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Trend Forecasting Underground Fashion

CASE: Evil Clothing Ltd.

Metropolia University of Applied Sciences

Bachelor of Fashion and Clothing

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<p>Exploring the science behind trend forecasting as a part of fashion design, this thesis examines the opportunities that trend forecasting brings to business orientated fashion design. It will also provide a trend forecast and information for the target group. Subcultures observed in this thesis are punk, gothic and rock movements which together form the term Underground Fashion used in this thesis. Underground Fashion makes an interesting research subject as very little investigation on it has been done.</p> <p>Starting up with a research on the methods of trend forecasting and opening up what actually creates Underground Fashion. As a result of this research the second part is dedicated for creating a Trend forecasting for Underground fashion for the Autumn/Winter 2015/16.</p> <p>The point in this thesis is to hand out a compilation of information on the future trends in underground fashion for the client company Evil Clothing Ltd. A Trend forecast for Underground Fashion Autumn/Winter 2015/16 is the result that is done based on the information given by research. Trend forecast consists of written part and a visual part that can be found in the attachments.</p>	
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<p>Opinnäytetyön tavoitteena on perehtyä trendiennustamiseen ja sen tarjoamiin mahdollisuuksiin vaatesuunnittelussa, sekä tuottamaan kohderyhmälle suunnattu trendiennuste. Kohderyhmänä opinnäytetyössä on alakulttuurimuoti joka käsittää punk, gootti, ja rock -alakulttuurit. Alakulttuurimuotia ei ole paljolti tutkittu suunnittelun ja trendien näkökulmasta mikä tekee aiheesta mielenkiintoisen tutkimuskohteen.</p> <p>Opinnäytetyö koostuu tutkimuksellisesta osiosta, jossa tarkastellaan trendiennustamisen teoriapohjan lisäksi alakulttuurimuotia sekä siihen vaikuttavia tekijöitä. Tutkimuksellisen osan alun pohjalta opinnäytetyön toinen osa muodostuu alakulttuurimuodin trendiennusteesta syksy/talvi 2015/16 -sesongille.</p> <p>Opinnäytetyö pyrkii tarjoamaan ajankohtaista materiaalia alakulttuurimuodin trendeistä alakulttuurivaatteita valmistavan toimeksiantajayrityksen Evil Clothing Ltd:n käyttöön. Opinnäytetyö tutkimuksen pohjalta tehty Alakulttuurimuotien trendiennuste syksy/talvi 2015/16 käsittää kirjallisen osan lisäksi visuaalisen esityksen joka löytyy liitteistä työn lopussa.</p>	
Avainsanat	Trendiennuste, alakulttuurimuoti, vaatetusala

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1 Introduction

Underground fashion is an increasing field in fashion industry. In this thesis Underground fashion is determined to as Punk, Gothic and Rock fashion put together not only by their close relations but also because the connection in the industry behind them. Bigger companies producing alternative clothing usually do not produce clothing for only one genre of people but Punk, Goth and Rock fashion can be produced by same companies as they share similar visual style. These subcultures started out as what seemed to be a fad created by a few individuals but grew up to become a worldwide phenomenon with numbers of possible customers for a specific style of fashion. In the very beginning of the Underground movement the market was open for new ideas and companies but it was only the few who saw the possible markets it would bring along with it.

Personal participation and previous experience with the Underground subcultures worked as a gateway for choosing the subject. Over ten years of being described as a Goth and working in a shop for three years providing and helping customers with Alternative Clothing gave me a good knowledge of the diversity and change in Underground Fashion. Personally I found it rather odd that so little research has been made on such an intriguing subject. The client company I found through my past internship is where I gained even more personal interest in the topic. Client company made the final decision of the orientation of my subject.

Trend Forecasting gives the companies much needed information that can be applied for production. As on any other field of business, focus on making your company succesful is due to well-thought-out organisation, business strategy and of course the product itself. Due to the long time it takes in the design and production process, being able to predict the upcoming trends keeps a fashion company profitable. When the product finally reaches the point where a customer is to decide whether to buy or not an up-to-date, designed product will most likely have more of a chance of being purchased (or not?). Finding the overall image of what are the contents of Underground fashion will in the future provide priceless data to predict even further in the future.

The first part in this Thesis is a research on Underground fashion and the components behind it. Much research has been done about fashion and the industry behind it but this minority part of it producing alternative clothing has often been left out. Research and marketing methods have been specified for the demands of fashion industry and

have become a relevant part of it. Resources have often been inadequate to specify the scientific process and apply it for the further good of majority like Underground Fashion. Being able to predict future trends is a very important part of the creative process in fashion design. Methods of Trend Forecasting have been used to anticipate the future trends in the Mainstream Fashion and general areas of life and business but not really applied for a specific minority in the fields of fashion.

The second part uses the material acquired by previous research to find and define the possible future trends in Underground Fashion. The gathered information will be used to track down the different parties that take part in forming the future of Underground fashion. By observing the found material provided a Trend Forecast is made. Unlike in the extensive field of Mainstream Fashion, Underground fashion moves inside certain guidance lines. These specific elements are uncovered in the research part of this Thesis and their impact will be explained in the Trend Forecast. The timing for this Trend Forecast is decided, it will provide the client company Evil Clothing Ltd. with a ensemble of trend information for the Autumn/ Winter 2015/16 season. This Trend Forecast will be presented in written form as well as a visual compilation found in the attachments.

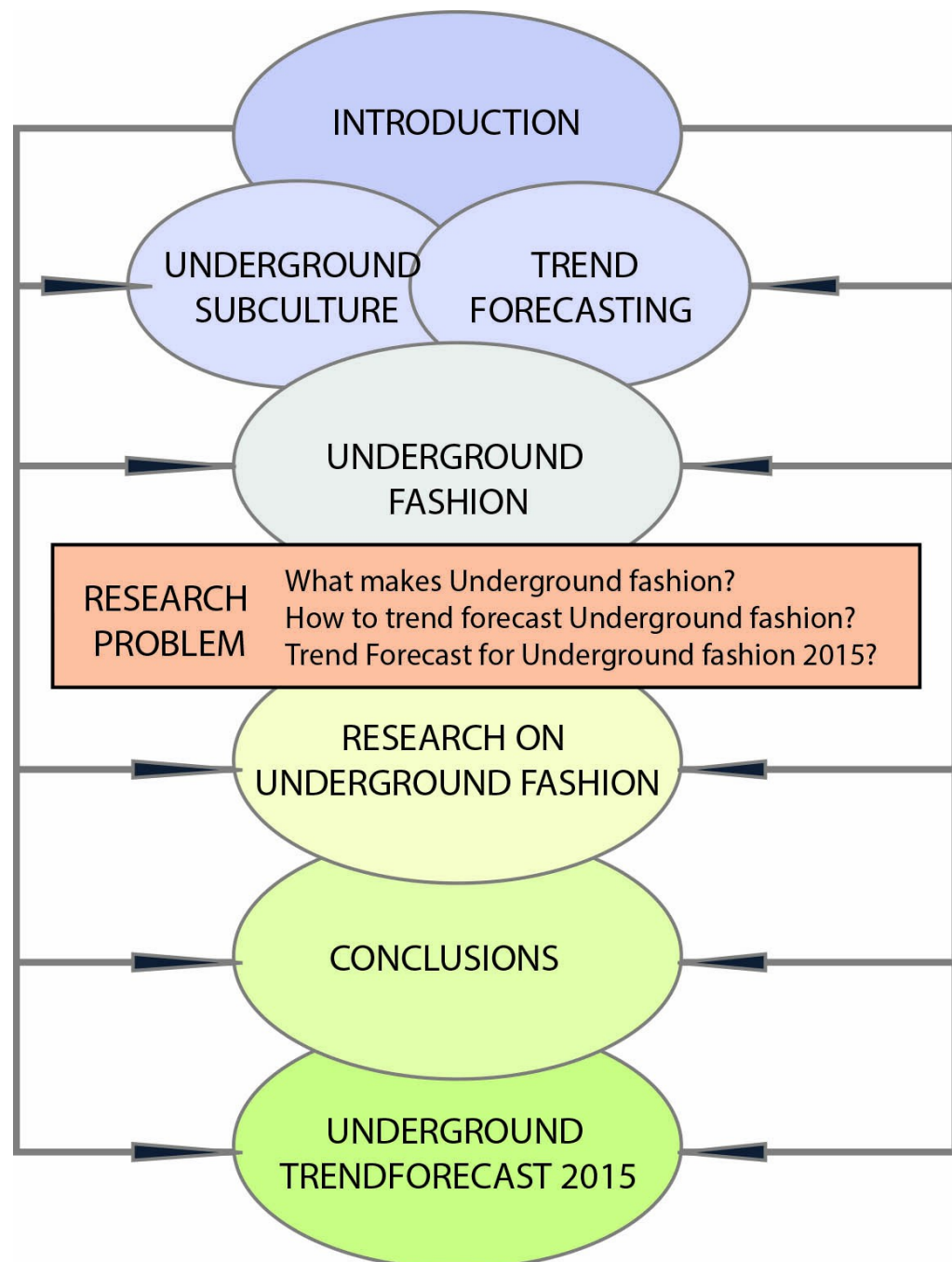
2 Premises and objective

2.1 Subjective and objective

In the beginning of my thesis writing process I was planning to do a comprehensive research of the market providing clothes and accessories for gothic, punk and rock subcultures. Personal interest and participation of several years in a subcultural scene has provided me with inside understanding of the wide spread of these underground movements. These youth subcultures have spread all over the world and millions of people can be counted as partakers in them. Regardless of the big worldwide market for underground clothing already existing and ongoing, very little of it has been researched.

Collecting data about this wide market would have been too time consuming for one person to work on, so I contacted Underground fashion company Evil Clothing Ltd. I have previously worked for them as an intern, so I asked them for an assignment that their company could utilize. When little research is generally available and no specific

education for designing Underground fashion exists, we had the idea of doing a Trend Forecast for this special field of fashion. Underground fashion follows mainly it's own paths of trends where trend forecasts from Mainstream Fashion do not apply. Unlike mainstream fashion these trend influences are born due to different kind of process. In my thesis I will do a research on these areas and try to open up what is behind the Underground fashion and trends. This information will be used to create Underground Trend Forecasting for 2015 to be used as a tool by Evil Clothing Ltd's designer team to create a new collection.



Picture 1: Frame of Reference

2.2 Methods of Research

In this thesis the methods used will be a research that will result in the functional part where the information that has been gathered and analyzed will be applied to create serviceable material for further use. This information can be used by the client company Evil Clothing Ltd. in the future, and later on as a base for following researches in the field of fashion and clothing.

This research is qualitative and its purpose is to give comprehensive overview that can be applied as a base material for future fashion trendforecasting in various subcultures outside the world of mainstream fashion. Material for this research will be obtained by observing and analyzing the Underground Fashion through internet and social media. Qualitative research is suitable for the needs of my research as it helps me gather and analyze the exact material I need, since there is a lot of material out there to be found. Finding the right material is necessary for this thesis project. Not having to completely analyze every piece of information found will give me more time to analyze and use the material related to the topic as there is no need to spend most of the time opening and analyzing material not pertaining to the topic.

2.3 Evil Clothing Ltd

Evil Clothing Ltd. is a clothing and retail company founded in September 2007. Based in Glasgow, United Kingdom, Evil Clothing Ltd. is a company truly concentrated on producing Underground Fashion. With several different kinds of Underground Fashion brands for different types of client groups Evil Clothing Ltd. is a great part of Underground Fashion industry these days. Evil Clothing Ltd. produces clothing under the brands of "Bye Bye Kitty", "Evil Bunny" "Killer Panda", "Heartless Clothing" ,"Cupcake Cult" and "Vixxin". As an internationally widespread company Evil Clothing Ltd's products are sold all over the world from Europe to United States.

3 Trend Forecasting

3.1 Idea of Trend Forecasting

Term "trend" in fashion industry refers to the long-term consumer changes known as style. (Higham 2009. 14) Trends are created by specific environmental and individual changes and they do not appear out of nowhere. To thrive trends need the right

conditions and an opportunity of a customer being open for them. Right timing is necessary for a trend to exist, and to grow it needs positive social and environmental factors. Positive or negative consumer reaction towards a product might mean a beginning for a new trend. (Higham 2007. 77) The ability to predict the oncoming trends plays a very important part in Fashion- and Textile industry. Trend Forecasting can be used to anticipate the trends for the next season or year. Many trends often end up in fashion due to Trend Forecasting as it can influence and promote in advance what is in the next season by encouraging a trend. Fashion- and Textile companies can use this valuable data from Trend Forecasts to create their own products or apply this information on buying products from other companies. These seasonal trend analyses are often provided by specialised companies who sell these forecasts to the customer companies in need. (Udale 2008. 120)

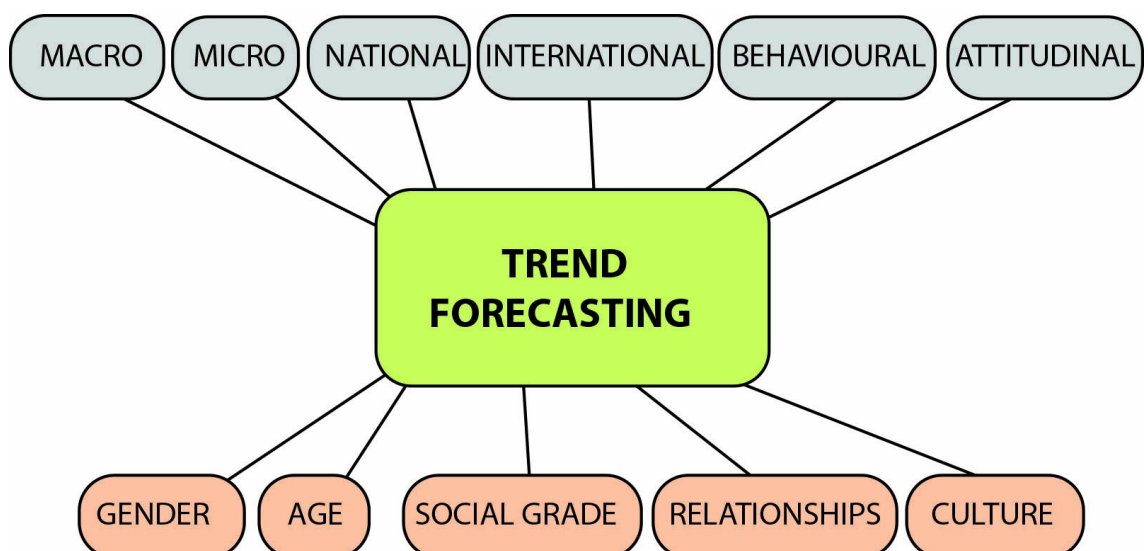
Analysing trends might seem like a branch of pseudo-science but like other scientific researches it is strictly based on a formal, precise process. Theories in trend forecasting are based on strict empirical research techniques and the gathered information is processed objectively. Combination of solid methodology is used to affirm a logical pattern for the trend forecast. (Higham 2009. 48) Continuous observing of the culture of fashion by different methods and resources is the main key to a serviceable trend forecasting. Trend Forecasts are an ensemble of information gathered from different sources. These ensembles include such seasonal info like themes, moodboards, colorgroups, details and fabric samples. The more specific and detailed a Trend Forecast is, the more expensive it gets. (Udale 2008. 126)

3.2 Process of Trend Forecast

Trend Forecasting is a process based on observations about reality. All information in a Trend Forecast, as in any other scientific research, has to be able to present the proof behind its contents. Trend Forecasts are based on observing and reading different types of trends. Getting an overall view and being able to understand the complexity of what makes a trend is important in making the forecast functional. Perceiving the factors making the trend what it is is usually connected with the customer target group. Facts to specify the target group are defined by the gender, age, social class, relationships and culture of the customer. Connection between target groups and different types of trends are consequential.

Behavioural trends change with the changes in consumer behaviour. When a consumer decides where and what to buy, these choices create the behavioural trends. These types of trends can be applied to marketing strategies of the companies to meet the changed needs of the customer. Changed attitudes rarely affect the behaviour of a customer. Attitudinal trends do affect consumer behaviour, but relatively(?) slowly and they can also be used to predict the future trends when spotted. Observing the distribution of trends globally is important for trend forecasting. It makes a great difference in creating a forecast to use as a tool in design to know the possible distributional scale of a trend.

Micro trends are short impact trends that might go out of fashion as fast as they were created. Only a small group of consumers are affected by these Micro trends. One Micro trend by itself might not be able to affect the consumer behaviour but several Micro trends put together can become a start for a Macro trend. Macro trends mean a long term impact trend that is in even over several seasons. Macro trends are based on the needs and attitudes of the consumer. Macro trends can mean a great change in consumer behaviour and even become a new lifestyle. Observing and analysing Micro and Macro trends gives trend forecasters excellent first hand information on changes in consumer behaviour which they can use to predict the future trends. (Higham 2009. 83-89)



Picture 2: Assemblies in Trend Forecasting

4 Underground Subcultures

4.1 Brief introduction to Subcultures

Roots of youth subcultures go all the way to the 1950's, the early years of Rock n' Roll. These Rockabillys play a very early but also very important role in the birth of later youth subcultures. These early rebels made some distinctive fashion choices that evolved to become classics that have been lately seen in fashion such as denim jeans, motorcycle jackets and Cuban heeled shoes. Although most youth cultures became reality several years later, Rock n' Roll plays a significant part in the history of music genre based subcultures as it opened the way to a completely new style in music and fashion for young people. (Ffoulkes, 2012. 35, 116)

After the 1960's mass democratisation and the collapse of ideologies brought along ready-to-wear clothes (prêt-à-porter) (Morace 2007, 14). In the late 1970's Fashion System had expanded to the point where it became a social category involving show business, culture and even politics. As Morace (2007, 15, 16) put it, at this point following fashion had become a mass phenomenon in which personal identity comes into play, and fulfills the need to create a further sign of difference and of belonging. As a protest to the stylist dictated mass fashion individuals started moving towards using fashion as social reinforcement and making a statement. The need to go with the mainstream fashion and fit into the society was no longer so unambiguous as other options opened up. (Davies & Parrinder, 2010. 133) Music and fashion based youth groups such as Mods, Hippies and Glam rockers gave the Underground fashion the premises to be what it is today.

Punk movement started in the late 1970's as a revolutionary statement that became a very important point in fashion history, even though it didn't first appear as a fashion statement. Musically and visually punk was something unprecedented and gave rebellion a new dimension. Music as well as fashion was not supposed to be beautiful anymore as the musicians did not necessarily have to know how to sing properly according to the common standards of music and anyone could create fashion out of anything. The early Goth movement and New Romantics evolved slowly from the punk culture. Where punk was more about rebellion against society, Goths were more about arts and culture than political statements. The rebellion manifested in Gothic movement in the shape of taking the idea of different beauty even further. Dark side of the human mind as well as the afterlife are still visually present in Gothic subculture. Ideology in

the Punk and Gothic subcultures has evolved and its meaning mellowed down with time, as it is no longer so strongly stated by everyone in the subculture, but it does still exist.

Rock is the most varied youth culture and it has transformed from the 1950's Rockabilly movement into several different subcultures accordingly. Different genres within the Rock music scene have also created their own distinctive styles of fashion. Despite the large variety of different styles the main thing connecting the Rockers is and has always been more or less a Sex, Drugs and Rock 'N Roll ideology.

4.2 Subcultures and Fashion today

Today Gothic, Punk and Rock subcultures are brought together mainly by their common history and underground nature but also by style choices. Despite very different musical styles these subcultures share very similar main aesthetics. Black, dark, and rebellious ideas are the connecting links of fashion in these subcultures and they do not always respect ideas of beauty according to mainstream fashion standards. The line of what is Goth, Punk or Rock clothing and who can wear it is very thin these days. Goths can wear punk shirts and rockers lace if they choose to do so as the main reason to be categorized in a certain subculture is still usually one's musical interests and personal choices.

5 Creating Underground fashion

5.1 Main elements

Throughout the history of Underground Fashion a more or less rebellious attitude towards the traditional beauty standards has been very visible. When fashion became closely connected with industry and politics in the 1970's following mainstream fashion and looking like everyone else could have been seen as a clear statement of surrendering to the machinery and capitalism. The idea of living your life where everything is controlled was definitely not for everyone and so people started making their own fashion outside the common beauty standards. Conventional beauty has had quite a makeover in the hands of early subcultures when the shock value was a great deal in creating the punk look. Main idea of the shocking fashion choices was to separate yourself as a thinking individual from the rest of the society also in the visual

way. This rebellion was pretty soon used against itself when mainstream fashion started using elements from the underground movement.

Black colour is the most common colour used in Gothic clothing but also usually the main colour in punk and rock fashion. There is no one and only simple explanation for the wide spread popularity of black colour in these certain fields of Underground Fashion but regardless of whatever the reasons are, the colour black has become a standing element in Underground Fashion. Since the very beginning of Goth, Punk and Rock fashion black colour has had a significant part in underground fashion and it is usually the most sold colour every season regardless of the ongoing (season's?) trend colours in fashion. (Jenni Salmela, Evil Clothing Ltd.) The popularity of black colour can be explained with the dark nature of the colour itself. In western culture black has been seen as the mysterious colour of darkness and as the representative colour of death. The symbolism in black colour is what makes it an excellent choice when creating a fashion look outside the common beauty standards and expectations of the society.

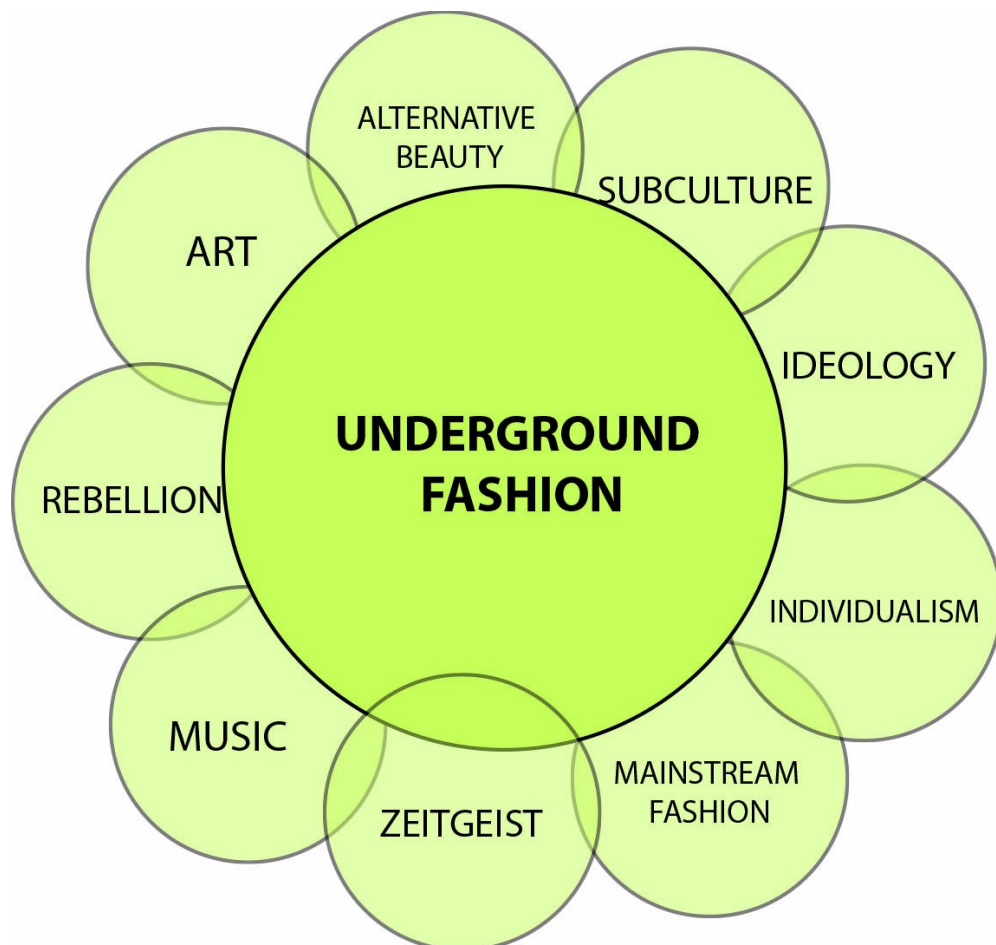
In the early years of Underground movement there was very little companies providing clothing to suit the taste of these specific genres. Creating the desired look actually took some effort and many people pretty much tuned or made their own clothing. Modifying already existing clothing from Mainstream Fashion and Do It Yourself culture (D.I.Y) is still a significant part and can be seen even on factory produced punk apparel. Rivets and safety pins as well as patches from the early D.I.Y -culture are still an important part of Punk look but also Rock and Goth Fashion. The mix and match of these different Underground styles has given the companies producing Underground Fashion these days a great opportunity to create new mixtures outside the traditional Underground Fashions of one genre.

5.2 Interaction with Mainstream Fashion

The main idea of Underground Fashion is to create fashion with different agendas from the Mainstream Fashion. Regardless of the search for individual look Underground Fashion does however sometimes take some guidance from the Mainstream Fashion. Trends and fads from Mainstream Fashion can become part of Underground Fashion when it is transformed to suit the overall look of the particular subculture in question. Main trend areas such as shapes and materials are often being converted into

Underground fashion. For example in the early millennium jeans and trousers carried the fashion of a wider shape of legs in both Underground and Mainstream Fashion and currently they both favour a more drainpipe-like skinny jeans -look. Mainstream Fashion was also playing a part in the birth of the visual look of 90's Cybergoth fashion movement when the futuristic trendy look as well as the bold material choices were taken to extremes by a sub-genre of Goth that was interested in electronic music.

Connections between Underground and Mainstream Fashion have been made from both sides. Pop stars such as Madonna and Boy George brought their distinctive looks with a nuance of the Underground Fashion into the mainstream fashion. Big designers like Thierry Mugler, Alexander McQueen and John Galliano have very visually expressed their inspirations from underground aesthetics in several collections over the years. Once a head designer for a punk label and store SEX on Kings Road London, Vivienne Westwood is a great example of how punk became more accepted in mainstream fashion and how the edge and shock value was transformed to fit the beauty standards of main population better. (Ffoulkes 2012, 143)



Picture 3: Assemblies in Underground Fashion

5.3 Internet and social media

5.3.1 Internet shopping

FULL MONEY BACK GUARANTEE **PHAZE** **WHOLESALE ENQUIRIES WELCOME**

PRINTED TROUSERS
BLACK + WHITE
BLACK + GREY
BLACK + YELLOW
OR BLACK + RED
1/2" STRIPE
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1 ROW BELT	4.95	5.95	3.75
4 ROW W/BAND	3.50	3.50	2.60
1 ROW W/BAND	1.50	1.95	0.99

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LOOSE STUDS:
50 PYRAMID..... £3.00
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RESIN SOLE.
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BLACK LEATHER WITH
TOUGH RESIN SOLE
+ ZIP UP BACK.
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FIFTIES STYLE, IN
BLACK SUEDE.
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Cheques etc. payable to 'TYNEWAY TRADING'. Please add 70p P&P on orders up to £10. (£1.00 on orders over £10). Overseas - add 20% of order value. Delivery in 7-21 days. TEL: (0632) 616065.
REMEMBER TO STATE YOUR SIZE, & NO CASH IN THE POST. THANKS!

SEND A S.A.E. FOR OUR FULL CATALOGUE OF CLOTHING

Picture 4: Phaze advertisement from the 1980's

and the opportunity to choose what they buy and to demand quality.

The importance of internet and social media can not be underestimated by fashion industry these days. Before the internet and online shopping most of the underground fashion was spread through magazines, stores and catalogues. Big cities such as London and New York had their stores providing Underground Fashion but not everybody had the access to these cities or the money to buy ready made fashion. Underground Fashion Catalogues were a very important way to get the Underground look. Not every company shipped their products worldwide so the people outside their shipping areas would also use catalogue pictures to create the desired look on their own. (Spontis 2014, Der schwarze Modequide der 80er) Problems with the catalogue shopping were inevitable especially when some companies did not even provide their catalogues with proper photos of the actual products. Sometimes one could only hope for the best when ordering from a catalogue with very vague hand drawn pictures of the products and no further detail on the fabric. Internet has eased the access to Underground Fashion significantly and expanded the choices. Customers have, now more than ever, the opportunity to influence their appearance

5.3.2 Social media as a Distributor

Global communication has increased relevantly since the upswing of the internet and it has had a great impact on trend distribution. The desire to change came along with the transformation in social and communicational structure. Trend uptake grew with the popularity of the internet and the rise of the importance of social media. (Higham 2009, 22)

Social media provides round-the-clock access to all kinds of fashion influences. The amount of information on trend and fashion offered by several popular websites is astonishing and has made a great deal in distributing Underground Fashion. Websites such as Tumblr, Pinterest and Facebook allow the information to travel fast and free so that the latest fad in Underground Fashion created in Japan now can be viewed by anyone in all over the world in seconds. Tumblr.com is about users posting what ever kind of pictures they like and the amount of visual interaction with photos and fashion is easy to spot. This visual information can be liked or shared on one's own Tumblr profile and these actions spread fads very fast. Pinterest is also a very photo-oriented website but it usually involves links to the origins of the pictures and products as well, so they are easier to track down and purchase. On Facebook you can find and like pretty much everything. These kind of websites have become an important part of spreading Underground trends and even creating new ones.

The pace of evolving in Underground Fashion trends has definitely become faster as there is more and more new material being presented every day. Many people take influence from what they have seen on the internet and have access to observe the latest ideas. In the new millennium the chance of an ordinary person to become a famous trend innovator has rapidly increased due to the internet and social media. (Lynch & Strauss 2007, 6) Blogging culture works as a gateway access to spread the latest trends in underground fashion and bloggers become part of the innovators of fashion. Blogs have become a great gateway for several companies to spread the awareness about their products. Popular Fashion and cosmetic oriented blogs have great potential to lift up the sales of any product when the blogger shares the information and user knowledge in their blog. Bloggers can be sponsored by companies with free products that the bloggers review on their blogs. Not all of the bloggers are even being sponsored by companies so when they mention or show these products in their blogs. It is sometimes free commercial visibility. In Underground

Fashion these kind of blog reviews have made a difference in the form of boosting the brand visibility of, for example, Sugarpill Cosmetics and Black Milk.

6 Trend Forecast for Autumn/Winter 2015/2016

6.1 Modern Witchcraft

Early 90's Goth and Wiccan style make a comeback as the occult becomes the new black. New era of Mysticism in literature and the slowly risen interest in ancient rituals is a current subject in the flow of social media. Television series American Horror Story's Coven presented the stylish up-to-date, fashionable modernday witch. Personal spiritual approach to life and making a new connection with nature has evolved from the hippie movement and paganism into a trendy lifestyle. Occult has always engaged the attention of the human mind and become a part of the zeitgeist of this moment. Fashion houses from Alexander McQueen to Cavalli have obviously found inspiration for their late collections in the occult. Brands like Noctex, Blood Milk and Blackcraft have a strong occult and witchcraft based style in their look and design. Trend innovators with distinctive styles have also promoted occult inspired fashion choices with a witchy twist. Designer and muse Michelle Lamy is a great example of a trend innovator with a distinctive gothic-like occult inspired looks. Underground music genres carry a long history of inspiration coming from occult and mysticism. Black Sabbath, Psychic TV, Fields of the Nephilim and various other bands have expressed their interests in occult in their looks as well as in their music for years. Comeback of the popularity of Old School music scene has woken new interest in the mystic ideology that was a great inspiration for music. Pop stars like Lady Gaga and Katy Perry with her Dark Horse music video obviously inspired by Illuminati, have expressed their interest in occult symbolism.

Typical witch look and elements from 90's Gothic style are combined in creating this look that becomes a mystical result with a strong feeling of occultistic features. This mysterious style represents the witchcraft in a light where the modern day witch is a beautiful yet dangerous charmer and a vamp-like creature. Prints and jewellery take inspiration from occult symbolism. Wiccan, ancient egyptian and oriental religion inspired prints can be used as they are or new symbols can be created to suit the desired style. Occult iconography is presented in a detailed and complex way with

mixed techniques. White and metallic colours are mixed together in prints with classic matte and special effects such as metallic foil and velvet print.

Heavy and flowy materials like velvet is combined with translucent fabrics like chiffon and various styles of lace. Cotton and silk with matte texture give this style the organic look, whereas embroidery gives the finishing detailed look. Rich use of embroidery and details as well as accessories are a part of this style with historical influences from witches of the past. Rich volume and the flowing lines in the silhouette can be acquired with the cutting inspired by historical clothing, classic Gothic look and oriental gypsy culture. Shape language in this trend is feminine and gives a femme fatale like impression. Colour palette is a combination of intense dark colours. Inspiration for colour is based on seasonal trend colours and classic occult material. Aside the main colour black, darker shades from seasonal trend colours like rich dark red, forest green and teal are present. Off-white shades are used in details and as a contrast color in small amounts.

Keywords:

Theme: Witchcraft, wicca, shaman, gypsy

Colour: Black, dark teal, wine red, tea white

Material: Lace, velvet, chiffon

Details: Flowy fabrics, occult iconography, fanatical approach to embellishment, ruffles

6.2 Cold Black

Modernistic chic look inspired by architecture and the modern age machinery takes control in this trend. Instead of circulating old fashion trends from the past years this trend is based on the pure new happening of now. Inspiration from apathy of the mankind and distress created by the technology driven society is very much present when the fashion moves into the new direction. Cultural and social interaction has transformed from everyday human contact into machine delivered data which makes it easy to stand back from society. Apathy in fashion does not mean lack of interest in style. Expressing a cold and hard boiled society through fashion makes it a playground for new ideas when isolating yourself is an acceptable thing to do. Insulating and protecting your body from the brutal world while preparing for a new cold age described in cyberpunk literature has become fashion. Clear lined geometrical and metal like feeling with unnatural flow in draped shapes have given the opportunity to create new

shapes and proportions. Modernistic approach of this style can be seen as a link between big fashion labels commerciality and the attitude of Punk and Gothic Cultures towards society. Musically this change can be seen in the slow risen popularity of electronic music and the analogue music culture paying a tribute to the early technology. 1980's Minimal and French Cold Wave music have given a base for the new era in Electronic music that leads to these fashion choices. Modern style like this has been presented in a fashion website Haute Macabre which is dedicated to the new grown up generation of Underground Fashion.

Sleek and slightly futuristic look with interesting fabric materials like leather and plastic combined with the rich use of classic black colour forms the style in this look. Prints are very discreet as the colours used for them are usually used in subtle combinations such as black on black. Matte and metallic colours are used in prints to give the fabric interesting texture than detail. Style in the fabric textures is all about attracting the attention. Geometry and technology give the textures inspirational guidance for completing an artificial man-made look. New techniques and optical illusions are taken to a new level with interesting new shapes and textures. Geometrical approach to fashion design is used to create the illusion of a cyborg-like body structure and natural shapes of the human body are emphasized with draped fabric.

Geometry is also present in details and material. Different textured materials and their features are taken into account when creating the shape language of this look. Artificial leather and other man-made materials are combined with cotton jersey and knits. Metallic-like finishing and rough textures give knitwear a new identity. Variety of chiffons and other see-through materials with flowy texture are used in draping to soften up the look. Details can be placed in interesting areas and with different techniques. Sewn detailing is used as a decorative element to give plain fabrics more character. Black and various shades of grey form the greyscale of colour in this trend. Almost unnaturally toned colours give this look the man-made general feeling. Metallic colours are utilized to present the dark futuristic look for a trendy urban underground lifestyle that is created to fit the surrounding city.

Keywords:

Theme: Modern minimal, Haute macabre, Nu Goth, Degenerotika

Colour: Black, smoke grey, pure white, bleach orange

Material: Jersey, mesh, organza

Details: Different fabric combos, graphic, clear lines, futuristic look

6.3 HC Decay

HC Decay creates the fashion around rebellion. Taking inspiration from early years of Punk and the ongoing Hardcore metal scene this style is a tribute to fashion anarchy. Although the anarchy in fashion has lost most of its shock value during the years when so much has been seen, it is still a way for making a statement. Questioning the surrounding society and standards has grown more interesting along the rise of the social media and common awareness of environment we live in. Recycled and environmental friendly production has caught the consumer's attention, which companies in Mainstream Fashion also use as a way of marketing. Conscious and statement fashion will also head to the direction of it becoming more personalized. From the early years of Underground Fashion when people were searching for an alternative for the mass produced Mainstream fashion, unique and personalized style has been the goal they are aiming for.

Studs and spikes as well as other classical punk elements have made their way into Mainstream Fashion and Designer brands in the past few years. What once was meant to be anti-fashion, has now been taken over little by little by the fashion it was rebelling against. Nevertheless The Underground movement has had a new rise in the field of anti-fashion as it has moved towards more extreme ways of expression in music and fashion. When the public takes parts of Underground movement and makes it a part of its own, these parts lose their shock value and alternative nature when becoming socially acceptable. The search for an individual look in the world where people have seen and tried out so many different possibilities is a neverending quest for finding one's personal style. Fashion evolves and takes influence so fast that the best way to get the individual look is to create it yourself. This kind of anarchist approach has become more of a rule when the general trend since years has been to be able to express yourself and who you are by your looks. Eventually the trend of tuning your own looks becomes a trend where one sees their opportunity to actually be able to express their individual interests by their own hand.

The point in this trend is to get your desired individual look. As a fashion trend that means the possibility to influence the ready-made fashion as an individual. Inspiration is taken from the punk scene where the final decision is made by the one who is going to wear the look. Layout and disposition inspiration of prints in this design comes from the D.I.Y punk and Hardcore scene. Patches and paintings with band logos, statement phrases and drawings can be placed on any part of the outfit it seems to suit. Style of these prints is free and colours vary from the classic white to red. Torn and ripped clothing is made to look like it was repaired with patches that have been hand sewn with big rough looking stitches. This kind of repaired looking fashion was born originally from the actual need of repairing clothes when the true original punks had no money or interest for getting new clothing. More or less handmade looking tuning on all clothing is highly present in this style. Details from raw seams to cut outs can be used to enhance this look. Chains and rivets are used abundantly as embellishments on outerwear. Colours in this style are acquired from the past life of punk. The classic black can be in the shade of washed out dark grey and combined with off-colour camouflage green. Bleach was a cheap way of tuning your clothing fast and the results are permanent as the colour does not fade during the time. Various shades in orange and grey that depend on the original colour of the cloth are usually the result of bleaching.

Keywords:

Theme – Blackmetal, Hardcore, Tank girl, Toxic vision

Colour – Black, camo green, bleach orange

Material – Leather, canvas, waxed cotton, denim, jersey

Details – Studs, worn out, raw seams, back patches and texts

7 Conclusions

The final idea and the questions defining the research came up in a late phase of the planning. Finding the right client company was important as they made the final decision based on the subject suggestions I gave them. Thesis process began with intensive search for material and getting familiar with it. Trend forecasting can be applied in so many fields of life that finding the right information among all that was provided meant narrowing it down to the essentials. The process of trend forecasting became clear to me during the later parts of the research.

Tying to find the essential elements forming Underground Fashion into what it is meant a lot of studying the past up until the early years of these subcultures. Finding the information and the proof for obvious visual connections was not an easy task as there is no exact written data about it. Scraping up what I could to form some sort of an understanding on the complex and constantly changing nature of Underground Fashion was the most reasonable solution I could come up with. Going through the backgrounds observing the obvious visible elements repeating year after year in Underground Fashion a certain pattern began to form. Combined with the theory obtained from trend forecasting it suddenly became clear what was going on behind the scenes. The importance of social media and global communication provided by internet plays such a significant part in the creation of trends in Underground fashion that it made it look impossible that the small scenes were originally distributed before the invention of the internet.

From the depths of hundreds of blogs and websites the thin repeating guidance lines of what was coming up finally formed. Comparing the observed information and connecting it with the trend forecasting elements the trend forecast was formed. During the process of putting together a trend forecast it was obvious that Underground Fashion plays with its own rules. In general most of it does match up with the theories of trend forecasting but the rebel nature also leads to surprising results. The most surprising part during this process was the fact that the nature of Underground fashion had become tamer since the early years. It is still a bit unclear to me if the change in the nature of underground fashion is due to it shifting towards mainstream fashion or the other way around. Visually the future of Underground Fashion still looks very promising as the dark nature connecting punk, goth and rock scenes will be present in the future as well.

In the beginning of this thesis my personal overall view on underground fashion was already quite extensive. During the research process I managed to confirm a lot of my previous thoughts on the subject but also came across new information. Trend forecasting was a completely new area to me and the material was hard to find at first. Broadening the area to find information on Underground fashion gave me a new way of analyzing the information provided by observations made on social media and the subcultures themselves. Forming a rational ensemble of all the mixed information from different sources, not to forget the critical outlook on the material obtained, was a lot of work. Trimming out the information unrelated to the subject was also difficult, even though the frame of reference made in the beginning gave clear guidance to follow.

Due to the school-related full-time internship I did at the same time while writing this thesis the timetable was very tight. Thinking and rotating the ideas and material in my head was actually becoming a main way to consume my time at work and on my spare time. Altogether I would say this thesis gave me even more new ideas to investigate in the field of underground fashion and the subcultures themselves from the industrial point of view. Perhaps if more time would be provided I would like to do even further research on the subject in the future.

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Modern Witchcraft - Trend Forecast for Autumn/Winter 2015/2016

UNDERGROUND TREND FORECAST
AUTUMN/W 2015/16

MODERN WITCHCRAFT



THE SPIRITUAL

A/W 2015/16 TREND FORECAST

MODERN WITCHCRAFT

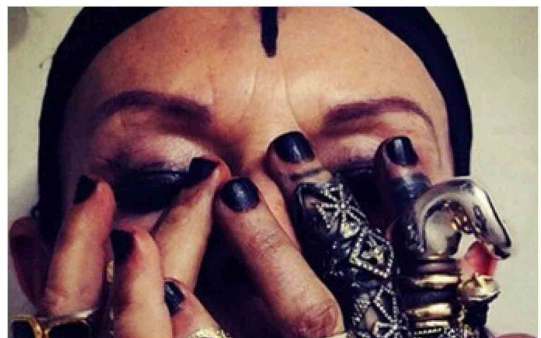


INSPIRATION

OCCULT/RITUALISTIC/WITCHCRAFT/SHAMANISM

A/W 2015/16 TREND FORECAST

MODERN WITCHCRAFT

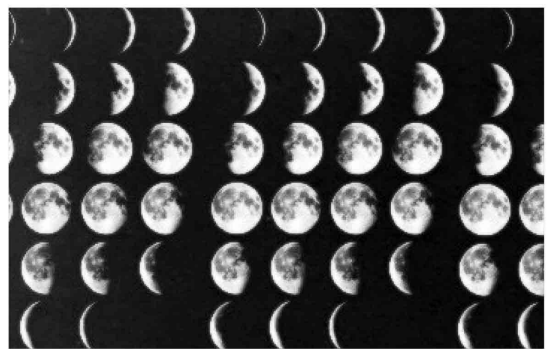
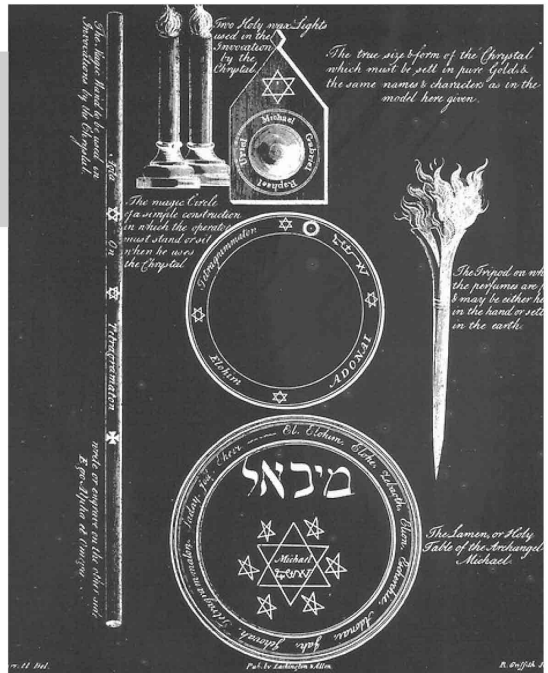


FEELING OF STYLE

MYSTERIOUS/ORIENTAL/FEMININE/DRAMATIC

A/W 2015/16 TREND FORECAST

MODERN WITCHCRAFT

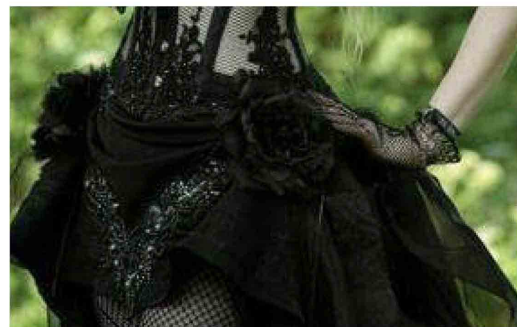


PRINT AND TEXTURE

SYMBOLISM/CURIOSITIES/MAGIC/NATURE/DEATH

A/W 2015/16 TREND FORECAST

MODERN WITCHCRAFT



MATERIAL AND DETAILS

LACE/VELVET/EMBELLISHMENT/FLOWY/DETAILED

A/W 2015/16 TREND FORECAST

MODERN WITCHCRAFT PANTONE TPX/TCX



PANTONE ® 19-400

PANTONE ® 11-0103

PANTONE ® 19-1532

PANTONE ® 19-5413

COLOURS

TRAGIC BLACK//DARK TEAL/WINE RED/TEA WHITE

UNDERGROUND TREND FORECAST
AUTUMN/W 2015/16

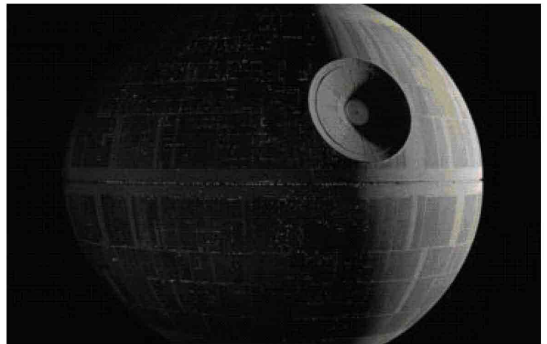
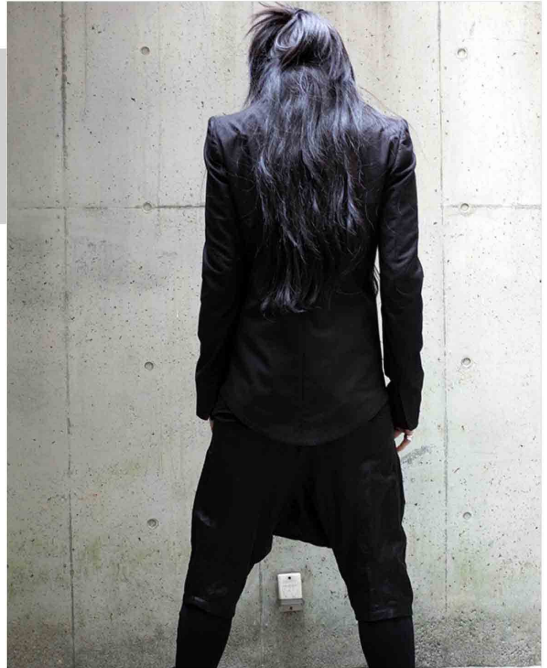
COLD BLACK



THE MENTAL

A/W 2015/16 TREND FORECAST

COLD BLACK



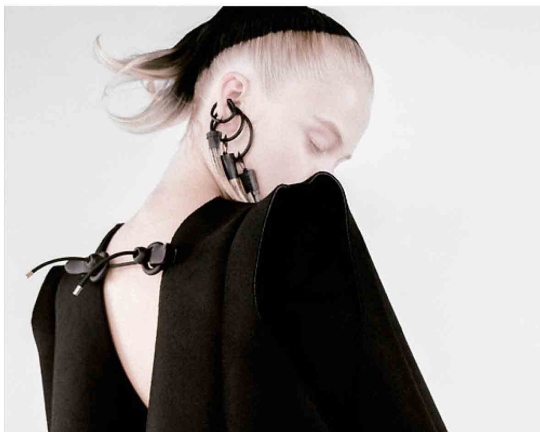
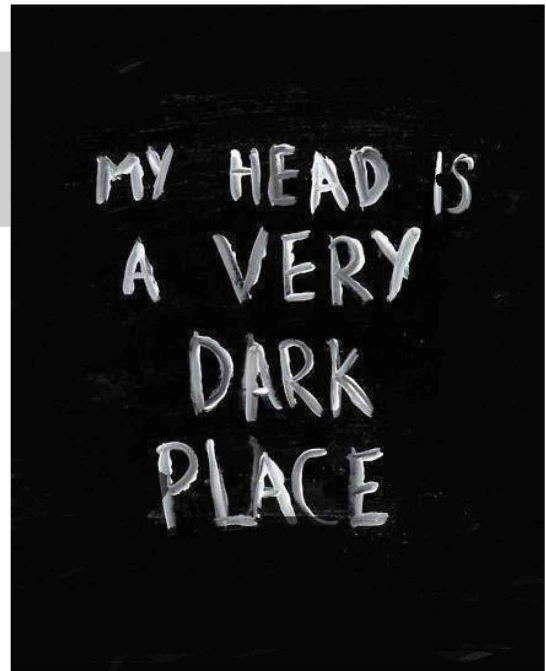
INSPIRATION

TECHNOLOGY LIFESTYLE/ARCHITECTURE/ABANDONED



A/W 2015/16 TREND FORECAST

COLDBLACK



FEELING OF STYLE

ISOLATION/MINIMAL/SENSITIVITY/SELF CONCIIOUS

A/W 2015/16 TREND FORECAST

COLD BLACK



PRINT AND TEXTURE

CONTRAST/GEOMETRIC/REPEAT/UNCONVENTIONAL

A/W 2015/16 TREND FORECAST

COLD BLACK



MATERIAL AND DETAILS

LEATHER/RUBBER/WRAP/METAL/

A/W 2015/16 TREND FORECAST

COLD BLACK

PANTONE TPX/TCX



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PANTONE ° 11-0103

PANTONE ° 19-4000

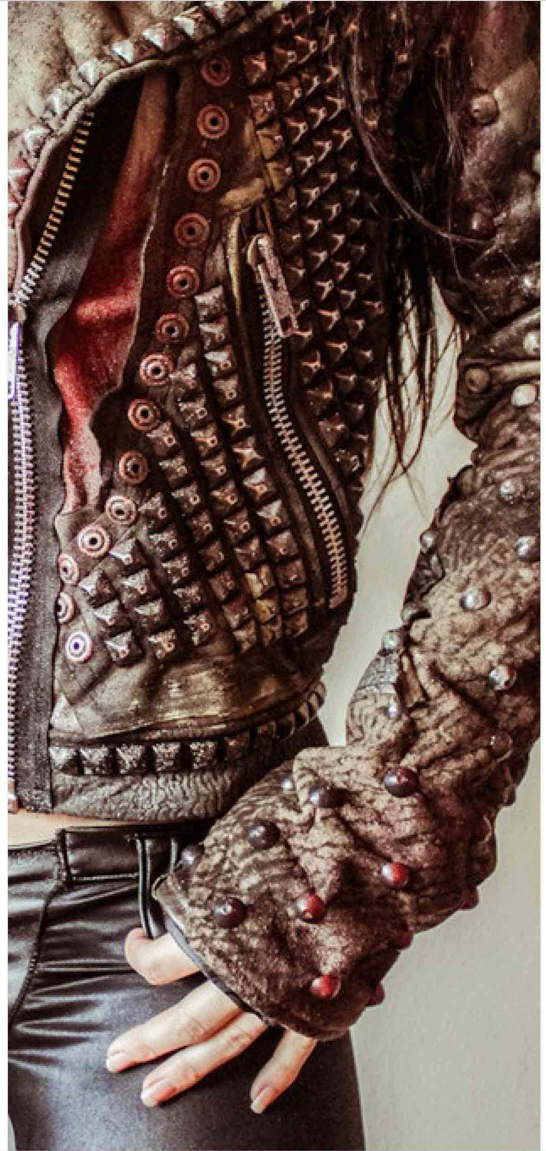
PANTONE ° 15-0000

COLOURS

ULTIMATE BLACK/TITANIUM GREY/WHITE SMOKE/SURGICAL METALLIC

UNDERGROUND TREND FORECAST
AUTUMN/W 2015/16

HC DECAY

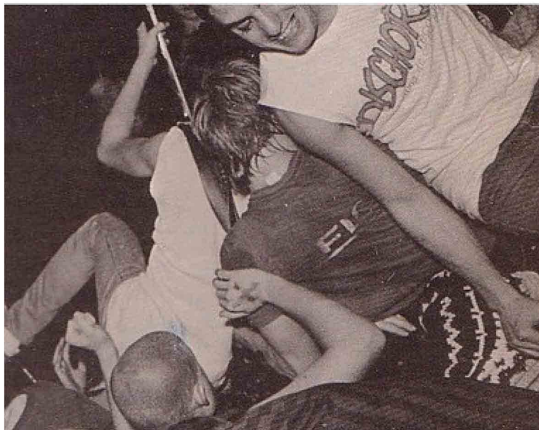
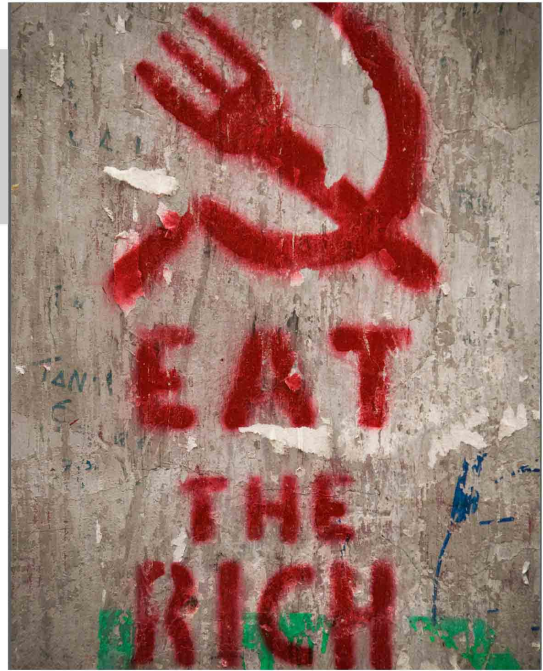


THE ANARCHY



A/W 2015/16 TREND FORECAST

HC DECAY

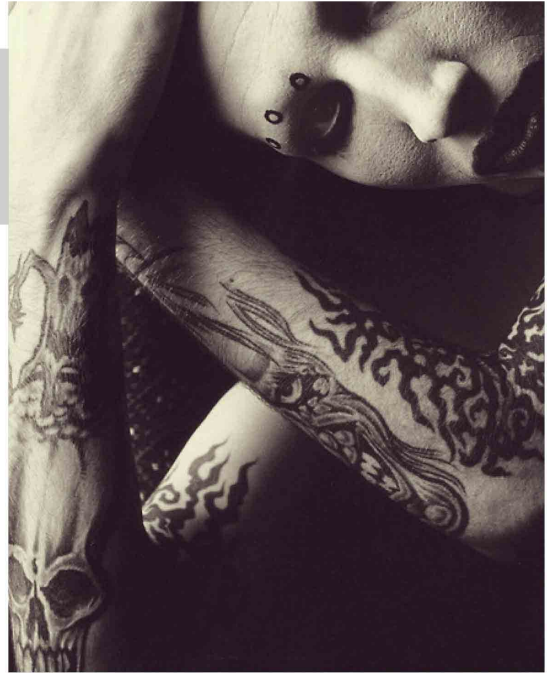


INSPIRATION

HARDCORE/RIOT/SOCIAL DECADENCE/ANTI FASHION

A/W 2015/16 TREND FORECAST

HC DECAY

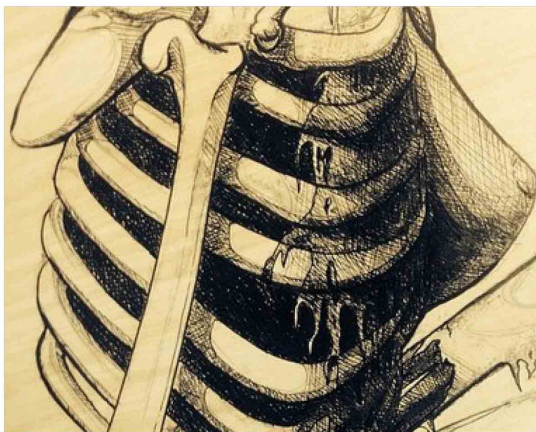
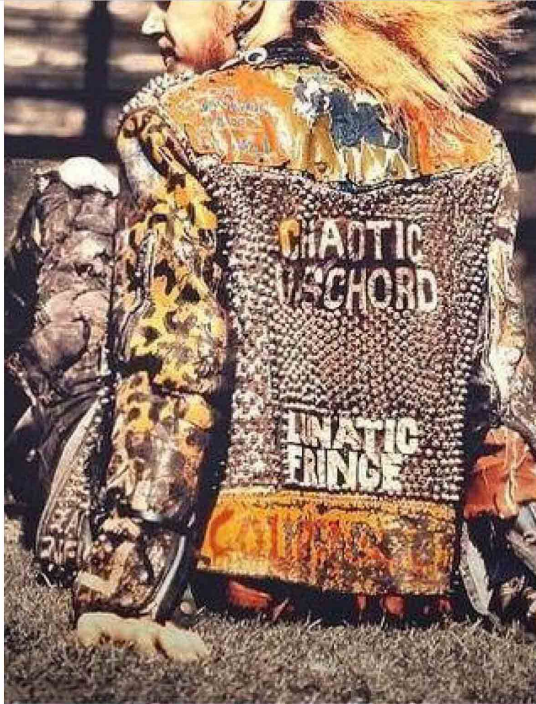


FEELING OF STYLE

DO IT YOURSELF/TRASHION/LIVE LIKE IT IS LAST DAY

A/W 2015/16 TREND FORECAST

HC DECAY

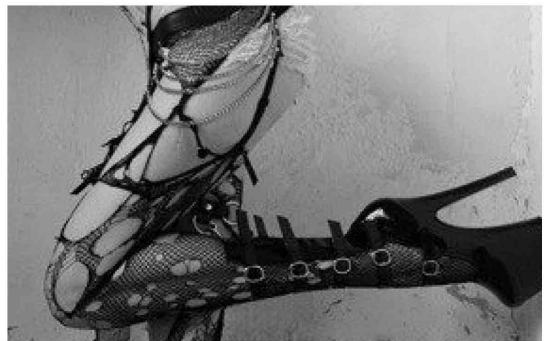


PRINT AND TEXTURE

BAND PROPAGANDA/DECAY/ PATCH IT UP/BROKE

A/W 2015/16 TREND FORECAST

HC DECAY



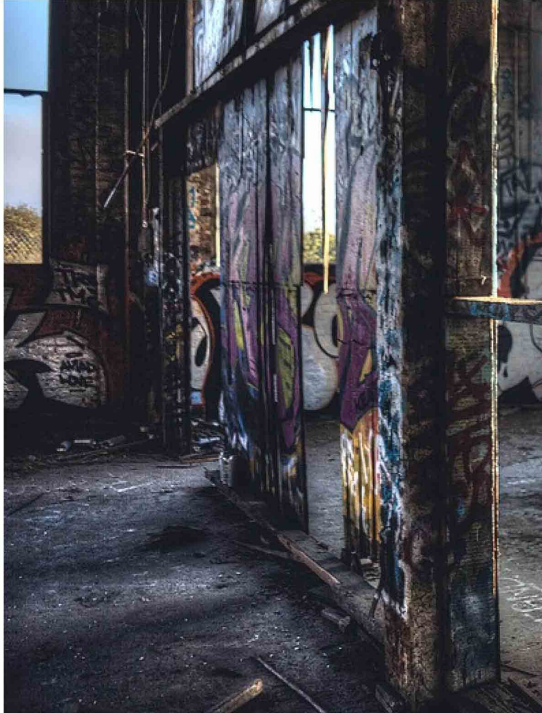
MATERIAL AND DETAILS

CANVAS/RIPPED/SPIKES/EMBELLISHMENT/ BLEACHED

A/W 2015/16 TREND FORECAST

HC DECAY

PANTONE TPX/TCX



PANTONE ® 19-3909

PANTONE ® 15-1054

PANTONE ® 19-0323

PANTONE ® 18-0403

COLOURS

OLD BLACK/CAMO GREY/BLEACH ORANGE/ARMY GREEN