

FASHION ILLUSIONS: THE HIPSTER CULTURE OF FASHION CONSUMPTION

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ABSTRACT

This study explores the hipster status of Taiwan's fashion industry, based on fashion aesthetics to exploring an experiential marketing and fake culture. Our results can be summarized as follows: (1). The fashion industry should re-examine its core expression of fashion 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 model; and (4). The acquisition of knowledge as well as the integration popular information to convey fashion aesthetics along with effective communication with consumers. The enterprise spirit of the brand image of the marketing concept to convey to the consumer for the performance of target groups.

Keyword: Fashion Industry, Fake Hipster, Asian Culture, Hipster Culture, Fashion Consumption, Fashion illusion.

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 semanticity. 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. The world's fashion capitals are New York, London, Milan, Paris, and Tokyo. They establish the world's fashion industry and are important for international fashion. The popular industry show that recent trends indicate changes in economic structure more towards globalization and symbolic thinking. 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

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). From early 2012, along with retro trends and has also affected Taiwan. The term hipster has become well known with many people following this unique style, patterns of behavior, interests, and hobbies.

The Real Hipster and Fake Hipster

Everyone knows the term "hipster", but it is not always easy to pick out a real hipster from the crowd. On that note, do real hipsters even exist? Or does the title remove the purpose of individuality? For the sake of this paper, the term "hipster" is used to differentiate it from the "fake hipster" (Darknessvisible13 2013). 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. This discussion meets consumer demand for fashion illusions under a fashionable mode for experiential marketing. This study offers a theoretical framework, examples, and aims at the following: (1) By fashion illusions, experience, concept, and analysis of the demands of different types of fashion illusions; (2) Exploring fashion illusions arising from a construction point, they show energy for the consumer perceptions of experiential marketing; and (3) To understand hipster characteristics and explore how they express fashion.

The Feeling and Perception in Popular Communication

Hipster culture and information that leads to popular perceptions is an interesting experimental study along with its presence of feeling and perception in popular 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 consumer values and bring them experience in emotion and mentality will exist.

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 choice 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.

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.

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 (Yu 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 pointed out 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.

The principles of experiential marketing

From the perspective of phenomenon analysis, experiential marketing has fashion illusions that are representational of fashion, as the case of today's fashion illusions, so the study concludes with following principles of experiential marketing:

1. The industry should re-examine the core expressiveness of its own fashion illusions, make the best use of resources, and demand high-touch consumer trends.
2. We should have experience high-quality marketing models to facilitate the experience creating higher brand value.
3. Fashion illusions for different types of procedures or organizational mechanisms in the proper practice.
4. Acquisition of knowledge integration advantages of popular information, to convey the fashion illusions and brand atmosphere; then, the fashion illusions will affect communications with consumers.

The fashion illusions for fashion designers to develop their relationships and experiential marketing programs to include important elements when considering to cope with the man - environment - objects – use for the experiential marketing model. Fashion illusions resolve brand image and value of construction experience for the fashion illusions in the relationship with the development of experiential marketing.

METHODOLOGY

This study uses network and qualitative interviews. The first step is to identify hipster style by themselves and then for quantitative interviews with the case to understand Taiwan hipster groups. The following questionnaire was designed as follows:

A total of 1956 questionnaires were collected from the first phase of the questionnaire (Table 1), among which 872 questionnaires were checked for yes in the first question of the basic data; and the questionnaires were distributed on forums and in community groups. The Hipster ratio of Taiwanese youth is 44.6%.

Table 1 shows the preliminary statistics on the tendency of the Taiwanese population. Next, this study uses 872 responses to the questionnaire as hipsters for analysis. At this stage, this study boldly assumed that Taiwanese self-perceived population ratio is 44.6%. At the same time, an interesting rule can be found of 26 to 30 years old in northern Taiwan. The percentage of self-perceived population is relative to other age groups. The female ratio of hipsters was found in females to be 60% with the population ratio as slightly higher than the male (20%). In north and south Taiwan, the ratio of hipsters is almost the same at 44.6%; but in central and east Taiwan, the gap is greater than 2%.

Table1. The proportion of the population in Taiwan's districts (self-awareness)

	Population Fake hipster/ hipster	Hipster ratio	male	female
North	543 人/244 人	44.9%	16 –20y 20%(109/47)	16 –20y 43%
			21 –25y 53.3%(289/116)	21 –25y 40%
			26 –30y 20%(109/66)	26 –30y 60%
			31 –35y 6.7%(36/15)	31 –35y 41%
Central	536 人/227 人	42.4%	16 –20y 50%(268/95)	16 –20y 36%
			21 –25y 37.5%(201/94)	21 –25y 47%
			26 –30y 12.5%(67/38)	26 –30y 57%
South	522 人/233 人	44.6%	16 –20y 16.7%(88/34)	16 –20y 39%
			21 –25y 41.7%(218/87)	21 –25y 40%
			26 –30y 25%(130/79)	26 –30y 61%
			31 –35y 8.3%(43/20)	31 –35y 46%
			36 –yUP 8.3%(43/13)	36 –yUP 30%
East	355 人/168 人	47.3%	21 –25y 40%(142/67)	21 –25y 47%
			26 –30y 20%(71/39)	26 –30y 55%
			31 –35y 40%(142/62)	31 –35y 44%

RESEARCH ANALYSIS AND FILED INTERVIEWS

This study is based on the proportion of fashion illusion for hipsters, which corresponds to the interpretation of fashion cognitive behavior and cognitive consciousness. In this study, it is possible that the unconscious mode of action allows free consciousness to induce fashion understanding and cognition, which makes the thought model a natural reflection nerve. If the illusion is not understood to gradually develop the wrong concept of popular culture, then this will appear as their own style and will re-construct its popular culture.

Hipster is not just a way of dressing, it is a state of mind, a way to express themselves, a gesture of the existence of this world (Wang, 2016).

It is expected that the case of an ideal number of samples, the proportion of bias and deviation in the hipster group will surely be unified. Due to the sufficient number of samples, it is believed that the statistical data will be correlated with the hipster group culture in Taiwan and its impact this phenomenon. Meanwhile, this will also make people more understanding of the self-proclaimed hipster groups. The representatives of hipster groups are a part of popular culture in Taiwan. Whether people should pay more attention to the emergence of fashion and slowly face the fashion illusions of this social phenomenon.

Table 2. The proportion of the fake hipsters and hipsters

Area	Population Fake hipster/ hipster	Hipster ratio	Population Fake hipster/ hipster	Fake hipster ratio
N	244/107	43.9%	244/137	56.1%
C	227/109	48%	227/118	52%
S	233/106	45.5%	233/127	54.5%
E	168/85	50.6%	168/83	49.4%

Table 3. The proportion of the fake hipsters and hipsters for age, sex, education

Area	age Fake hipster/ hipster	Hipster ratio	sex Fake hipster/ hipster	Hipster ratio	Education Fake hipster/ hipster	Hipster ratio
N	16-20y 47/20	43%				
	21-25y 116/48	41%	M 138/48	35%	high school 41/11	27%
	26-30y 66/31	47%	F 106/59	56%	college 121/56	46%
	31-35y 15/8	53%			master 82/40	49%
C	16-20y 95/37	39%	M 108/49	45%	high school 28/6	21%
	21-25y 94/43	46%	F 119/60	50%	college 168/82	49%
	26-30y 38/29	76%			master 31/21	68%
S	16-20y 34/12	35%				
	21-25y 87/37	43%	M 141/64	45%	high school 73/23	32%
	26-30y 79/35	44%	F 92/42	46%	college 121/66	55%
	31-35y 20/14	70%			master 39/17	44%
E	36-yUP 13/8	62%				
	21-25y 67/25	37%	M 63/32	51%	college 99/46	46%
	26-30y 39/21	54%	F 105/53	50%	master 69/39	57%
	31-35y 62/39	63%				

Based on the scores in Table 2, Table 3 summarizes the ratio of true and false hipsters in Taiwan, and concludes the following points:

1. Integration of the north, south, east, and south Taiwan are 46% of people are true hipsters, i.e., 54% of people are affected by fashion illusions.
2. To distinguish the north, south, east, south and east Taiwan, there is no extreme value in the ratios of genuine and fake hipster among the regions. It can be said that the proportions of Taiwanese popular culture influenced by fashion illusion are nearly the same. While the gap between the eastern and southern (the countryside) and the north (city) may be influenced by pop culture reception.
3. The data does not show this, but for false hipsters, the gap between urban and rural areas

is irrelevant to the reception and influence of popular culture or fashion illusion, or the gap between urban and rural Taiwan is gradually declining.

4. In all ages between the real hipster ratio, after the statistics have clever rules, gradually increasing the age group is also increasing the ratio of real hipsters, which can show that people gradually mature or have social experiences. They are more able to control self-awareness and to understand their true longing for the popular culture, rather than blind obedience and conformity with fashion illusions. This law is also reflected in the education level in the real hipster ratio.
5. Among the gender ratio, it was found that in north, central, and south Taiwan, the ratio of female to female is higher than that of male, only the eastern region is slightly higher than female.
6. If the strict norms, only a perfect score of data collected for the true hipsters, then Taiwan's hipster population, the ratio of pure hipsters will be only 18%, which is 82% who advocate hipster culture and are affected by the illusions of fashion.

DISCUSSION

When fashion illusions in Taiwan, whether true expressions of the atmosphere and understood the meaning of its cultural characteristics. Each popular culture must have its own expression and meaning, if we are to really understand and then follow popular culture. The sense of freedom that we must live every day by default and is less likely to question things. We tried cognize popular culture produced some transformations, because of free-consciousness manipulation. Thus, culture itself had some self-preset position and if self-consciousness is only an illusion, then there is influence on the process. which induced a fashion illusion.

When consumers are located in different atmospheres, the rational and perceptual degrees vary. If a brand can create a perceptual atmosphere to make rational consumers become perceptual, there will be a gigantic influence on sales. Davis (1992) and Teelson (1995) similarly regarded the ambivalences of gender at the heart of fashion. Entwistle (2000a) presented fashion as essentially preoccupied with gender. The prevailing marketing models, such as experience marketing, at present stimulate consumer perceptual understanding to achieve sales by constructing a unique consumption atmosphere. Atmospheres are effective for diversified consumers. Whether considering consumer values from atmosphere to sense marketing. Especially, symbolic value consumption of a brand is one kind of subjective perceptual consumption by which consumers chiefly give thought to aspects of vogue, fashion, and implied meaning. Hence, different from making products well worth their value, management of symbol values of a brand should apply culture, creativity, and technology, among others to create a unique humanized image for the products.

1. This study takes the Hipster phenomenon as an example to study the influence of pop illusion and collects 1956 questionnaires in total. It is believed that the accuracy of the data is sufficient.
2. From the statistical results, 46.7% Fashion illusion affects 53.3% of the population in Taiwan.
3. Moreover, if the scoring criteria improves, only the full score of the questionnaire are true hipsters and the real Hipster population ratio is 18%; the prevalence of illusions will be as high as 82%.
4. From the urban-rural gap in the Hipster phenomenon, this assumption was not

established; north,

5. south, east, and central Taiwan have similar true Hipster rates, which means that the spread of popular culture is not part of the urban-rural gap, or the gap between urban and rural areas in Taiwan has equalized.
6. From the age and education level of Hipsters, we can see that regardless of age or education level, the higher rate of true Hipsters is also higher and can be drawn with age, knowledge, and experience. The public can better understand where they are, but are also not affected by fashion illusions.

An example survey samples and interview questions and as follows, e.g., 27-year-old female, work experience 8 years, free hipster:

Hipster is a style rather than identity. Art youth, although it is a noun, but in fact more suitable for use as an adjective. Everyone has multiple identities, the tendency to love literature and art is only part of a person, but do not need to enlarge the state of infinite, for example, a person particularly love folk, there are folk songs, we put him into the " That wide group, so that he lost the uniqueness. But anyone should be unique and at the same time have multiple faces (Chu, 2015)

Awakening generations, a person's awakening is only conscious, the awakening of ten thousand people can form a thought; the old value line, with thinking to replace the complaints, with action to change the world (30 magazine 2014). Fashion illusion exists in our daily lives and is a kind of awakening and type of reflection. The study believes blindly rejecting obedience to find an independent view of how the young community practiced retrospective thinking. Will be to understand their own courage to explore more possibilities, I believe that Taiwan will be more and more exciting.

CONCLUSION

Fashion illusion experience for all popular culture has a strong influence and this is enough to show fashion and cultural dress with a long history and popular culture for the influence of aesthetics. It forces social and economic performance and prompts fashion and people's aesthetic values of contemporary society to become fashionable and to experience a unique culture of communication. This is possible because of individual unconscious behavior modes.

From the atmosphere of fashion illusion culture has cognitive differences to find broad penetration in life and the fashion illusions convey brand style and pop factors, which also reflect current fashion trend aesthetics. If we can attach importance to the consumer's spiritual level and the particularity of local culture and use all the wisdom to enhance the value of the fashion industry. To join and fully absorb the use of popular culture to show the way to experience the fashion illusions, in addition to the design product elements, but also to increase the performance of content for the brand. The fashion industry is bound to become profitable. Through design innovation, fashion style design can be conceptualized to accomplish element applications and establish unique styles. Fashion experience allows the business to apply this logic in design to connect, assemble, and design to guide a user's thoughts and satisfactory product experience. The fashion illusions of experiential marketing talk about fashion shows through the experience value of brand personality and image displays, and even social and cultural context but also by the penetration into every corner of life. Consumption behavior is reflected in the experience of the field. The audience, exhibits, theme, and space to achieve a planned show to effect and be combined, making

communication and experience coordinated and assisting in the understanding the feelings of consumers.

For this research process, by means of its hipster concept of experiential marketing preliminary planning and research, fashion illusion for fashion brands to experience the full expression of all ideas. The brand idea and the perfect combination of consumer demands with the experience to explain business value created. The enterprise spirit of the brand, product features, the visual image of the marketing concept to convey to the consumer for the performance of target groups. The resources in the use of popular culture can be bold and innovative to convey the most basic of experience.

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