



MARK-E0058 SOCIOLOGY OF CONSUMPTION AND FASHION

SPACES OF FASHION

Thus far we've learned what is
fashion and who influences fashion...

... but *where* is fashion?

SECRETS TO DRESSING LIKE A BERLINER WHEN YOU'RE NOT ONE

Where urban rebellion meets sharp styling.

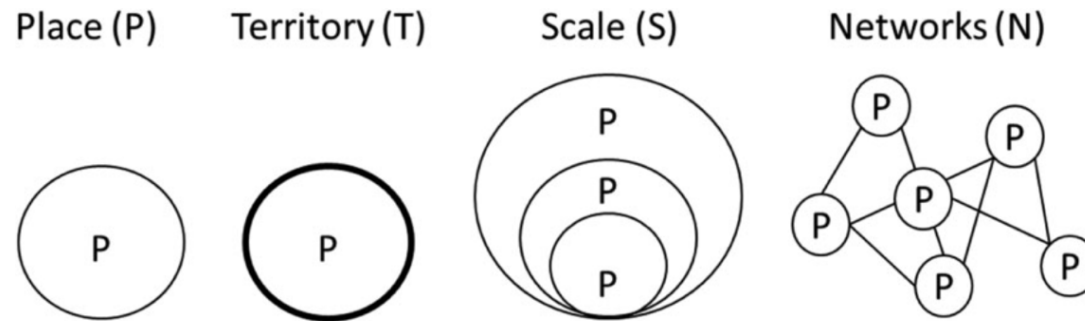


✍️ Benjamin Fitzgerald | 🕒 Wednesday 16th January, 2019



What is “space”?

And what is “place”?



Castilhos et al. (2016)

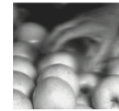
Place: a concrete and limited space that is acknowledged, understood, and invested with meanings and value

Territory: how a space is shaped by access and its purposes and meanings are controlled by individuals, groups, or institutions and by what capital endowments

Scale: the hierarchical ordering of spatial worlds (e.g., club-borough-city-country)

Networks: connections among places; a conceptual contrast to the notion of scale

...sustainable fashion is part of a hipster ethos, which has grown vigorously in Kallio, with its attention to the past, the Finnish heritage, and authenticity. The authenticity of Kallio, a former working-class area, is based on living simply and close to nature. The working-class heritage has been rethought and has produced a new, slightly shabby, image. Besides fashion design studios, other small-scale businesses contribute to sustainable consumption in Kallio. Among them are second-hand and vintage stores, fair-trade stores, organic cosmetic stores, organic hair dressing salons, Cleaning Day (an event aimed at celebrating recycling through clothing exchange, which transforms the city into a giant second-hand market), and Restaurant Day (an event during which anyone can sell their own home-made food on city streets and in parks).



Article

A critical approach to sustainable fashion: Practices of clothing designers in the Kallio neighborhood of Helsinki

Olga Gurova

University of Helsinki, Finland

Daria Morozova

University of Helsinki, Finland

Abstract

This article takes the idea of a critical approach to sustainable fashion and applies it to the practices of clothing designers and seamstresses in the Kallio neighborhood of Helsinki, Finland. These practices are described by the umbrella term "sustainable fashion." The main questions are how do clothing designers and seamstresses practice sustainable fashion, what challenges do they face, and how do they interpret these challenges. The article offers an empirical definition of "sustainable fashion," discusses innovative practices of sustainable fashion design in an urban context, considers the tensions within this production concept, and examines ways in which designers address and resolve such tensions. The article contributes to the discussion of a critical approach to fashion, sustainability, and entrepreneurialism in contemporary urban culture.

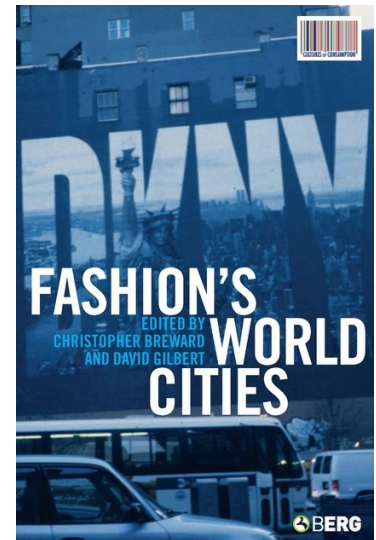
Keywords

Finland, small-scale entrepreneurship, sustainability, sustainable fashion, urban culture, clothing designers

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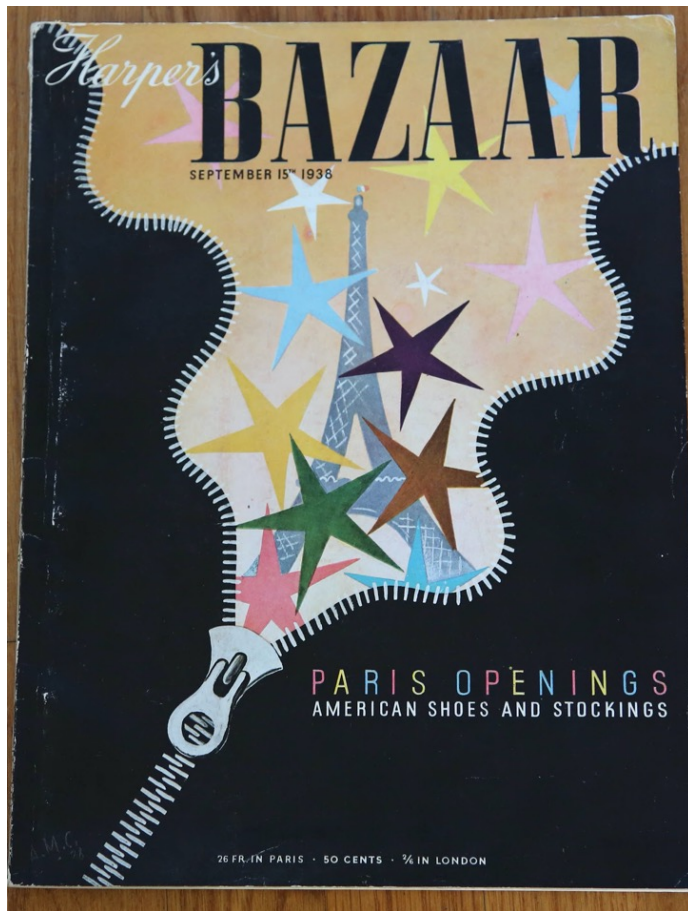
Where does fashion come from? What is special about these places and spaces?

New York:
Becoming a fashion capital.









All dominant poles in political, artistic, cultural, and economic fields were concentrated in Paris (Pinçon-Charlot 2004).

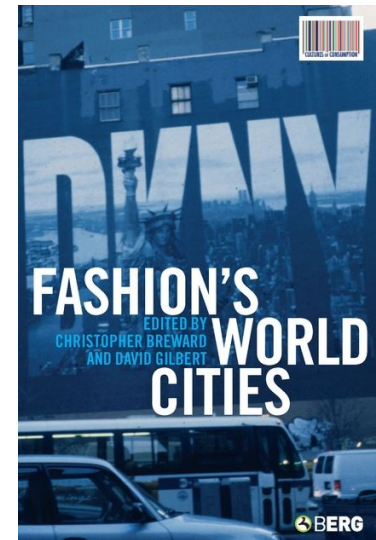
Paris was seen as the world's cultural capital, and by extension, its fashion capital.

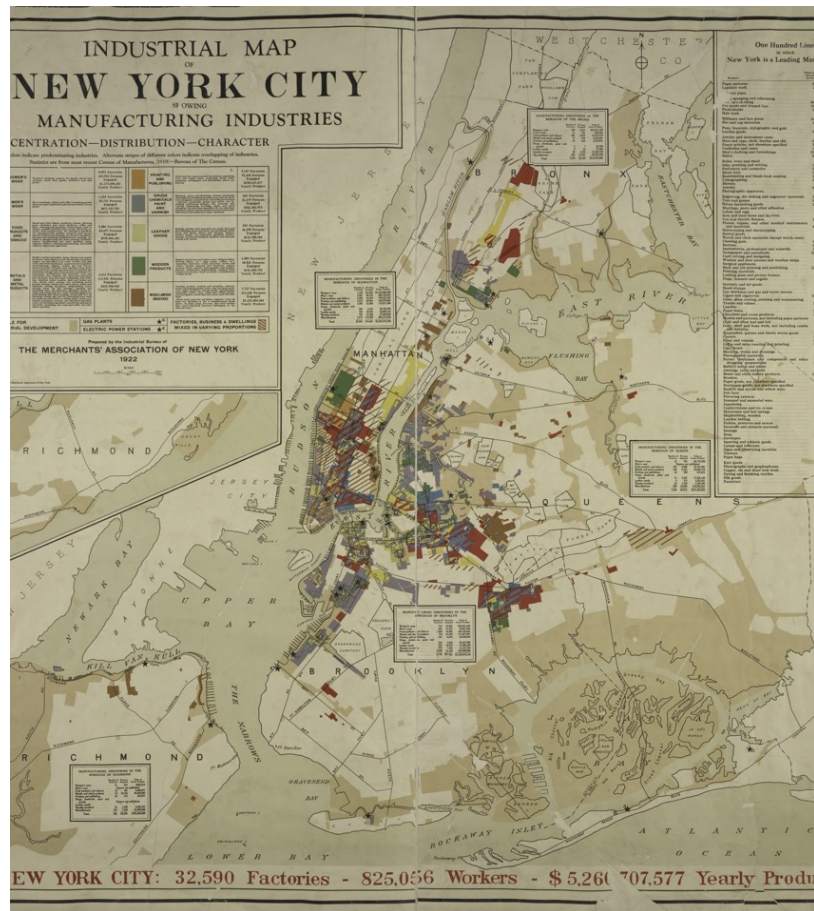


London similarly benefited from its status as an imperial capital to impose itself as a capital of fashion.

“For more than two hundred years, history and legend have made of England the chosen land of masculine elegance” (Godart 2012).

The American general public endorsed this view through their consumption practices, favoring products with ‘made in Paris’ labels (whether real or fake), and for the wealthier clientele, by making trips to France to shop in the boutiques. Guidebooks for Americans were instrumental in reinforcing the Paris–fashion link. In the symbolic ordering of world cities, Paris was clearly at the pinnacle of the fashion hierarchy. (Rantisi 2006)





At the turn of the century, New York was a major manufacturing hub with little or no fashion design talent, where apparel firms were producing Parisian styles for the masses.

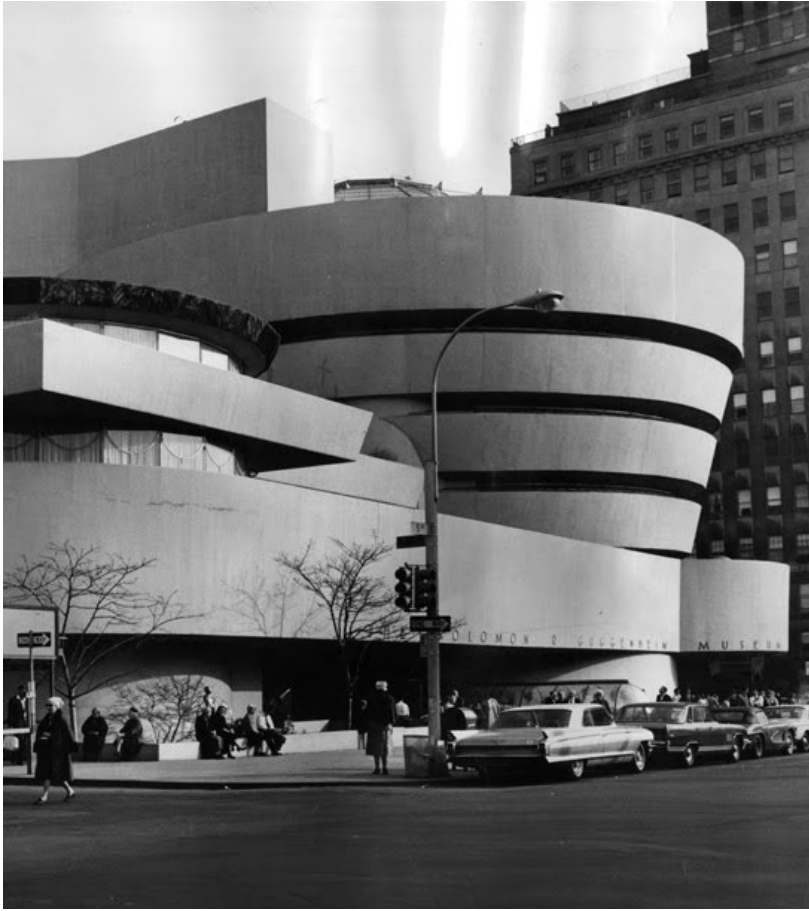


Centralization of production and trade gradually lead to NY becoming a broader nexus of institutions supporting and mediating apparel production and consumption.

While New York mastered the manufacture, distribution, and marketing of products but **the inspiration for the styles was still Paris.**

By the 1930s, New York's status as an arts center was slowly coming into being and gaining legitimacy.

The city's status as a cultural center was reinforced through the establishment of landmark institutions, and the fact that New York's Garment District was so centrally located within the city meant that manufacturers benefited from proximity to a range of cultural activities.





While Paris was doing haute couture, New York was producing more casual ready-to-wear styles. Such styles were in demand as **increasing numbers of women were entering the workforce. These women were engaged in a broader range of activities (work and leisure)**, and had less time for custom-made fittings, prompting the continued rise of ready-to-wear, and within ready-to-wear, a distinctive modern fashion called ‘sportswear’.

Rantisi (2006)

Vogue and *Harper's Bazaar* aroused an interest on the part of the broader population.

Initial efforts to promote local talent were hastened by the onset of the Second World War and the closure of Paris as a result of the Nazi occupation in 1940. Magazines, retail buyers and Seventh Avenue manufacturers could no longer turn to Paris for inspiration or for models. Thus, the focus shifted inward. Necessity demanded that a new source of talent be nurtured to fill the void, so **industry elites took on the task of bolstering this new source.**



After the war, **Paris regained much of its global clout**. However, it was no longer the exclusive holder of media attention.

New York also had the status of cultural capital, and its museums, theatres and department stores became a favored destination for both local and European high society after the war.

Rantisi (2006)

A fashion system entails more than the provision of 'garments for wear', it 'endows garments with beauty and desirability, sometimes making direct contact with art.'

Entwistle (2000)

Tokyo street fashion.

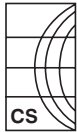


Japanese designers gradually began to attract attention in Paris in the 1970s

What made them unique was not only their clothes but their position and status as non-Western fashion outsiders.



At the same time, they gained
prominence through French and
Parisian legitimization.



Japanese Teens as Producers of Street Fashion

Yuniya Kawamura
Fashion Institute of Technology, New York

abstract: This study is a macro-sociological analysis of the social organization of Japanese street fashion and a micro-interactionist analysis of teen consumers who form various subcultures. These subcultures directly and indirectly dictate fashion trends. The present study shows the interdependence in the production process of fashion between institutions within the industries and the Japanese teens. Street fashion in the fashionable districts of Tokyo, such as Harajuku and Shibuya, is independent of any mainstream fashion system and goes beyond the conventional model of fashion business with different marketing strategies and occupational categories. This article shows that fashion is no longer controlled or guided by professionally trained designers but by the teens who have become the producers of fashion.

keywords: fashion ♦ Japanese ♦ street ♦ subculture

Introduction

Japanese fashion has inspired many fashion professionals in the West, starting with Kenzo Takada's appearance in Paris in 1970 followed by Issey Miyake in 1973, Hanae Mori in 1977, Yohji Yamamoto and Rei Kawakubo of Comme des Garçons in 1981. Japan is gradually becoming a country that is a genuine force in the field of fashion. Today's Japanese fashion contributes both to the aesthetics of fashion as well as to how business is made in this industry. The traditional western view of Japanese style, such as boringly suited salesmen and their demurely dressed wives, is turned upside down when we see the range of styles worn by the young people on the street of Tokyo (Polhemus, 1996: 12).

Japanese street fashion does not come from the famous professional Japanese designers, but is led by high school girls who have become extremely influential in controlling fashion trends. These fashion-conscious, or fashion-obsessed, youngsters indirectly and directly dictate this type of Japanese fashion. It is not an exaggeration to say that they are

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Street fashion reflected changing ideology in Japanese society: the growing importance of individual identity over group identity. Such attitudes were reflected in the new norm-breaking and outrageous styles.

“The distinctive looks function as a visible group identity for the teens and become shared symbols of membership affiliation.”

(Kawamura 2006)



For these teens, life centered round specific neighborhoods.

The physical environment of an area helped street fashion to grow and spread, providing a space or a stage for the teenagers to be fashionable.



In the 1990s, a large section of the main road in Harajuku was closed to traffic on Sundays.

This place became a public sphere, hosting young people who were dressed in their often handmade creative fashion.



The Shibuya 109 department store is known as the mecca of street fashion.

“There is a consensus among the teens that to find out what the current trend is, they need to go to Shibuya. The 109 Department Store itself has become a brand.”

(Kawamura 2006)



“Telling a teen customer that an item is popular in Japan is a big selling point in Hong Kong. That’s why it’s important for us to know what is going on in Tokyo. I’m here every three months to catch up with the latest trends.”

A brief note on the dissemination of
fashion.



Haute couture represented an elite industry, made up of a select group of couturiers adhering to a set of conditions pertaining to design, production and marketing.

Rantisi (2006)

Their clients were elite women who were very visible to the public, were opinion leaders, along with other women in public view, such as actresses and courtesans.

Crane (1999)

Diffusion Models and Fashion: A Reassessment

By DIANA CRANE

ABSTRACT: Large-scale diffusion processes such as those affecting fashionable clothing are difficult to study systematically. This article assesses the relevance of top-down as compared to bottom-up models of diffusion for fashion. Changes in the relationships between fashion organizations and their publics have affected what is diffused, how it is diffused, and to whom. Originally, fashion design was centered in Paris; designers created clothes for local clients, but styles were diffused to many other countries. This highly centralized system has been replaced by a system in which fashion designers in several countries create designs for small publics in global markets, but their organizations make their profits from luxury products other than clothing. Trends are set by fashion forecasters, fashion editors, and department store buyers. Industrial manufacturers are consumer driven, and market trends originate in many types of social groups, including adolescent urban subcultures. Consequently, fashion emanates from many sources and diffuses in various ways to different publics.

Diana Crane is professor of sociology at the University of Pennsylvania. She specializes in the sociology of art, culture, media, and popular culture. Her books include The Transformation of the Avant Garde: The New York Art World, 1940-1985; The Production of Culture: Media and Urban Arts; and Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing. She is the editor of The Sociology of Culture: Emerging Theoretical Perspectives.

The classical model of the diffusion of fashion is exemplified by Simmel's theory that **new styles are first adopted by upper-class elites and gradually diffuse to the middle and then the working classes.**

McCracken (1985) identifies an upward **"chase and flight"** pattern created by a subordinate social group that "hunts" upper-class status markers, and a superordinate social group that moves on in hasty flight to new ones.



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Retail spaces in Fashion.

(or, fashion shaping spaces!)

Placing fashion: Art, space, display and the building of luxury fashion markets through retail design

Louise Crewe

University of Nottingham, UK

Abstract

This paper explores the spaces in which fashion is displayed and consumed. In order to 'place' fashion space within the contemporary city, the paper focuses on a set of alliances between art and fashion in the making of current consumption space. The collaboration between art and fashion opens up a means to critically explore how representational worlds are brought into being and offers new ways to understand how creative activity can be rooted in (and reflective of) broader social, economic and cultural concerns. Such collisions and collusions represent a key means of making and shaping commodity and brand value.

Keywords

fashion, art, space, luxury, brands, design, Louis Vuitton

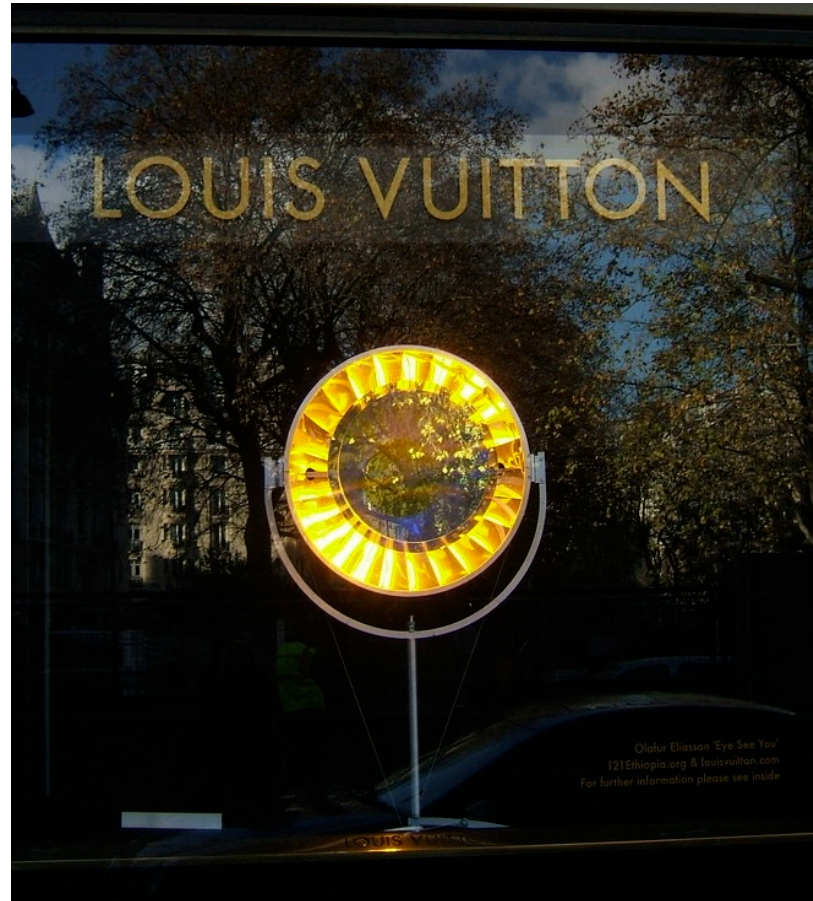
1 Introduction

Aesthetic battles are at the heart of an economic war for the control of emotions and affections. (Assouly, 2008, preface)

Since Wrigley and Lowe's (1996, 2002) and Miller's (1995) path-breaking interventions, there has been significant interest in the geographical underpinnings of retailing and consumption. In parallel, an important body of work has emerged from the disciplines of organizational

Whilst this latter work has developed our understanding of the significance of form, function, interiority and technological innovation in the creation of new retail spaces, it has been less well attuned to the visual and material cultures of retail space and has rather side-stepped the broader cultural, social and political implications that fashion space has on cultural consumption, fashioned identities and subjectivities. Further, the relationships between fashion retailing space and creative collaboration in the creation of commodity and brand value are not

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Increased outsourcing of production to off-shore locations blurs the boundary lines between luxury and mass markets, problematizing the definition of “luxury” that traditionally created and maintained exclusivity and value through transparent ‘Made In’ labelling, craft production, quality and scarcity.



GUCCI

gucci.com



The retail store is a key geographical site for the production of the brand image, re-defining what counts as ‘place’ in a more relational and unbounded manner.”



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Luxury brands pursue an aggressive logic of differentiation based on the aesthetic qualities of commodities. **Luxury is increasingly traded in symbolic terms** rather than being a sector defined by high skilled and artisanal craft production, fixed geographical manufacturing identity.

Luxury firms are conjoining the creative and commercial elements of their business, **emphasizing the symbolic and immaterial qualities of their brand**. Brands become a means of conveying distinction and value.



Powerful performative and affective affordances are enshrined in the brand within the retail space.



Luxury fashion retailing is a key component in the creation of brand and commodity value amidst the tension between the continued expansion and growth of luxury retailers and the premise of luxury brands being exclusive.



Luxury organizations are putting geography to work through the symbolic and authoritative presence of the flagship store. The flagship store serves to **showcase the entire brand story to the consumer under one roof**, communicating the brand philosophy.

Located in luxury enclaves to increase exclusivity and prestige, these luxurious streets of style 'form **communities of affluence which appear to support and feed-off each other in terms of their sense of exclusivity and style**'.



The Louis Vuitton art collaborations have helped to define the brand's value and shop space, both structurally and conceptually. These alliances go some way towards fixing the consumer's imagination on retail space and serve as a key means to enhance and extend the cultural value of the brand.



Retail spaces is one means through which to communicate the concerns of our lives in motion with urgency and power... they reveal **the critical potential of fashion space to address key concerns of contemporary geographic enquiry** – sight, temporality, day, night, sustainability. Fashion space has both cultural and economic power and potential.



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reminder



Cultural capital

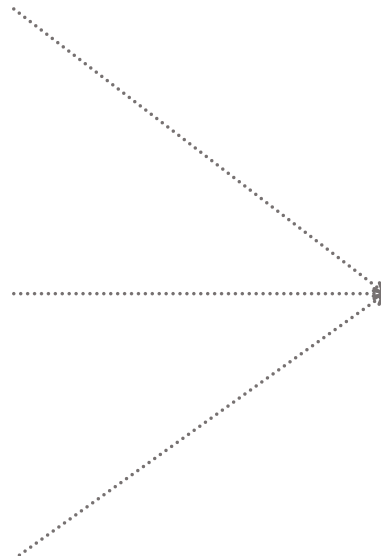
- “What you know”
- Embodied knowledge of what is important in the field
- “This-over-that” tacit intuition

Social capital

- “Who you know”
- Field connections
- Name recognition in field

Economic capital

- “What you own”
- Money, possession of value field artifacts



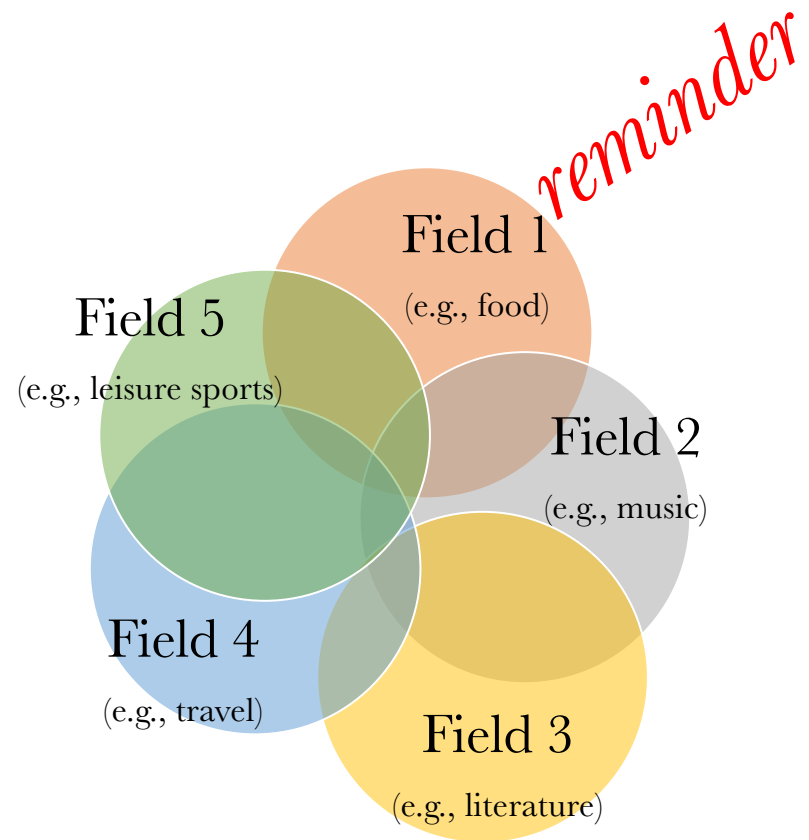
Symbolic capital

- Particular forms of social/cultural/economic capital can become legitimate markers of prestige, respect, or authority in the field

reminder

Field-related
capitals have
different levels of
transferability or
convertibility within
fields...

... and across fields



Places provide a practical arena where fashion-relevant social, cultural, economic, and symbolic capital can be **created, disseminated, evaluated, and legitimated**

The Field of Fashion Materialized: A Study of London Fashion Week

■ **Joanne Entwistle and Agnès Rocamora¹**

London College of Fashion, University of Arts, London

ABSTRACT

This article, based on two studies of the fashion industry examines one of its key institutions, London Fashion Week (LFW). Drawing on the work of Bourdieu, we argue that this event is a materialization of the field of fashion. We examine how LFW renders visible the boundaries, relational positions, capital and habitus at play in the field, reproducing critical divisions within it. As well as making visible the field, LFW is a ceremony of consecration within it that contributes to its reproduction. The central aim of this article is to develop an empirically grounded sense of field, reconciling this macro-structural concept with embodied and situated reality.

KEY WORDS

appearance / body / Bourdieu / field of fashion / visibility



What possible markers of
“social order” (or, stakes
and positions in the field)
did the article specify at
London Fashion Week?

Make the invisible visible

(Re)defining the players

Legitimizing the "gates" and

"gatekeepers"



...in bringing together the key people whose work constitutes the wider field of fashion, **LFW mapped out, quite literally in spatial terms, all the key agents and institutions within the field of fashion.** [...] [LFW] is an instance of the field of fashion materialized or reified, ‘that is to say physically realized or objectified’ (Bourdieu, 1993b: 161). Thus, in bringing together the field participants into one spatially and temporally bounded event, **LFW renders visible, through its orchestration, wider field characteristics, such as field boundaries, positions, position taking, and habitus.**





In the field of fashion, as in the field of politics, and to paraphrase Bourdieu (p. 67) on the latter, **many practices are motivated by the desire to reproduce the very system that guarantees the existence of its members.** Thus, during fashion shows not only are ‘the conditions for the efficacy of the label’ produced and reproduced (Bourdieu and Delsaut, 1975: 21), but so are those for the efficacy of the work of fashion participants such as journalists and buyers.



INDY/LIFE



LONDON FASHION WEEK 2018: FIVE INFLUENCERS TO FOLLOW

The bloggers you need to know about ahead of this season's proceedings

Magazines

Alexandra Topping

Thu 29 Sep 2016 09:53 BST



2,667

This article is over 2 years old

Vogue editors accused of hypocrisy after declaring war on fashion bloggers

Editors told to get back to their Werther's Originals after criticising 'pathetic' fashion bloggers 'in borrowed clothes'



▲ Fashion blogger Susie Lau at London fashion week this month. Photograph: David M Benett/Getty

They have ruled the fashion world for generations, but the formidable gatekeepers of Vogue have been branded “jealous, catty and hypocritical” by young fashion bloggers and fans after editors criticised the new breed of social media fashionista.

Four US Vogue editors have been told to “get back to their Werther’s Originals”, after complaining about the presence of “pathetic” and “desperate” fashion bloggers at Milan fashion week, the Times reported. The

most viewed



I made a tremendous difference: Trump heaps Thanksgiving praise on himself



Hillary Clinton: Europe must curb immigration to stop rightwing populists



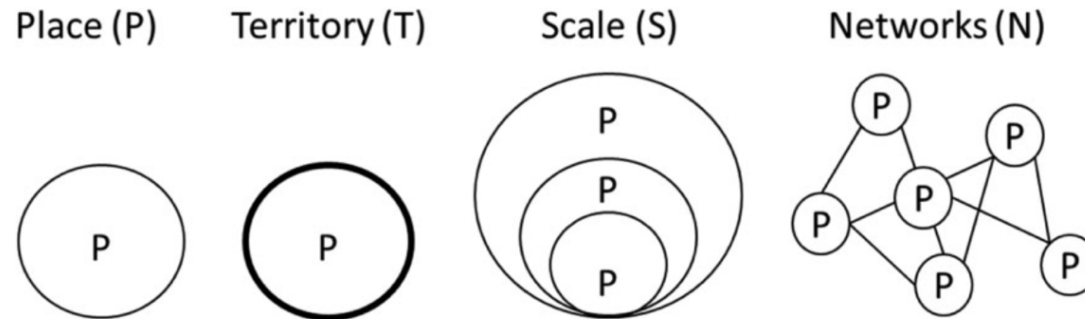
Dolce & Gabbana vanishes from Chinese retail sites amid racist ad backlash



King George V was murdered, not euthanised



Theresa May faces fresh battles to save her Brexit strategy



What kind of spatial organizations of fashion can you identify (for example, here in Helsinki, but can also be in your hometown/country)?

What zones of symbolic order or exclusivity do you identify?

What networks exist?

Where can you “experience” fashion?