are influenced to a lesser extent but, does not make the connection that to buy in store liquidation were, at some point, product of this industry.

Unfortunately, during a time, humanity did not use its capacity of questioning, that investigative will and the child's curiosity. With that, organizations, the powers and capitalism, “gain” a lot. This alienation (which was somehow induced to us) was responsible for the unbridled growth of many things. But something seems to be changing. (CARVALHAL,2016, pg.65)

Society is changing and with that, the buying behavior also, bringing a concept of a multi canal client or Omni Channel. According to Tempestini (2015), the Omni Channel consumer is the one that is present in every channel of communication. And together with the internet availability for almost every population, a client can be on the bus stop or in a metro run, searching all kinds of products, unifying every information of it and can go to the store to test it and often have more knowledge than the seller. Thus, if the seller is good, he can convert the search in a sale, otherwise the customer can try the product, and patiently wait for days the box of the same delivered via mail for the option to buy online.

2.1 BUREAUX OF STYLE

One of the pillars that sustain the fashion market are the bureau of style, which are offices that make searches with the purpose to find out, in human behavior, the new tendencies and then, the research is sold to companies in order to sustain studies from the new seasons of the year. Carvalho (2011) cites that those offices elaborate and underpin all necessary information for fashion tendencies, which are organized in a notebook of tendencies (as happens with the forum cited – inspirations).

Nothing more sensitive than to change into forms and colors some element found around us, or even hidden within our human nature. This process, without any doubt, is part of a fantastic metamorphosis, which search to bring to life, some aspects of our social reality, that figures a shy and hidden beauty (LEÃO, 2005, p. 64).

Those companies deliver tendencies of consume and behavior to other companies, what gets the information with their lifestyle research, innovations for each season and publicity, with the purpose to promote the creations, of course. That way a fashion system is formed to the delivery of the products for the retail, which makes the clothier arrive to its final consumer.

2.2 BUBBLEUP*

In the world of fashion there are so-called trend theories, which understand where it begins and who influences who. As explains Zanettini (2012, pg. 71) “the schemes of tendencies diffusion ‘from top to bottom’ and ‘bottom to top’ can be related, in that order, to haute couture system and prêt-à-porter. In that sense, it would be the tendencies disseminated by the elite, i.g. from few individuals to a larger population, convergent to the dynamics operating by the haute couture”.

This scheme of ‘top to bottom’, cited above is nominated by Trickle Down, which comprehends the movement which is spread by renowned brands, like the one that led the consume till the 1960. I.g. everything that brands promoted, was accepted by the inferior classes.

More briefly, this theory is born in the upper class and is spread to the lower classes as shown in figure 1. And we can exemplify this theory as a renowned brand by launching a new skirt model and after that, the other brands launch different models.

Figure 1 – Trickle Down



Figure description:

Alta-costura/celebridades: couture/celebrity

Primeiros seguidores (elite): First followers (elite)

Leitores de revistas, primeiras cópias em lojas: Magazine readers, first copies in stores

Mercadoria disponível em vitrines: Goods available in display cabinets

Público em geral, consumo em massa: General public, mass consumption

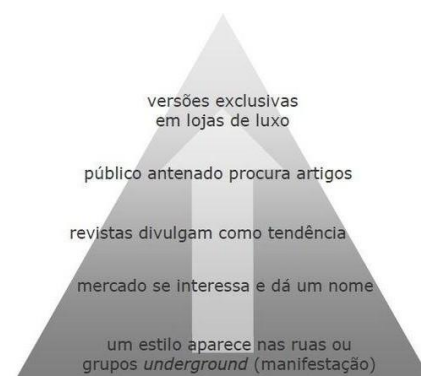
Going in the opposite direction of the first theory presented, we have Bubble Up, which gives name to the chapter and understands the movement that is born in the streets and has influence as punks, skateboarders, streetwear, which in Portuguese means fashion inspired by street movements and

so on.

A better example is when Zanetti (2012, p. 71) states that "Thus, this new model of dissemination pointed out that the trends would not be restricted to the copies of the economically higher groups, but also generated by the so-called lower layers of society.

This theory refers to the styles originating from popular culture, which grow in the streets and end up aesthetically influencing many of the most disputed catwalks around the world. It is exemplified as a bottom-up trend model, as shown in figure 2.

Figure 2 – Bubble Up



Source: <https://agulhaeponto.wixsite.com>

Figure description:

Versões exclusivas em lojas de luxo: Exclusive versions in luxury stores

Público antenado procura artigos: Attuned public seeks articles

Revistas divulgam como tendência: Magazines publish as trend

Mercado se interessa e dá um nome: Market takes an interest and gives a name

Um estilo aparece nas ruas ou grupos underground (manifestação): A style appears in the streets or underground groups (demonstration)

At last, we can cite another theory called Trickle Across a new movement that converges simultaneously and can both from the streets, like punks, and big brands and also has its way of dissemination with the so-called digital influencers or bloggers who use this resource to mix trends and reach the audience that follows them on social networks.

2.3 PRODUCT LIFE

People, for the most part, may not have stopped to think at any point in their lives why products are placed or withdrawn from the market, especially if the person does not own their own business. And, according to Scalon (2018). All products have limited life spans, the sales of each have differentiation at each stage of life, as they can present challenges, opportunities for higher profits or problems for the company. And accordingly, each stage of the product needs a different marketing

strategy in order to promote to the right target audience.

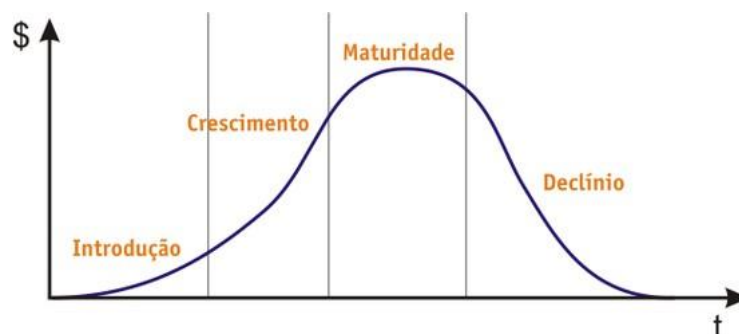
A fashion product can go through 4 stages, so figure 4 demonstrates: – Introduction / launch, which implies at the time of launching the product on the market in order to be known and create the desire, here the interest of the brand is that demand is stimulated. Its target audience are the immediate consumers and trend setters.

1 – Growth – when sales expand, if the launch is successful and the needs of consumers are well met, so that immediate consumers will continue to consume and laggards will begin to follow their lead. In that case, the public reaches mass, mass consumption.

2 – Maturation – After the growth, the competition began to realize the success of their product, so that sales continue to grow, but reach a linear level and potential customers begin to decline, where the product is no longer new.

3 – Decline – here sales start to fall as there is no more interest or demand for the product in question. At this stage the liquidation of the product may take place.

Figure 3 – Product Life Cycle Chart



Source: <https://www.consultoriaiso.org/wp-content/uploads/2017/08/ciclo-de-vida-do-produto-gr%C3%A1fico.png>

Figure description:

Introdução: Introduction

Crescimento: growth

Maturidade: maturity

Declínio: decline

3 FINAL CONSIDERATIONS

Faccioni (2012, pg. 93) says that desire is the soul of fashion business, so it is of great importance to understand and be aware of what the fashion market does with the consumer behavior of the great mass that makes a thought of necessity and thus determine a purchase.

Those who do not have this kind of knowledge end up consuming too much without thinking and it causes another problem, a subject for a next study.

But the big question is the influence that every population suffers, but many people are unaware of this and end up unbridling purchases, debts, often without needing what they are buying. Large fashion companies invest in a lot of advertising in order to get into the consumer's mind so that they conduct shopping, invent commemorative dates that mean nothing more than a high-selling retailer.

Thus, retail chains that have line of credit dispute customer by customer pushing several possibilities of card, credit, etc. and those who have no control and no conscience end up owing considerable amounts for non-durable consumer goods such as clothing.

However, within this line of credit are abusive interests and extremely out of reality, often doubling the value of the product purchased. That is why it is important for the client to be aware of the purchase and the real need for what he really needs, so that he is not deceived by seductive advertisements and payment plans which a priori seem charming, but which in the smaller letters have extremely high interest rates.

REFERENCES

- CALDAS, D. **Observatório de Sinais**. 2ª edição. Rio de Janeiro: Senac Rio, 2006.
- CARVALHAL, André. **Moda com Propósito**. 1ª edição. São Paulo: Paralela, 2016.
- CARVALHO, Cami. **Bureaux de estilo**. 2011. Available in: <<http://tracosretratos.blogspot.com/2011/06/bureaux-de-estilo.html>> Accessed in: September 17th, 2018.
- D'ANGELO, André Cauduro. **Precisar, não precisa**. São Paulo: Lazuli Editora, 2006.
- LIPOVETSKY, G. **O Império do Efêmero**. São Paulo: Companhia das Letras, 1987.
- O'HARA, Georgina. **Enciclopédia da Moda**. São Paulo: Companhia das Letras, 1992.
- ZANETTINI, Juliana. **Pesquisas de tendências: uma abordagem sob a ótica do Design de Moda**. Universidade Anhembi Morumbi, São Paulo, 2012. Available in: <http://www.anhembi.br/ppgdesign/pdfs/26-juliana_zanettini.pdf>. Accessed in: September 17th, 2018
- PINTO, Alexandre Soares. **Análise crítica do filme: O Diabo Veste Prada**. PUC RS, 2010. Available in: <<http://xandelito.blogspot.com/2010/06/analise-critica-do-filme-o-diabo-veste.html>> Accessed in September 17th, 2018.
- SCALON, Flávia. **Ciclo de vida de um produto: Entenda definitivamente tudo sobre o assunto**. 03/07/2018 Available in: <<https://blog.softensistemas.com.br/ciclo-de-vida-de-um-produto/>> Accessed in: September 18th, 2019.
- TEMPESTINI, Lucas. **O que é ser Omni Channel na verdade**. 2015 Available in: <<https://sensedia.com/blog/negocios-digitais/o-que-e-ser-omnichannel-na-verdade/>> Accessed in: September 17th, 2018