THE FASHION INFLUENCE IN CONTEMPORARY SOCIETY

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Abstract: Contemporary society fits perfectly in the design and regulation of fashion, where the ephemerality and search for novelty are imperative for its existence, and the fashion system the main reference for the establishment of the current society, characterized by hedonism, transience, impermanence and shaped by the dichotomy of being or not being fashionable, that is, belonging or not belonging.

Keywords: fashion; consumption; contemporary society.

1. CONTEMPORARY SOCIETY

The consumption activities have become with the evolution of humanity. From the "'paleolithic revolution' that ended the precarious mode of existence of gatherers and ushered in the era of surpluses and storage [...]" (BAUMAN, 2008, p.38), the individual is faced with new forms of production and marketing of goods.

The mass consumerism, born in the 1920s in the United States, due to the capitalist system has been intensified "with advertising, fashion, mass media, and especially credit [...] by credit became if possible immediately fulfill all desires." (LIPOVETSKY, 2005, p. 64). Protestants precepts of capital accumulation and savings for the purchase of goods, gave way to the immediate satisfaction of consumption, basing the emergence of a hedonistic society, willing to spend.

The consolidation of hedonistic society and its relentless pursuit of pleasure coming from the consumption and satisfaction of momentary impulses characterizes contemporary society, marked by transience, concurrency and flexibility. This period focuses on the search for emotional experiences and different sensations, and changes are perceived as positive, and alternatives to achieve freedom. "The exceptional experience is the new rule of law." (GOBE, 2010, p. 56)

The man introduces himself increasingly individualistic and willing to enjoy experiences that give you pleasure. The desire is inherent in the human condition, a constant pressure resulting from the vacuum, the essential incompleteness. This new phase is characterized by hyperconsumption and the hipernarcisism, reflecting the taste for novelty, promoting frivolous, the
cult of personal development and well-being as part of a hedonistic ideology. (LIPOVETSKY; CHARLES, 2003, p. 64)

The media were responsible for the process of relative unification of the symbolic field of consumption, through the dissemination of goods considered as objects of desire. The symbolic distance between the life of the workers and the middle classes in the past, it is non-existent at the time a manual worker and an executive wishing to buy the same products that are conveyed through advertising. The media approached the universe of different social sectors, making them members of the same symbolic system.

Contemporary society is evolving, innovative and multifaceted, being grounded on three fundamental pillars: the market, the techno-scientific effectiveness and individualistic liberal democracy. (LIPOVETSKY; CHARLES, 2003, p. 64). Utopics have been lost and this time becomes the dominant temporal axis. Innovation, individualism and hedonism constitute the main characteristics of that time. The information in real time, immediacy, speed, spectacle and concurrency create an era dominated by the compression of time and space.

It can be empirically characterize the 'consumer society' for different traits: raising the standard of living, abundance of goods and services, cult objects and leisure, moral hedonistic and materialistic, etc. But, structurally, is the generalization of the fashion process that defines itself. The company focused on expanding needs is, first of all, that which reorders the production and mass consumption under the law of obsolescence, of seduction and diversification, one that passes the economic to the orbit of the fashionist. (LIPOVETSKY, 1989, p. 159)

The contemporary world shows up disenchanted, ephemeral, transitory, surrounded speed and new developments. Nothing is eternal, what matters is the here and now. Individuals are eager for innovation, a fact that confirms the growth of consumption and disposal of goods. The frustrations and conflicts of everyday life are internalized and consumption appears as an outlet for this feeling of impotence and failure. The act of consuming expressed also a search for identity and acceptance. In this context, it is possible to understand the consumer as a "[...] active cultural process" and possession of objects reflects the personality of each individual, "[...] we become what we consume." (MIRANDA, 2014, p. 18)

Contemporary society shapes identities seeking both the self distinction and social integration, a fact that is reflected in the demand for goods produced in series, which can be customized, a possible differentiation within the mass.
The crucial goal, perhaps decisive, for consumption in consumer society (even though rarely stated in so many words and even less frequently discussed in public) is not the satisfaction of needs, wants and desires, but the commodification or recommodification: elevate the condition of consumers to salable goods. It is, ultimately, why we spend on consumer test is non-negotiable condition for admission to the society that has been remodeled along the lines of the market. Passing the test is a precondition of all contractual relationships that weave the web of relationships called 'consumer society' and that it is woven. (BAUMAN, 2008, p. 76)

Contemporary society is based on speed. The technology, communication, transport, knowledge must be fast enough to arouse interest and be characterized as new. The life cycle of products is increasingly reduced, and the phases of research and shortened development in pursuit of profitability and innovation. This trend is strongly perceived in the fashion market. "In fashion, the minimum cycle is 18 months between the creation of the collection and its completion (sales). Some protagonists, in increasing numbers, looking beyond this time limit with interim collections." (ROSA, 2010, p. 48)

2. THE FASHION INFLUENCE IN CONTEMPORARY SOCIETY

There is nothing more effective than fashion to give theatrical expression to the hallucinatory experience of the contemporary world. It is the fashion that displays through changing signs, the embodiment, the performat sense of fragmented subjectivity, without fixed boundaries, shifting, slippery, changing, floating, volatile. As a result, the fashion constitutes privileged laboratory for the examination of subjectivities in transit. (SANTAELLA, 2008)

Economic, cultural and social conditions are essential in the fashion identity of each period of civilization. "The dress, one of the most visible forms of consumption, plays a major role in the social construction of identity." (CRANE, 2006, p. 21). Similarly, Ana Paula Miranda (2014, p.16) points out that clothing is imperative item in the social construction of identity, being "[...] a silent language in which individuals communicate through the use of these visual symbols or nonverbal."

The clothing has always served as a sign of differentiation between social classes. Nobles wore expensive clothes, with superior quality and durability, while the less privileged classes wore simple clothes, no color, made from rough fabrics and homely way. The fashion industry, with the current design, appeared in Paris in the 1670s, revolutionizing behaviors and reducing social gaps.
It was then that originated what we know today as the fashion industry, the giant network of designers, manufacturers, marketers and advertisers who enact the changes in fashion and dictate every detail of the official image that fashion should take each new season. (DEJEAN, 2010, p. 47)

The court of Louis XIV demanded a high amount of elegant costumes, which resulted in the emergence of haute couture, making the French luxury fashion and sophistication reference. The French style dictated the rules to be fashionable, that is, be appropriate to the trends of Paris. "Across Europe, at that time, fashion became known by its French name: la mode. And to be considered inherent and arguably French." (DEJEAN, 2010, p. 48)

Haute couture was based on the display through the overly expensive price of the tissues, the limited production of parts and the ability to influence the way you dress of others. The clothes were tailor-made, a fact that nowadays is a luxury because it reflects exclusivity and high economic power in the fashion industry's earliest days such differentiation was denied, depending on the satisfaction of seeing other people sticking to the same style. Baudrillard (2005) explains this by the collective imagination, pointing out that every individual desire to be legitimized by the group, which calls "collective presumption". The approval of the other and consequent adherence to style, stimulate the feeling of protection and environment, making the individual feel recognized and belonging to a certain group. Innovation is an inherent feature stylish a settled system in aspiration of belonging to a social group, preserving a bit of individualism, "[...] the right to stand out from the 'crowd' doing, however, part of it." (ROSA, 2010, p. 27). Similarly, Merleau-Ponty (1945, p. 72) states that "[...] the man is the man of the mirror."

The men's clothes differed little of women, what has changed, giving special attention to public deleted before, now consume more, dictate trends and represent the main strength of this segment. "Fashion establishing the first image of a completely superficial, modern luxury, without foundation, volatile and uncertain." (ROSA, 2010, p. 27). The elegant costumes ladies sported the high social status of their husbands. Women were fragile and dependent creatures, facts that corroborate the perception of power and command of their spouses.

Just as the clothes, bags reflected the economic power of its members, the more ornate, greater wealth existed. Some accessories may be compared to works of art, had precious stones set in the structure and fasteners.

The evolution of the female figure was accompanied by fashion. The interwar period symbolized an unprecedented social transformation, the haute couture reset completely. The women went to work and thus needed more practical, light and comfortable clothes, that give greater freedom to your movements, which resulted in a heavy use of fabrics such as mesh and

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jersey, previously used only for menswear. Cars have become popular and as the men were in battle, have been led by women, a form of female participation in the war effort.

The period began the spread of styles created outside of France. Jessie Franklin Turner (1881 - 1956), American designer had parts that broke with the French tradition fashion, with strong inspiration of oriental culture. Turner created the own tissues and disclosed its creations in fashion magazines such as Vogue. (FOGG, 2013, p. 219)

However, the most prestigious designer of the period was Gabrielle Bonheur Chanel, Coco Chanel (1883-1971). A great reference of French couture understand this new landscape and promoted creations with the aim of giving freedom to women. Chanel was consecrated by free women's use of corsets, incorporating the pants and cardigans to female costumes. Gabrielle revolutionized *haute couture*, so as to give a more flat shape, with straight skirts and almost invisible folds.

The designer changed completely the women's apparel done by creating a user-friendly clothing, which dispensed the maid services as well as the short haircut, eliminating the hairdressing rituals, representing the spirit of freedom of the decade 1920. The hair always shaped human appearance. The wigs at the court of Louis XIV were used as symbols of wealth, the long wires represented femininity, becoming seduction tricks, these facts deconstructed with the shortest cut, in Chanel style.

In different parts of the body that make up the body appearance, the hair is undoubtedly the most visible part [...] what he calls attention to the hair is just the fact that he draw a lot of attention: it symbolizes the person, because with the face, is the major factor of identifying an individual to another. (MALYSSE, 2008, p. 109)

Coco created a stripped-down style, valuing the pure form, adapting men's parts to women, such as suits and sailor pants. Because of a humble creation, his plays were considered democratic and simple, pushing the boundaries between social classes. The greatest example of such democratization is the dress "little black dress" costume made in jersey, which greatly resembled the uniforms of maids. The black color before displayed only in funeral ceremonies, has come to symbolize elegance, being used in evening dresses that marked the era of flappers, young people representing the 1920s, being characterized by a free and hedonistic lifestyle (FOGG, 2013, p. 225). The "little black dress" had a shorter length, above the knee, which required the use of transparent stockings, simulating an aspect of nudity to the legs, a novelty for the period.
The fashion started to follow the trends Chanel, sports had their creations influences, characterized as relaxed, easy to manufacture and which moved with the body. The designer renounced the excess and luxury created from the simplicity as an important fashion reference, whose signature endorsing any creation. The brand Chanel has become timeless and is considered stylish at any time, a classic. "Chanel is the first house of haute couture that becomes a brand and a symbol (the two intertwined C) as well known as products like Coca-Cola or McDonald's." (RIELLO, 2012, p. 94)

The interwar period emancipated women who had to replace men in the workforce, as the young soldiers death rate was high, causing a sharp population imbalance. Women gained the right to vote, drove cars, piloted aircraft, smoke, get out unaccompanied, activities previously restricted to men. The fashion of the period should be adapted to the context of freedom, speed, resulting in the search for a slim silhouette, which would provide lightness, besides contributing to the movements. The clothes had necklines (the back started to be highlighted), leaving bare legs and arms. The androgynous appearance resembled the male and female profiles, a fact softened by makeup, which became indispensable, and the behavior of retouch it privately was broken. Cosmetics have become essential.

The women's emancipation movement contributed to the disappearance of jewelry, except the fake pearl necklaces, popularized by Chanel. Women needed greater freedom in their movements, requiring hands free, which resulted in the creation of bags with handles (NERY, 2009, p. 211). The extravagance and opulence were not part of a world trying to survive in the midst of a major armed conflict. The grants will be functional, abandoning one overt decorating style.

That historical moment brought about a greater concern with health. The disbelief of the war was replaced by sports practice, encounters in clubs of social activities and by finding suitable clothes in this context. Aware of this movement, brands such as Superga (shoes), Jantzen (swimwear) and Lacoste (polo shirts) invested in technology that improve the performance of athletes.

However, from 1929, with the crash of the New York Stock Exchange, the world faced the worst economic crisis ever. The fashion is affected by this recession and although contradictory, it is considered the most creative in terms of bags production.

Few women have managed to keep the French couture tradition, and the vast majority resorted to local seamstresses for making your costumes.

The recession period was softened by the film, which disseminated fashion through the
Hollywood actresses such as Mae West and Carole Lombard. The mass of the stars wanted the clothes and thus copies were produced and sold in department stores.

At this time, New York started to play an important role in the fashion industry. The occupation of Paris by German troops in 1940, increased the importance of the American city in the fashion culture. The use of expensive fabrics, such as silk and wool was rationed, and few French maisons survived this period such as Lanvin and Balenciaga (FOGG, 2013, p. 282). The women needed casual, practical and appropriate costumes, both for work and for domestic activities, demand soon met by American designers. The war rationing system restricted the use of dyes and zippers, and tissues should be reused. The bags had to be reinvented according to the leather shortages, material that was banned in the manufacture of such objects. Turbans were common accessories in the period, representing "[...] variations of the headscarf of women working in factories and became a symbol of wartime in all sections of the population." (NERY, 2009, p. 232)

In 1946, with the end of World War II, the French haute couture returned to dictate fashion trends, initiating a time of optimism and creativity, and Christian Dior (1905-1957) the highlight of this period. The designer was responsible for "a new luxury era" (FOGG, 2013, p. 303). Dior has designed clothes with defined waists, skirts with volume and layers in an attempt to transform women into flowers, fleurs-femmes, abandoning the gross appearance of war. The style New Look again give femininity to the body of women, breaking with masculinized styles and abusing the use of tissues, coming to meet the desire of women seeking fun, an attempt to forget the suffering caused by war in a strong lean season.

The makeup promised beauty and youth, going to be used by women of the time, in combination with the clothes and accessories, is inspired by the American actresses such as Grace Kelly and Marilyn Monroe.

Christian Dior, Cristobal Balenciaga (1895 - 1972) and Pierre Balmain (1914 - 1982) formed the "French couture postwar center " (FOGG, 2013, p 300). However, the French couture declined from the 1950s, according to the marketing of ready -to-wear in department stores.

The resource contention situation during World War broke out in the emergence of an avid consumer society by products, new technologies and products that improve the daily life. People were looking for fun, leisure, travel and were concerned with aesthetics, worshiping the bodies and consuming beauty products.

From the 50s of the twentieth century, begins to draw up the consumer society as we know it, the American prosperity of the time played a
leading role rooted in growing supremacy of the middle class. It is in this decade that the real product of mass culture emerges - television - and with it the development of advertising. (ROSA, 2010, p. 30)

France was no longer the only style reference. After World War II, the United States and Italy have focused strong fashion poles. Since 1960, in addition to Paris, New York and London, the cities of Florence and Milan became the fashion capitals. Designers such as Guccio Gucci (1881 - 1953), Salvatore Ferragamo (1898 - 1960) and Emilio Pucci (1914 - 1992) became synonymous with refinement made in Italy, prestigious luxury brands to the present day.

The US textile industry, depending on the expertise gained in the production of uniforms for the war, now has a large-scale manufacturing, differing from the high-fashion system. Mass production was responsible for the standardization of sizes, "[...] with measuring bust / waist / hip, which enabled meet a much larger number of consumers." (COSTA, 2010, p. 116)

The woman of this period won an absolute freedom, the right to decide about motherhood, "the pill [...] provided female independence in tablet form." (COSGRAVE, 2012, p. 217). In politics, women have occupied prominent positions, with a maximum representation was Margaret Thatcher, the English Parliament.

The fashion of the 1960s had the great influence the actress Audrey Hepburn (1929-1993), immortalized in the classic film Breakfast at Tiffany's (1961), whose costume was developed by French designer Hubert de Givenchy (1927). The fashion trend developed by Givenchy was adhered the first American lady, Jacqueline Kennedy (1929 - 1994), ushering in an era of vitality, playfulness and simplicity, highlighting the use of white gloves and strong fabric colors.

The transition between the years 1960 and 1970, featured a culture "post-materialist" giving birth to a fashion counter-culture, an anti-fashion. The French Yves Saint Laurent (1936 - 2008), French designer, was one of the most important names of this period. Saint Laurent started his career at Dior and, in the 60s, he founded his own label, YSL. Unlike other brands, the Saint Laurent store was established on the left bank of the river Senna of Paris left bank, whose meaning and indicates a geographical locality, refers to a lifestyle, an opposition to traditional bourgeois districts of the right bank of the river, rive droite.

The designer stood out in the world of haute couture as innovative in many aspects related to fashion and behavior. Popularized the ready-to-wear, quality clothing at affordable prices, extended the brand name to accessories such as perfumes, sunglasses and scarves, as well as being the first designer in the world to use black models in fashion shows (AUGOUARD,
The brand YSL stood out in the fashion world because of its sophistication and proposal to provide freedom for women’s clothing. The brand pioneered the female tuxedo clothing, dresses that broke with a number of paradigms and social charges pertaining to women's costumes, being seen as a sexual provocation, directed to the woman who wanted to have another role, more active in society.

The teen audience has become the subject of fashion. "The ideal of the time was the rebellious youth, with which the advertising spent fortunes." (NERY, 2009, p. 248). Young people were not interested by trends in Paris. The children of the war, baby boomers, sought independence and less parental control, the clothes decreased its size, emerging mini-skirts and mini dresses. The young designers have opened their own stores, retail spaces, usually located in remote streets of shopping centers, where they sold their creations.

London housed a youth revolution behavior, arts, music and fashion. The boutiques, much more than shopping, represented pleasure of temples and social interaction, with a new proposal to make purchases. At first, these stores were restricted to higher income classes, a fact modified by the democratization of fashion, which allowed access to the boutiques of the masses.

The hippie culture, who preached free love, also influenced fashion, with a more simple and healthy lifestyle. The clothes have become more informal, male and female costumes were confused, symbolizing the birth of the unisex fashion. The use of psychedelic colors, dress, was intensified, a reference to the use of LSD, a common practice of the time. The jeans has become increasingly used, making it essential part of the collections of Calvin Klein (1942). The designer realized a new need for women at the time and went on to produce less conventional parts, with limited production.

*Haute couture* was still in crisis. The troubled life of consumers did not allow the constant evidence of the models, coupled with the fact that Europe began to adopt the same of American manufacturing systems. In this context, the fashion delivered to the system ready to use, ready-to-wear sophisticated, and each collection was sold to the retailer with the aim of reducing the distances between creators and industry. In this period, there was the rise of new designers such as Jean-Paul Gaultier (1952), Kenzo Takada (1939) and Thierry Mugler (1948).

The 1980s was marked by the fall of the Berlin Wall, bringing out the part of Eastern Europe, hitherto restricted to consumption, hungry for Western goods and services. Globalization has allowed new cultures ascend to the fashion world. Japanese designers have gained prominence in the fashion world. Women know the fashion and created his own style. The cult of
the body, the search for a healthy life and concern for eternal youth stand out as key features of this generation.

This period is characterized by an exaggerated display, economic power and professional success were symbolized by the use of products endorsed by their logos. The style of simple and alternative hippie life was disrupted by the exaggeration of the yuppie generation, "tie young and tender, stock, successful brokers, with a lot of money to spend, were the new symbol of fashion." (COSTA, 2010, p. 153)

Women began to occupy important positions in the labor market, expressing their lifestyle through clothing. Male and female costumes were combined and accessories, endorsed by luxury brands, highlighted his power. The 1980s was the scene of the dispute between men and women in the labor market, causing the appearance was essential in this competition, whose motto was dress for sucess. Brands, especially luxury, communicated the success of its user, the objects of desire were displayed as an extension of self, an expression of a lifestyle focused on the work and material rewards obtained with it.

The female version of yuppie is a determined woman who occupies a prominent positions in large companies, determined to overcome prejudices and achieve your goals at all costs. The yuppie woman gets femininity with masculinity, uses jackets with wide shoulders, short skirt, a blouse representing femininity and a Louis Vuitton bag, Hermes or Chanel. (COSTA, 2010, p. 154)

The designers, besides the creation, assumed new roles as designers, businessmen and celebrities chimes, committed to solidify their brands on shaky territory of fashion. The designer's work, much more than the design of clothing and accessories, began to involve the creation of a lifestyle, being responsible for defining the brand positioning it represented.

The fashion market began to dictate trends in an increasingly short period of time. As the weather, the mode is divided into stations, which can not repeat past styles. This phenomenon is rooted in the need for constant changes in contemporary society. The search for new colors, fabrics, accessories, accentuate the constant reinvention of the fashion market, allowing a rereading of styles, but never repeating old models. Although the trends are renewed, can not be characterized as "purely random phenomena" (GODART, 2010, p. 83), since they depend on what was previously produced, representing a continuum of facts.

The fashion transience was marked from the 1980s, which is now anchored by brands and advertising. Increasingly, the fashion industry has come to rely on a tool responsible for the dissemination of images, trends and to inform about changes in patterns that occurred in each
season. While in the eighteenth century, the disclosure of shops and brands occurred through pamphlets and advertisements in newspapers, and the technology of the time did not allow the use of images, which occurred only from the nineteenth century, the fashion communication became an essential requirement in the twentieth century, through features increasingly appropriate for the relationship with the target audience of each brand. In this context, the media requires constant innovation in the fashion market.

With regard to the durability, the eighteenth-century costumes were made for a lifetime in contrast with modern clothes due to a reduced lifecycle, due to the low quality, ease of purchase, and the search for the current.

In the old days, fashion could not change from one day to another; the same type of clothing for many years or even centuries. Today, what is in, in society dominated by consumption, will be out on the fashion tomorrow. The fashion label phenomenon, with its mass and extension, emerged in that decade. (NERY, 2009, p. 266)

The main maisons started to fabricate quality products at more affordable prices, giving the luxury prêt-à-porter, called demi-couture. 

Haute couture lost more space due to its low profitability and growth of ready-to-wear resulted in a trend that took shape from the year 2005, the fast fashion, with new brands and fashion proposals, differentiating itself in the forms of production, outsourcing, the production through third parties, marketing and distribution.

Chains of supermarkets, as the Spanish Zara, [...] and the Swedish H & M, adopted a new production and distribution model in which concepts and forms that were once exclusive to high-class products are now offered to a mass audience. Often production is effected in Asia or Latin America, in order to reduce costs to a minimum. This is not new, since the mass apparel brands [...] follow long the strategy of offering competitive prices shifting production to countries outside Europe. What is new is that the fast fashion mimics the luxury and couture, following the idea of walkways and hold them in low-cost versions in a few weeks. (RIELLO, 2012, p. 122)

The above mentioned model can be understood as a copy of the clothes presented in fashion shows, reproduced on a large scale and at low prices, considering the cultural movements and consumer participation in the elaboration of a collection. Fashion has become more free, allowing the mixture of styles and being strongly influenced by artistic movements. The influence of groups, urban demonstrations, music, inspire fashion, which shows multifaceted. The shortened distances and technology trends have become global, representing the
democratization of information. "The media are to engage in market strategies and information transmitted in real time turn anything into a spectacle to be seen by a growing number of people." (COSTA, 2010, p. 164)

Due to the volatile nature of fashion, the collections are replaced quickly and consumers want to keep up with trends, fact hampered by high prices of the haute couture or segment stores ready-to-wear, so fast fashion represents an alternative to such a need.

The development cycle of a fashion collection is established in eighteen months (ROSA, 2010, p. 48) however, the fast fashion reduces this time demand for a few weeks (CIETTA, 2012). The collections in fast fashion shops are completely exchanged every three months, and every day is offered a new model to the consumer. This strategy represents a democratization of fashion, providing clothes that follow the trend of the walkways, affordable to the mass.

The fast fashion model in order to get a more glamorous character, uses partnerships with renowned designers, whose main objective is to give more value to the products it offers. Co-branding actions, that is co-branded, add benefits to the department stores, which are perceived as different, and offers products signed with attractive prices, including designers, which increase your visibility and decrease the consumption of counterfeit products.

In this context, a new situation arises consumption, high low, or mixing with other parts luxury mass consumption. "For example, it is now normal to see one (a) consumer (an) Luxury customary to use a t-shirt Zara or H & M with Armani pants and a Louis Vuitton wallet." (ROSA, 2010, p. 35)

3. FINAL CONSIDERATIONS

As mentioned so far, one of the main fashion features is its ephemerality. The trickle-down theory proposed by Simmel, is able to analyze the fashion of the sixteenth, seventeenth and seventeenth centuries, however, it shows a deficit in understanding the mechanism of fashion nowadays. The trickle-down claims that fashion is a continuous process of innovation, and the upper economic classes adopt styles that will soon be copied by subordinate groups, one rooted phenomenon in the search for differentiation and subsequent imitation.

Simmel stated that fashion is subject to a hierarchical economic system, however, did not specify how this movement occurs between intermediate groups, those who do not settle at the ends of the social pyramid. The intermediate classes simultaneously can occupy the positions of imitators and trends of precursor. The effects of the media and the increasingly globalized
communication process, contribute to a more critical analysis of the theory proposed by Simmel, since all economic classes have rapid and unrestricted access to information.

Because of such changes presented in contemporary society, McCraken indicates the need for a reformulation of Simmel's theory, "the trickle-down theory revised" (MCCRAKEN, 2003 p. 127). For the author, the trickle-down theory find anchorage in contemporary society since that would expand his imitation of perspective, a function of social stratification, for a scenario that encompassed demographic, they discuss the cultural context in which they occur. The author notes that in some circumstances, imitation can aim the transfer of certain qualities presented by the reference group.

The use of the trickle-down theory, nowadays, requires knowledge of cultural and social context in which the phenomena of imitation and differentiation occur, this because the clothing has a strong communication function, based on the culture in which it is established. "The contribution of a cultural sensitivity to the trickle-down theory gives new relevance him to the study of contemporary attitude towards fashion." (MCCRAKEN, 2003 p.134)

In this sense, the diffusion of fashion should be understood in a broader context, and it can occur from the bottom up, trickle-up, where the popular fashion styles become adopted by the upper classes "[...] Gothic style, for example, which comes from the popular and medium-sized US and European classes and is currently a reference among some large prestigious couturiers such as Karl Lagerfeld." (GODART, 2010, p. 82). In the trickle-across, where individuals belonging to the same social groups change styles, a fact noticed the influence of punk culture, glam rock style design.

The ephemeral nature of fashion in contemporary culminates in a system of meanings passengers, where the individual seeks to communicate with the society, expressing their identity through the clothes you wear and the products you use. In this sense, the marks become vital in this process of recognition and search for acceptance.

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