

Fashion Illusions: The Hipster Production of Design Aesthetics

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ABSTRACT—*This study explores the hipster status of Taiwan's fashion industry, based on fashion aesthetics to exploring the hipster productions. Our results can be summarized as follows: (1). The fashion industry should The fashion industry by creating brand value and cognitive hipster style; (2). We should understand the unique style, patterns of behavior, interests, and hobbies from the experience of creating better popular cognition; (3). Fashion illusions must distinguish the type of popular culture or consumer needs; and (4). The acquisition of knowledge as well as the integration popular information to convey fashion aesthetics along with effective communication with consumers. The elements and design features of hipster image of the marketing concept to convey the design aesthetics performance of target groups.*

Keywords—Fashion Industry, Hipster Culture, Hipster Design, Design Aesthetics, Fashion illusion

1. INTRODUCTION

Fashion is defined as the popular styles of clothes, hair, and lifestyle, among others. Essentially, style influences what people wear and how they look. Meanwhile, clothing is a form of material culture, a species of situated body practice, and part of the life experience (Entwistle 2000a, b, Guy et al 2001; Weber and Mitchell 2004; Kuchler and Miller 2005). This subculture which is already a pop culture fashion) people enjoy wearing individual clothing in an individual way; Most of looks are combined of different styles providing individual touches to its wearer (Fashion Gum, 2017). Optical illusions in fashion are a brilliant way to enhance areas of your body you want to show off (Eliza Scarborough, 2015). Simmel (1905) mentioned that fashion is the imitation of a given pattern and thus satisfies the need for social adaptation; it furnishes a general condition that resolves the conduct of every individual into a mere example. Hansen (2004) pointed out that consumption is process of meaning is evident and new efforts to re-engage materiality suggest that this approach is changing. Fashion carries prominent social significance and impact on human behavior. Davis (1992) suggested clothing is indeed a code, but with what he terms as low semanticists. Further, he argued that we should regard it as an aesthetic rather than a linguistic code that communicates ambiguity and complexity. Georg Simmel (1957) indicated that fashion must be understood in terms of competing desires for social equalization and for individual differentiation, i.e. the interplay between the wish to fit in and to stand out. Aesthetic fancy is no doubt an important part of fashion, though fashion can be strongly influenced by other factors, the matter or content of fashion must change for fashion to exist at all (González & Bovone, 2013). Meanwhile, fashion and identity are often theorized in terms of sub group analysis, by which clothing and body styling are markers and a means of stabilizing identity and registering belonging (Polhemus 1994; Evans 1997).

Consumer society gives the body a cultural treatment, so that the body has become a cultural fact (Kao, 2002). Thus, the fashion industry has broken with previous concepts as to the development of interdependence. Annamma, Sherry, Venkatesh, Wang, and Chan (2012) have mentioned the fast fashion helps young consumers with desires for luxury fashion as well as embodies unsustainability. In addition to providing design elements of with hipster fashion, hipster products offer a style of joy and surprise as well as fashion industrial development.

2. THE HIPSTER ILLUSION AS POPULAR CULTURE

Hipster culture has emerged as a significant social phenomenon to become the most promising subculture in this emerging industry. However, fast fashion leads to fashion and emotional anxiety. Meanwhile, Yang (2001) pointed out that fashion anxiety may come from societal, cognitive, psychological, and behavioral factors. Seemingly adept at compartmentalize, and free of conflicted guilt, such consumers see no contradiction in their Janus-faced desires (Annamma et al., 2012). Consumer perceptions are consequential outcomes of market development because of the

speedy development of modern economy that makes life become fast, rhythmic, variable, and tense. Saliha and Menekşe (2015) suggested that in perception stage brain takes into account not only stimulus from eyes but also expectations arising from previous experience and interpreted the stimulus which are not exist in the real world as if they were there. Living in such a social environment, psychological stress increases and spiritual life decreases, so the emotional needs become gradually stronger, which directly shows the perceptual trends of consumers. Binkley (2008) pointed that ambivalence itself is no longer the enemy of identity, but the basis for an on-going project of the self, tuned to the endless reproduction of fluidity, mobility, and indeterminacy as a permanent state through a variety of life choices, daily practices, and on-going projects of the self. Thus, the hipster illusion as popular culture will occur. Our culture identifies popular social trends, such as hipsters promoted as popular images and provides the current atmosphere for fast fashion. Nicholas W (2017) observed that fast forward a good 15 years later to 2017 and we're still talking about hipsters. Why? Because these trend-conscious scenesters have continued to evolve alongside every whim of popular culture.

According to "World Consumer Trends, which predicted that the next decade will result in drastic changes in consumption trends that will move from luxury to spiritual growth. Spiritual and culture shock will affect aesthetic economy and will be an incentive to attract consumers. Hipsters are a subculture of men and women typically in their 20's and 30's that value independent thinking, counter-culture, progressive politics, an appreciation of art and indie-rock, creativity, intelligence, and witty banter (Parasuco, 2007). Especially, the term hipster has become well known with many people following this unique style, patterns of behavior, interests, and hobbies. This discussion meets design elements for hipster production under a fashionable mode for fashion culture. This study offers a theoretical framework, examples, and aims at the following: (1) By fashion illusions, experience, concept, and analysis of the design aesthetics of hipster styles; (2) Exploring hipster design arising from design elements, they show energy for the design perceptions of fashion marketing; and (3) To understand hipster characteristics and explore how they express design (Figure 1).



Figure 1 : The hipster style (Fernando Massa, 2012)

2.1. The Hipster Aesthetics

Everyone knows the term “hipster”, but it is not always easy to pick out a hipster style. Most people describe hipsters in terms of concrete objects they consume or as an attitude. Hipsters rarely refer to themselves as hipsters, seeing themselves as beyond labels (Kinzey 2012). Style can affect the appearance of a silhouette, giving it a heavy or a relaxed look. The fashion industry by creating brand value and a way for consumers to access the hipster style. To understand the aesthetic qualities of the nonfunctional, emotionally appealing factors in design and how they affect the process of design practice. Therefore, Design aesthetics as a study of philosophy is an attempt to explain the human aesthetic experience and lifestyle.

2.2. The Feeling and Perception in Fashion Communication

Hipster culture and information that leads to popular perceptions is an interesting experimental study along with its presence of design elements and perception in design communication. Batchelor (2013) mentioned that popular culture is the connection that forms between individuals and objects. It is this engagement with popular culture that then produces feelings that shows culture at an emotional level. Like as what is a fashion? This study presents fashion as what is fashionable or popular. Some people say that fashion is a state of deposition or a habit, that represents a life. Basically, industry investments is the main elements of creativity and innovation orientation and with a market-oriented style of the brand or combined with the diversity of different industries. Products that can satisfy fashion communication and bring them experience in emotion and mentality will exist. Innovation and originality are fundamental to the success of fashion communication and the key characteristics of the people working in the industry (Dillon, 2011).

A geographical area or a major city, the formation of fashion cycles should have the following conditions: companies will spend the most on style designs to create images with advertising effectiveness. The fashion communication of styles, merchandise displays, and the designer creates original ideas towards this goal. Store displays and a full channel of products for brand positioning and appeal.

3. FASHION ANXIETY

Fashion anxiety means that an individual will feel uneasy when facing an uncontrollable fashion environment. Izard (1972) believed that anxiety phenomenology of excitement and fear are a cluster or pattern of basic emotions. Specially, anxiety consists of fear, worry, shyness, and shame. Chang (1999) also believed that anxiety is a mood state that is interwoven with nervousness, uneasiness, worry, and fear. Belk (1976) thought that overreaction to an occasion causes fears for the situation. Rogers (1951) also believed that inconsistency between personal cognition and actual experience causes uneasiness. Therefore, the following fashion anxieties should be studied: Interpersonal anxiety, information anxiety, security anxiety, and money anxiety. The study presents fashion illusion that come from the fashion anxiety and substitutive objects that sustain an imaginary presence. The fashion illusion experience is different from other types of visual perceptions, because brand symbols need to combine visual perceptions into an experience that stimulates the values of goods and maximizes economic benefits, but the Hipster experience for consumers is caused by metaphysics of trends, art, science, and technology. Fashion illusions combine the experience of style and value for consumer images. Access to large production channel as fashion illusions showing those perceptions, which evolved into the atmosphere and development of the brand concept. Therefore, fashion illusions with an impressive link for consumer experiences of life and become the ultimate marketing branding. An impressive level is reached via this process where it is an element in emotional and awakening evaluations in the reflective marketing stage. Tiziana (2016) pointed that when people was asked about luxury brand identities, the participants tended to forgo the physical and thought about the visual elements like colour and type but upon seeing the catalogues the focus went instantly on the tactile, paper, texture and physical dimensions.

To create an experience for consumers to understand the story of the biggest brand industry challenges. The marketing system uses the five human senses as experience (Sense), emotional (Felling), think (Think), action (Act), and associated with other elements for the model corresponding to the fashion illusions. Experiential marketing through the senses, emotions, thoughts, actions, and relations create different experiences for the customer (Ying, 2005). Consumption experience is full of atmosphere and perceived value is based on experience. These interactions provide the basis of individual styles preferences. With the proposed styles, we found that fashion experience shows that value is divided into the following types: consumer return on investment, fashion excellence, aesthetics, fun, and style. If rational consumption evaluates and selects products in terms of the rational standard of economy then it is a kind of lower-level consumption, which makes perceptual consumption higher-level consumption. According to the hierarchy of needs, consumers will move towards high-level spiritual and psychological needs, such as social needs, the need to belong, and self-esteem. Therefore, the hipster production of fashion anxiety that individual style can effect of psychological factors on consumer behavior.

4. METHODS

This study uses network and qualitative interviews. This questionnaire contains the elements that make up the product: lines, colors (PCCS Hue Theory), materials and finishes. The first step is to identify like and unlike by Semantic Differential Scale method and then for quantitative interviews with the case to understand 157 real-hipster groups in Taiwan. This study will only conduct a second-stage questionnaire survey against the 157 people. Through this 157 hipster collaboration help to achieve a clear understanding of a hipster commodity, which design elements should be included in order to truly and culturally fashion communication. The measurement included 5-point Likert scale that 1 was “not suitable” and 5 was “very suitable.” The following questionnaire was designed as follows (Figure 2-4):

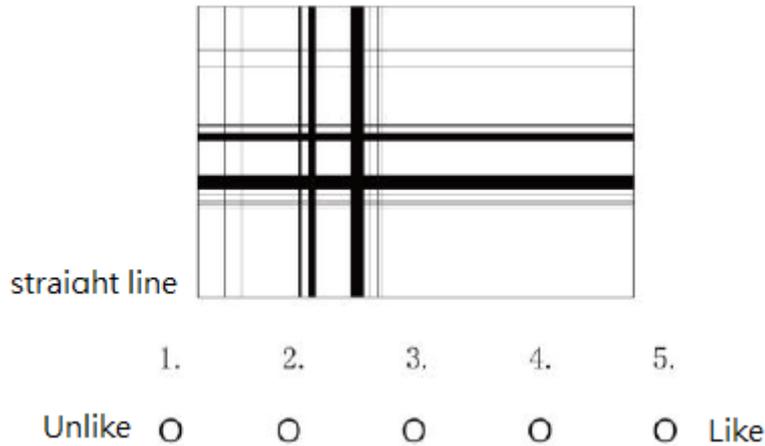


Figure 2 : The shape of questionnaire by Semantic Differential Scale (SD) (I)

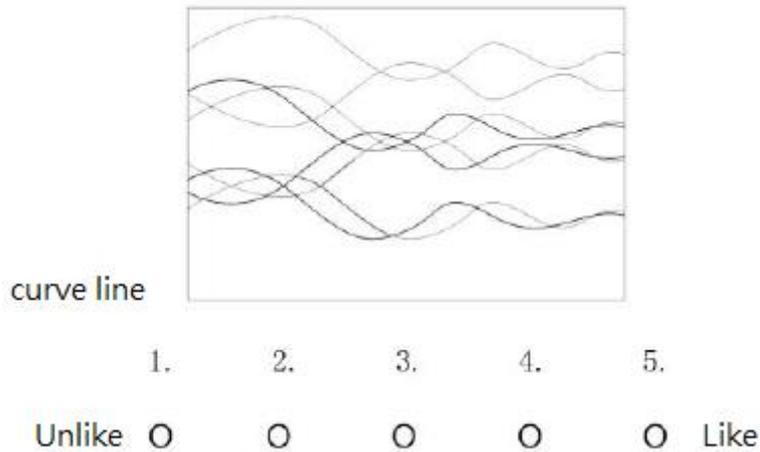


Figure 3 : The shape of questionnaire by Semantic Differential Scale (SD) (II)





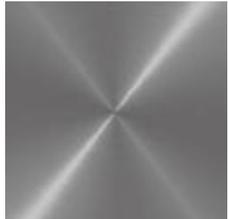
Dark color

1. 2. 3. 4. 5.

Unlike ○ ○ ○ ○ ○ Like

Figure 4 : The color of questionnaire by Semantic Differential Scale (SD)

Table 1 : The proportion of the population in Taiwan's districts (self-awareness)

Materials	Pattern	Materials	Pattern
Plastic		Leather	
Metal		Glass	
Wood		Cement	
Pottery		Light/ Noodles Surface	

5. RESEARCH ANALYSIS

As mentioned in the preceding paragraph, 157 questionnaires were collected in full. According to the results of the questionnaire survey on the products of hipster, the study summarized the following key points. And based on the scores in Table 2-5 summarizes the ratio of hipster style in Taiwan, and concludes the following points:

This study will be the previous study of 157 (full marks) true hipster groups, and then send the questionnaire survey hipster products for the product that should have the basic elements for investigation and analysis.

1. Hipster products appearance lines, should slippery straight line profile.
2. The color of hipster products is a very good choice due to the minimal color of black and white gray subjected to the minimalist wave. The bright, fresh and light gray colors commonly used in vintage colors are still subject to many hipster favor, but also a good choice of color.

3. Hipster products, wood and leather will be the best choice, whether it is alone or between the two different materials by mix and match are correct; but the selection of ceramic materials must be avoided, metal and glass should be carefully selected to avoid adverse effects.
4. Hipster products surface treatment and matte is favored by hipster; but whether it is matte or shiny, Hipster are not excluded.

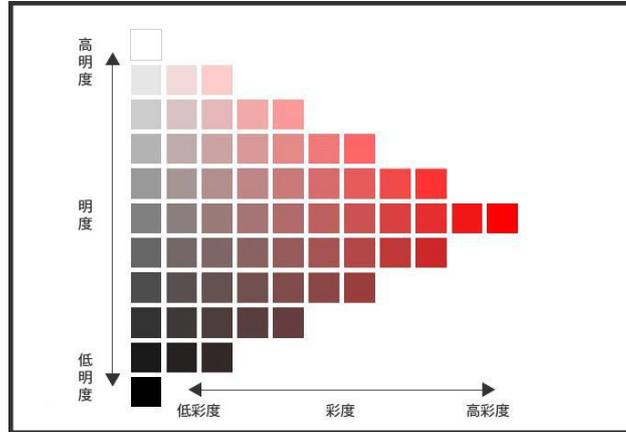


Figure 5 : Value (V) and Chroma (C)

Table2 : The shape of the hipster products by Semantic Differential Scale (SD) method (%)

Scale	1	2	3	4	5
Straight	0	9.1	36.4	36.4	18.2
Curve	9.1	27.3	36.4	18.2	9.1

Table3 : The color of the hipster products by Semantic Differential Scale (SD) method (%)

Scale	1	2	3	4	5
Fresh colors	0	10	30	30	30
Bright color	0	9.1	18.2	54.5	18.2
Strong color tone	18.2	36.4	27.3	0	18.2
Dark color	40	30	20	10	0
Light color	0	20	10	30	40
Soft colors	0	27.3	27.3	36.4	9.1
Turbid color	18.2	72.7	9.1	0	0
Dark color	54.5	27.3	9.1	9.1	0
Pink tone	9.1	27.3	9.1	27.3	27.3
Light gray tone	9.1	0	36.4	18.2	36.4
Gray tone	20	50	30	0	0
Dark gray tone	36.4	27.3	0	36.4	0
Achromatic colors	0	9.1	0	18.2	72.7

Table4 : The material of the hipster products by Semantic Differential Scale (SD) method (%)

Scale	1	2	3	4	5
plastic	9.1	9.1	18.2	36.4	27.3
metal	0	18.2	36.4	27.3	18.2
wood	9.1	0	18.2	18.2	54.5
ceramics	18.2	18.2	45.4	18.2	0
leather	9	0	18.2	36.4	36.4
glass	0	27.3	27.3	18.2	27.3
cement	0	0	45.4	27.3	27.3
Glossy	0	0	45.4	27.3	27.3
Matte surface	0	0	27.2	36.4	36.4

Table5 : The analy of the hipster products by Semantic Differential Scale (SD) method (%)

Scale	1	2	3	4
shape	Curve 9.1	Curve 36.4	Straight 54.6	Straight 18.2
color	Dark 54.5	Turbid 90.9	Achromatic 90.9	Achromatic 72.7
material	Ceramics 18.2	Ceramics 36.4	Leather 72.8	Wood 54.5
surface	0	0	Matte 72.8	Matte 36.4

6. CONCLUSION

Fashion illustrations for popular culture play an important role in fashion product design with embedded information worlds. Therefore, designing culture into products will become a design approach in aesthetic design. Aesthetic design has switched focus from materials and cognition to the affective aspects of user interactive experience. For cultural product design, we need a better understanding of fashion cognition in human-culture interaction not just for taking part in the cultural context, but also for developing the interactive experience of users. The framework for aesthetic design in design process proposed and discussed in this paper is of value for correct design in cultural product design. The framework also can help designers to consider how to design “hipster design” into cultural products as well as provide users with a valuable reference for understanding market experience in products. The main result of this paper is as follows : (1). The fashion industry should re-examine its core expression of fashion production cognition; (2). We should use a high-quality model to facilitate the experience of creating better popular cognition; (3). Fashion illusions must distinguish the type of popular culture or consumer needs; and (4). The acquisition of knowledge as well as the integration popular information to convey fashion aesthetics along with effective communication with consumers. The elements and design features of hipster image of the marketing concept to convey the design aesthetics performance of target groups. While aesthetic design features become an important issue in the interactive user experience, we need a better understanding of the cultural process not only for the designer’s model, but also for that of the user. For future studies, the design process between human and culture in the hipster product design is worthy of further in-depth study.

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