

Style Drifts and Its Influence on Culture

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Abstract — Style Drifts arise and diminish; in parallel, a society's values are established and evolving characteristics aligned with their beliefs and culture. Fashion is not just an ambitious portrayal of a reinterpreted traditional value aimed at fulfilling a function or agenda, but rather, it embodies a compelling and invigorating idea deserving of representation for society's admiration, which further heightens our instinctual behavior. Within society, a person's appearance acts as a medium to express non-verbal communication signals, such as possible indicators regarding their social standing, values, and lifestyle. Fashion communication has undergone a complete 360-degree shift in its communicable aspects, starting from projecting a basic image of our appearance and feelings, to expressing our emotional experiences through interactive elements in clothing.

Keywords — *Style Drift; Everyday Fashion; Classic Fashion; Clothing.*

1. Introduction

The way in which society perceives and evaluates the Style Drift determines its effectiveness. The gauge of social acceptance, influenced by various motivational forces supporting the values and behaviors of the populace, is thus utilized to evaluate the impact. In contemporary consumer society, aspirationalism constitutes the principal driving force, which diminishes the divide between the wealthy and the economically disadvantaged in terms of embracing and adopting a trend. For instance, a consumer in China saves her three-month salary to purchase a LVMH handbag. Furthermore, the availability of convenient personal loans, offered by both public and nationalized banks, enhances the financial liquidity of the populace, so the issue does not end there. Some brands' initiatives to offer fashion items on credit with flexible monthly installment plan options further expand this reach.

2. Modern Purchasing Patterns

Considering their expected audacity, inclination to shop, socialize, try, and experiment, today's youth (between 15 and 20) are the ones who establish the duration of a Style Drift. Geographical distance is no longer an obstacle to experiencing and witnessing events in a highly connected, globalized world. Indeed, the distinctions in purchasing behaviors are less pronounced among young people (the youth), as the shared motivation is to become engrossed in social networks, connect with a vast group of individuals sharing similar interests, and feel valued. In fact, companies looking to hire potential employees are evaluating and validating their social networks.

In this context, the concept of a consumerist model following a top-down approach is not particularly applicable. Consumption theories, such as those by McCracken (1990) and Douglas and Isherwood (1996),

provide a far more nuanced perspective on how fashion functions as more than merely a marker of social status. The phenomenon is better elucidated by trickle-down theories and more populist models.

The widespread nature of their attitude and lifestyle in making decisions about product acquisitions instead of solely imitating cultural icons and individuals in the spotlight or the wealthy is a classic example. In contemporary society, knowledge and experience pave the way, granting everyone the opportunity to experience and appreciate a moment that is not dictated by their financial status.

Furthermore, the reverse is accurate: not only do the wealthy excel at identifying taste or worth. Furthermore, knowledge serves as a common ground where people from various economic backgrounds can compete equally. In fact, the new divide distinguishes between those who lack information and those who possess a deep comprehension of their topic.

3. The Everyday Fashion Face

Rather than focusing solely on the idea of European or Western high fashion, the phenomenon of fashion may be divided into elite fashion (haute couture) and everyday fashion. (Malcom Barnard 1996, 2008) Everyday Fashion is an interactive process through which the aspiring members of society deliberately express their physical selves in a unique way through their attire.

The conventional capitalist fashion industry, in which the so-called elite or wealthy dictate the direction of fashion tastes and fashion spreads from the upper to the lower classes of society, is different from this. The distinctive style is sourced equally from street style fashion, the Style Drifts that permeate contemporary life,

style conventions, and fashion code concepts established by both designers and forecasting service providers, as well as from the appreciation of aesthetic experiences and ethnographic accounts observed within the social environment of a local population. (Malcolm Barnard, 1996, 2008) In relation to the beliefs and attitudes of the peers or social group to which these individuals belong, there exists an endeavor to delineate a clear distinction between the prevailing patterns of style and their personal appearance by opting for trendy attire. To put it another way, they want to convey their values through their attire and clothing since appearance is a social etiquette and a powerful medium of nonverbal communication that allows them to win friends or gain recognition.

In the meanwhile, modern daily clothing reflects a distinct pattern, as opposed to the conventional fashion cycle epochs of Classic fashion and FAD. Instead, we can assert that the elements making up these fashion ideas have undergone a transformation. The manner in which stylish accessories such as buttons and pins, along with FAD accessories including sashes, armlets/wristbands, jewelry, hair bands, and watches, are integrated with traditional dress shirts and pants to create a complete ensemble evolves rapidly each month. In relation to this trend, the fashions associated with club wear and party wear do not warrant discussion. Consequently, the accessories and embellishments that enhance the fundamental components of a classic outfit, such as the dress shirt and trousers/skirt, persist in evolving at a pace similar to that of FAD.

4. Social Goals of Style Drift

Clothing and fashion are, in fact, vehicles for a vast array of ideological ideas. The Style Drifts depict a visual culture and manner of attire that replicates the consumer identity in a certain setting. These Style Drifts' social goal is to represent the consumer's identity through their lifestyle choices and mindset. The choices made in life vary from one era to another. In other words, they propose the pattern and style of clothing appropriate for an occasion that establishes a benchmark. These sartorial norms are really based on the current social ideals and its emotional expectations.

The Style Drift involves paying close attention to the design and details of a garment at various places, such as the collars and necklines, hem lines, waist lines, shoulder line, sleeve lines, and hip lines. The Google Style Drifts report offers a sneak peek review. (www.thinkwithgoogle.com/spring-2015-fashion-trends-google) provides information on the state of the trends that have been published in fashion apparel publications. Styles such as waist trainers, jogger trousers, palazzo pants, tulle skirts, and midi skirts are experiencing a steady rise in popularity. However, certain fashions have seen seasonal gains, such

as the white lace dress, romper, shift dress, and white jumpsuit. They have not only introduced a new component of elegance and organic well-being into contemporary human existence, but they have also debunked some prevalent textile ideas in society, such as the notion that knitted stretch denim is solely intended for leisure activities or that tulle is reserved exclusively for elegant party attire or high fashion. The lightweight, airy silhouette of a tulle skirt, the simplicity of a jumpsuit, and the kinematic comfort of jogger trousers that suit the needs of delicate consumers who want to avoid bulky, skin-bruising trousers have all contributed a refreshing element and given the current style a boost. The goal of every Style Drift is to improve the customer's appearance and sense of well-being.

It is obvious from the user search behavior patterns that many Style Drifts have completely bulldozed the issue of class and instead followed "personal identity" patterns that are dictated by Psychographic variables encompassing age, race, gender, sexuality, leisure pursuits, and diverse subcultural associations. This is a typical illustration of how modern fashion cycles function differently from strictly top-down models (Crane 2000). Furthermore, forecasting services actually release trends themselves after conducting extensive ethnographic research. Attitudinal expressions change along with changes in a person's environment, living circumstances, and mental involvement in life. In an era when the development of a unique personal identity is of utmost importance to an individual, fashion designers and forecasters alike promote their agendas in order to address these specific emotional demands that are influenced by lifestyle and values. The rise of street style, which demonstrates that fashion is a crucial way of expressing oneself, is another example.

5. How Young People See Style Drifts

Value-expressive attitudes, which serve a value-expressive purpose, enable individuals to use their belongings to convey their core values, ideas, and beliefs to others (Katz 1960). Additionally, such items as fashionable apparel and accessories help people express their identity. Given this background, should we all have a preference for closely examining Style Drifts? Without a doubt, the exception is young people. The youngsters, who are mostly teenagers (12–17 years old) and adolescents, spend more time on their physical appearance than on their schoolwork. The main factor contributing to teenagers' desire for greater fashion attention than any other age group is peer pressure and hero worship, both of which are components of their developing identity. The image of what's popular in fashion right now is often portrayed by colleges. As a result, it's natural for a college student in Erikson's psychosocial development's identity formation stage to seek for fashionable attire options (1968).

6. Conclusion

Attitude is an expression of feelings and values, which serve as the driving force or direction in the consumer's decision-making process. If a consumer approaches a product with a value-expressive mindset, they are more likely to buy it as a way to express themselves (Snyder and DeBono 1985). This expanding trend of self-awareness of one's appearance has impacted every facet of Gen Z people's behavior, and it is evident in all areas, from social media sites to real-world purchasing decisions. Forecasting organizations' fundamental societal plan has been put into question by this trend of more confident self-expression and a preference for an anonymous, no-holds-barred approach. As a result, it has forced the forecasting organizations to reevaluate the forecasting parameters, ushering in a new era of modeling. The unpredictable nature of selfie composition patterns, which leaves behind only the function of expression—to boost one's social media profile and establish a niche for oneself—is the most perplexing. Therefore, self-expressive, anonymous style is the order of the day, and it has a tendency to dispel societal biases regarding fashion. The lenience is towards displaying what belongs to them rather than toward fully enjoying and appreciating what they and their tight-knit friends in the group engage in and solve. Furthermore, today's anonymous style trends pave the way for societal expressions that have never been heard or seen before, and that are merely evocative of the mood of our times, without regard to whether the content has artistic or meaningful value, which could provide a hint or two about the reality and needs of the people.

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