MOODS

awe

Moods08/09

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Final Project
Spring 2008
Fashion Design
Lahti University of Applied Sciences
Institute of Design

Opinnäytetyö
Kevät 2008
Muoti- ja Vaatetussuunnittelu
Lahden Ammattikorkeakoulu
Muotoiluinstituutti

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A mood is a relatively lasting emotional or affective state. Moods differ from emotions in that they are less specific, often less intense, less likely to be triggered by a particular stimulus or event, and longer lasting.
Moods generally have either a positive or negative Valence effect. In other words, people often speak of being in a good or bad mood. Unlike acute, emotional feelings like fear and surprise, moods generally last for hours or days.
Mood is an internal, subjective state, but it often can be inferred from posture and other observable behaviours.
-Wikipedia, April 2008-

1.Abstract

Our moods are major factors in the decision making process that creates our daily style.
The visual statement people make with their style is always a powerful one, whether positive or negative. We are judged on our appearances all the time. What people see of us first, will decide many things of our future communication and relationships withe others. Moods can and do affect our perceived health, personal confidence, perceptions of the world around us, and actions based on those perceptions.
People instinctively try to affect, alter or regulate their moods on a daily basis with different methods and in today's society fashion is a vast part of this process.
Through research on colour theories, mood psychology, meanings of shapes and fashion's role in today's society, this project attempts to create a sound and thorough collection based on the following twelve different moods-
Happy/Elated, Confident/Strong, Calm/Relaxed, Brave/Adventurous, Desire, Amused, Sad, Angry, Insecure/Shy, Worried/Stressed, Dull and Melancholic/Depressed.

Keywords-
Style, Moods, Colour, Shape

Tiivistelmä

Tunnetilat vaikuttavat suurelta osin jokapäiväiseen tyyliimme liittyvässä päätöksenteossa.
Visuaalinen kannanotto, jota ihmiset tyylillään ilmaisevat, on aina voimakas, olipa se sitten positiivinen tai negatiivinen. Meitä arvostellaan ulkonäön perusteella jatkuvasti. Se mitä meistä ensimmäisenä nähdään, päättää monia asioita tulevasta viestinnästämme ja suhteistamme muihin.
Tunnetilat voivat vaikuttaa näennäiseen terveyteemme, henkilökohtaiseen itsevarmuuteemme sekä siihen, kuinka näemme ympäröivän maailman ja kuinka näkemyksemme vaikuttavat käyttäytymiseemme.
Päivittäin ihmiset yrittävät vaistonvaraisesti vaikuttaa, muuttaa tai säännöstellä tunnetilojaan erilaisin keinoin. Nykypäivänä muoti on tärkeä osa tätä prosessia.
Tutkimalla väriteorioita, tunnetilojen psykologiaa, muotojen merkityksiä ja muodin roolia nyky-yhteiskunnassa, tässä projektissa yritetään luoda uskottava sekä kattava mallisto seuraaviin kahteentoista tunnetilaan perustuen -
Onnellinen, Itsevarma/Vahva, Rauhallinen/Rentoutunut, Rohkea/Seikkailunhaluinen, Himo, Huvittunut, Surullinen, Vihainen, Epävarma/Ujo, Huolestunut/Stressaantunut, Tylsä sekä Melankolinen/Masentunut.

Avainsanat-
Tyyli, Tunnetilat, Väri, Muoto

2.Introduction

In this project I created a collection based on moods people go through every day in their lives. I am intrigued by the concept of clothes having a deeper meaning or purpose for their wearers than just covering or decorating, and in this project I hope to achieve a significant and thought-provoking outcome, a collection that has the potential to be of real assistance to people.
'Moods' will be a part of the first collection for a new clothing label, Awe, to be started in the Autumn of 2008 with two colleagues, Katarina Eklund and Milla Kettunen.

In the written part my main aim was to unravel a little bit of the mystery of why people wear what they wear. What does an individual's personal style consist of? How do we decide on our daily style? Are these decisions about our style conscious or are we simply driven by our changing moods when getting dressed?
What are the different elements, which influence what we wear each day and how does what we end up wearing, affect the continuation of the day and our own moods during it?
Is it in fact possible to affect or, indeed, change and regulate our own moods with the choices we make with our style?

I believe that to begin with our moods are major factors in the decision making process that creates our daily style. The mood an individual is in when waking up in the morning or getting dressed for an occasion, is a crucial factor to what they actually end up wearing. Often clothes or outfits, which have been selected in advance, just do not feel right for the occasion. Sometimes nothing available seems to feel right, whereas sometimes anything goes and we feel perfectly content.
The clothes that are worn can also affect the mood people find themselves in during the day. If we are happy about how we look, we appear more confident. If we appear confident, we will receive better feedback from others, which makes us feel better. The right clothes for the right mood can have a positive snowball effect, whereas the wrong clothes can result in a vicious circle of negativity.

People have different roles and different moods every day in their lives. Especially women have these diverse roles on a daily basis. Women naturally have different roles they have to take on in today's society. Women are mothers, healers, providers, lovers, and leaders. Women need to be able to be soft and hard, feminine and masculine at the same time. The visual statement a woman makes with her style is a strong one. We are judged on our appearances all the time. What others see of us first, will decide many things of our future communication and relationships. It is said that it takes two seconds to make a first impression. That first impression is difficult to change. Some of the stigma of that first impression may always stay with us, however different we prove ourselves to in fact be. So it is no wonder that the importance of personal style is a growing one. The statement one makes with their attire should no longer be underestimated.

When getting dressed for an occasion it is important to understand and follow the dress code. It would, for example be completely unacceptable to wear jeans to a black tie event. On the other hand it would be looked upon strangely if one attended a casual event in formal dress. Even though people do not necessarily express a rigid social status through their attire any more, wearing the wrong thing at the wrong time can give people a lasting negative impression.
This logic also applies to the moods that affect our decision making process when getting dressed. The wrong outfit for a certain mood can give others that wrong impression and take away from person's self-confidence, whereas the right outfit can add to it.

Fashion has started to become a more seriously taken subject. And with this I do not mean that fashion has to be serious. In my opinion, often the best fashion or the best individual styles are the ones that allow room for a certain amount of playfulness.
What I mean is that fashion's role in people's lives and the relationship with other sectors of living has started changing. Fashion has for too long been seen as merely outside glitter, not as something that would have any real meaning in people's lives. But undeniably clothes are a major factor in our daily nonverbal communication to the outside world and it is this statement, I will concentrate in establishing.

The moods I have selected to discuss and represent in this project are as follows -
Positive moods:
Happy/Joyous/Elated,
Confident/Strong,
Calm/Relaxed,
Brave/Adventurous,
Desire,
Amused.

Negative moods:
Sad,
Angry,
Insecure/Shy,
Worried/Stressed,
Dull,
Melancholic/Depressed.

These mood states were selected after a careful consideration, because of their basic essence and extremely fundamental need for existence in the lives of people in today's society.
In my opinion, these moods are the main emotional states people experience in their daily lives, so it seemed appropriate that they would be the first choice for reflection in this project.

The statement one makes with their attire should no longer be underestimated.

2.1. Psychology of Moods

A mood is defined as the prevailing psychological state that can be habitual or relatively temporary. It is further defined as a feeling, state or prolonged emotion that influences the whole of one's psychological life.
Moods can and do affect our perceived health, personal confidence, perceptions of the world around us, and our actions based on those perceptions.
Moods can and do change often, although mood swings of a sharp nature may be a symptom of underlying disease. Moods may signify happiness, anger, tension, or anxiety.

Due to the nature of moods as transitory emotions, that are often quite vague in nature, they can hardly be tested in the same methods as acute, primitive human emotions like fear, for example. Moods are more difficult to identify and to define, so it is also harder to make conclusive assumptions about them.
Moods are also extremely individual in their nature. Different people feel moods in different ways, so determining the sensation of a certain mood is impossible on a universal scale. Feeling sad, for example, may be a completely different emotion for two different people, and there is no way of measuring the similarities or dissimilarities.
Whereas, it is demonstrated by American psychologist Paul Ekman (1972), that the basic acute human emotions- anger, disgust, fear, joy, sadness and surprise -have universal facial expressions, recognised by all cultures.

As mood psychology is a relatively new field of research, there is only a limited amount of information available on the subject. Mood regulation has however been researched to some extent and is the closest area of the psychology of moods concerning my project.
People instinctively try to affect or alter their moods on a daily basis. Unpleasant moods are often caused by either confrontation, failure or loss, in either our work lives or our relationships with important others and it is predominantly the negative moods people feel the need to regulate.
When feeling sad or depressed, for example, some people eat comfort foods or turn to alcohol.

In the recent years there has increasingly been more research on conscious mood regulation. Food, alcohol, exercise, relaxation techniques, listening to music, sex and shopping are among the most basic methods people use to alter their moods. Seeking advice, withdrawing, distraction, staying busy, helping others, doing something fun or pleasurable, socialising, cognitive reframing, praying, relaxation or meditation, daydreaming to forget or to focus on the future, active forgetting and refusing to think about your feelings are also among common techniques to self-regulate moods. Some of the methods work better than others, and a great deal depends on the person, the mood being regulated and the situations that contribute to that mood. Still there is no denying that moods can be altered or balanced by actions. Robert Thayer, Robert Newman and Tracey McClain proved this statement through four empirical studies in the 1994 article on self-regulation on moods. The article states that: *"…mood is now recognised as a central element of human behaviour, and mood management is basic to many of our common daily activities."*

No research has been done about moods in relation to how they affect people's personal style or how what is worn affects moods in return. Yet, it is in my opinion obvious that if other self-regulating techniques such as shopping and listening to music can have major influence on moods, appearances must also have a defining effect on them.
Clothes speak in the way that they always express something of their carrier. They can comfort and soothe by being a mask; cheer and uplift by attracting positive attention; ease situations, where appearance matters; calm the mind when nervous and reassure or encourage when feeling unsure.
When in a negative mood, wearing clothes that are comforting or uplifting can have a positive counter-effect on the mood. If for example one is feeling shy, wearing something quite striking can attract positive attention from other people and increase confidence.
I find this a very interesting aspect and quite surprising that no one has ever considered it enough to write about it in serious manner. Fashion as a field of research has all together been forgotten or perhaps intentionally overlooked in serious intellectual field of research except as a part of society and one of the signs of its' changes. But in fact fashion is so much more in today's society. Fashion in the 21st century is a way of stating opinion and representing personal identity and should also be seriously considered when researching new ways to self-regulate moods.

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2.2. Colour Psychology and Theories

Colour affects all our senses and seeing colour can change moods on both conscious and subconscious levels.

Colour is a vital element in every part of people's daily lives. The significance and importance of colour can surely not be argued by anyone. Colour is simply everywhere - in the food we eat, in our homes, in the environment we live in, on our skin- and it profoundly affects our emotional and psychological state, with or without our awareness of the fact. The way our moods are influenced by colour is a crucial part of our interaction with the world and it is inbuilt into our brains or rather taught to us from a young age that certain colours trigger certain mood reactions. Colour affects all our senses and seeing colour can change moods on both conscious and subconscious levels.
Colours affect even the food we eat and it's a good place to see how you are influenced by colour and how this goes back to our basic instincts. Imagine eating blue vegetables, for example. Often food that is blue, black or purple is avoided and if tested, produces loss of appetite. This comes from these colours meaning food is off and therefore we assume not edible.

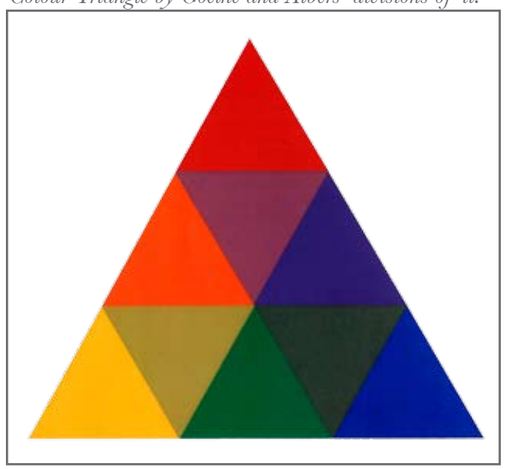
Altough, the fact that colour affects everyone is undisputable, the interpretations and meanings of colours have numerous dissimilarities in different cultures. And even though colour symbolism and colour psychology are widely researched areas, all the conclusions are in fact debatable, as there is no inarguable scientific data from studies available.
Colour symbolism arises from cultural and contemporary contexts. As such, it is not universal and may be unrelated to its natural associations. For example, green's associations with nature communicate growth, fruitfulness, freshness and ecology. On the other hand, green may also be symbolic of good luck, seasickness, money and greed — all of which have nothing to do with green plants. These associations arise from a complex assortment of sources. Furthermore, colour may have both positive and negative symbolism. For example, although blue is the beautiful colour of the sky on a sunny day, it can be symbolic of sadness or stability.

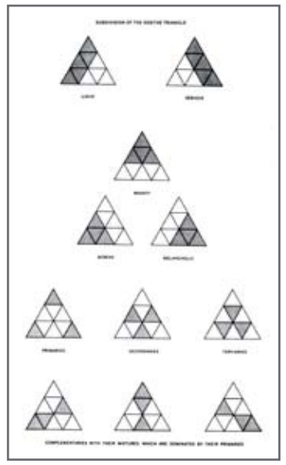
In his 1810 book Farbenlehre (Study of Color) Johann Wolfgang Goethe began studying psychological effect of colours. He noticed that blue gives a feeling of coolness and yellow has a warming effect. Goethe created a colour wheel showing the psychological effect of each color. He divided all the colours into two groups – the plus side (from red through orange to yellow) and the minus side (from green through violet to blue). Colours of the plus side produce excitement and cheerfulness. Colours of the minus side are associated with weakness and unsettled feelings.
Goethe went further with his colour triangle by dividing it into more specific colour groupings according to the mood the different combinations have.

In 1963, the German born artist- educator Josef Albers, published his book, Interaction of Color, representing one of the few serious analytical attempts by a twentieth-century artist to revise and extend existing colour theories. As stated in the publication's introduction, it represents the artist's articulation of "an experimental way of studying and of teaching colour," placing experiential practice before more academic theory. Albers continues: *"In visual perception a colour is almost never seen as it really is—as it physically is. This fact makes colour the most relative medium in art. In order to use colour effectively it is necessary to recognize that colour deceives continually."*
A major source of inspiration for Albers's treatment of colour as subjective phenomena was Goethe's Study of Colour, adapted at the Bauhaus, where Albers was both a students and teacher, through Johannes Itten's own teaching and experiments with colour. Of particular interested to Albers was Goethe's examination of the phenomenon known as "simultaneous contrast"—the tendency of colours to shift based on their adjacent surroundings. Albers capitalised on the human response to these colour relationships, evoking philosophical, expressive, or emotional reactions to colour.

Every colour has different meanings in different parts of the world and colour associations are mostly learned from cultural connections, not basic human psychology or physiology. I believe that the influence a certain colour has on an individual is altogether completely subjective. In my opinion people feel colours entirely based on their own experiences and background and it is impossible to completely predict the emotional response of an individual when using a certain colour in design. Plenty of research has been done on the effect different colours have on consumers, when in comes to marketing and branding, but I believe that when talking about something much more personal, like fashion, the associations of colours change.
People simply do not feel the same way about what they are wearing, as they do about how they view an advert or a logo. When it comes to wearing colours, the variables change and multiply. Clothes are a way of representing and epitomising an individual – status, sex, feelings, age, interests and beliefs are often portrayed through clothes and inevitably more of a thought process must be a part of the decision making.

Colour Triangle by Goethe and Albers' divisions of it.





2.3. Psychology and Meaning of Shapes

This is an area that has not been researched all that much so getting material for reading proved to be a challenge. It is how ever generally known and experienced that shapes generate emotional responses from people. The use of shapes to convey, associate, communicate or reflect meaning has been evident throughout history, and is practiced in design, art and architecture in numerous different ways. The obvious examples of how shape is used to evoke emotional response or convey meaning in visual arts would be the art of Wassily Kandisky, Joan Miro and Pablo Picasso.

The use of geometric shapes is obviously also evident in graphic design and in logo design, the very basic geometric shapes are used to a great extent. It is not a coincidence that the circle is the most used shape of logos, as angular and round shapes have very different emotional responses from the viewer.

Shape associations and perceptions around the world are often paradoxical and differ as widely as the meanings of colour do.
Here are however some common associations basic shapes have in the western world-

Circle is often associated with connection, community, wholeness, endurance, movement, safety and perfection. It refers to the feminine – tenderness, care, support, protection, affection, compassion, warmth, comfort, sensuality, friendship and love.

Squares and rectangles can be associated with order, logic, containment, and security. Rectangles provide a fourth point, which is mathematically the foundation for 3D objects, suggesting mass, volume.

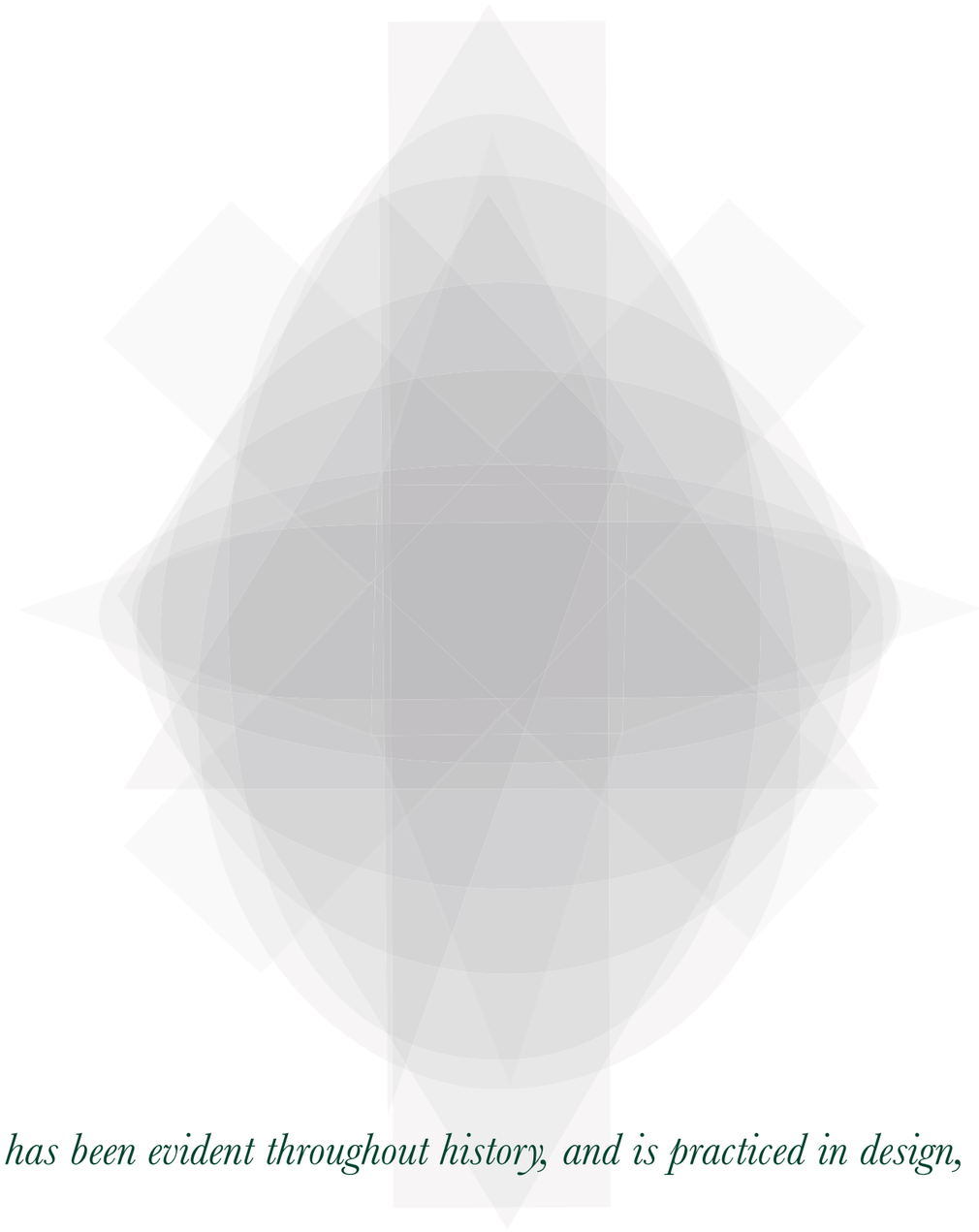
Triangle is associated with energy, power, balance, law, science, and religion. It refers to the masculine - strength, aggression, and dynamic movement.

Vertical shapes and lines can be seen as strong, masculine, powerful, aggressive, brave, dominating.

Horizontal lines can be interpreted as tranquil, feminine, calm, weak, peaceful, silent and still.

Soft curves signify rhythm, movement, happiness, pleasure, generosity, and femininity.

Sharp angled lines represent energy, liveliness, youth, explosiveness, violence, anger, rapidity, activity and movement.



The use of shapes to convey, associate, communicate or reflect meaning has been evident throughout history, and is practiced in design, art and architecture in numerous different ways.

Our clothes are judged by more people, than our verbal capabilities or professional talents ever will.

Our clothes say a great deal about us. In a way they determine who we are, or at least who we are perceived to be, in the society we live in. They can tell others what we want from life, what our dispositions, talents, needs or roles in life are, what our personalities are like, and what our destinations are. Without a doubt, clothing is the most prominent facade of our well being in the society today.
It can camouflage, cover-up and build as much as it can destroy our image. Clothes are silent but nevertheless a very powerful way of communicating.
Fashion is a language, a nonverbal system of communication that through its symbols conveys much about the wearer to the viewer. Before people speak to one another, their clothing makes a statement that expresses their sex, age, class, occupation, origin and personality, as well as what they are or what they want to represent at a particular moment.

As a language, clothing can range from conventional to eccentric. Dress can identify its wearer with a social group or a role that the individual wants to emulate. Clothes are said to make 'fashion statements' and by overlooking them, people can convey uncertainty and confusion or by emphasizing them, enhance strength and success.
Clothes can create self-assurance and confidence. They can make people respond to us and be excited to be in our presence. At times, clothes are in fact the only visible clues to our personalities.
Our clothes are judged by more people, than our verbal capabilities or professional talents ever will. Clothes have in effect become the main method for one human to initially evaluate another in the society today.

One of the mental faculties, which we all mostly subconsciously exercise, is that of passing judgment on the people we meet. In a majority of cases the judgment is superficial and inaccurate, but nevertheless the estimate is made. Very few people in fact reserve final judgment for the moment people's words or actions get to perform as the true index.
The vast majority will form an opinion based largely, if not entirely, on appearance. All the preaching against appearance as empty vanity has never changed the fundamental fact that dress has a tremendous influence upon individuals, both the wearer and the viewer.

The consciousness of being becomingly and fittingly dressed for the occasion, whatever that occasion may be, strengthens and insures one's self-confidence tremendously, gives poise and self-command, encourages the brain to forge forward, emboldens the timid tongue, and quickens one's wits along the avenues of resourcefulness, inventiveness, graceful speech, and tact. In fact all of people's faculties are stimulated and inspired by the consciousness of being properly dressed.
Of course fashion has always had this role of speaking volumes about social status. Even in ancient cultures different social roles were expressed through appearances. Over the course of millenniums, this was finally transformed into expressing opinion and belief in the 1950s and 1960s when rebellious youth cultures came to be in existence.

Nowadays however anyone in the western society can afford to dress in a manner where it is not easy to distinguish between the poor and the rich. Of course different street and youth cultures are still in existence but the messages youth cultures have to deliver are perhaps not as robust as they were even 20 years ago. Also trends seem to have become more and more insignificant and indeed the most predominant and established trend from one season to another is individuality. At the present time, fashion is becoming increasingly a way of communicating individual personality rather than expressing a function within a group.
Therefore it seems to me that clothes speak even louder about their wearer now then they use to do, and it is even more important to make sure that the message they deliver is what we want it to be.

3. Research Material And Analysis

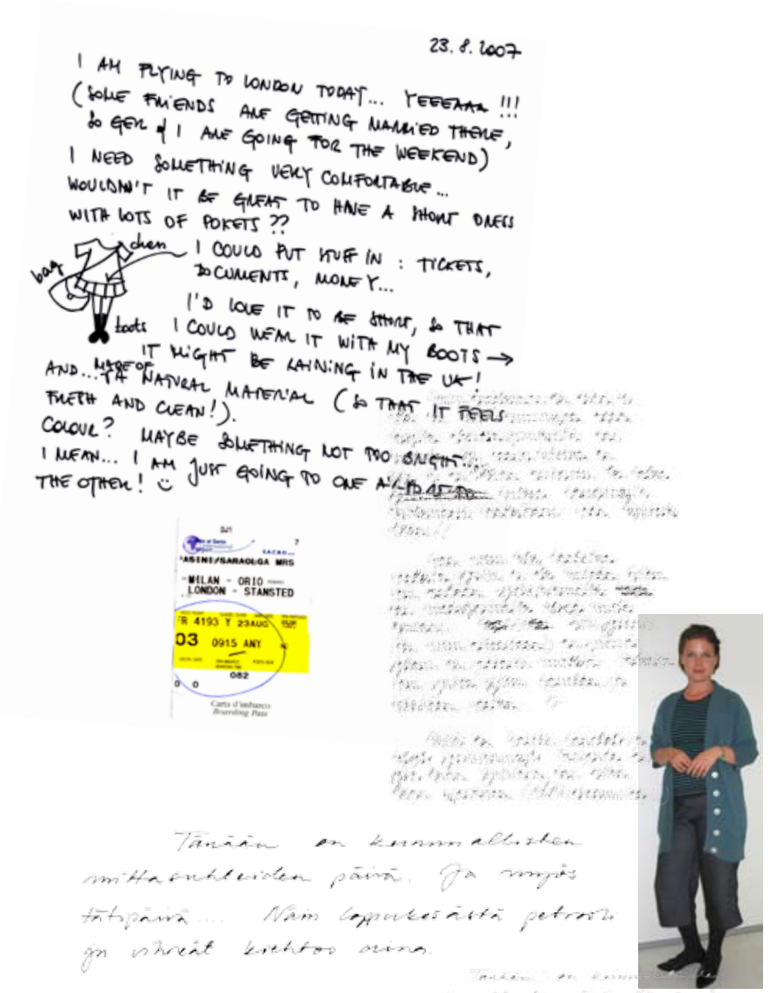
In order to gain some more knowledge and objective data for designing the actual collection, I decided to carry out some extensive research on how different people experience moods and more to the point, how different moods affect the way people decide on their style.

3.1. Mood Diaries

At the beginning of the project, I found seven people from different backgrounds and situations in life, to help me by writing detailed mood diaries for a month over the summer of 2007. These people varied from two design students to an architect, a graphic designer, a journalist, a retail assistant and a shoe designer. All the participants were women from ages 23 to 33. Some married with children, some single and different nationalities. I also wrote a daily account of my own moods and their relation to the outfits I wore.

The participants to write the mood diaries are all visually literate people who are interested in their appearance and want to represent their personality with their exterior. The people were all selected because of their sense of style – although different in their styles, they each have a style that I can respect, enjoy and appreciate, and therefore they all are the kind of consumers this collection would be aimed at.
The goal for this exercise was to find out more about what materials, colours and textures suite which moods. I also wanted to gain general knowledge and a feel of different people's thought process when deciding what to wear.

With the daily accounts of style, I asked the participants to include their schedule for the day and some visual material- including daily photos of themselves, tickets, flyers and mood pictures that related to their daily events.

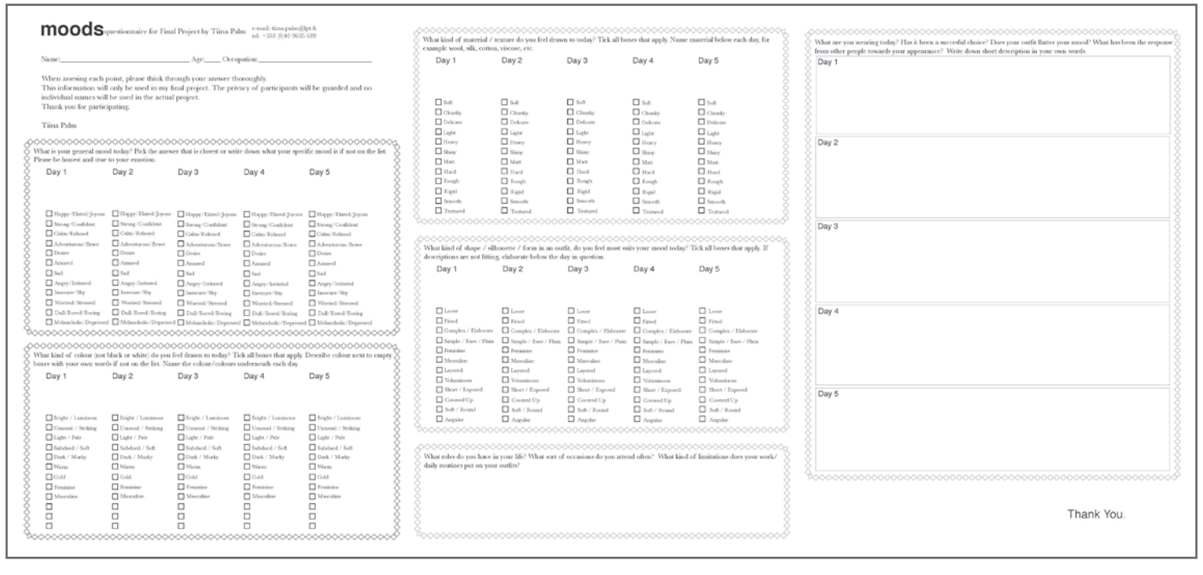


3.2. Questionnaires

After receiving and reading the diaries, I was not able to make conclusive suppositions on how moods affect style, so to further specify the results obtained from the mood diaries, I created a questionnaire with more detailed questions on moods, textures, colours, shapes and materials. This questionnaire was handed out to and filled by twenty women from varied backgrounds. It was filled in over five days and all the participants had to do for it was simply tick boxes that applied to each mood and corresponding colour, material and shape.
The main aim for this survey was to attain precise, unambiguous data about moods and style. Where the diaries were more of a way to achieve the ambience inside other people's minds when getting dressed, the questionnaires were meant to gather simple, basic information on the subject.

We all have a completely subjective view of ourselves, and the world around us. Of course when it comes to moods and fashion, the same logic applies.

Questionnaire


moods questionnaire for Final Project by Tiina Palm

Name:_____ Age:____ Occupation:_____

When answing each point, please think through your answer thoroughly.
This information will only be used in my final project. The privacy of participants will be guarded and no individual names will be used in the actual project.
Thank you for participating.

Tiina Palm

What is your general mood today? Pick the answer that is closest or write down what your specific mood is if not on the list. Please be honest and true to your emotion.

Day 1 | Day 2 | Day 3 | Day 4 | Day 5

Happy/Elated/Joyous
Strong/Confident
Calm/Relaxed
Adventurous/Brave
Desire
Amused
Sad
Angry/Irritated
Insecure/Shy
Worried/Stressed
Dull/Bored/Boring
Melancholic/Depressed

What kind of colour (not black or white) do you feel drawn to today? Tick all boxes that apply. Describe colour next to empty boxes with your own words if not on the list. Name the colour/colours underneath each day.

Day 1 | Day 2 | Day 3 | Day 4 | Day 5

Bright / Luminous
Unusual / Striking
Light / Pale
Subdued / Soft
Dark / Murky
Warm
Cold
Feminine
Masculine

What kind of material / texture do you feel drawn to today? Tick all boxes that apply. Name material below each day, for example wool, silk, cotton, viscose, etc.

Day 1 | Day 2 | Day 3 | Day 4 | Day 5

Soft
Chunky
Delicate
Light
Heavy
Shiny
Matt
Hard
Rough
Rigid
Smooth
Textured

What kind of shape / silhouette / form in an outfit, do you feel most suits your mood today? Tick all boxes that apply. If descriptions are not fitting, elaborate below the day in question.

Day 1 | Day 2 | Day 3 | Day 4 | Day 5

Loose
Fitted
Complex / Elaborate
Simple / Bare / Plain
Feminine
Masculine
Layered
Voluminous
Short / Exposed
Covered Up
Soft / Round
Angular

What rules do you have in your life? What sort of occasions do you attend often? What kind of limitations does your work/daily routines put on your outfits?

What are you wearing today? Has it been a successful choice? Does your outfit flatter your mood? What has been the response from other people towards your appearance? Write down short description in your own words

Day 1
Day 2
Day 3
Day 4
Day 5

Thank You.

3.3. Analysis

The results of the mood diaries and the questionnaires were not as straightforward as I had expected. I assumed that I would find clear-cut similarities or at least somewhat unified behavioural factors between the participants. But after the questionnaires were completed, it became very obvious to me, that in fact all the factors to individual style are exactly that – extremely individual.

It was evident after I received the mood diaries that people's moods can be very different even though the same. By this I mean that even though we may use the same words to describe the mood, our actions, experiences and expectations of it are very different. When feeling depressed for example, some of the participants preferred to spend time alone and some seeing friends. As mentioned earlier, people have different methods of mood regulation and this became very apparent in the diaries as well. Obviously the fact that people regulate their moods in different ways, affects the way style develops in relation to moods that are experienced. The results of the diaries were so subjective and due to the nature of this study, not comparable with each other in the least. It was in fact impossible to make design related decisions on them.
By creating a more systematic questionnaire, I hoped to get more logical results.

But when analysing the completed forms, I found that the results were not in fact consistent at all. There were very few similarities in the answers and certainly not enough to make decisions on colour and materials based on them either.
When happy one participant felt drawn to bright colours and another to muted, or when sad one felt heavy materials more appealing, whereas another felt that light materials were more comforting.
The same applied to all other categories I hoped to find answers for with the questionnaires.
There simply were no real solid regularities in the results, and I realised that what I hoped to achieve was indeed based on my own mood regulation techniques. I had expected the results to correspond with my personal moods and desires about style when in certain moods. Yet in reality the way colours, textures and shapes are experienced, links closely to that individual's particular experiences and cannot therefore be unified. We all have a completely subjective view of ourselves, and the world around us. Of course when it comes to moods and fashion, the same logic applies.

4. Work Process

4.1. Design Process

The design process has been a constantly changing and shifting progression that seems to have taken on a life of it's own. At the beginning of the project I thought I had a clear idea of what the actual end result, the collection, would look like. At the end of the project, the result is entirely different and completely altered from my initial idea. Also the process has affected my entire view on design and inevitably me as a designer.
My original concept was to design quite a complex, diverse and varied collection layering different ideas, colours, materials and shapes. At the beginning I thought the best way of representing and regulating the selected moods was to show them all in their true nature and use colour as the main way of self-regulation.
I saw this process as quite straightforward and I thought I knew answers to the questions I was asking - one thing logically leading to another, the findings corresponding with my ideas and the outcome matching my personal style.
I thought I knew what the final collection would look like, as I based the initial assumptions on my own moods and style. However, the process captured my style as well as the design of this final collection, and at the end of the process, I stand here with not only the collection altered but in fact my own personal style entirely changed.

When I started receiving and analysing the data from the mood diaries and questionnaires, I became conscious of the fact that if I wanted to design a collection that was sincerely and genuinely based the moods I had selected to represent, I would have to find a new way of designing it. A new outlook on the design process itself was needed, as before this project my work methods had been quite organic. Here it seemed evident that a certain and specific formula was needed.

At the beginning, I started analysing the character of each emotional state or mood by writing down adjectives describing the mood's communication and actions. After this I started to deliberate counteractions to that particular mood. What would be the best way to disarm sadness, for example? How could this be translated into clothes?

Based on this reflection, I started to design an outfit for each mood. My aim was to achieve the subtle nuances of moods, and create clothes that could, rather than only express s mood and thus reinforce it, regulate and perhaps normalise it. My plan was to achieve this by the use of colour, material and shape.
After analysing the research, I understood that the collection itself needed to be like a blank canvas for the moods themselves. The idea is not to represent the moods in an obvious way, but rather to create an unbiased and self-regulating environment for them and leave ground for the wearers' own individual statement to exist.
Thus the actual clothes have become very clean, clear, plain and pure in nature, not overpowering in any way and stripped of most details – uncorrupted by opinion and free of trends. I decided to look for balance most of all in my designs so everything is symmetric in shapes, solid in colour and the collection as a whole is consistent in its' ideas.
This decision to design a very bare collection, lead to the design process itself having an exceptionally unambiguous modus operandi that was, in fact, quite easy to follow through.
I decided to use neutral colours in the clothes themselves, with a corresponding shape for each mood as a starting point for the design of each outfit and even though this has been done in slightly different ways in different outfits, it remains the main focus of the collection.

4.2. Colour Schemes

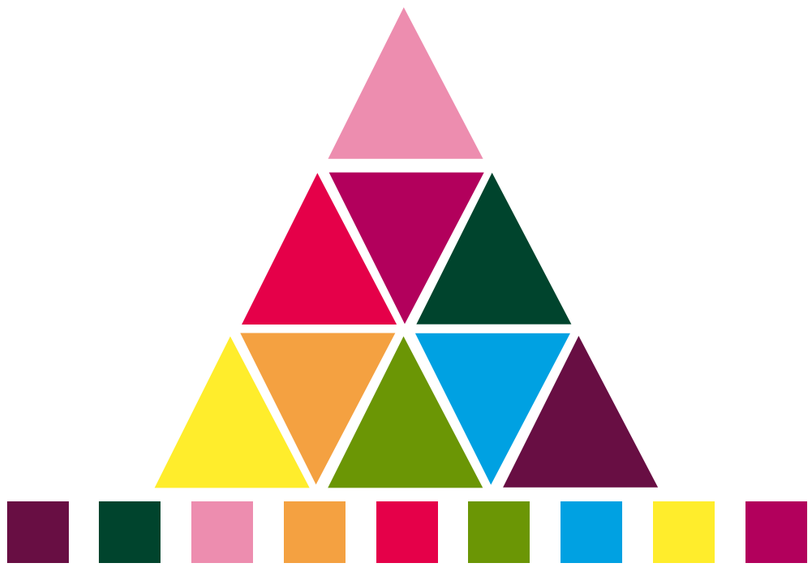
After analysing the research material, I realised that the use of any powerful or intense colour could not be based on the results, as they were so varied, and so I decided to create two extremely neutral yet balanced and cohesive colour charts for the clothes in the collection.
The light colour scheme consists of different shades of light creams and off-whites to beiges and the dark colour scheme of different muted tones of greys, browns and navy shades.

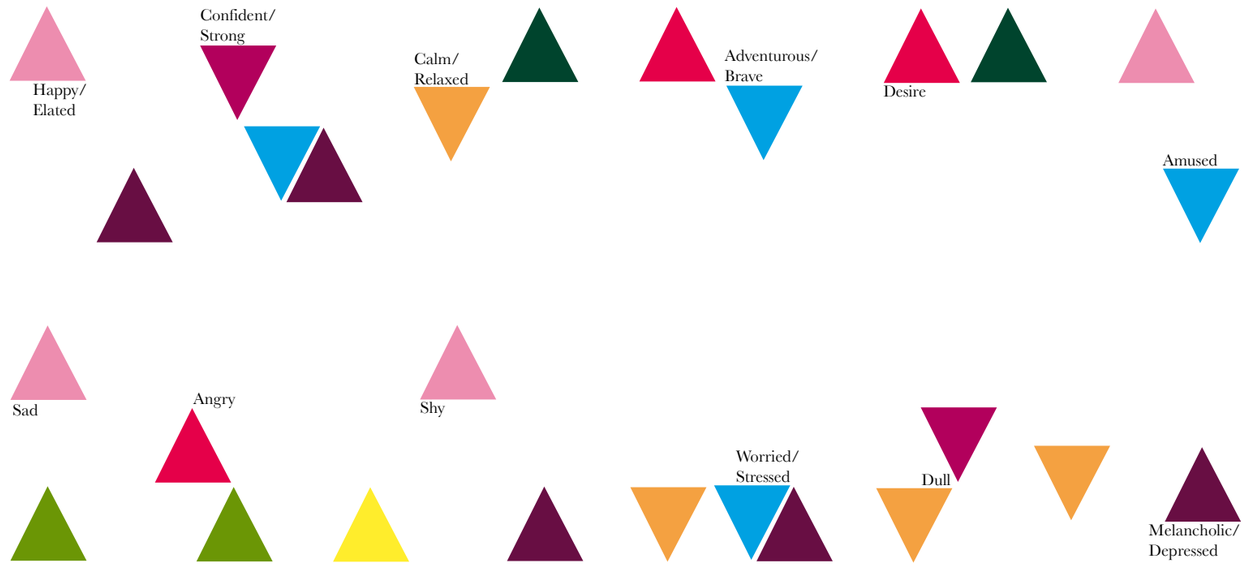
Bright colours are only introduced to the collection in the knitted accessories. The bright colour scheme is based loosely on the Goethe colour triangle and the different groupings of it, that Josef Albers introduced in his 1963 book Interaction of Color. Albers placed an emphasis on the autonomy of colour and its pure perception in the eyes of the spectator and intrigued by this I decided to adapt the Goethe triangle to my purposes. I changed the colours so that the triangle could be divided into suitable colour groupings for the moods used in my collection.

Furthermore, as my objective is not to reinforce the moods but to balance and regulate them, I created suitable combinations of the triangle colours to stabilise the moods. If the colours rightly describing the mood could be found on the right hand corner, for example, I chose the opposite colours from the left hand corner to regulate the mood.
All the outfits have at least two accessories in the bright colours taken from the triangle. All the accessories are solid in colour and straightforward and simple in shape, yet most of them have numerous ways of wearing them.

Neutrals

Accessories

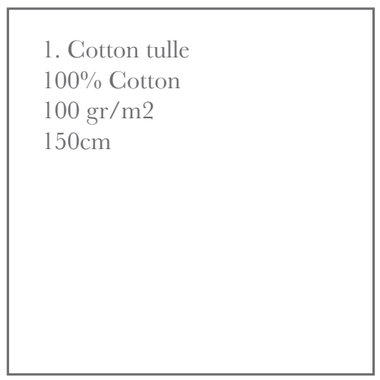




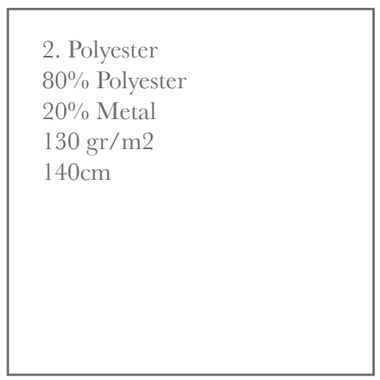
4.3. Material Choices

All the materials in the collection were selected especially with quality in mind. As the collection would be sold in high-end clothes stores, I wanted the quality of materials to explain a part of the cost.
It was also extremely important for me to be able to achieve a general material feel that is as diverse as possible, yet not chaotic or confused looking. As the colour schemes for the actual clothes are very neutral, the different textures of the materials became crucial. This in mind I have opted for varied surfaces and weights in the collection materials. There are shiny, sleek, matt, ribbed, furry and melange materials in the collection. Most qualities are natural fibres, including silk, wool, cotton, alpaca and linen, but there are also some man-made fibres for effect and durability in the more difficult pieces.

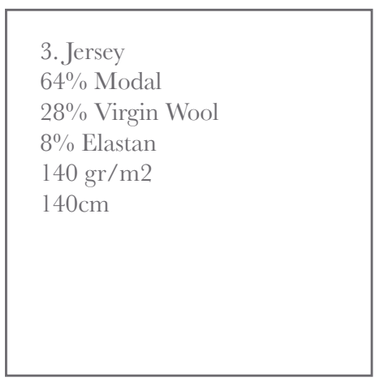
1. Cotton tulle
100% Cotton
100 gr/m2
150cm

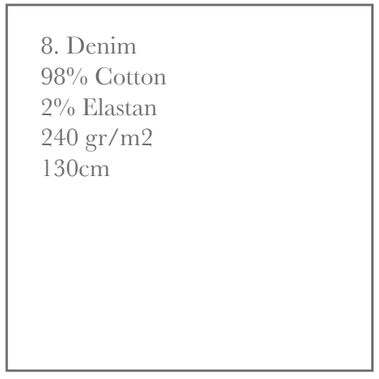


2. Polyester
80% Polyester
20% Metal
130 gr/m2
140cm

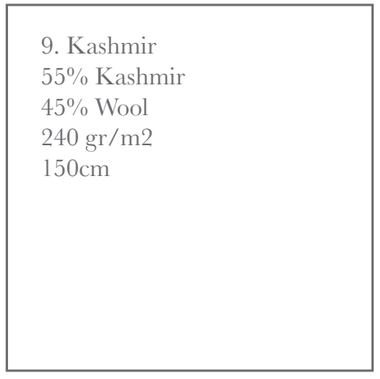


3. Jersey
64% Modal
28% Virgin Wool
8% Elastan
140 gr/m2
140cm

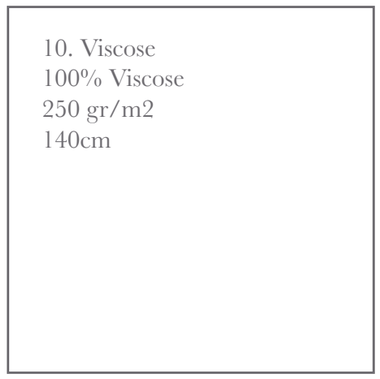




8. Denim
98% Cotton
2% Elastan
240 gr/m2
130cm



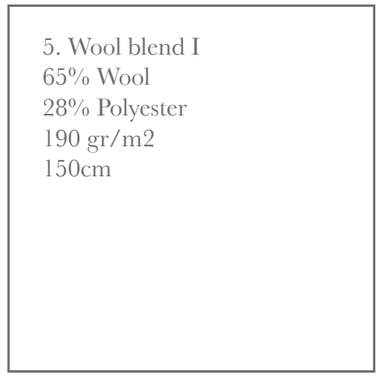
9. Kashmir
55% Kashmir
45% Wool
240 gr/m2
150cm



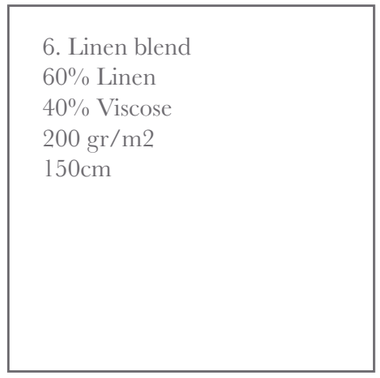
10. Viscose
100% Viscose
250 gr/m2
140cm

4. Silk Jersey
100% Silk
150 gr/m2
100cm

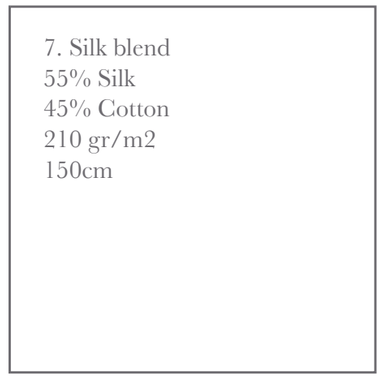
5. Wool blend I
65% Wool
28% Polyester
190 gr/m2
150cm

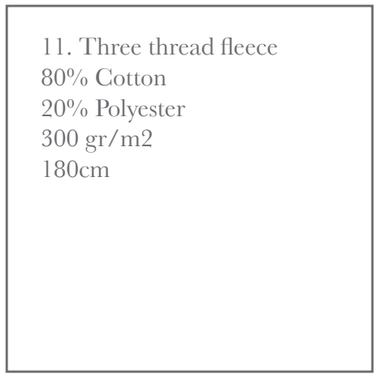


6. Linen blend
60% Linen
40% Viscose
200 gr/m2
150cm

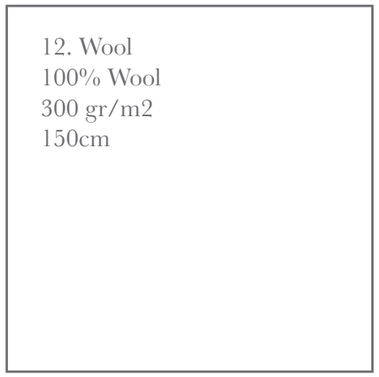


7. Silk blend
55% Silk
45% Cotton
210 gr/m2
150cm

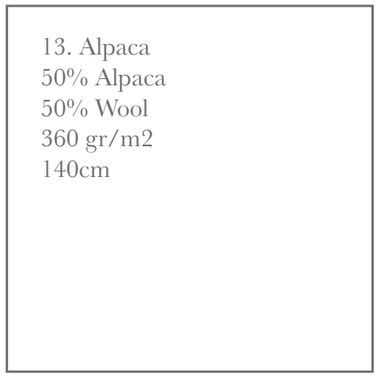




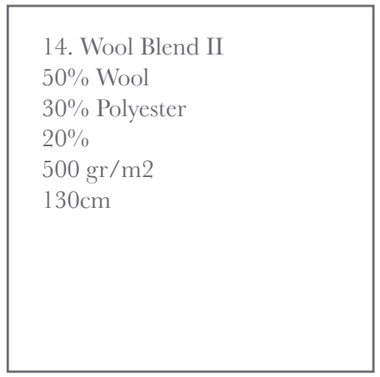
11. Three thread fleece
80% Cotton
20% Polyester
300 gr/m2
180cm



12. Wool
100% Wool
300 gr/m2
150cm



13. Alpaca
50% Alpaca
50% Wool
360 gr/m2
140cm



14. Wool Blend II
50% Wool
30% Polyester
20%Viscose
500 gr/m2
130cm

4.4. Geometric Shapes

When I eliminated colour as the aspect of representing the mood in question, I started developing a way to use basic geometric shapes as a formula in the design process of the clothes.
First I started evaluating each mood in their context and divided the moods into active and passive feelings. This was done based on the purely logical evaluation of the nature of each mood.
Active moods are more assertive, dynamic or forceful in temperament and they demand action to either express or stabilise them, whereas passive moods are more static, inert or submissive.

The active moods are –

Happy/Elated
Confident/Strong
Adventurous/Brave
Desire
Angry
Worried/Stressed

And the passive moods are-

Calm/Relaxed
Amused
Sad
Shy
Dull
Melancholic/Depressed

After these categories were defined, I started thinking about the compatible shapes for the active and passive moods. It seemed an obvious choice to have the active moods relating to angular or pointed shapes and the passive to softer rounded shapes to communicate the moods. Sharp angles are harder and more aggressive in quality so they convey the active moods better, whereas the passive moods require softer, gentler or subtler forms like curved and circular shapes to portray them.
I also considered the implication that vertical or horizontal lines have. Vertical shapes and lines can be seen as more forceful, lively and bold and horizontal lines as tranquil, calm, motionless and quiet.

Bearing all this in mind, I sketched out a suitable shape for each mood. These shapes were then used as the starting point for the actual design of the clothes. In most cases I added volume and three-dimensional form to the clothes through the shape and in some I used the geometric shape as the foundation for the patterns.

Positive Active

Negative Active

Active moods are more assertive, dynamic or forceful in temperament and they demand action to either express or stabilise them, whereas passive moods are more static, inert or submissive.

4.5. Personal Evaluation of the Design Process

Negative Active

Negative Passive

Pattern making was probably the most gratifying function of the project and I discovered more during it than in any other part. I realised that for me as a designer, the actual concrete creation of the clothes is absolutely necessary in order to truly enjoy and appreciate my own work. I find designing clothes on paper, unexciting and problematical as the actual forms and shapes only come to life as three-dimensional pieces. I recognised early on in the pattern making that I want to operate so that straight from design phase, the next stage is producing the first sample of it. Truly the best element of this venture has been this insight into how I need to work as a fashion designer.

Time keeping proved to be the most challenging aspect of the process and even though I managed to keep all the important deadlines, I found myself lagging behind my own schedule constantly. However I always do my best work under pressure, and in a way the main reason why time keeping was such a problem was due to the unnatural length of the project. It seems as though there was too much time to change my mind about design related issues such as material choices and colours. On the other hand, I am very satisfied with the end result, and see this project as the best work I have done so far in fashion design.

The process of designing this collection has been at times difficult, at times exhausting, constantly challenging and demanding, but most of all rewarding. I feel as though I have learned more during the course of this project than in the past four years combined.

Truly the best element of this venture has been this insight into how I need to work as a fashion designer.

5. The Label

Awe is playful, unpretentious, gentle, adventurous, progressive and adaptable.

Awe is a young Finnish, internationally competitive clothing label with potential for vast markets, yet not compromising on quality and ethical issues. Within the company, the designers already have considerable experience and skills that compliment each other. Awe as a brand represents a sense of mystery, timeless quality, joy for life, and a fresh point of view in fashion design. Awe is playful, unpretentious, gentle, adventurous, progressive and adaptable.

Our aim is to renew our image every season so that everything from our logo to our showroom is variable and unpredictable, so that our customers are always left wanting more and, in awe, waiting for what we come up with next.
Awe will present collections that are not formed in the usual way of creating collections but are rather small assortments or families of products.
These product families are not necessarily linked to any contemporaneous colours and trends or prevailing seasons but exist in a realm of their own creation. The purpose of this is to create collections that are more organic and interesting for the consumer than collections designed in a customary way.
It also seems logical for Awe as a small label with limited production channels to start of with, to try and get away from the extremely fast cycle of fashion as well as from feeding the idea of mass consumption, and concentrate more on quality than quantity.
Awe will have commercial collections sold in smaller high-end boutiques around Europe, starting with Helsinki, London, Berlin, Paris, and Barcelona, and soon expanding to more countries.

Awe will also bring together professionals from different fields of art and design in different projects. Our aim is to also take fashion outside shops and into new, unexpected surroundings where consumers are not afraid to view and approach it, by staging events, fashion shows and performances in different public places. The aim is to do as much cross-cultural and artistic work as possible and really employ the idea that no form of design is in a void by it self. Working closely with other designers and artists can in fact benefit everyone involved in the projects in major ways.

Awe will also produce a personal styling service for companies. For fairs, parties and other events we will offer a tailored image consulting service, which includes personal style analysis and the design of team outfits that represent the company as a whole but at the same time still express and leave space for the wearers' own personal style. We believe that companies, especially in visually literate fields of operation, would want to represent the image of the company with the way representatives are dressed. The idea is not to design conventional work clothes but rather clothes in which the wearer can feel comfortable and completely representing their own style as well as representing the company at the same time.

5.1. The Name and Logo

Awe (ô)
1. A mixed emotion of reverence, respect, dread, and wonder inspired by authority, genius, great beauty, sublimity, or might: We felt awe when contemplating the works of Bach. The observers were in awe of the power of nature.
2. Archaic
a. The power to inspire dread.
b. Dread.

Awe = an overwhelming feeling of wonder or admiration- the feeling aroused by something strange and surprising.
Awe = a feeling of profound respect for someone or something.

- WebDictionary, April 2008-

The name Awe was selected because of its definition, sound and the impartial feel it translates. We wanted the name of the label to be as simple as possible as a word but with a complex definition to suite our image. It was also very important that the word itself sounds right – clear and pure but still holding a sense of mystery. The word awe is not used extensively in the modern English language so it does not have any overbearing implications or forceful connotations. Visually the word is very easy on the eye and symmetric enough to effortlessly adapt for our purposes.
After lengthy deliberations on a name, we decided on Awe in minutes after thinking of it. It seemed a perfect name in every way and its strength is growing the more it is used.

The logo was designed by packaging design student Tiina Ilmavirta. The visual image of the brand is clear and straightforward, classically stylish, yet capturing and intriguing. The text part of the logo will stay the same but there will be an element, which changes with the collections, thus keeping it constantly interesting and contemporary.

The logo in the labels will have a dot that changes place according to which part of the collection is in question. If the item where the label is a top, the dot is on top of the logo and if the item is bottoms, the dot is below it. Dresses have dots on both sides. The heavier the item, the further down on the right hand side of the logo the dot is placed. For example if the label is in a jacket, the dot is above the name and at the right hand side because the item is a top and heavy.
The dot itself will change shape and colour with each season. It starts as a simple round dot in this first collection and continues to grow towards a more complex form according to the mood of the collection in case. At some point in the future, when there are more products Awe can also start applying more dots in the labels so possibilities are endless. The clothes will also have a sentence representing the part of collection where the item is from.

The visual image of the brand is clear and straightforward; classically stylish, yet capturing and intriguing.

5.2. The Showroom Design

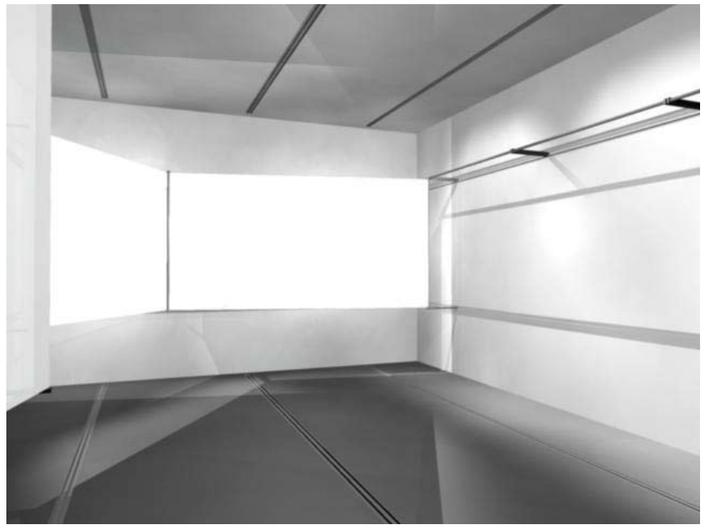
As well as good quality and innovative design, Awe wants to represent it's customers new experiences with the label's ability to transform and it's joyful attitude. Interior design student, Anu Frantti, is designing Awe's showroom as her final project.

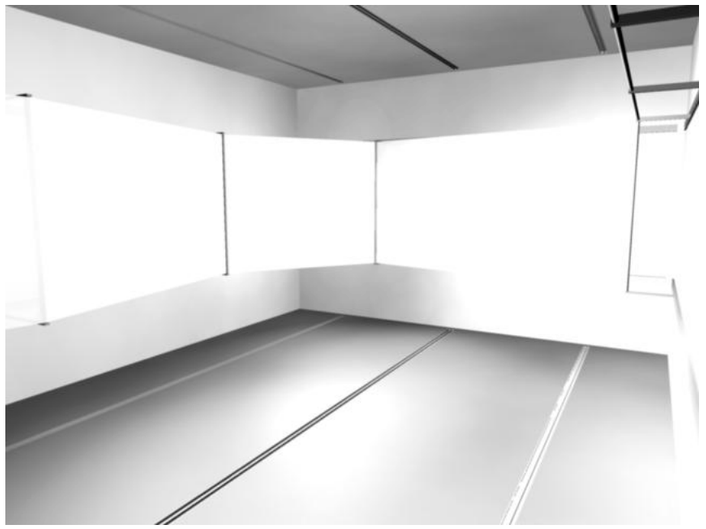
Awe needs a space that can translate the label's ever changing ideas and concepts. This means that the space has to have structure and lighting that is somehow adjustable and flexible. As the space needs to be able to adapt to each season's mood and purpose, the elements creating it should be neutral in their form and materials. The mobility of the structures and other requirements linking to this, such as lightness and durability are crucial, as the mood of the space changes at least twice a year and alterations in structures are carried out by employees themselves. The clothes should be the main focus of the space and easy to hang but unnecessary formality should be avoided.

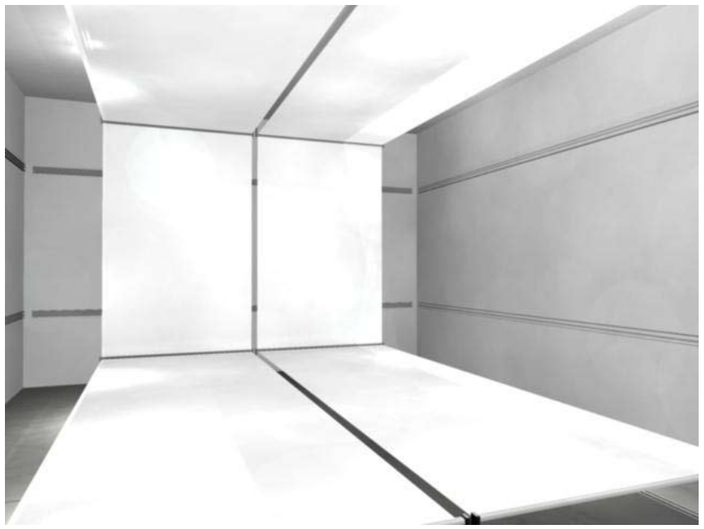
Awe in space is light, serene and convincingly original. The space Awe is represented in has to be clear and compelling and most importantly leave room for the clothes to speak for themselves. Awe showroom is in a manner a stage that transforms for each show and the clothes always have a leading role.

The atmosphere should be sensed straight away when entering the space and the space should be easy to absorb. Although it is important to achieve a reaction out of the customer, it is not the purpose of the space to overpower with a complex or exhausting visual appearance. The ambiance should always remain pleasant for its viewer even though the mood of the space can have a hint of drama at times. In no way should the space be too loud or aggressive, but rather subtle and silently suggestive. The subtle nuances of the show room will be achieved by changing light and structures, which will be fabric and the overall atmosphere of the space will be as in a photography studio with gentle and variable light.

Awe in space is light, serene and convincingly original.



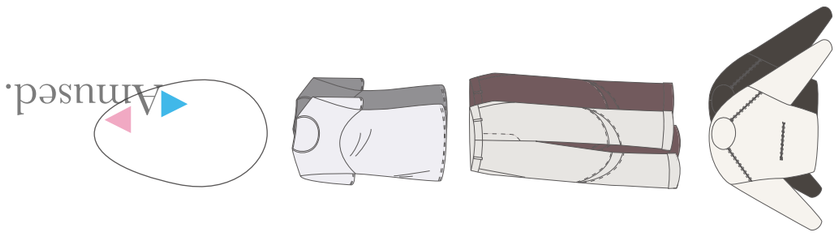


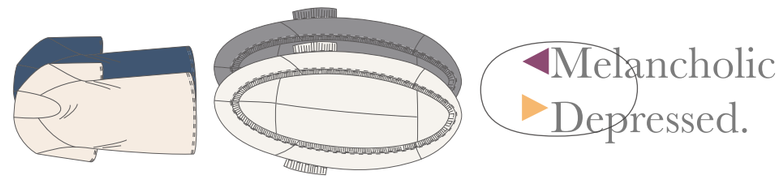


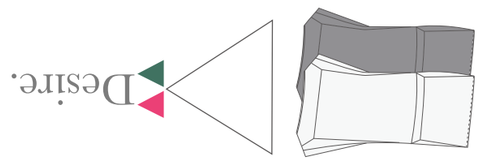
awe

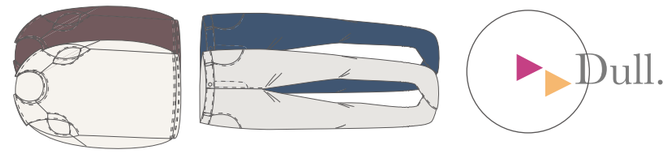
Moods08/09

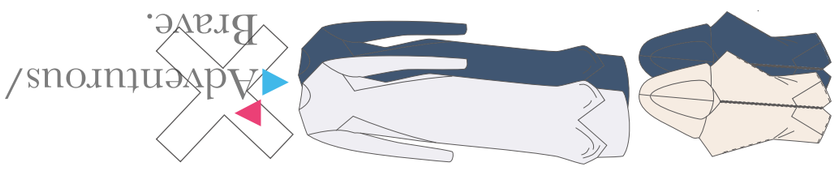
Negative

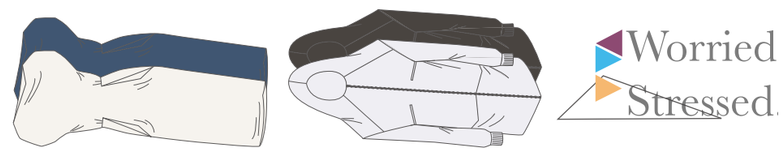


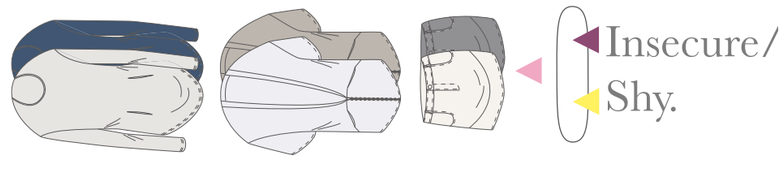


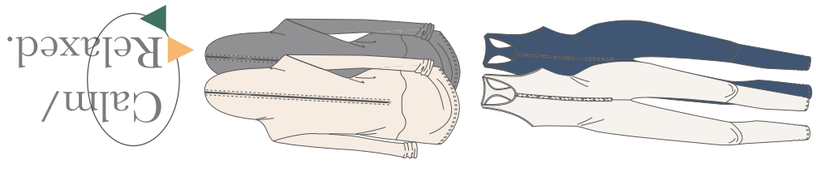


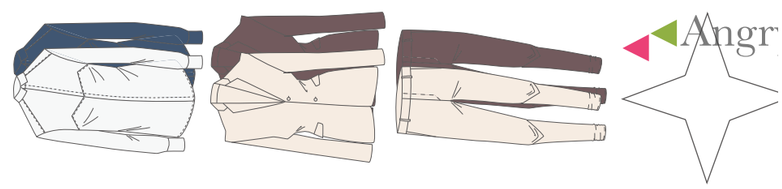


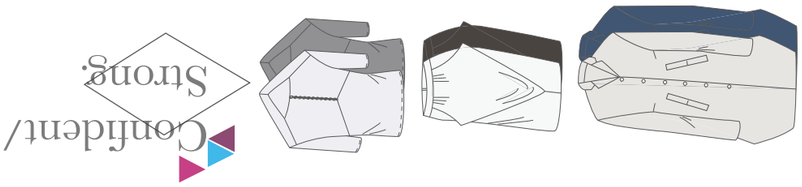


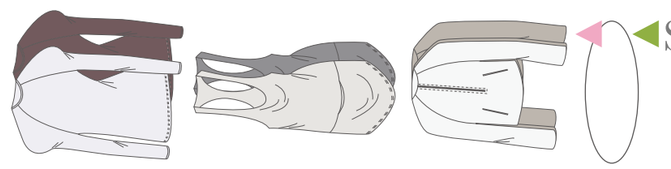


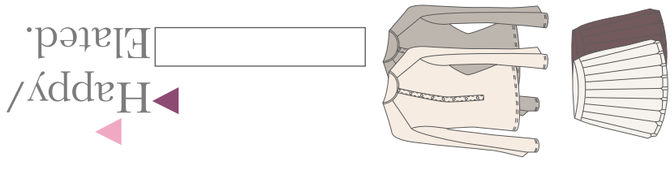












Positive

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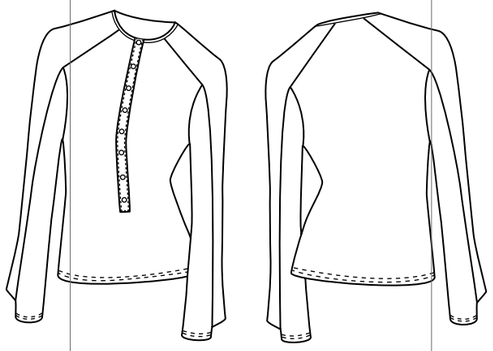

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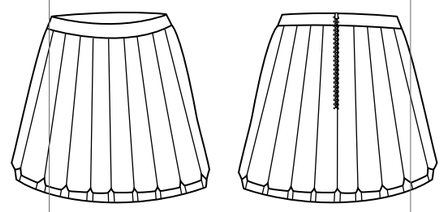
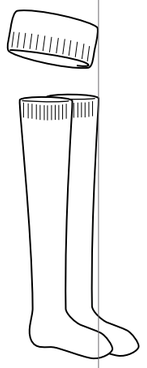
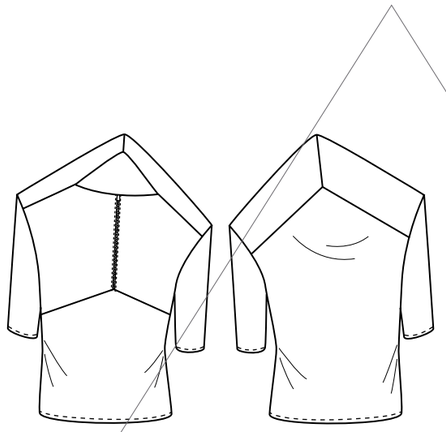




Happy/Joyous/Elated

And if a double-decker bus
Crashes into us
To die by your side
Is such a heavenly way to die
And if a ten-ton truck
Kills the both of us
To die by your side
Well, the pleasure -the priviledge- is mine.

The Smiths



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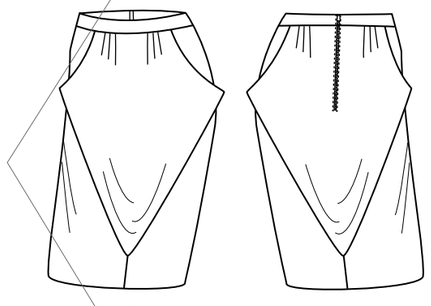

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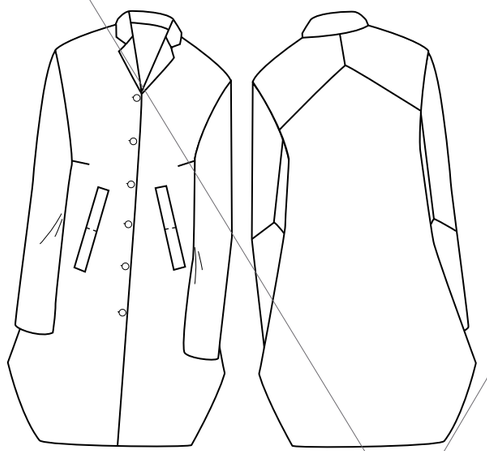

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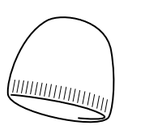


Confident/Strong

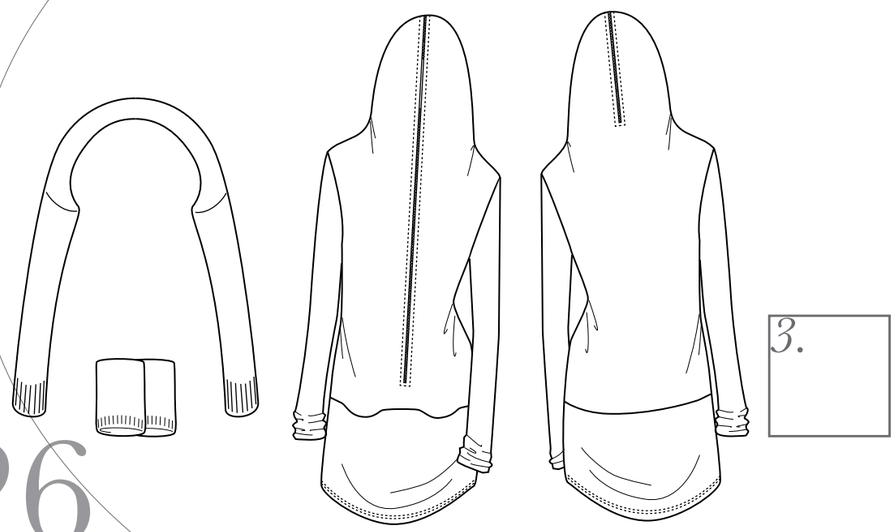
We were just standin there mindin' our own
And it went on and on
We all smile, we all sing
The weak become heroes
Then the stars align
We all sing, we all sing, all sing

The Streets

Calm/Relaxed

Can you hear them,
The helicopters.
I'm in New York.
No need for words now.
We sit in silence.
You look me in the eye directly.
You met me.
I think it's Wednesday.
The evening.
The mess we're in.
The city sun sets over me.

PJ Harvey



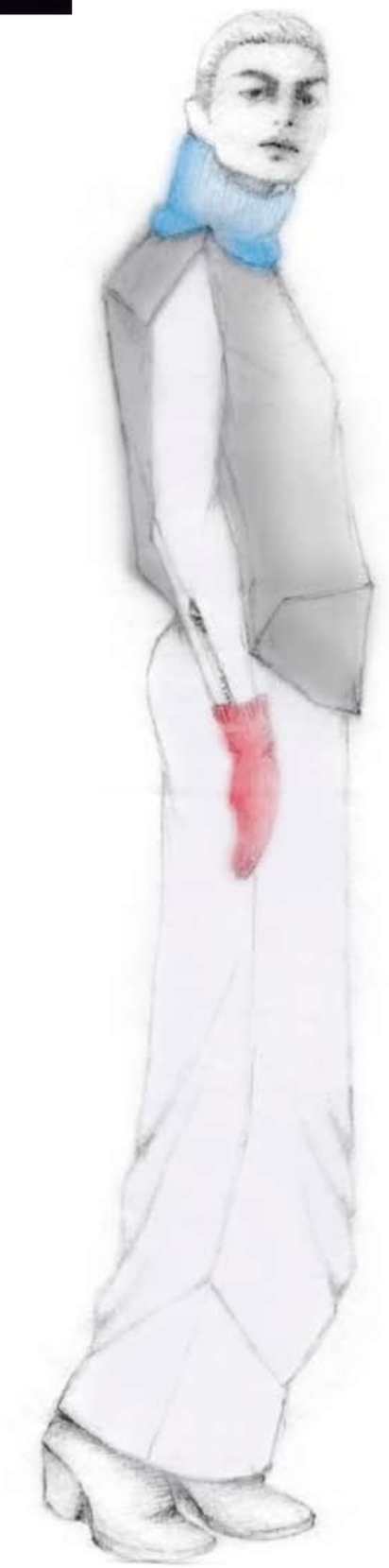
Brave/Adventurous

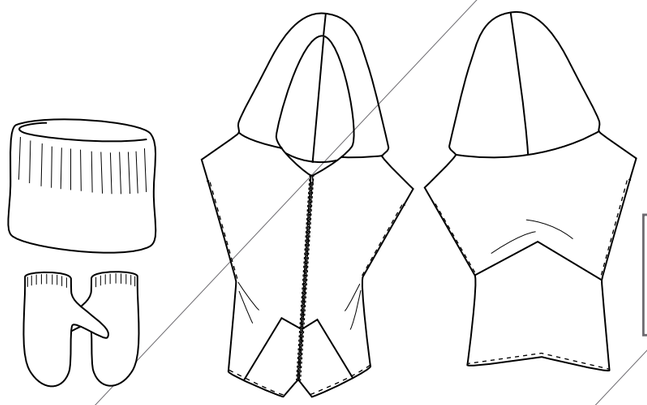
No one likes to take a test
Sometimes you know more is less
Put your weight against the door
Kick drum on the basement floor
Stranded in a fog of words
Loved him like a winter bird
On my head the water pours
Gulf stream through the open door

Fly away
Fly away to what you want to make

I feel it all, I feel it all
The wings are wide, the wings are wide
Wild card inside, wild card inside

Feist





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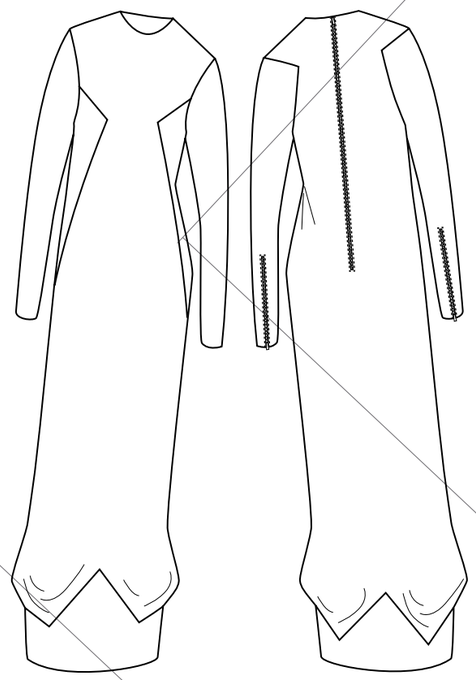


5.

Desire

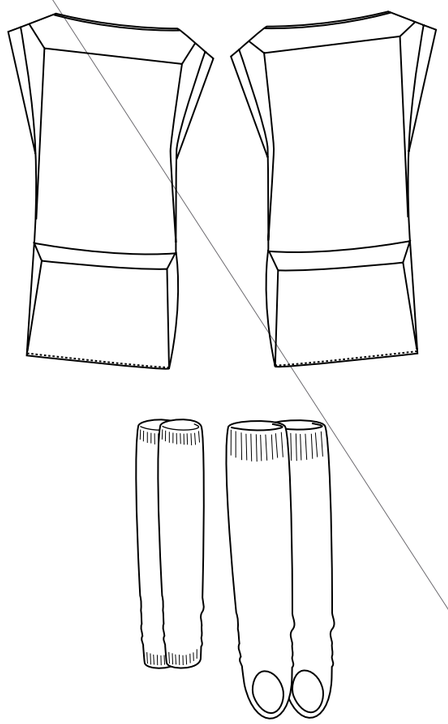
I traced my fingers along your trails
Your body was the map, I was lost in it

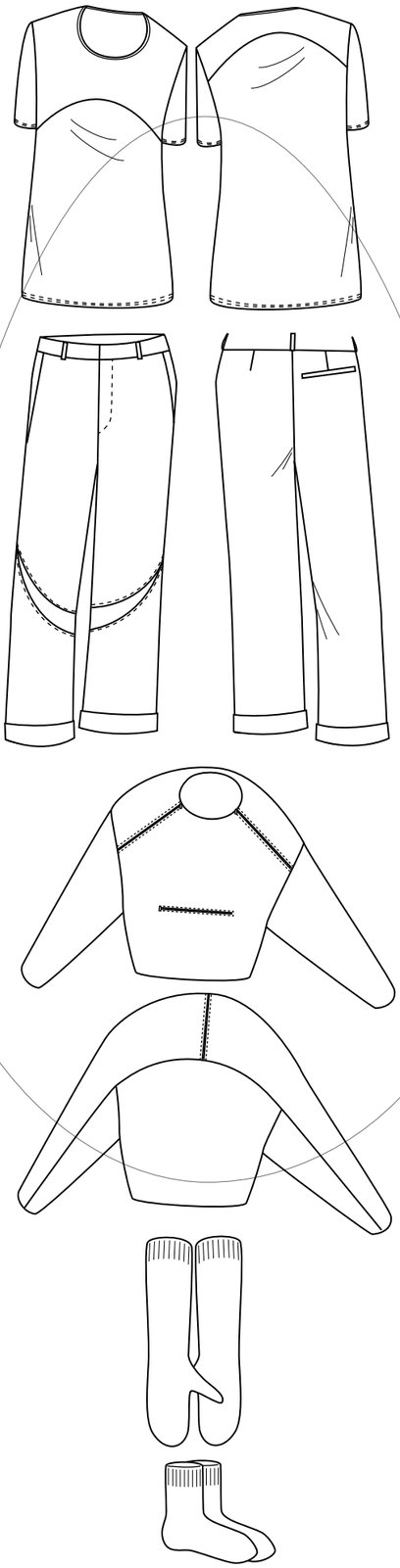
Floating over your rocky spine
The glaciers made you, and now you're mine

I was moving across your frozen veneer
The sky was dark but you were clear
Could you feel my footsteps
And would you shatter,
Would you shatter,
Would you shatter

Great Lake Swimmers

2.





4.

12.

13.

Amused

Yeah I got busted
So I used my one phone call
To dedicate
A song to you on the radio

Jens Lekman

Sad

Pull the blindfold down
So your eyes can't see
Now run as fast as you can
Through this field of trees

Say goodbye to everyone you have ever known
You're not gonna see them ever again
I can't shake this feeling I've got
My dirty hands
Have I been in the wars?
The saddest thing that I'd ever seen
Were smokers outside the hospital doors

Editors

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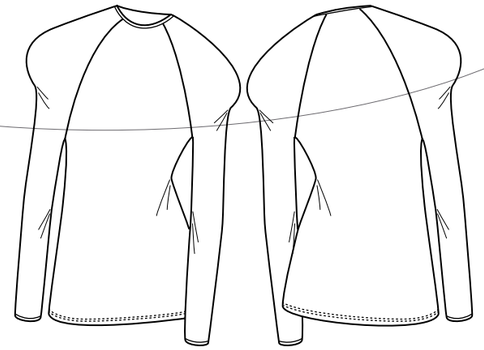

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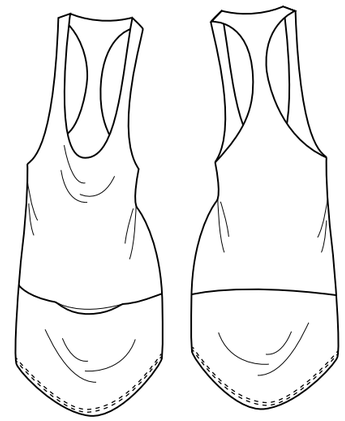

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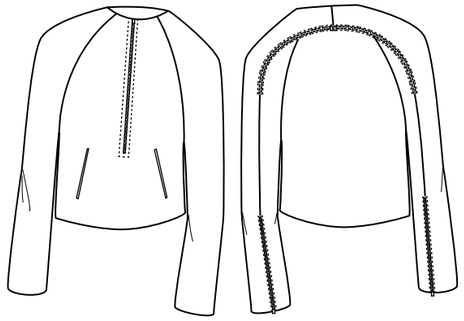
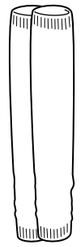
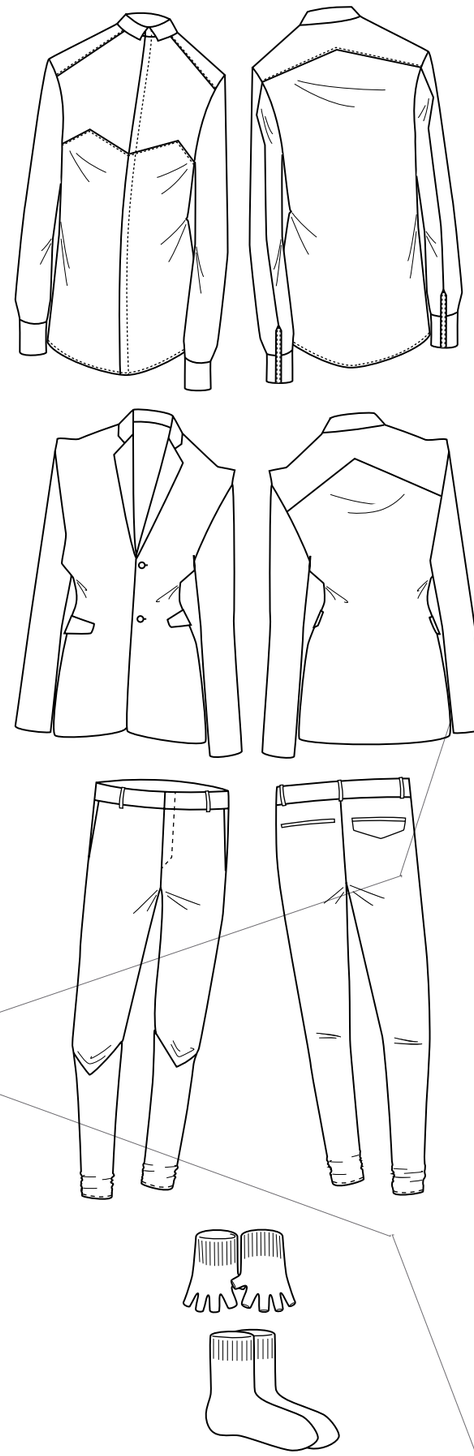






7.

9.

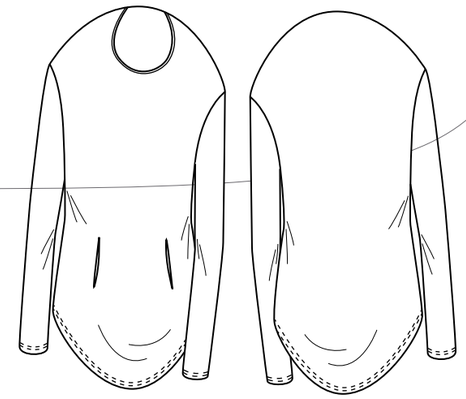
9.

Angry

I want my money back.
I'm down here drowning in your fat.
You got me on my knees,
Praying for everything you lack.
I ain't afraid of you.
I'm just a victim of your fears.
You cower in your tower,
Praying that I'll dissappear.
I've got another plan.
One that requires me to stand.
On the stage or in the street.
Don't need no microphone or beat.
And when you hear this song,
If you ain't dead then sing along.
Bang and strum to these here drums,
'Til you get where you belong.

Saul Williams

4.



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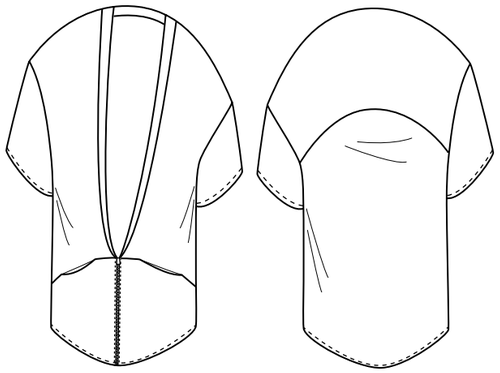

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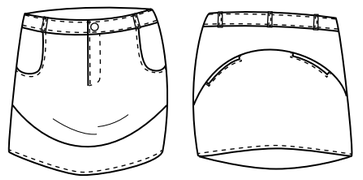
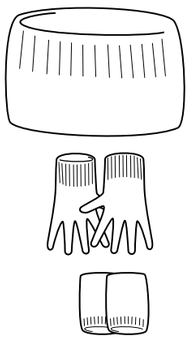




Insecure/Shy

Do you come together ever with him?
Is he dark enough, to see your light?
Do you brush your teeth before you kiss?
Do you miss my smell?
Is he bold enough to take you on?
Do you feel like you belong?
Does he drive you wild?
Or just mildly free?
What about me?

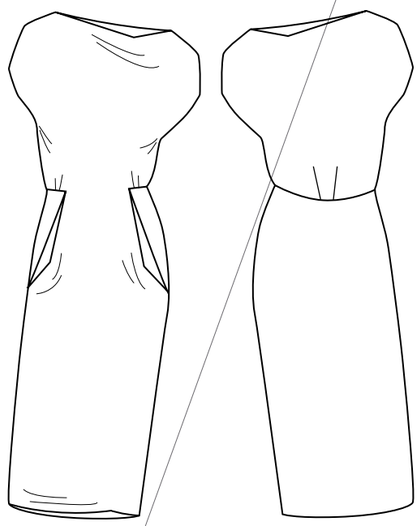
Damien Rice

Worried/Stressed

I feel the hope running low
We never found our way home
There is no more world
The land is gone
Water is all that survived that one
There are no escapes
Gone are the days of mistakes
Our mistakes

John Frusciante

6.



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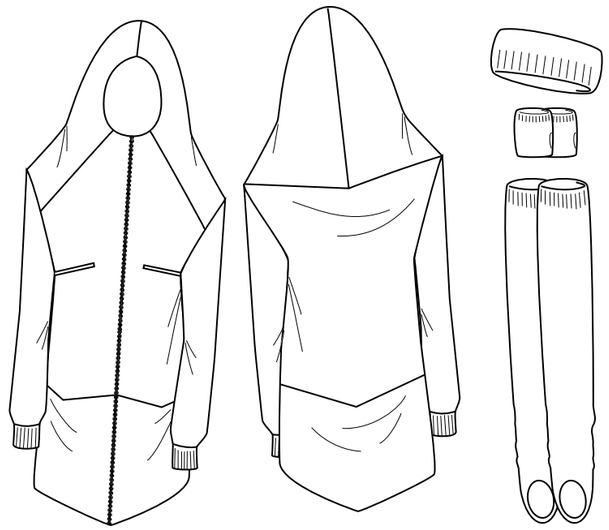
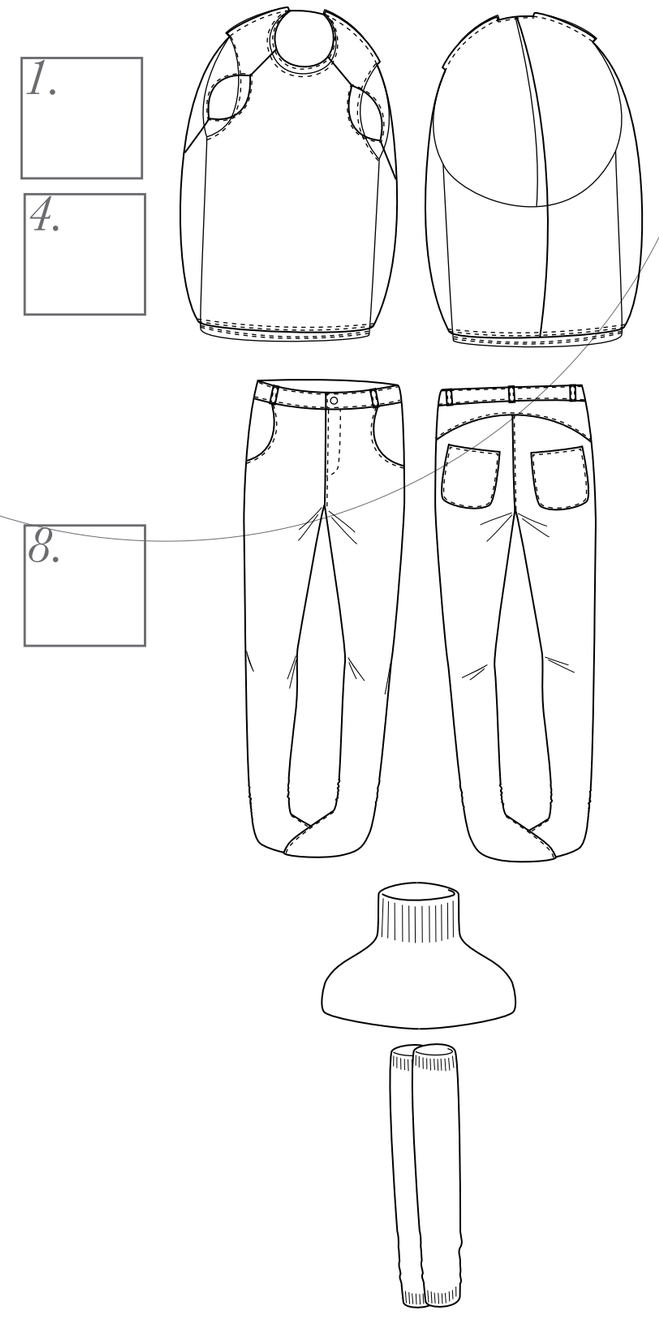


Dull

I watch the ripples change their size
But never leave the stream
Of warm impermanence and
So the days float through my eyes
But still the days seem the same
And these children that you spit on
As they try to change their worlds
Are immune to your consultations
They're quite aware of what they're going through

David Bowie



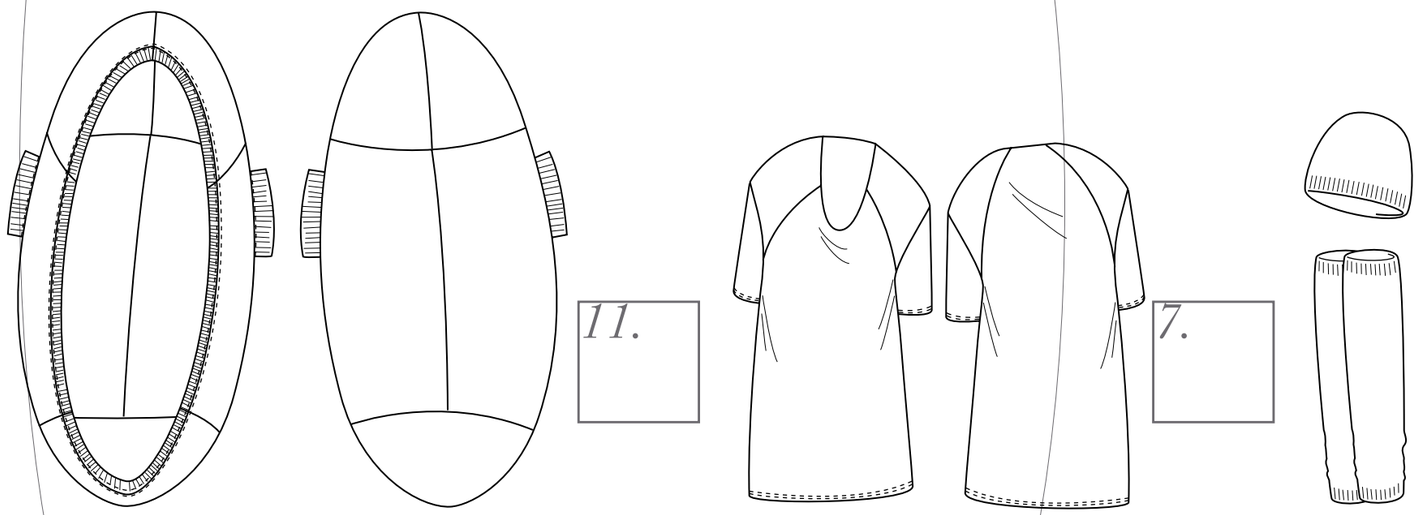
Melancholic/Depressed

Hide your eyes, hide your tears,
Hide your face, my love
Hide your ribbons, hide your bows
Hide your coloured cotton gloves
Hide your trinkets, hide your treasures
Hide your neatly scissored locks
Hide your memories, hide them all
Stuff them in a cardboard box
Or throw them into the street below
Leave them to the wind and the rain and the snow
For you might think I'm crazy
But I'm still in love with you

Call me up, baby, and I will answer your call
Call me up but remember I am no use to you at all

Now, you're standing at the top of the stairs
One hand on the banister, a flower in your hair
The other one resting on your hip
Without a solitary care
I fall to sleep in the summer rain
With no single memory of pain
And you might think I'm crazy
But I'm still in love with you

Nick Cave



6. The Photography

Photography is a way of interpreting the world around us. It is a way of representing how we see things or how we want things around us to be seen. Photography is a way to tell a story and it is always subjective to the time and place the picture is taken in as well as person who takes the picture. As Susan Sontag states in her book On Photography (1979): *"Photographs are as much an interpretation of the world as paintings and drawings are"*.
As a photographer myself, this aspect of the collection was of great importance to me.
I believe that when a picture is taken, it is the responsibility of the photographer to make sure the message reads as intended and as photographs are the main method of communicating the feel of the collection as an entirety, I spent immense amount of time and energy planning the shoots.
The photography of the collection was carried out in three separate parts – the moods were photographed independently of the clothes, and the clothes were photographed on a model, as well as an installation on their own. The reason for the three different photographs all linking to one piece of clothing, is that they all tell a different story of it.

My first intention was to only photograph the clothes without a model and the moods without the clothes. This is leading back to the idea of the clothes acting as a blank canvas for the moods. I do not want the moods to in a way take space and attention from the clothes. I realised however that I would not be able to show the geometric shape in the clothes without a model so the photography was divided into three parts and a model included.

In the photographs with the model I wanted to exclude as much as possible of the model's own personality. She had a blank expression throughout the shoot, and the lighting conditions as well as the angle and the framing of the photograps were kept the same. The poses were as bare and frank as the clothes themselves, and the only difference in positions came from slight alterations in hands and the arms.

The mood photographs were taken of anything and everything in the surrounding world yet not making any of the moods too evident or obvious. These photographs consist of scenes from the surrounding world – scars, trees, lamps, buildings, landscapes and more. All details too often missed of the world around us when we are too busy to look around, but all conveying intense moods.

For the installation, I created a set out of fishing line and needles, hanging the clothes from a balcony in the studio. The positions of the clothes were created to fit the corresponding moods. The clothes were photographed all together but concentrating on details and changing the direction of light, and thus the nature of what is shown of the character of the clothes themselves. The outcome of the installation exceeded all my expectations. When hung up in this manner, the clothes seemed to take on a life of their own. They started communicating with each other, and adobted different roles and personalities within the installation. Some of the positions look comical, some profusely sad, some serious. For a shoot that started from a wild idea, and was deemed to fail from the start by everyone I consulted about it, it in fact became a triumph that made this whole project worth while for me.

The studio photographs were taken by Helena Hagberg at the Lahti Design Institute studio and the mood photographs were shot by Mikko Rikala in Spain. I specifically wanted to give both photographers the opportunity to express themselves thoroughly within this project to be able to achieve different ways of seeing the clothes as well as the moods. Because of the subjective nature people experience moods, I felt it was crucial to bring other people's visions into the photograghy. It was also very important for me to work with other professionals in developing my idea because I was scared that my own views would blind me from the neutral look I wanted to achieve with the photographs. The collaboration ended up being extremely productive as well as enjoyable and the photographs, in my opinion represent the co-operation of three different visual professionals as well as the collection extremely well.

"Photographs are as much an interpretation of the world as paintings and drawings are."

Susan Sontag, On Photography 1979

7. Conclusion

Moods are no doubt a major factor in everyone's daily lives' in the modern Western society. Fashion also without any uncertainty in my mind has a great and, at least for the moment, ever growing influence on defining and communicating changing moods and the individuality of people. It is my belief that fashion can and should no longer be treated as A trivial, insubstantial and unimportant part of people's lives when it so obviously has real and significant meaning and authority in the our society.

If it is true that moods do in fact affect the way people dress, then it must also be true that what we wear has a deeper meaning then to cover skin. In a society that is increasingly focusing on mental health issues, it should be understood that feeling good about one's life is in fact a summation of all the aspects in it.

Appearances can and do affect the emotional state a person is in and by altering the exterior, the interior emotions can to some extent be changed as well.
By this I am not by any means suggesting fashion as a first choice treatment to cure depression, for example. I simply want to draw attention to the fact that by choosing the right thing to wear for the prevailing mood, people can acquire encouraging emotional responses from themselves and others and thus influence negative moods in a positive way.
In my opinion what people wear should from now on be considered as a serious way of mood regulation as that is exactly what it can at its' best be.

Fashion simply matters and the statements it makes are not to be taken lightly.

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Acknowledgements-

Anu Frantti, *Showroom Design*
Helena Hagberg, *Photography*
Mikko Rikala, *Photography*
Tiina Ilmavirta, *Logo and Branding Execution*
Evelina Mustonen, *Model*
Nick Tulinen, *Lyrics*

Lahti University of Applied Sciences:

Sirkka-Liisa Hölttä, *Seamstress*
Terttu Meuronen, *Seamstress*
Marjut Yli-Mäyry, *Pattern teacher*
Esa Lukala, *Head Teacher*
Laura Saloheimo, *Councelor*
Heikki Saros, *Councelor*
Kia Koski, *Councelor*
Kari Halme, *Graphic Assistance*

Minna and Yat Cheung, *2or+*
Ritva Falla and Suvi Matinaro, *Marimekko*