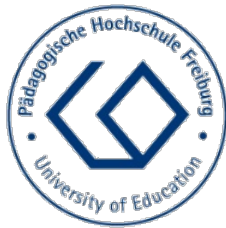# Clothing as a Medium of Communication

"You can't escape fashion. Because even when fashion goes out of fashion, it's fashion again." (Karl Lagerfeld)

Learning Objectives

After this lecture you should be able to:

- Demonstrate both basic and in-depth knowledge in the historical development of fashion theory and vestimentary communication.
- Illustrate central terms concerning fashion theory.
- Describe and apply different research approaches to clothing and fashion.
- Link your knowledge in the field of fashion theory to a sustainable fashion consumption.
- Apply mindfulness and ethical thinking in this field of study.

Content

- Fashion and Fashion Theory

- Vestimentary Communication and Impression Management

- Historical Development of Clothing Research and Fashion Theory

- Psychological and Social Aspects of Fashion

- Fashion and Gender Theory

- Fashion as a Code of Youth Scenes

- Fashion as Tacit Knowledge

- Fashion in Social Media

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Fashion – a Total Phenomenon

- **Fashion** (from the French "la mode"; the Latin "modus" for "manner") refers to the rules of doing, wearing or consuming things in a certain period of time, which are subject to the spirit of the times and change over time.

- The processes and products are subject to continuous change; accordingly, they are rather short-term manifestations of the zeitgeist.

- Each new fashion establishes new patterns of behaviour, thinking and design, brings with it new values and thus also constantly re-evaluates existing phenomena of the human environment.

- Colloquially, "fashion" is used synonymously with clothing as a contraction of the term "dress fashion".

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Fashion Defined by Fashion Theory

Fashion is a way of external living based on the instinct to impress, to show off and to imitate, based on the need for adornment (creative imagination), erotic attraction, since historical times on the expression of social differences, since modern times also financial differences, on the taste of the times, customs and the form of society. Fashion is thus self-expression as well as expression of the way of life and thinking of at least one group of people at one point in time.
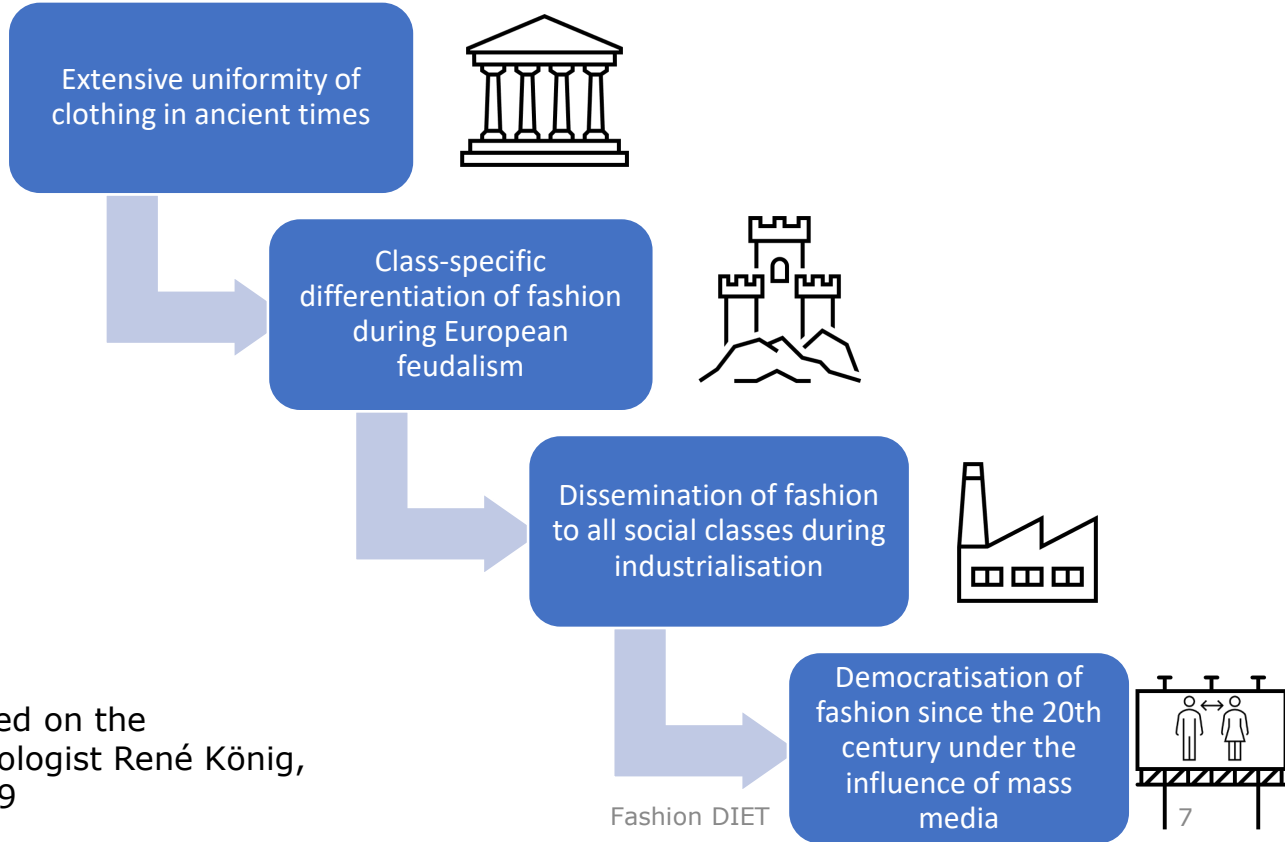(Loschek, 1999, p. 358).

Exhibition of "Modest Fashion" in Frankfurt, 2019
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Clothing Research versus Fashion Theory

- Clothing research and fashion theory are interdisciplinary fields of research (Ellwanger, Helmhold, Helmers & Schrödl, 2010, p. 15).

- Since the 19th century, clothing and fashion have been the subject of art history, psychology, and since the 1970s, cultural studies and cultural anthropology.

- Fashion is considered as a historically and geographically specific system of clothing tied to the social and economic structures of Western societies. From this, clothing is distinguished as a textile covering of the body with an implicit aesthetic effect. (Entwistle 2000, 53–55).

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Historical Dissemination of Fashion

Extensive uniformity of clothing in ancient times

Class-specific differentiation of fashion during European feudalism

Dissemination of fashion to all social classes during industrialisation

Democratisation of fashion since the 20th century under the influence of mass media

Based on the sociologist René König, 1999

Mechanisms of Fashion Dissemination

- Trickle down: Thorstein Veblen (1899) and Georg Simmel (1905): The fashion of the upper classes is imitated by the lower classes; it slowly sweeps through the classes.

- Trickle up: The lower classes or marginal social groups, subcultures and youth cultures influence designer fashion (Polhemus, 1994).

- Trickle across: Fashion spreads horizontally between groups of a similar milieu or lifestyle by implementing a look similarly in different price ranges (Wiswede, 1999).
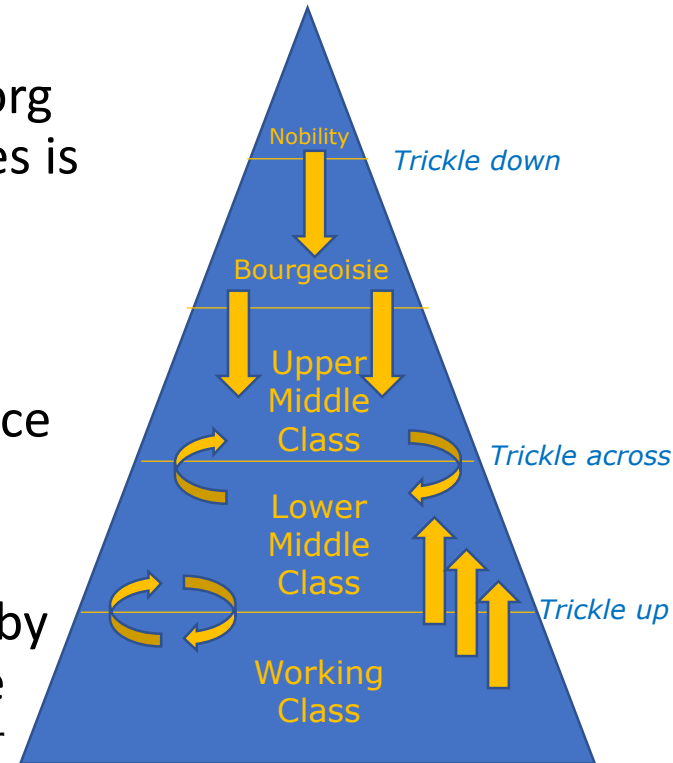
CC BY-SA Grundmeier

Fashion in the 19th Century

- Clothes are not a precisely fitting shell of individual bodies but are determined by time-specific norms of fashion anchored in the cut. (Burde, 2019, p. 29).

- The dichotomy of the sexes reached a new quality in 19th century clothing, as the vestimentary designation of gender became superior to class distinction. The way of dressing was supposed to indicate the postulated gender character across the classes. (Brändli, 1998, p. 159).

- In the 19th century fashion was primarily women's fashion and conspicuous consumption. The female body became the cradle of consumption whereas men became "hidden consumers". (Breward, 1999, p. 25).

Male Theories of Fashion from the 19th to the 20th Century

Throughout the last two centuries, a wide variety of concepts of clothing and fashion have emerged that are shaped by the contexts of their time of origin. Therefore, a contextual distinction must be made between historical use, scientific delimitation and everyday meaning:

- Craziness (Friedrich Theodor Vischer, German literary scholar, philosopher, writer and politician, 1879, p. 11)
- Conspicuous consumption (Thorstein Veblen, US economist and sociologist, 1899, pp. 79-80)
- Fashion fools (Georg Simmel, German philosopher and sociologist, 1905, p. 91)
- External adornment (John Carl Flugel, British experimental psychologist and practising psychoanalyst, 1930)
- A thing of much greater importance than is usually assumed. (Walter Benjamin, German philosopher, cultural critic and translator, 1935, 1991, p. 113)
- Unrecognised world power [...] Even in the great tumult of world history, it guides people with a quiet but insistent voice. [...] Thus fashion is perhaps more powerful than all the other powers of this earth. [...] creative cultural power [...] universal cultural design principle (René König, German sociologist, 1999, p. 47).

From Fashion History to Fashion Studies

- On the one hand, dress and fashion research refers to the knowledge of costume history. (Loschek 2007, p. 19; Mentges 2014, p. 16).

- On the other hand, costume history has been accused of lacking a scientific apparatus and an uncritical approach to source material (Kraft 2003, 77-79).

- According to the English anthropologist Daniel Miller, contemporary dress research in material culture studies strives to overcome the separation of the different research perspectives (Küchler & Miller, 2005, p. 1).

Queen Victoria's Dress
CC BY-SA-ND Grundmeier

Development of Clothing Research and Fashion Theory (1)

- Gender studies and constructivism as well as concepts of material culture have become meaningful in clothing research and fashion studies since the 1970s and 1980s. (Kraft, 2019).

- Concepts of clothing as a medium of the social and gendered constitution of the body also tie in with French anthropology and the discourses on the body, which were significantly influenced by the French philosopher Michel Foucault (Entwistle, 2000, pp. 16–17).

- The systematic exploration of the relationship between body, gender and clothing distinguishes modern dress research from descriptive costume studies (Härtel, Kraft, Linnemann & Lösel, 2020; Mentges, 2010, p. 16).

Development of Clothing Research and Fashion Theory (2)

- The more recent history of dress and fashion incorporates categories such as social hierarchy, gender, age and social milieu (Mentges, 2014, p. 17).

- The fashion curator Valerie Cumming (2004) advocates the introduction of *New Dress History* as a method of dress research. She understands this as object-based research that incorporates methods of cultural studies.

- Object-based clothing research is published by clothing historians and practised in exhibition concepts of European and American museums. (Breward, 1995; Cumming, 2004, pp. 39, 45; Härtel et al., 2020).

The Language of Fashion: Fashion and Semiotics

"If today you open a history of our literature, you should find there the name of a new classical author: Coco Chanel. Chanel does not write with paper and ink (except in her leisure time), but with material, with forms and with colours […]"

(Barthes, 1967, p. 99 translated into English)

The semiotic power of fashion and clothing was of perennial interest to Barthes (2013), who was one of the most widely influential thinkers of the 20th century.

Coco Chanel, 1928
Unknown Author

Roland Barthes, n.d.
Unknown Author

Fashion from the Perspective of Systems Theory

- According to the contemporary social theory and systems theory of Niklas Luhmann, Esposito (2004), Loschek (2007) and Schmidt (2007) consider fashion to be a system.

- By continuously generating new creations from within itself, fashion proves its self-preservation without being part of the economy, art or media system.

- Fashion needs venues and mediums to reach its recipients.

- In fashion, the attention of the observer is captured in order to convey messages to the observer, sometimes in symbolically encoded form:
  - impression management,
  - vestimentary communication.

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Impression Management

- Impression management (Tedeschi, 1981) is a central concept for systematic impression control, which aims at controlling the impression that other people form of a person or a group in a desirable way. In relation to individuals, it is also referred to as self-presentation.

- A distinction is made between the direct creation of a positive impression and the indirect creation of a positive impression, e.g., by belittling oneself. (Stapf & Heil, 2021).

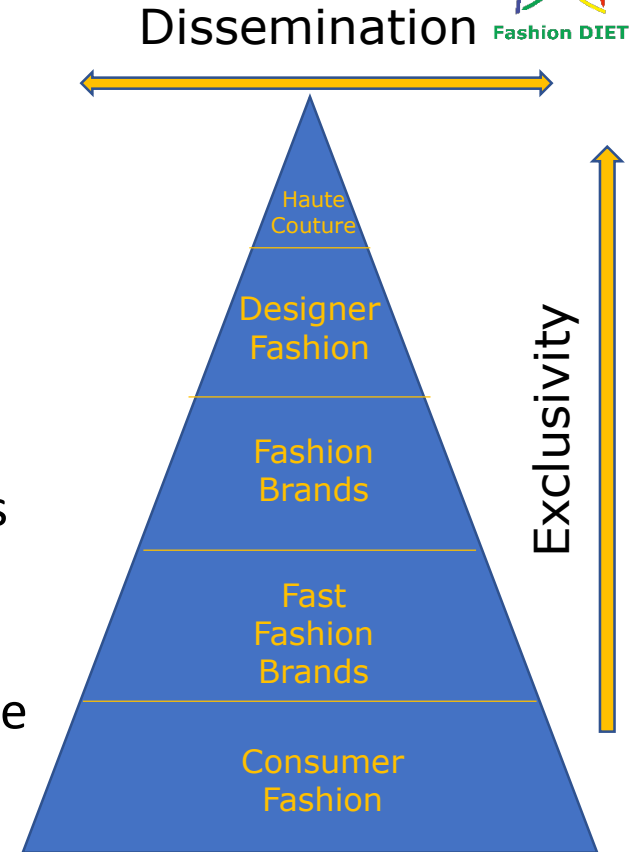Dress with Swarovski Stones, Swarovski Museum

CC BY-SA-ND Grundmeier

Vestimentary Communication

- Formal characteristics of clothing signals represent material, colour and pattern, silhouette and fit.

- The signals emitted by an individual item of clothing or by clothing as a whole not only affect our environment and its impression of us but also influence our self-perception.

- Several studies (s. next slide) have found measurable differences in people's performance and emotions associated with their own clothing.

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Dissemination

Exclusivity

Haute Couture

Designer Fashion

Fashion Brands

Fast Fashion Brands

Consumer Fashion

Non-Verbal Communication through Clothing

- A person's clothing plays an important role in non-verbal communication.

- The communicative function of clothing and accessories can be transferred to other aspects of external appearance such as body design through make-up, hairstyle and jewellery

- It can also occur in combination with these.

Coding

Decoding

Message

Feedback

Colour

Pattern

Silhouette

Fit

...

Sender

Recipient
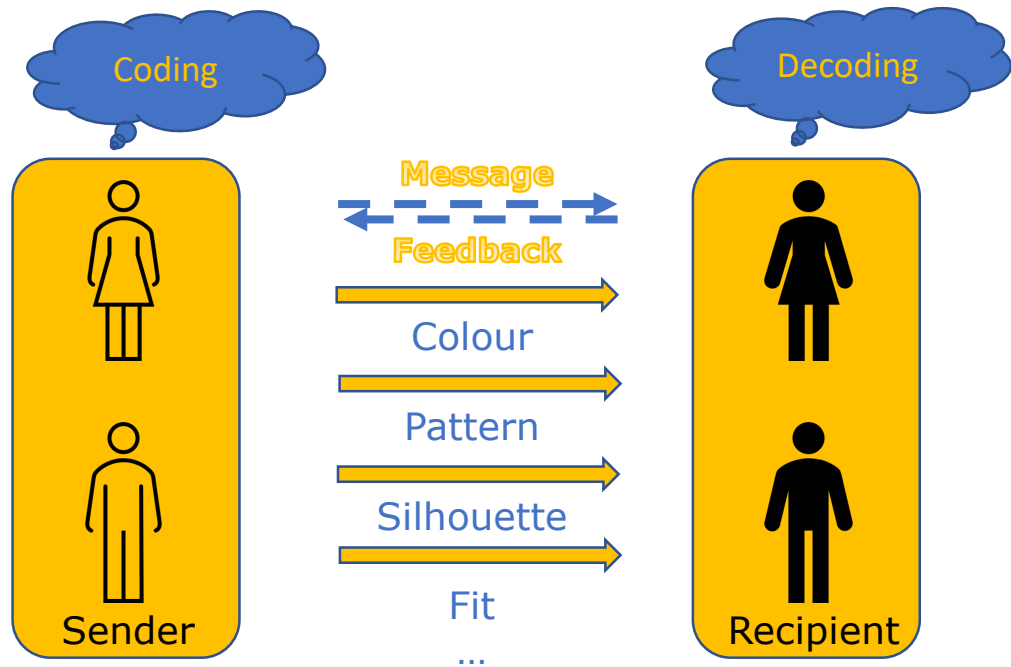
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Studies on the Psychological Effect of Clothing

- Using experiments on perceptual control, subjects performed a Stroop test to prove their concentration when distracted. They performed better when they wore a lab coat. These findings led to the Enclothed Cognition Theory, which has become an important basis for psychologists in research on cognitive processes (Adam & Galinsky, 2012).

- At Columbia University, advantages for abstract thinking and solving certain tasks were found in three of five sub-studies when the subjects wore more formal clothing (Slepian, Ferber, Gold & Rutchick, 2015).

- Adam & Galinsky's findings were challenged in a later study (Bruns, Greenstein, Olbright & Montgomery, 2019). The psychological effect of clothing on cognitive processes has thus not been clearly empirically proven to date.

Fashion from a Psychological Perspective

From a psychological point of view, the focus lies on the effect of clothing on people's experiences and behaviour.

Psychological studies of vestimentary behaviour focus on the following aspects:

- the motivations behind people's vestimentary behaviour,

- the function of clothing as a tool of impression management, the effect of clothing on others,

- the function of clothing for the individual's self,

- the influence of clothing on cognitive processes. (Friedemann, Nerdinger & Rosenstiel, 1999; Mayr, 2018).

Task: Picture Analysis

Canvas of Color, Pexels

Spencer Selover, Pexels
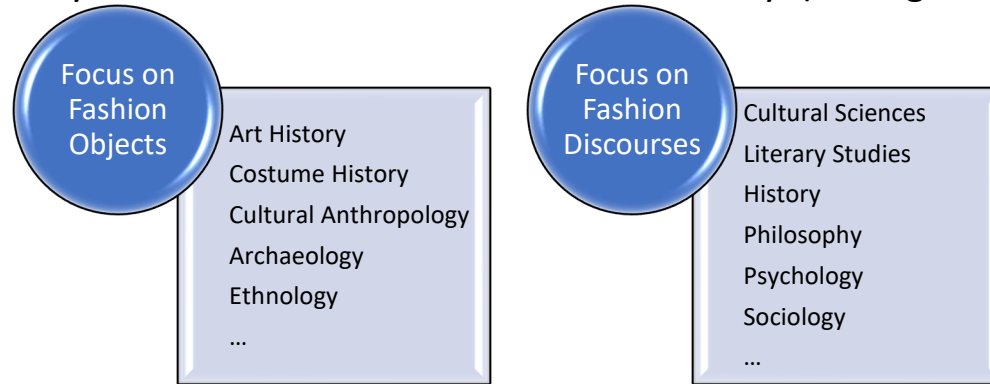
Fashion from a Sociological Perspective

- Clothing styles affect both the outer aesthetic appearance and the body image of a person. The social-historical approach can be used to reveal the social functions of different tendencies.

- The fashion of the courtly aristocracy and the early bourgeois urban cultures reflect different life practices. Since the 19th century, it has been a medium of communication that accompanies phases of stable power relations as well as emancipatory movements and that expresses their goals.

- Fashion is a medium of non-verbal communication that fulfils its function in social life. It has a significant impact on the body image of those who wear it. At the same time, it sends visual signals to fellow human beings and locates the individual in the social fabric. (Hieber, 2018, p. 520).

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From Fashion Phenomenon to Fashion Studies

- Fashion as a phenomenon and thus a research object is therefore not a superficial profanity; on the contrary, the consideration of fashion requires a differentiated and trained view, which must first begin with the necessary differentiation of the terms themselves. This differentiation includes detaching the concept of fashion from clothing and textiles. (Haller, 2020, p. 381).

- According to Jenß (2016), the conceptual effort is linked to the question of a unifying subject science oriented towards the object, as is the case with fashion studies in the English-speaking world.
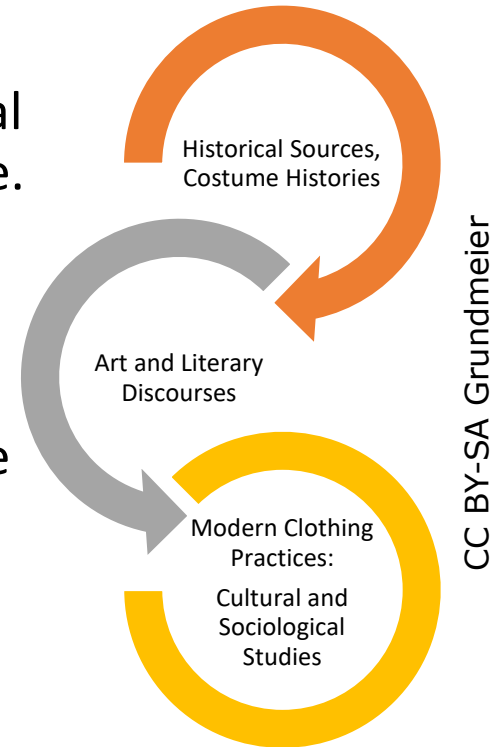
From Costume History to Fashion Studies

- The importance of fashion as a science is particularly striking in the development of the various costume histories that have established themselves as a genre of dress studies since the early modern period. They form a bridge between a developing historiography and an art-historical form of observation. (Mentges, 2015a, p. 39).

- On the one hand, there are subjects, which have fashion as their subject, with a strong reference to objects. On the other hand, there are groupings of subjects, which work either in a distinctly text-oriented or structure-oriented way. (Mentges, 2015b, p. 77).

Focus on Fashion Objects

Art History

Costume History

Cultural Anthropology

Archaeology

Ethnology

…

Focus on Fashion Discourses

Cultural Sciences

Literary Studies

History

Philosophy

Psychology

Sociology

…

Criticism of Fashion Discourses

- The range of different disciplines that scientifically deal with aspects of fashion presents an inconsistent image.

- Mentges (2015b, p. 80) points to a frequent lack of conceptual clarity when it comes to the term fashion.

- General approaches become problematic when they seek to theoretically ground fashion without reference to a clearly defined empirical field and a fashion repertoire derived from it, be it from historical sources, modern clothing practices or literary discourses on clothing (Mentges, 2015b, p. 81).

Historical Sources, Costume Histories

Art and Literary Discourses

Modern Clothing Practices:

Cultural and Sociological Studies

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Concepts of the Dressed to the Fashioned Body

- "The dressed body is a product of culture, the outcome of social forces pressing upon the body." (Entwistle, 2000, p. 20).

- According to Entwistle (2000, p. 11), the social constitution of the body through clothing conditions the inseparability of clothing and body as the basis of any theory on clothing and fashion.

- Lehnert (2013, p. 51-52) also uses the term "fashioned body" to refer to a body that is produced by clothing and transforms with fashion.

- Today the fashioned body becomes part of the identity by transmitting cultural norms to the subject. It is linked to specific habitual patterns of self-presentation that are a substantial part of social identity and its cultural constitution (Entwistle, 2016).

From Discourse Analysis to Object-Based Clothing Research

- Lehnert (2015) argues in a three-step from a dressed body in motion to the "fashioned body". Her argumentative line goes through the dress, the body and the movement to a newly produced body, the "fashioned body".

- According to Lehnert's discourse analysis, clothing must be staged because only in this way does it unfold its potential to become fashion and bring dimensions of aesthetics, space and time into existence.

- Object-based clothing research draws an interconnection from the study of the materiality of clothing to fundamental sociological fields of action such as movement and mobility.

Creation of Gender Identity as a Culturally Shaped Performative Act

According to Judith Butler, gender can only be considered in relation to cultural conventions:

"Just as a text can be performed in different ways, and just as the play requires both the text and its interpretation, the gendered body performs its role in a culturally limited body space and performs interpretations within the boundaries of already given instructions" (2015, p. 313).

Judith Butler, 2012 University of California, Berkley

Fashioned Body and Gender

- Visual perception and notions of identity and gender are shaped and changed by fashion (Lehnert, 2013, p. 51).

- According to this, the fashioned body is usually a gender body (Lehnert, 2013, p. 37). It is created through clothing, worn as a part of the body, which imposes prevailing gender norms on the body or detaches it from them.

- In current gender research, gender is considered performatively produced and therefore unstable. This means that identity is a process of realisation that never comes to a conclusion. The fashioned body is an essential medium of performative gendering (Lehnert, 2013, pp. 37-55).

Gender Construction through Fashion

- What possibilities do clothes offer for expressing gendered positionings?

- Clothes create gender identities and point to the fact that gender can be constructed through dressed bodies.

- In addition, there are movement practices and practices of dressing that socially shape or question gender roles.

- In societies with a plural understanding of gender roles, clothing can give expression to a fluid gender identity.

- "We're only going to have a diverse fashion industry when we stop talking about it, when we just have a diversity and we don't need to keep drawing attention to this issue." (Entwistle, Frankling, Lee & Walsh, 2019, p. 310)

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Voguing – Queer Culture

- "At first they called it posing and then, because it started from Vogue magazine, they called it voguing." (Lawrence, 2011, p. 5).

- This cultural practice, namely based on the fashion magazine *Vogue*, links the material dimensions of clothing with ideas of queerness.

- It is a dance and battle practice that emerged in the ballroom scene of LGBTQI* culture in New York in the 1960s.

- It is characterised by its competitive nature, eccentric costumes and fashion world poses.

S Pakhrin from DC, USA, CC BY 2.0

Fashion and Body in Motion

- Lehnert (2013, p. 7) sees dealing with fashion as a performative act that creates new bodies: Fashion - as a specific way of dealing with vestimentary artefacts - demands the staging of dresses by bodies and of bodies by dresses. For it is only in the interplay of dress and body that fashion comes into being. Fashion changes bodies, and it produces new bodies, fashioned bodies that are neither only dress nor only wearer.

- The specific handling of vestimentary artefacts turns out to be an aesthetic possibility to shift attributions of meaning because clothing staged through movement calls up culturally shaped contexts of signs and communication and generates its own aesthetic and social action.

Clothing as a Medium of Physical Self-Staging

- By consciously dressing their bodies according to a certain style or by aligning their choice of clothes with the respective scenes, young women and men experience themselves in their bodies up close and feel the effect of their bodies through their clothes (Scheiper, 2008, p.124).

- In the textile-designed body images, not only the external staging of the body is shown but dressing oneself also includes a bodily experience and refers to the inner, sensual dimension of perception and experience (Scheiper, 2008, p.135).

Quang Viet Nguyen, Pexels

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Perspectives of Youth Culture Theory

- Youth cultural (aesthetic) practices encompass material techniques of representation, medial modes of expression and forms of dissemination and refer therein to the adoption, recombination or development of a lifestyle of one's own.

- In the positional (theoretical and methodological) projections of (scientific) observers also lies the diversity of perspectives on these practices.

(Böder, Eisewicht, Mey & Pfaff 2019, p. 6)

Slaytina, Pexels

Archive of Youth Cultures in Berlin

- Information and Competence Centre for Youth Cultures in Berlin

- Collection of youth-, pop- and subcultural materials such as magazines, fanzines, books, textiles, posters, audio-files, videos, buttons, stickers etc.

- Collection, research and communication of knowledge on youth cultures and their life worlds since 1998

- Goal: critical and differentiated examination of youth cultures and scenes, free of value judgements

- Subject area: fashion as a code of youth culture scenes

The Archiv der Jugendkulturen, n.d.

Sinus – Life Model for Young People

- Adolescents are divided into seven milieus.

- The SINUS life model for adolescents condenses the socio-cultural diversity of adolescent life in Germany into "groups of like-minded people" along two dimensions:
  - aspired education and
  - normative basic orientation

- The Sinus-Milieus illustrate the motivations behind the various lifestyles in our society (values, life goals, lifestyles) and how they can be swayed (media use, communication preferences). (Clambach, Flaig, Edwards, Möller-Slawinski, Borchard & Schleer, 2020).

7 Fashion Styles According to Youth Milieus

1. **Conservative Mainstreamers**: They are oriented towards the mainstream and do not want to stand out. Expensive brands do not play a role for them. What matters is that the fashion fits the occasion.

2. **Adaptive Pragmatists**: They know what is currently in fashion and are influenced by that. Brands are important, but they do not want to be seen as brand victims. Every now and then, this group treats itself to luxury, but tends to orient itself towards labels in the mid-price segment.

3. **Materialistic Escapists**: Brand awareness is very pronounced among them. For this group, wearing certain labels is a means of social participation and differentiation at the same time. Role models are the megastars of global hip-hop culture, according to the study.

4. **Precarious**: They describe their style as normal and pay attention to low prices. Shopping destinations include fast fashion chains. (Clambach et al., 2020).

7 Fashion Styles According to Youth Milieus

5. **Post-materialists**: There is no particular style they follow. Nevertheless, some of them present their style as deliberately "careless". This is achieved, for example, through second-hand fashion. Girls also knit or sew their own clothes.

6. **Experimentalists**: Influenced by scenes they are close to, they dress in a more expressive and quirky way than other young people.

7. **Cosmopolitan Avantgarde**: Although they want to stand out from the mainstream, they do not want to be assigned to a subculture. They pay attention to details and reject bold brands. Different styles are mixed, which is why they use boutiques, flea markets, second-hand shops and their parents' wardrobe to put together their own wardrobe. (Clambach et al., 2020).

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Conclusion: Fashion as a Code of Current Youth Culture Scenes

- The clothing style of adolescents is overall not very expressive or extroverted.

- Most of the people interviewed prefer not to stand out.

- This is expressed in statements such as "monochrome", "adapted", "normal", "like everyone else" and "minimalist".

- There are differences depending on the living environment into which the young people are divided by the authors of the study. (Clambach et al., 2020).

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Co-funded by the European Union

Fashion Behaviour as "Tacit Knowledge"

- Thesis: Relevant aspects of action knowledge are not articulated and are only cognitively accessible to a limited extent.

- These knowledge formations are referred to as "implicit", "practical", "silent" or "unconscious" knowledge and in English as "tacit knowledge" (Polanyi, 2009) or as "knowing how" (Ryle, 1945-1946).

- In social and cultural practices, this knowledge is necessary to enact actions and thus become effective such as in youth cultures (Grundmeier, 2021).

- Entwistle points out that knowledge about fashion is a performative tacit dimension of consumers (2000) and as expert knowledge "can give companies or firms a competitive advantage" (2010, p. 7):

"For this reason, tacit knowledge is highly valued within high fashion for it is assumed to be close to actual trends as they emerge and is therefore 'one step ahead'." (Entwistle, 2010, p. 7)

Fashion as Part of Tacit Knowledge and Informal Learning

- Knowledge and action in fashion is part of an implicitly action-guiding and largely tacit knowledge (Berg, 2018) that stands in a certain relationship to explicable - reflexively available - knowledge pools.

- According to the documentary method (Bohnsack, Nentwig-Gesemann & Nohl, 2007), text and image material (transcriptions of interviews, group discussions, photos, videos, etc.) are examined and thematically structured for an overview and comparison. Then a formulating and reflective interpretation is prepared.

- The ethnographic study of youth culture scenes aims at investigating its members in their everyday life over a longer period of time. (Ferchhoff, 2018).

- The researchers physically participate in selected living environments over a longer period of time with the aim of collecting data and producing descriptions that serve as a basis for later analyses. The aim is to find an access to the field.

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Bricolage as a Creative Technique in Youth Culture

- Bricoler for "wild" handicraft work or workmanship (Claude Lévi-Strauss, 1962).

- Objects are placed in a new context that does not correspond to the norm.

- Integration of everyday objects that are misappropriated (e.g. punk fashion with safety pins, dog collars, cartridge belts)

- Photo example Cosplay (Japanese: kosupure) stands for "costume play" and means dressing up and posing as a fictional character.

Quốc Bảo, Pexels

Insights into Youth Culture Scenes

- Youth (sub)cultures or scenes are no longer consistently characterised by a questioning of the socio-political mainstream; therefore the "sub" is omitted.

- In a globalised, commercialised and multicultural everyday culture, we speak of youth scenes, characterised by pluralisation, individualisation and mixing of youth living environments.

- Digitalisation and medialisation contribute significantly to the commercialisation and globalisation of youth cultural scenes and have helped in particular fashion style-related scenes to break through.

- In youth groups and youth (sub-)cultures, independent (informal) learning processes such as bricolage take place – beyond the traditional institutionalised ones in the family and especially in school.

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# Task: Text and Photo Archive on Fashion

- Do some research on texts about a youth culture/youth scene of your choice (research literature, journalistic texts, audio texts, blogs, hashtags etc.) and images (drawings, illustrations, cartoons, photos, videos, etc.).

- Investigate the phenomenon of bricolage: To what extent does bricolage take place in your chosen youth culture/youth culture scene?

- Look at the photos and reflect on the self-staging of young people in exchange with others.

From Fashion in Media to Influencers

- Fashion fairs, magazines, the internet - especially social media as well as streaming services - set fashion trends. Instagram is the main platform for beauty, fashion and lifestyle

- Subscription-based streaming services like Netflix & Co. promote an international mass taste in fashion via movies and series but also offer documentaries and films about fashion.

- The term "influencer" is not precisely defined. It initially includes all people with social media profiles who upload photos, videos and/or texts on the internet.

- Influencers are opinion leaders, content creators, role models, digital friends, network celebrities who have many followers and fans due to their fame, appearance or esteem. Through social media, their influence is huge because they are seen as credible figures of identification. (Ritter, 2018, pp. 29-30).

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# Social Media Influencer (SMI)

- With the internet, the possibilities of spreading messages have multiplied. Countless people can reach masses via social media within a very short time and thus become influencers (Jahnke, 2021, pp. 1-2).

- As digitalisation continues to advance, the trend towards influencer marketing is consolidating. More social web users mean more influencers and thus potentially a greater reach for companies (ibid., p. 18).

- The best-known social media with the highest user numbers include Facebook, YouTube, Instagram and Twitter (Lienemann, 2021, p. 4).
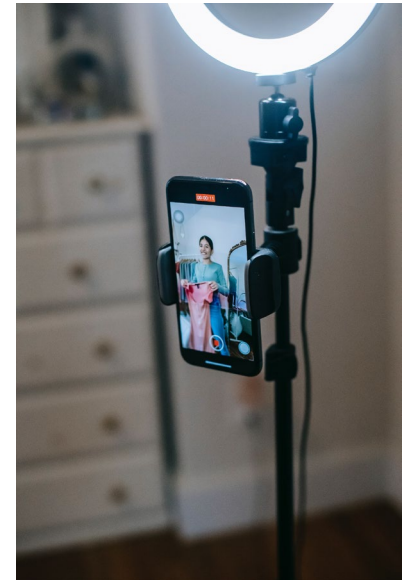
Liza Summer, Pexels

Influencer Marketing

- According to the study "The State of Influencer Marketing 2021", fashion and beauty are the most important topics (25% of respondents; 29% other contents).

- The survey of about 5000 influencers revealed that 35% of the respondents see themselves as a brand or as brand representatives.

- Most influencers selected on Instagram and YouTube are micro-influencers.
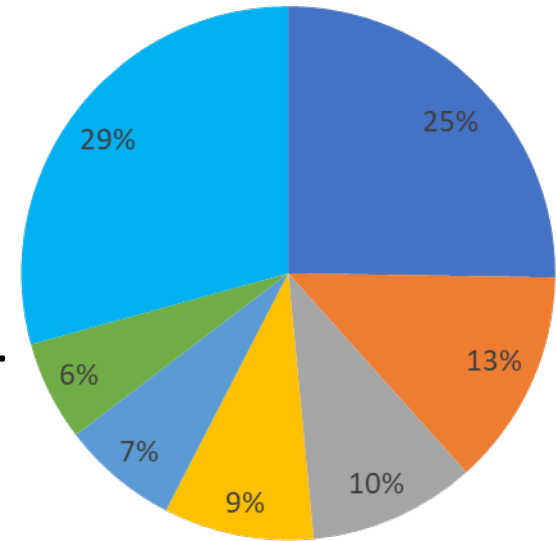
■ Fashion & Beauty ■ Health & Fitness ■ Travel & Lifestyle
■ Gaming ■ Family, Parenting & Home ■ Sports
■ Other Contents

Co-funded by the European Union

Influencer for Sustainable Fashion

- Meaningful Influencers: They are socially and/or politically active influencers (Imgrund, 2021).

- Their topics are climate change, environmental awareness, fair produced clothing or eco-logically correct nutrition.

- These influencers use their role model function to showcase their approaches to sustainable actions and consumer behaviour.

Jeans Finished with Laser Technology by Jeanologia S.L., displayed at Techtextil 2022 in Frankfurt am Main, Germany

LOHAS – **L**ifestyle **o**f **H**ealth **a**nd **S**ustainability

- Consumer group that wants to reconcile health and enjoyment, lifestyle and responsibility.

- They are considered opinion leaders who have a new lifestyle, which receives strong media interest and thus also interest from companies and meaningful influencers.

- LOHAS are oriented towards health and sustainable living, but without having to forego other conveniences or luxuries. The core element of this lifestyle is sustainable action and consumption. Their idea of health is based on the salutary definition of health with a focus on being and staying healthy (Weissinger, 2020, p. 18).

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Partner Interview and Discussion

- Get together in pairs.

- Conduct a partner interview with a fellow student about your fashion attitudes.

- Interview each other and record your interview partner's answers as a transcript.

- Post your answers in the folder provided.

- The answers will be discussed in the plenum.
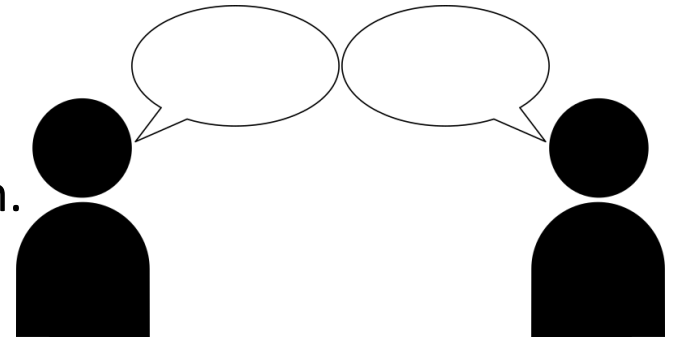
palomaironique, Openclipart

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Conclusion: Dressed to Communicate

- Today we dress to communicate who we are or who we would like to be or others to think we are. In this way we tell fashion narratives through our adornment.

- The fashion system has been democratized through fast fashion, high-low collaborations and social media, which complicates the dynamic of identity displays and creates tension between personal statements and social performances.

- Mackinney-Valentin (2017) explores how this tension is performed through fashion production and consumption by means of case studies. She argues that we are in an epoch of "status ambivalence", in which fashioning one's own identity has become complicated.

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