Yuka Takeda

Wearing Sweets:
The Potential of Pastry-Inspired-Clothing
Abstract

University of Lapland, Faculty of Art and Design
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Author: Yuka Takeda
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Summary:
The research purpose is to explore the relationship between clothing and pastries and to investigate the potential of pastry-inspired-clothing. Accordingly, the goal is to familiarize myself to the correspondence between clothing and pastries, to conduct a research with the research question: “How could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” and to experiment with a fashion collection based on the research outcomes. First of all, the background which leads to the idea of pastry-inspired-fashion is discussed. Then, identified key terms drawn from the research topic were studied with previous researches. Eventually, my own research was conducted applying an observation and a focus group interview methods. Interviews were transcribed verbatim; then, everything was coded carefully. Through the coding process, five themes were discovered. After examining the links between the themes, these were categorized into two groups. By analyzing the correlations of the themes and the groups, six hypotheses were discovered to answer the research question. In addition to my own research, an experimental fashion collection based on the research outcomes was generated.

Keywords: innovation, acceptance, fashion, behavior, perception, choice, adaptation, and adopting.

Other information:
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# Table of Contents

1. Introduction .......................... 2  
   1.1. Personal Motivation to the Research .......... 2  
   1.2. Introduction to the Research ................. 2  
   1.3. Overview of the Thesis ..................... 4  

2. The Transition of Tea Gown to Collaboration of Fashion and Pastry ....... 7  
   2.1. Background of Afternoon Tea and Tea Gown ........ 7  
      2.1.1. Introduction of Afternoon Tea and Tea Gown .......... 8  
      2.1.2. What Is Tea Gown? ............................ 8  
   2.2. Fashion for Afternoon Tea in Modern Times ........ 12  
      2.2.1. General Fashion for Afternoon Tea Nowadays ........ 12  
      2.2.2. Lolita Fashion in Japan for Afternoon Tea ........ 14  
      2.2.3. Fashion Runway Shows and Afternoon Teas .......... 15  
   2.3. Examples of Fashion Companies Involving Tea Business .......... 16  
      2.3.1. Prêt-à-Portea .................................. 16  
      2.3.2. Dior’s Pop-Up Café at Harrods ................. 17  
      2.3.3. LVMH and Cova ................................ 18  
      2.3.4. Prada and Pasticceria Marchesi ............... 19  
   2.4. Actual Collaborations of Fashion and Pastry ............ 20  
      2.4.1. Ladurée’s Collaboration Projects ............. 20  
      2.4.2. Tokyo Sweets Collections ..................... 26  

3. Key Terms and Review of Literature ................................ 29  
   3.1. Innovation ...................................... 29  
   3.2. Acceptance ..................................... 30  
   3.3. Fashion ......................................... 31  

4. My Research .................................... 35  
   4.1. Data Collection ................................. 35  
   4.2. Focus Group Approach ........................... 37  
   4.3. Findings ....................................... 37  
   4.4. Discussion and Analysis ....................... 44  

5. Experimental Creation Based on the Research Outcomes ............... 53  
   5.1. Concepts ....................................... 53  
   5.2. First Sketches, Ideas, and Inspirations .......... 53  
   5.3. Narrowing Down of the Inspirations ............ 55  
   5.4. Designing Process ................................ 56  
   5.5. Realization Process of Actual Garments ........... 59  
   5.6. Final Look and Reflection ..................... 65  

6. Conclusion ...................................... 69  
References  
Appendixes
1. Introduction

1.1. Personal Motivation to the Research

Pastry is a piece of art with amazing combinations of tastes, and it brings us bliss. I have been always drawn to the beautiful appearances of pastries. I love looking at images of those tidy pastries in bakeries or even in magazines. Since when I first started to study the fashion design, I have been often getting inspirations from pastries. Their unique shapes, colors, and attractive decorations are very inspirational for me. They draw me into a utopian world.

In 2006, a remarkable event occurred for both fashion and pastry industries in my opinion. The film Marie Antoinette by Sofia Coppola was released. It had a huge impact on the audience with pastel colored Rococo dresses, and cute cakes and macarons by Ladurée, a French historic pastry café store which is known for its macarons. Immediately, fashion magazines featured garments which had been inspired by a modern taste Rococo style, and macarons became more popular around the world being led by Ladurée. Moreover, Ladurée started to collaborate with some famed fashion companies with their macarons; thus, it seemed that my dream collaboration idea has been becoming true slowly.

As a fashion designer, I decided to develop a collection inspired by pastries. Certainly, I like wearing outfits which have some pastry inspirations; such as, pastry printed dresses or pastel colored dresses. However, these dresses are different from what majorities of the people wear. Accordingly, I started to have a curiosity about people’s interest in pastry-inspired-clothing. Therefore, I determined to conduct a research on this inquisitiveness.

1.2. Introduction to the Research

The Research Focus, Question and Goal

The research purpose is to explore the relationship between clothing and pastries and to investigate the potential of pastry-inspired-clothing. By looking at the recent collaboration examples of famous fashion companies and pastry stores, I had
developed a prediction that this fashion-pastry-collaboration would become trendier in the future. Being inspired by these phenomena, I started to wonder if pastry-inspired-clothing could be popular as well. Therefore, the goal is to familiarize myself to the correspondence between clothing and pastries, to conduct a research with the research question: “How could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” and to experiment with a fashion collection based on the research outcomes.

In addition, key terms in previous researches are studied: ‘innovation,’ ‘acceptance,’ and ‘fashion,’ before conducting the research.

**Research Methods**

For my own research, qualitative research was conducted using two methods: an observation and a focus group interview. Kawamura (2011, 24) explains that small-scale (micro-level) research is recommended to use qualitative methods and inductive approach to analyze the data because micro-level research faces to “the details of human interaction.” I had chosen to run an observation method as a supplementary method because I offered a special situation where the respondents participated an afternoon tea so that each was able to familiarize with the research topic. According to Robson (2011, 316), the observation method is to “watch what they do and listen to what they say,” The reason why I conducted a focus group interview is because it is a common method to get the feedback of a new product from consumers in marketing research. Kvale and Brinkmann (2009, 324) defines focus group interview as “a group interview where a moderator seeks to focus the group discussion on specific themes of research interest.” The afternoon tea situation was filmed and observed, and the focus group interview was voice recorded.

**Data Collection and Analysis**

After conducting the focus group interview, interview was transcribed verbatim. By examining the transcript and the field notes, coding and categorizing were performed. According to Kvale and Brinkmann (2009), the purpose of coding and categorizing is to simplify key meanings of the sentences so that relations between each code could be analyzed systematically. After coding, I grouped codes
into five themes: “Clothing Influences on Behaviors,” “Clothing as Perception,” “Inner influences by Clothing,” “Choices on Clothing,” and “Adaptation of a New Style,” as Robson (2011) suggests distributing themes in order to analyze the data further. In findings section in the chapter four, I reported and explained these themes by ticking the interviews and the field notes. Furthermore, with a more abstract view to see clearly the links between these five themes, I grouped them into two groups: “action” and “reaction.” I analyzed the relations and all the findings by examining other literatures. This process of analysis is called thematic analysis, and it brings a grounded theory, according to Flynn and Foster (2009).

1.3. Overview of the Thesis

This thesis is all about the relationship between clothing and pastries and about the potential of pastry-inspired-clothing. This term “pastry-inspired-clothing” stands for garments which are created being inspired by pastries. In this thesis, the word “pastry-inspired-fashion,” “pastry-inspired-clothing,” and “pastry-inspired-dress” are interchangeably used.

In the second chapter, the background which leads to the idea of pastry-inspired-fashion is discussed. First of all, I traced back the history from luxury pastry trend nowadays to the time where afternoon tea was invented. The deep connection of the popularity of high-end pastries and the revival of afternoon tea tradition was revealed. Then, I studied the fashion style for afternoon tea in recent years, and also historical background of afternoon tea and its fashion. In this chapter, these elements are informed chronologically in order to see the transition of the afternoon tea fashion clearly. Moreover, the collaborations of fashion and pastries will be introduced in the latter half.

Then, in the third chapter, several researches which relate to key terms of my own research are studied. Key terms are ‘innovation,’ ‘acceptance,’ and ‘fashion.’ Subsequently, these key terms are precisely defined in order to conduct the research with better understandings.

Furthermore, my own research is reported in the fourth chapter. Mainly, focus group interview method was applied: an observation was conducted supportably. Interviews were coded, and several themes were emerged. Based on these themes, I analyzed the findings and estimated hypotheses to answer the research question.
Finally, the experimental creation process of the fashion collection inspired by pastries is reported in the final chapter. After conducting my own research, I have developed the concept based on the research outcomes. Then, detail processes how I have created the collection are shown with images.
2. The Transition of Tea Gown to Collaboration of Fashion and Pastry

When I looked into the historical phenomena which were related to both fashion and pastries, I found out that afternoon tea tradition has affected the modern fashion and pastry movements. Surprisingly, there was an appropriate clothing for afternoon tea from the mid nineteenth century to the early twentieth century — tea gown. Hence, I studied the history of tea gown and afternoon tea before investigating the collaboration examples of the modern times.

In the first part, how afternoon tea was invented along with tea gown will be discussed. Tea gown was the first garment to be worn for afternoon tea, and it became tremendously popular around 1900, and it was a notable garment at that time. After the Second World War, afternoon tea tradition was faded away; however, people re-noticed British afternoon tea tradition and started to admire it again with the sub culture influences like films. Nowadays, tea gown is not anymore worn even for afternoon tea, but people dress up for afternoon tea in their own manner or by following dress code.

As afternoon tea became trendy, fine pastries also became very popular. Nowadays, pastries are more focused than the tea itself for the purpose of having afternoon tea. As the popularity of afternoon tea with luxury pastries grows, fashion companies and pastry shops started to collaborate together. Thus, several real world examples will be informed later on in this chapter.

2.1. Background of Afternoon Tea and Tea Gown

“The epitome of elegance at this time and for many years to come was the tea-gown”. 

— Elizabeth Ewing

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1 Ewing, 1986, 10.
Before the fashion for afternoon tea time is discussed, the definition of the term ‘afternoon tea’ is specified. To be strict, there are several different types of teatime. Afternoon tea and low tea are the same. It is the time to have tea and small refreshments; such as, scones and sweets. Traditionally, it was taken from four or five o’clock to no later than seven o’clock in the evening. Secondary, high tea, often misunderstood as afternoon tea because of the sound, was actually a full meal (a dinner) for working class people. In this thesis, I focus on afternoon tea, and whenever the term ‘teatime’ is mentioned, it refers to afternoon tea as well.

2.1.1. Introduction of Afternoon Tea and Tea Gown

While tea was drunken for so long in Asia, tea was only introduced in the seventeenth century to Europe. It was very luxurious and expensive at that time; therefore, it was available for only rich people. Fortunately, tea became widely accessible by the mid-eighteenth century. Then, afternoon tea tradition was invented just recently around 1840. At that time in Britain, people had only two meals a day: breakfast and dinner. Anna Maria Stanhope, known as the Duchess of Bedford, had tea and a snack to remove “a sinking feeling” in the afternoon. Consequently, she started to invite her friends to her teatime in her room. This practice became popular, and soon, it was picked up by other social hostesses. It was not only about having tea and snacks with friends, but also about socializing with friends. Johnson describes, “This pause for tea became a fashionable social event. During the 1880’s upper-class and society women would change into long gowns, gloves and hats for their afternoon tea which was usually served in the drawing room between four and five o'clock.”

2.1.2. What Is Tea Gown?

The earliest tea gowns appeared in The Queen, The Lady’s Newspaper in 1878. These gowns were introduced as “fitted open robes with under dresses.” One
of them was called “The Louis XV Tea Gown,” and this fascinating piece was able to inspire consumers for a new style. Writers of the period mentioned it “reinforces the eighteenth-century salon …, and helped to intellectualize and elevate the status of teatime.” When the century was about to turn, the new term ‘tea gown’ was introduced. Overall, tea gown was dated as early as the mid 1870s to the early 1930s latest.

Tea gown affected historically to the fashion world because it was worn without corset. Easton (2003) claims, “Since Afternoon Teas were mostly attended by family and close friends, the hostess’ tea gown was often uncorseted for the first time in centuries, introducing the casual form of dress our society has adopted to the present day.” Hence, it was very innovative at that time.

In the nineteenth century, dresses were categorized into three groups: ‘undress,’ ‘half dress,’ and ‘full dress.’ Since tea gown was worn for afternoon tea which had been held in private residences, tea gown was often designed closed to robe de chambre (interior gown). Moreover, tea gown was invented from underwear. In other words, a type of underwear became an outerwear. Since afternoon tea was held often in bedrooms with family members and close friends, the host did not have to wear a formal dress. Thus, underwear was transformed into an outerwear. Consequently, tea gown is grouped into ‘undress’ category. ‘Undress’ does not mean being naked. Following is the definitions of each category, according to Easton (2003).

Full dress – It covers the most of formal outfits. “A constructed garment fashioned of fanciful fabrics with low necklines and no sleeves; it was designed to be worn in the evening.”

Half dress – “A semi-constructed garment that was worn in the afternoon, in or out of the home, for visiting and receptions.” A corseted afternoon tea walking suit was also considered as half dress.

Undress – It covers anything from a gown to a lounge suit. “An unstructured garment of nightgown quality, worn in the morning, inside a lady’s boudoir.”

(See Appendix 1 for the images)

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Even though, tea gown was considered as a very informal garment, it “became a necessary part of a lady’s wardrobe.” Ewing (1986, 10) reports, “Top stores also specialized in tea-gowns. Debenham & Freebody said in a 1908 catalogue: ‘We have made a special study of Rest, Boudoir and Tea-Gowns, and have now in stock a wonderful variety of these dainty and useful garments. These gowns are our own exclusive design, and are made in our own workrooms from materials that we can thoroughly recommend’.” Tea gown had a huge impact to the society.

Furthermore, descriptions of tea gown are informed. Holland (2008) described well what tea gown is:

Of the afternoon tea gown, it was generally made with a transparent yoke of lace or chiffon, collarless and preferably slightly V-shaped. Soft silks and satins and penne and chiffon velvets were principally used for the afternoon tea gown, but chiffon, chiffon clothes, marquisette and lace were to be seen. By 1908, the tea gown was made in two parts, but instead of having waist and skirt separate, this part of the dress was all in one, while over it was slipped a loose coat or tunic of lace or chiffon transparent so as to leave visible the natural waistline. The under part of the dress was composed of the skirt, which is generally elaborately flounced and trimmed, and a bodice made of the same material as the dress, but absolutely plain with ribbon or satin shoulder straps to keep the dress in place. The lace coats are apt to be the most effective if allowed to fall almost to the hem of the gown itself, the delicate shade of the silk or chiffon showing through the work of the lace with charming effect. A few of the tunics are of lace dyed the color of the chiffon or silk.

If wearers were not satisfied with the basic design, they modified them with several exotic elements. For example, Japanese kimono taste was applied. In addition, at the same time when tea gown was popular, there was the Art Nouveau movement between 1890 and 1910; as a result, some applied those floral or organic motifs to their tea gowns.

Unfortunately, afternoon tea tradition faded away after the Second World War, as well as tea gown. However, afternoon tea tradition came back recently, as the film Marie Antoinette by Sofia Coppola in 2006 influenced. Not only the film affected afternoon tea tradition, but also it affected the fashion industry. Vogue magazine had a large feature issue for Marie Antoinette, and several famous fashion brands provided Marie Antoinette inspired dresses for the magazine. Some also claim that London

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11 Holland, 2008.
12 Rotaru, 2013.
Olympics also influenced people outside from UK to re-notice about the British afternoon tea tradition, and they started to adopt and to enjoy afternoon tea\textsuperscript{14}.

Moreover, recent afternoon tea tradition came back with fancy pastries. Since Sofia Coppola asked Ladurée, a French historical pastry café store known for its macarons, to make all the pastries in the movie \textit{Marie Antoinette}, soon after the film was released, Ladurée became well-known worldwide. They started to open up stores abroad and to collaborate with several famed fashion brands, which will be informed with more details later on.

With the revival of afternoon tea tradition, tea gown did not actually come back; however, people still dress up nicely for their afternoon tea time. In the next section, I would like to inform what kind of fashion nowadays people wear for afternoon tea.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{TeaGown.png}
\caption{Tea Gown}
\end{figure}

\textsuperscript{14} El Brogy, 2014.
2.2. Fashion for Afternoon Tea in Modern Times

“Once upon a time, tea drinking was just about the most exciting thing you could do with your clothes on, and what fine clothes they were! The whole tea experiences was infused with glamour and exoticism, rather like high fashion. Tea and tea culture are historically, inexorably entwined with couture and there’s a long tradition of dressing up for tea.”

— Alison Appleton

With the revival of afternoon tea tradition, people started to dress up nicely for their tea occasions. What fashion for afternoon tea is like nowadays will be discussed in the following.

2.2.1. General Fashion for Afternoon Tea Nowadays

According to Mail Online newspaper (2011), “afternoon tea has become such big business for leading hotels in the capital, that some are putting on six sittings a day to cope with demand.” It is now popular for people to have afternoon teas at luxury hotels. Most of the luxury hotels hold afternoon tea time, and they mention their dress code on their websites. For instance, Claridge’s Hotel states their dress code as “Elegant smart casual; no shorts, vests, sportswear, flip flops, ripped jeans or baseball caps.” Similarly, Berkley Hotel states their dress code as “Elegant smart casual; no shorts, vests, sportswear, flip-flops, ripped jeans or baseball caps.” To sum up, the style ‘elegant smart casual’ is the standard dress code for afternoon teas at luxury hotels. “Smart casual” is defined as “A dress code of smart casual requires that you look smart but not overly formal. For 'formal' smart casual events women should aim to be smart in a dress or skirt and top with a jacket or smart cover-up. Avoid wearing denim, unless it is immaculate and balanced with a tailored jacket and smart accessories. Also avoid high heels and wearing suits, as they look like business

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15 Appleton, 2014.
16 Afternoon Tea | Claridge's Hotel in Mayfair London, 2015.
clothes\textsuperscript{18}. Therefore, afternoon tea requires people to wear elegant outfit which is not too formal nor too casual.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example_image}
\caption{An Example of Elegant Smart Casual}
\end{figure}

Moreover, outside of luxury hotels, some personnel hold afternoon tea events. Sometimes those afternoon tea events have themes. For instance, when the theme is Victorian era, the attendants are required to wear Victorian style costumes at the event. One of the examples is Lisa Griffiths who holds Victorian style afternoon tea events as her business. She organizes Victorian themes afternoon tea events, and the attendants enjoy wearing Victorian style costumes and experiencing Victorian atmosphere. Moreover, in her blog, she explains the history and etiquette of tea and posts the pictures of her own Victorian attires\textsuperscript{19}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{victorian_image}
\caption{Victorian Themed Afternoon Tea}
\end{figure}

\textsuperscript{18} Unknown. (n.d.). Smart Casual.
\textsuperscript{19} Griffiths, L. (25 May 2011).
To conclude, for regular afternoon teas, people are usually required to wear ‘elegant smart casual’ clothing, and for special themed afternoon teas, the attendants need to meet the requirements of the theme.

2.2.2. Lolita Fashion in Japan for Afternoon Tea

Lolita fashion is well-known as one of the Japanese creations. It is inspired by French Rococo dresses and is modified into Japanese cute style. Several companies which create lolita clothing inherited the spirit of Rococo; as a result, the companies themselves have been holding afternoon tea events for the customers, imitating the teatime tradition in France during Rococo era (there had been a tradition to drink tea, even before afternoon tea was “officially” invented).

The basic lolita fashion is described as “The original silhouette is of a knee length skirt or dress with a "cupcake" shape assisted by petticoats, but has expanded into various types of garments including corsets and floor length skirts. Blouses, knee high socks or stockings and headdresses are also worn.” However, there are naturally many different styles of lolita fashion nowadays; such as, gothic lolita, punk lolita, sweet lolita, and so on.

As the lolita fashion started to become popular in 1990s, tea time events for the customers started to be organized by the lolita clothing companies or personal groups. Dress code is apparently to wear lolita clothing. It is not only about drinking tea, but also it provides an opportunity to wear lolita clothing, to make friends, to launch new products by the companies.

These afternoon tea events for lolita fashion lovers are somewhat similar to those themed afternoon tea events. The biggest difference is that lolita clothing can be worn outside of afternoon tea events as a daily outfit.

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21 Senken Newspaper.(2008).
2.2.3. Fashion Runway Shows and Afternoon Teas

There have been several runway shows which also offered lunch or afternoon tea before the shows. These cases are different from the previous examples; however, the situation of afternoon tea and the fact of dressing up are the same. It shows that afternoon tea and fashion have a connection.

For instance, when Chanel presented 2012 pre-fall collection in 2011, it offered very nice afternoon tea refreshments and drinks before the show at the venue. Bauknecht (2011), who was one of the guests for the show, mentions, “We were served with tea, Indian lassis, champagne and yummy patisserie.” And she dressed up with a “Fake fur jacket and hot pants, scarf, boots, bag, all by Chanel, bodysuit by Prada.” Her outfit meets the requirements of ‘elegant smart casual’ like the luxury hotels’ dress codes. The decorations of the venue, Indian inspired fine pastries, and the Indian inspired fashion collection... they all match together very well.
In addition, there have been a lot of events which combine a fashion show and an afternoon tea. Mostly, these events are held to raise the funds for something; such as, heart cancer, scholarships, etc. Personally, I voluntarily participated for several fund raising fashion shows as a fashion designer. These events were held to raise scholarship funds, and the organizers invited local fashion designers. Hence, not only the famous fashion houses are holding runway shows with afternoon teas, but also small organizations are holding the runway shows with afternoon tea events.

2.3. Examples of Fashion Companies Involving Tea Business

"Fashion and cakes have always been the perfect match for me. We can count on our insider fashion contacts to brief us on the latest must-haves of the season. Of course I have my favorite designers but I could never reveal who they are! Mostly, I look for vibrant colors and unusual designs and textures in the latest fashion collections and visualize how they would translate onto our tea stand."  

— Mourad Khiat

Since a few years ago, more and more fashion companies began to involve with tea salons (pastry stores) and hotels. Now, many fashion companies are starting to focus on not only clothing itself, but also life-style; such as, interiors and restaurants. One of them is teatime with luxury pastries and fine teas. First, I would like to show some examples of afternoon tea events with fashion brands.

2.3.1. Prêt-à-Portea

It is an afternoon tea provided by Berkeley Hotel in UK since 2004. What special about Prêt-à-Portea is that the pastry chef team collaborates with well-known fashion houses. In other words, the team gets inspired by those fashion brand items and creates fancy pastries. Obviously, the name ‘Prêt-à-Portea’ is a combination of ‘Prêt-à-Porter’ and ‘tea.’ According to the website, “Prêt-à-Portea adds a creative

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22 Porter (2015) interviewed the pastry chef Mourad Khiat.
twist to the classic elements of the traditional English afternoon tea with cakes and pastries resembling the latest catwalk designs for the style conscious.” They create pastries “inspired by the themes and colours of the fashion world.” Like the seasons of fashion, they change the menu every six months. They have been collaborating with Alexander McQueen, Jimmy Choo, Valentino, Dolce and Gabbana, and so on. They provide, for example, a pastry of “Valentino’s sexy sixties mini dress chocolate tartellette filled with caramelia cremeux, whipped ganache with red and pink chocolate polka dots.”

Porter\(^\text{24}\) reviewed Prêt-à-Portea as “This is afternoon tea for fashionistas!” Because of renewals of the menu every six months, shopping lover customers come back repeatedly each season. The popularity is still existence, and it seems to continue successfully in the future.

2.3.2. Dior’s Pop-Up Café at Harrods

During the period of March 16\(^{\text{th}}\) to April 14\(^{\text{th}}\) in 2013, Dior launched a temporal café at Harrods department store in London. It was a part of Dior’s takeover at Harrods: from the window displays to the exhibition. The pop-up café was elegantly constructed with Dior’s signature color combinations, grey and white, and Dior’s fashion sketches were installed on the wall. The menu was inspired by Monsieur Dior’s recipe book *La Cuisine Consu-Main*, published in 1972\(^\text{25}\). Moreover,

\(^{24}\) Porter, 2015.
\(^{25}\) Hanly, 2013.
next to the café, there was the exhibition of Dior. Besides the ordinary exhibition, the theatre-like exhibition was displayed as well. It was a remake of the exhibition held at Harrods in 1953; however, interestingly all dresses were scaled down this time. Customers were able to enjoy both afternoon tea and fashion exhibition fully during this period.

Secondary, the examples of the fashion companies which actually purchased the café business will be informed.

2.3.3. LVMH and Cova

LVMH is the French Mega luxury holding with Louis Vuitton, Dior, Guerlain, and Veuve Clicquot. Cova is a Milanese Café which was opened in 1817, and moved to the best location in Milan after the Second World War. It is located at the corner of Via Montenapoleone and Via Sant’Andrea. This area is known as Italy’s luxury fashion mecca.

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26 So Dior @ Harrods, 2013.
In June 2013, LVMH bought a majority stake of Cova, promising to conserve the Cova brand and to spread its name worldwide. One of the reasons that LVMH bought Cova was because it cares about the environments surrounding them and customers. LVMH’s Yves Carcelle mentioned in the interview, “Looking at things positively, I think luxury groups are today conscious of our environments and the peripheral trades.” This idea seemed to end up purchasing the Italian historic café.

2.3.4. Prada and Pasticceria Marchesi

Prada was actually involved in purchasing Cova; however, they did not win over LVMH. Opportunely, this time Prada was succeeded to acquire another historic Milanese pastry shop Pasticceria Marchesi. Prada stated that the purchase was one of the several “future development projects.” According to Prada’s managing director Patrizio Bertelli “Our goal is to collaborate in an effective manner in its development and in full respect of its tradition.”

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28 Wingfield, 2014.
29 Alexander, 2014.
30 Alexander, 2014.
31 Pithers, 2014.
2.4. Actual Collaborations of Fashion and Pastry

“Pâtissier est un métier artisanal, mais qui possède une dimension artistique. C'est la même chose chez Chanel, il y a les artisans qui font les robes et il y a Karl Lagerfeld qui est l'artiste. Ce qui me permet de faire le rapprochement, c'est qu'il s'agit du même univers : le luxe.”

— Pierre Hermé

With the growth of the popularity of fine pastries, now it is more visible that fashion houses and pastry stores are working on the same products together such as perfume to begin with. Perfumes can easily be inspired by pastries which share the same ingredients like roses. As a result, several perfumes have been produced by collaborating together. Besides perfumes, there have been many collaborated products; accordingly, the examples of collaborated items will be shown in the following.

2.4.1. Ladurée’s Collaboration Projects

Thanks to the film Marie Antoinette, Ladurée became a huge successful pastry company soon after. Its success is not only led by the movie, but also by the ideas of collaborating with famed fashion houses. Therefore, several examples will be informed.

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32 Coridian (2013) interviewed the pastry chef Pierre Hermé. “Pastry chef is an artisan, but who owns an artistic side. This is the same thing as Chanel: there are artisans who make the dresses, and there is Karl Lagerfeld who is an artist. What allows me to make a compromise is that he involves in the same world: the luxury.” (Translated by Yuka Takeda)
In 2012, Lanvin’s creative director Alber Elbaz teamed up with Ladurée to create a limited edition bubble gum-themed macarons and a box with illustration by him. These macarons were available in three colors: dusty pale pink, dusty orange, and dusty purple red. The surface of the box was filled with different illustrated ladies’ faces drawn by Alber Elbaz, and the box was able to close by tying thick red ribbons. This special product was prepared for the Paris Fashion Week in September 2012.33

Figure 2-10: The Collaborated Product of Lanvin and Ladurée

33 Dancoing, 2012.
Reed Krakoff

Although Ladurée is known as its pastel color usage, it produced an innovative looking macarons by collaborating with Reed Krakoff for the New York Fashion Week in February 2013. Unlike the fun colorful macaron product done by the collaboration with Lanvin, Krakoff’s macaron product was all black. It was “a classic and sleek, all-black, matte dark chocolate macaron, accompanied with a matching box.” In addition, this product was a great match with his minimalistic dark color fall collection.

Figure 2-11: The Collaborated Product of Reed Krakoff and Ladurée

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34 Hou, 2013.
Ladurée and Nina Ricci flourished more than other fashion houses’ collaborators from the previous. In 2014, they produced several different items together: macaron, fragrance, and candle. Hot pink and extravagant gold were their color palette for this collaboration. Nina Ricci’s fragrance was “infused with notes of lemon, rose, vanilla, almond, and raspberry, and bottled in the iconic Nina Ricci apple-shaped bottle.” Inspired by this fragrance, macarons were created with lemon and rose flavors with raspberry jam filling. Macaron shells were colored with astonishing fuchsia pink and covered with edible gold leaf. The box and the candle were also designed under the same theme and colors.

Figure 2-12: The Collaborated Products of Nina Ricci and Ladurée

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35 Welsh, 2014.
Emilio Pucci

The latest collaboration was macarons for Emilio Pucci along with the Milan Fashion Week held in March 2015. Pucci’s iconic Capri print was printed on the box, and it came with two colors: coral pink and turquoise blue. Surprisingly, the special version box was featured with a real Pucci silk. The flavor of the macaron was lemon and rose. The top shell was colored hot pink; the bottom shell was orange color.

Figure 2-13: The Collaborated Product of Emilio Pucci and Ladurée

Lo, 2015.
In 2013, Uniqlo, a Japanese sustainable fast growing international fashion company, and Ladurée teamed up for the charity of children victims of the Japan’s devastating earthquake in 2011. It was also a part of UT Project of Uniqlo (it has been collaborating with several artists or other companies to design T-shirts, and it is called UT Project). This T-shirt collection came with ten different designs\textsuperscript{37}. For instance, a T-shirt with illustrated macarons all over, or a T-shirt with illustrated several different French pastries on the front.

\textbf{Figure 2-14: The Collaborated T-Shirts of Uniqlo and Ladurée}

These examples shown above were not the only projects which Ladurée had done. It teamed up with several more other fashion houses in the past: Tsumori Chisato, John Galliano, and so on.

\textsuperscript{37} Lacourt, 2013.
2.4.2. Tokyo Sweets Collections

Tokyo Sweets Collection is a very interesting and experimental project, which has been held since 2008 annually. The slogan is “Every year let’s do something nobody has done before, reminding us of challenging new things.” It has been introducing new attraction of pastries to the world since 2008 as a pastry entertainment event from Tokyo. De Lacey reports; “The country's top pâtissiers, including Koichi Izumi, Toshihiko Yoroizuka, Toshi Yoroizuka and Hironobu Tsujiguchi, designed hats, bags, shoes and dresses that were, quite literally, good enough to eat.” This project is more for developing the potential of pastry skills; however, it is very captivating that it takes a style of the runway show, and it has been collaborating with Japanese famed fashion designers such as Chisato Tsumori and Keita Maruyama, etc. Thus, a pastry chef, Izumi, says “he definitely sees edible outfits in the future of fashion.”

Figure 2-15: Photo from Tokyo Sweets Collection 2011

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39 De Lacey, 2013.
The beginning was tea gown along with afternoon tea; however, it has been shifted a lot as time passes. The focus of afternoon tea is more on luxury pastries in recent years, and fashion houses started to look for businesses with pastry stores. From these phenomena, it could be presumed for pastry-inspired-fashion to be trendy and popular.
3. Key Terms and Review of Literature

The research purpose is to investigate how pastry-inspired-clothing could be accepted as a long-term fashion by young adult females. Before conducting my own research, several previous studies are examined in order to clarify the research purpose. Flynn and Foster (2009) suggest organizing previous researches by key terms; thus, several key terms are identified in the first place. Looking into the research purpose, personally, pastry-inspired-clothing is considered as an innovation; hence, ‘innovation’ is identified as a key term. Moreover, ‘acceptance’ and ‘fashion’ are obviously key terms. To sum up, several previous studies will be examined according to these key terms: ‘innovation,’ ‘acceptance,’ and ‘fashion.’

3.1. Innovation

‘Innovation’ is defined as “the introduction of new things, ideas or ways of doing something” according to *Oxford Dictionary* (2000). To understand the meaning of ‘innovation,’ especially in the context of the fashion world, its definition by several different researchers are studied.

Loschek (2009) discusses fashion innovation from various views. First of all, she examines its meaning by looking at different types of people; such as, a philosopher, an economist, and so on. She concludes that people know a new by having knowledge of an old. Then, she approaches the definition of ‘innovation’ by studying more specific circumstances. For instance, she analyzes what ‘innovation’ means in each context; “perception and cognition,” “culture,” “value,” etc. Similarly, she claims, “innovation is not merely a matter of developing something new as an invention (by the creator) and realizing it as an innovation; it is equally necessary to perceive the new and to recognize it as such (p. 91).” Thus, she focuses on historical cases of innovations which were new, but which were not created from zero. She identifies a common point of innovation: ‘crossing.’ She studies numerous cases of ‘crossing’ in fashion history. For example, crossing of men’s fashion elements to women’s and military wear design becoming a street fashion are discussed. To conclude, ‘innovation’ is an element which is recognized as a new.
According to Solomon and Rabolt (2004), “A fashion innovation can be thought of as a style, design, or look perceived as new by consumers (p. 102).” They point out that not only the apparel companies produce innovative items or styles, but also consumers can create new looks by combining several different garments. Furthermore, two different types of innovations are explained: a symbolic innovation and a technological innovation. The former stands for a new design or a new styles; meanwhile, the latter “involves some functional changes (p. 106).” Hence, Solomon and Rabolt define ‘innovation’ as a style which is remarked as a new.

Overall, ‘innovation’ is defined as something which is perceived as a new by people. It does not necessary to be totally new or to be created from zero. In fact, Loschek (2009) claims that it is impossible to create something totally new without referring to some other existing products. Likewise, in my research, pastry-inspired-clothing is considered as a new (innovative) style of fashion, but it is inspired by current existing pastries.

3.2. Acceptance

The general meaning of ‘acceptance’ is “the act of agreeing with something and approving of it. This term is deeply connected to ‘innovation’ because people decide whether they accept an ‘innovation,’ or not. Accordingly, I reviewed a literature which discuss ‘acceptance.’

According to Loschek (2009), ‘acceptance’ is a personal agreement to something which has a link to sensations. Because it is a personal act or feeling, the choice of acceptance or rejection is up to a person; however, his or her acceptance might occur unwillingly depending on the social environment. Then, she examines how innovations have accepted by majority of people by studying each influential fashion styles in history. For instance, she studies Coco Chanel’s simple suits for women. She claims that this style was accepted by women at that time because of the time in which women were becoming independent and entering to the working situations.

Therefore, ‘acceptance’ is described as a personal agreement of something depending on the social situations and personal tastes.

3.3. Fashion

‘Fashion’ is a very complicated word, in my opinion. It has a lot of meanings and applies to various situations. For example, ‘fashion’ can stand for a piece of clothing, and at another time, it can be defined as a popular behavior. Thus, it is necessary to clearly state the definition of ‘fashion’ in this thesis. The definition I would like to apply is something close to “a popular style of clothes.” To make it more familiarized, some studies are looked up.

Vinken (2005) explains fashion in one sentence: “Despite its undeniable success as a social and commercial phenomenon, it remains the very exemplum of superficiality, frivolity and vanity (p. 3).” She takes fashion as a phenomenon with a bigger image. Then, “Fashion has become what art had wanted to be: the Zeitgeist expressing itself in visible form,” states Vinken (p. 42). In other words, she claims that fashion is a reflection of the society of the time; as a result, fashion is ‘ephemeral.’ Moreover, the meaning of fashion for society and for consumers changes as time passes. The term and the meaning of fashion were different in the past. Vinken analyzes how fashion was perceived in the past by examining philosophers and writers; such as, Jean-Jacques Rousseau and Charles Baudelaire. Moreover, she conducted the case studies of ‘postfashion.’ She analyzed eight ‘postfashion’ designers: Karl Lagerfeld for Chanel, Mugler Montana, Dolce & Gabbana, Comme des Garçons, Yohji Yamamoto, Gaultier, Helmut Lang, and Martin Margiela.

She (p. 68) concludes:

Things are different in postfashion: it seeks to draw time, and makes itself into a new ‘art of memory.’ The signs and traces of time are the stuff from which this fashion is made, replacing the traditional material of fashion, ‘the stuff of which dreams are made.’ In the extreme case, clothing becomes a sign of morality, an index of time that has passed.

She sees fashion as an evanescent form which reflects the society at a time.

Diversely, “[This] terminological problem arises because in general use, our language makes no distinction between the terms clothes and fashion,” also claims Loschek (2009, 133). Then, she examines the origin of the word and its meaning transition. Afterwards, she concludes, “These models (referring to haute couture and prêt-à-porter collections) by designers are termed—because of their creativity,

unusualness, aesthetics or provocation—fashion (which implies unwearability to some extent) as opposed to clothing (p. 135).” Moreover, a random piece of clothing cannot just become a fashion. When some clothes are publicly and largely accepted by the society, it becomes a fashion like mini-skirts in 60s.

Then, Rousso (2012) clearly defines the term ‘fashion.’ She states, “Fashion can be defined as that which characterizes or distinguishes the habits, manners, and dress of a period or group. Fashion is what people choose to wear (p. 9).”

Moreover, Solomon and Rabolt (2004) simply defines, “a fashion refers to a style that is accepted by a large group of people at a given time (p. 8).”

Overall, even though there are various different definitions for the term ‘fashion,’ some share the similar meaning: a fashion is a style which is accepted largely by people at a time.

In conclusion, pastry-inspired-clothing falls into the category of ‘innovation’ because it has crossed the border between clothing and pastries. Moreover, innovative item has a different style each time, and each innovation leads to different results in the real world; thus, it needs to be examined by a research to know its influences.

Then, it is obviously visible that ‘acceptance’ occurs depending on each personnel in the first place. That is to say that one would accept pastry-inspired-clothing, but another would not. Hence, it needs to be studied further how consumers accept an innovation like pastry-inspired-clothing.

Lastly, before conducting a research, the definition of ‘fashion’ should be clarified because of its various meanings. For this research question, “how could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” the term ‘fashion’ is defined as an accepted style by large amount of people.
4. My Research

To investigate how pastry-inspired-clothing could be accepted as a long-term fashion by young adult females, qualitative research was conducted using two methods: an observation and a focus group interview. Kawamura (2011) explains that small scale (micro-level) research is recommended to use qualitative methods and as well as inductive approach for analyzing the data because micro-level research faces to “the details of human interaction (p. 24).” I have chosen to do an observation method as a supplementary method because I had offered the special situation where the respondents participated an afternoon tea so that everybody was able to familiarize with the research topic. According to Robson (2011), the observation method is to “watch what they do and listen to what they say (p. 316),” The reason why I conducted a focus group interview is because it is a common method to get the feedback of a new product from consumers in marketing research. Kvale and Brinkmann (2009) defines focus group interview as “a group interview where a moderator seeks to focus the group discussion on specific themes of research interest (p. 324).” The research occurred on one afternoon and consisted of two parts. The first part was an afternoon tea (observations and field note taking were conducted), and the second part was a focus group interview.

4.1. Data Collection

One focus group was conducted in Rovaniemi, Finland. A group consisted of seven respondents selected carefully under the several requirements: age (between 17 to 25), gender (female), ethnic background (several different nationalities), and clothing size (size 38). These requirements were chosen according to the target of the consumers for pastry-inspired-fashion. Furthermore, different ethnicities were selected because people from different cultures have different ways of ‘acceptance’ attitude. Table 4-1 shows detail descriptions of the respondents.
I provided pastry-inspired-dresses to the half of the respondents, and the other half attended with their regular outfit. I created the ideal situation, an afternoon tea with pastry-inspired-fashion, so that the respondents were able to familiarize themselves with the research. Also, the reason why I did not provide pastry-inspired-dresses to the other half was to see the difference between people with pastry-inspired-clothing and people with regular clothing.

The afternoon tea part lasted about one hour. During the afternoon tea, the respondents were allowed to chat anything with other respondents while having a British style afternoon tea (the respondents chose strawberry flavored green tea), and three types of fine pastries, a princess cake, a chocolate mousse, and two green tea macarons, were served to experience the actual situation. During the afternoon tea section I observed the group as an outsider, and it was digitally filmed.

The focus group interview part was about one hour in length and was digitally recorded and transcribed verbatim. Ten questions were used as a guide by the moderator (me) for focus group discussions (Table 4-2).

### Table 4-1: Descriptions of the Respondents

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Age</th>
<th>Nationality</th>
<th>Appearance</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>19</td>
<td>Russia</td>
<td>Black pants, a black V-neck top, a wine red cardigan</td>
</tr>
<tr>
<td>B</td>
<td>19</td>
<td>Russia</td>
<td>*A macaron-printed pink dress</td>
</tr>
<tr>
<td>C</td>
<td>20</td>
<td>Vietnam</td>
<td>Black pants, a black long sleeve top</td>
</tr>
<tr>
<td>D</td>
<td>22</td>
<td>Vietnam</td>
<td>Jeans, a dark pink T-shirt</td>
</tr>
<tr>
<td>E</td>
<td>22</td>
<td>Vietnam</td>
<td>*A cupcake-printed pale blue dress</td>
</tr>
<tr>
<td>F</td>
<td>22</td>
<td>Finland</td>
<td>*A embroidered draped white dress</td>
</tr>
<tr>
<td>G</td>
<td>22</td>
<td>Finland</td>
<td>*A colorful dress with a macaron-printed top</td>
</tr>
</tbody>
</table>

### Table 4-2: Focus Group Questions

1) How do you dress up for your daily life?
2) Have you ever attended any kind of afternoon tea events?
   a. Did you wear some special clothing for these events?
3) What is an afternoon tea culture like in your own country?
4) Do you think clothing affects your behavior?
5) What were positive experiences about today’s afternoon tea?
   a. How did you feel wearing pastry-inspired-dress?
   b. How did you feel wearing regular clothing?
   c. Did the outfit change anything while eating pastries?
6) What were disappointments/negative experiences?
7) What do you think about the collaboration of fashion and pastry?
8) What do you think about the dressing up idea for afternoon tea?
9) Would you wear pastry-inspired-fashion outside of afternoon tea?
10) How do you see the future possibility of pastry-inspired-fashion?
4.2. Focus Group Approach

The main purpose of this research was to investigate feedback of the new idea or style in clothing design; to be strict, the research was conducted to examine the potential of pastry-inspired-clothing. Some information about the current situation of fashion and pastry relationships was informed; however, neither attempt nor preoccupation were approached to the respondents.

In order to flow the group discussion smoothly, guiding questions had been developed beforehand (Table 4-2). These ten questions were created referring to Krueger’s method (2002). The first nine questions were developed in order to familiarize the respondents to the research topic before reaching to the main research question: “How do you see the future possibility of pastry-inspired-fashion?” which I had modified the main research question into an understandable sentence.

4.3. Findings

In this section, I would like to report and explain the themes by ticking the interviews and the field notes. According to Kvale and Brinkmann (2009), the purpose of coding and categorizing is to simplify key meanings of the sentences so that relations between each code could be analyzed systematically. Robson (2011) suggests distributing themes in order to analyze the data further. Coding the interviews and the field notes disclosed five important themes (Table 4-3). Before reaching these main themes, I have coded the transcript. All the codes were categorized according to how similar these codes are. Codes which only appeared once or a few times were dropped out. In other words, all the strong key codes were remained. Then, these codes were sorted into several groups. At the end, five groups were remained. With an abstract view, I named each groups and created themes. Each major theme consists of several sub-themes. Sub-themes will be discussed under the each main theme section.
Clothing Influences on Behaviors

All the respondents, except for one, noticed that clothing does influence how they behave, especially in special situations like afternoon tea.

Over the focus group discussion, the respondents often brought up behavioral changes as a topic. The moderator also noticed the behavior changes between the respondents during the afternoon tea time.

There was a huge difference between the respondents with their casual outfit and the respondents with pastry-inspired-clothing. I noticed that those who wore pastry-inspired-clothing kept a good posture (they sat with a straight back all the time and ate pastries by a tiny piece). In contrast, the respondents with their own casual outfit were sitting in a more relaxed way. Specifically, one put her legs on a pillar of the chair and put her elbow on the thigh while supporting her face with her hand. Moreover, another respondent with a casual outfit put her elbow on the table. (Field note)

One respondent described:

“It is like, when you are at home alone, and then you are eating a piece of cake ‘nah nah nah nah nah (a gesture of eating and swallowing fast)’ watching some kiddy videos on YouTube, and ‘nah nah nah, ohhh, that’s so sweet.’
But now it’s like (a gesture of eating elegantly and slowly).” (Interview: the respondent G)

Furthermore, one respondent pointed out that the education by parents also affects how to behave according to what kind of outfit one is wearing. She was told by her mother that she should not play with mad or water when she was wearing a nice summer dress. Then, another respondent, who had claimed that she would not change her behavior according to what she wears, told how she was like as a kid when her mother was trying to teach how to behave wearing a nice outfit.

“..., when I was younger, and we had some party at home, and I was wearing the dress because my mom wanted me to. Actually, I didn’t want to, but like my mom wanted to, and then, she was like ‘Behave well,’ but I was like ‘No! I’m going to the trampoline.’ and that’s still, I’m like voluntary wearing a dress, but, but, that doesn’t affect my behavior, and I’m still crazy, and like, I’m, I’m like my usual, …” (Interview: the respondent G)

**Clothing as Perceptions**

The respondents are well aware of others; consequently, sometimes they consider how others see them according to their appearances.

One respondent, who was not interested in her appearance a year ago, has changed her view of dressing up ideas, and she cares how other people see her.

“... nowadays, when I go to the public, for example, to the main university, or just when I’m going to the city center, I want to dress up because that’s place I’m sure people see what kind of people am I…” (Interview: the respondent F)

When the focus group was discussing about the behavioral changes, again, she brought up the perception point of view.

“... what we are wearing are also telling who we are, and how we want to show in the public.” (Interview: the respondent F)

In addition to the perception of other people in the public, there is a perception of the self. There are some people who want to differentiate from others by wearing something different. One respondent does so by wearing colorful outfit.

“... I really like colors, and there is not colors like some, sometimes, ah, I don’t think there is, ah, some because some people may say that you can’t mix this and this colors, (but) ‘no no no no no, you can mix every single colors you
can, if you just want to,’ and I want to, sometimes I really like, ah, put everything with colors just because I really like to stand out of the crowd.”

(Interview: the respondent G)

Moreover, the respondents considered pastry-inspired-dresses as something different. Everybody indicated that those dresses are more “attractive, “draw the attention,” and “stand out.” One respondent mentioned:

“It’s like royal, you don’t stand out (pointing at the respondents who were wearing their own casual outfits). Sorry, but this one stands out (pointing at her pastry-inspired-dress).” (Interview: the respondent G)

**Inner Influences by Clothing**

Over the discussion, all the respondents often mentioned how clothing affects their mind status.

First of all, the respondents all agreed with that wearing nice clothing helps to develop high self-esteem. One stated:

“… I just want to (be) nice and be (that I) could be that I can go around, but (I) am now, I care more, like dress, and makeup, and everything. And I don’t know, (but) I just want myself to feel more beautiful, and I feel more confident about myself…” (Interview: the respondent D)

When there are special occasions, these happenings make happier for the respondents because they can dress up and can become more beautiful. One respondent told that even the waiting time for the special occasions make her feel good.

“I, I at least like enjoying and waiting for the next parties, and next, next happenings that I can (put) makeup and dress up because that makes me happy.” (Interview: the respondent F)

Then, this positive feeling affects everything like conversation topics. During the afternoon tea, the observer made notes about positive conversation topics. For instance, the respondents were chatting about their summer travels and their future dreams. The conversation flowed well. The respondents were laughing a lot, and there was not even a silent moment. While focus group was discussing, the respondents noticed the positive conversation topics as well. One pointed out that:

“…, because you are wearing something pretty, so you wanna talk about something pretty.” (Interview: the respondent C)
Choices on Clothing

Often, several elements influence on decision making on clothing. Being “comfortable” is the key to choose what to wear. All the respondents care about comfortableness, especially for daily wardrobes.

“… I want to feel comfortable (so) that I can run and jump. And I’ve never worn, like, heels because they prevent me from running. And I want to be free when I, whatever it is, I want to be free, and it doesn’t, I don’t want to be in tight anywhere, and even jeans, I don’t wanna wear, like, tight jeans…”

(Interview: the respondent G)

Next to comfortableness, the mood affects sufficiently when the respondents choose what to wear for the day.

“… everything is depending on my mood, so if I want to dress up nicely, I (am) gonna do that anyway, but if I don’t have mood, just sleepy and so on, I’m not gonna, ah, so probably, I will not (dress up).” (Interview: the respondent A)

To extend of this, the focus group remarked that the atmosphere or the situation affect on decision-making. One respondent told a story about having an afternoon tea at her grandmother’s place.

“…, and I need to say that also the dishes are like showing me how to dress up… because, yeah, my grandma’s, grandmother has, the ah, really tiny cups with golden… that kinda Rococo style cups, and I really need to say that if, even if I’m staying at my grandmother’s place, and then it’s coffee time, I, I dress up… and then making my hair nice and, and she has the, she (is) doing the coffee really (in) the traditional way, so it would be really, like, feeling rude, if I just come to (with) the working clothes, and (if I were) drinking with the Rococo cups, so it’s showing me how to (dress).” (Interview: the respondent F)

Another brought up another story about the influence of the atmosphere.

“… I usually mostly, I don’t ever use, (or) wear any make-ups. Like very rare that I wear any makeup, ever, so ah, Emily⁴³ invited me to have a dinner, little Christmas dinner before Christmas, and I just, show the, like I was just, I was

⁴³ Emily – the name of the respondent’s friend; however, the name has been modified to keep the privacy.
wearing my usual, like nice coat, tidy coat, and I just saw the table, and I saw how, like how beautiful it was like (with) all the decoration, and I was like ‘Emily, do you have any makeup?’ Because it was like I couldn’t go there without (makeup), like I had to put some makeup, because this was one of the rare occasions where I should do that. Because it was like the appropriate that I put some makeup on, and (l) got better.” (Interview: the respondent G)

### Adaptation of a New Style

The respondents talked over the fashion trend when the moderator posed the question about the potential of pastry-inspired-fashion. Most people usually follow the trend; however, there are some people who do not care about the trend at all. Rather, they are willing to stand out. Two respondents pointed out that: “(Pastry-inspired-dresses) are differentiating from the mainstream, that, that says that you are also brave somehow.” “You are confident (by) wearing that, confident that, it’s like you don’t follow the trends. You don’t follow, the ah, what other people are wearing, or (you are) thinking you are, like, ‘I like this,’ and that’s what matters…” (Interview: the respondent F and G)

Moreover, one described what pastry-inspired-fashion would be like if they went into the market. “(I) like pattern (pointing at the cupcake printed dress). ‘Oh yeah, something different, this is for me,’ and it wouldn’t be just plain and boring for me, but, ah, I understand, like… I’m sure it’s not going to the mainstream never, ever, because it’s, it, it stands out too much to be, like, mainstream. But I’m sure there would be like, ah, like ah, bunch of people like me, ‘yeah yeah yeah, this is, this is, this is something different, this is what I want.” (Interview: the respondent G)

Then, another respondent pointed out that the trend is kind of like a habit, so it could be possible to be a trend later on by changing people’s opinions gradually. Afterwards, one respondent reminded of her experience with a new style of the jacket when she was a kid. “Yeah, for sure, opinions change slowly, slowly, and it’s like, I remember when I was like maybe eight years old, and I had this jacket that was a really
long jacket, and my mom had bought that to me, and I was like ‘Oh I hate this jacket. I don’t want to wear it’ because I had never seen the jacket like that. And my mom almost forced me to wear it, and then I went to school, like, with that jacket, but when I got school, everyone were like ‘Ahh, you have so beautiful jacket’ and I was like ‘really?’ After that, my opinion changed like ‘this (snapping fingers),’ but after that, ah, slowly everyone started to get that kinda jacket. So it’s like, ah, someone wears it, and then people are like ‘Oh that’s pretty cool,’ and then someone else, like, says ‘Ohh.’ So, it kinda can become a trend…” (Interview: the respondent G)

Thus, she experienced to see how the trend of the jacket shifted among her classmates. The change of one’s opinion could also happen in a short term. One claimed that:

“When I saw that dress with cupcakes (for the) first time, I was thinking ‘Oh, that’s the dress I perhaps don’t use that in publics,’ but now I keep looking at it for two hours, and ‘Yeah, it would be super cool to go out with that dress.’”

(Interview: the respondent F)

At the end, the focus group concluded that pastry-inspired-fashion could be a trend. Even if it will not become a trend, there will be definitely some people who will be interested in it because it is “innovative,” “interesting,” and “something new.” They all agreed upon fashion and pastry are a good match. One remarked:

“… and I think clothes and, ah, pastries are like, we have a lot of pictures, if you are in Instagram, you can see how many food pictures there, and, of course, the fashion also… they both give us something like ‘Oh that’s something sweet’ or good looking. I’m enjoying looking at it. And I, I see them at, like, the same level of the interests when I’m looking at pictures. And this was totally new that we are eating the pastry, and you think the fashion, but I think it was also, like, fitting together.” (Interview: the respondent F)
4.4. Discussion and Analysis

When I looked at the five themes abstractly, I noticed the themes could be sorted out into two groups. The one group contains “Clothing Influences on Behaviors,” “Clothing as Perception,” and “Inner influences by Clothing”; the another consists of “Choices on Clothing” and “Adaptation of a New Style.” This process of analysis is called thematic analysis, and it brings a grounded theory, according to Flynn and Foster (2009). Figure 4-1 shows the relationships between these five themes clearly. The former group is reactions of the consumers, and the latter group is actions of the consumers. Examining the grounded meanings of the themes, I defined these two terms: reaction and action. Reaction means, in this thesis, influenced actions, attitudes, or thoughts by wearing certain clothing. Likewise, action means voluntary actions which influence the state of the fashion.

**Figure 4-1: Relationships between Themes** (Takeda, 2015)

By examining these groups with other similar studies, I discuss how pastry-inspired-clothing could be accepted as a long-term fashion by young adult females.
The Reaction Group

“Clothing Influences on Behaviors,” “Clothing as Perception,” and “Inner influences by Clothing” can also be reverse the directions of the influences; though, in this research I focus on how clothing affects to these factors, as it is how these factors were discussed in the focus group.

First of all, behavioral change by clothing was the most noticeable factor during the observation. It is very visible that people change their behaviors, especially when they wear special outfits; such as, a work uniform, or a very elegant black evening dress. It was clear that pastry-inspired-dresses influenced how the respondents behaved differently from the other respondents in casual outfits. An interesting research proved this influence of clothing, which Huppke (2012) reported in Chicago Tribune. In brief, the professor Galinsky conducted a research to see the different behaviors when the respondents were wearing lab coats. One group was told that it was a lab coat: another group was told that it was a painter’s gown. The former group increased their attentions towards what there were doing while wearing it; however, the latter had no increase on their attentions. The reporter assumed that “what you wear can influence your behavior,” and he suggests wearing nice attire for obtaining a success at work. Considering the outcome of this research by Galinsky, wearing a pastry-inspired-dress influenced the respondents to keep a good posture or to eat elegantly. It is implied that clothing can affect people’s behaviors.

In addition to clothing influences on behaviors, the perception has a great impact on the majority of people. From the discourse of the focus group, two types of the perceptions were revealed. The first type of the perception is how others judge one from what he or she is wearing. The second type of the perception is that one assumes what others would think about him or her from his or her outfits. Thus, this perception connects to the self-expression. Additionally, the perception is often described as nonverbal communication. Marshall, Jackson, and Stanley (2000, 7) define nonverbal communication as “the use of symbols for expressing an idea, thought, or opinion,” and they stated clothing is one of them. Therefore, the one is sending messages through clothing to others, who receive messages from him or her. Unfortunately, the estimation of others is rarely right because people are different each other, and they judge him or her in their own manner. However, people still “form impressions of
wearers based on clothing symbols\textsuperscript{44}.” Hence, majority of the people care how they are seen by others. Moreover, clothing can be a tool to express one’s identity. According to Marshall, Jackson, and Stanley (2000, 7), “individuals tell others: what kind of person they are, what kind of person they think they are, what kind of person they would like to be, and what they think about the person they represent.” Thus, wearers can, in some extent, control their self-image by fashion styles. As one respondent discussed during the focus group interview, she can stand out from the crowd by wearing colorful outfits, especially in Finland where many people wear dark color clothing. In the context of differentiating from others, pasty-inspired-fashion could work as a tool to stand out from the crowd because of its colors and unique design.

Furthermore, it seems that clothing defines or helps to develop one’s self-esteem. Solomon and Rabolt (2004, 158) state that self-esteem is how positive the one feels about the self. Not only Solomon and Rabolt (2004), but also Kaiser (1985) points out that the relationship between self-esteem and the appearance (clothing) is correlational. However, the focus group talked over how clothing could improve one’s self-esteem and the state of the mind. Therefore, I focus on the view of clothing influences. Weaver (2012) reports that there have been some studies about the link between clothing and emotional states. The researchers of the studies determined there is a strong connection between clothing choice and the state of the mind; hence, they suggest depressed people to wear clothing which associates with happy feelings to feel better. When some of the respondents from the focus group were wearing cheerful pastry-inspired-dresses, they felt positive. Pretty outfit made them feel pretty; as a result, it seems that pastry-inspired-fashion has some positive impressions on people.

Overall, pastry-inspired-fashion has a positive impact on people. Depending on people’s tastes and the states of the mind, there might be some negative impressions as well; however, for people who like to challenge or for people with high self-esteem, it seems to have a positive influences on them.

\textsuperscript{44} Marshall, Jackson, and Stanley, 2000, 13.
“Choices on Clothing” and “Adaptation of a New Style” fit into the action group because these themes are often done by wearers’ voluntary actions.

Consumers choose what to wear according to various factors; such as, the climate, the ethnic background, lifestyle, and so on. In the focus group discussion, the respondents mentioned comfortableness, mood, and situation affects on decision-making of what to wear.

Unlike the eras before the early twentieth century, people have more freedom to choose what kind of clothing to wear. Women are no longer forced to wear a corset which gives a beautiful silhouette, but which sometimes causes bone infrastructure. It seems that the majority goes for comfortable clothing. All the respondents from the focus group also mentioned that wearing clothing comfortably is very important. From this point of view, pastry-inspired-clothing might not be comfortable to wear depending on designs; however, wearers seem to behave well and keep a good posture, concluding from the observation. Thus, it could be tiring to wear pastry-inspired-clothing because keeping a good posture needs some efforts constantly. In addition to comfortableness, one’s mood affects on decision-making. As stated in the previous section, the link between clothing and emotional states is very strong. Clothing influences on wearers’ emotions, but it can affect reversely. According to the study that Weaver (2012) reports, “51% of women would wear jeans when they felt sad or depressed, and only 33% of women would wear jeans when they felt happy or positive,” and she assumes the cause is that “jeans don’t look great on everyone.” Hence, people tend to choose to wear something unsatisfactory when they feel negative. Likewise, some people might choose to wear pastry-inspired-clothing when they are happy and cheerful.

Furthermore, surrounding situations affect on clothing choices. Kaiser (1985, 334) explains:

… appearance plays a vital part in helping individuals define and interpret social situations. Identities are intricately linked to the contexts in which they are negotiated, but it is important to consider not only who is interacting but also what they are attempting to accomplish and how they go about it. … In fact, appearance management is enacted with situations in mind, in advance of those situations.
That is to say that people tend to choose clothing in order to fit into a certain situation. As the respondents indicated in the discussion, they chose to wear proper outfit so that they could fit into the situation, and also they cared about the others (friends or family members); therefore, they dressed up appropriately in order to not be rude. Accordingly, pastry-inspired-clothing is the best fit under the situations like tea parties or themed events.

By the same token, people adapt or adopt a new style of the fashion voluntarily most of the time. Before adaptation stage, there is an acceptance. Also, adaptation sometimes creates a trend. In brief, acceptance leads adaptation, and adaptation leads a trend. Loschek (2009, 97) claims that:

As the process of acceptance is tied to a person, it presupposes his or her free will. (In this context, there is also the possibility that a person has acted under coercion, although he has never accepted something for himself.) In this sense, in the wearing of fashion as well, a duality may evolve between social adaptation and individual pleasure: ‘I did wear it, but I never really liked it.’

At this stage, people notice the difference or that something is new. For example, one respondent of the focus group thought the cupcake printed dress was something different, and she had rejected it once. However, over time she gradually “adapted” it. Solomon and Rabolt (2004, 332) define that “The process of adaptation occurs when consumers no longer pay attention to a stimulus because it is so familiar.” Box 4-1 shows several factors which can lead to adaptation.

**Box 4-1: Adaptation**
(Solomon and Rabolt, 2004, 332)

- **Intensity:** Less-intense stimuli (such as soft sounds or dim colors) habituate because they have less of a sensory impact.
- **Duration:** Stimuli that require relatively lengthy exposure in order to be processed tend to habituate because they require a long attention span.
- **Discrimination:** Simple stimuli tend to habituate because they do not require attention to detail.
- **Exposure:** Frequently encountered stimuli tend to habituate as the rate of exposure increases.
- **Relevance:** Stimuli that are irrelevant or unimportant will habituate because they fail to attract attention.
Similarly, adopting a new style sometimes also leads to a trend. Innovation adoption has five stages: knowledge, persuasion, decision, implementation, and confirmation (Box 4-2)\(^{45}\).

**Box 4-2: Adopting**
(Solomon and Rabolt, 2004, 103)

1. **Knowledge**: The consumer gains information about the innovation. He or she has awareness but has made no judgement.
2. **Persuasion**: The consumer begins to form a favorable or unfavorable opinion of the innovation. This stage is related to the perceived risk of the new product (or service)—that is, the evaluation of the consequences of using it.
3. **Decision**: The consumer decides to either adopt or reject the innovation.
4. **Implementation**: The consumer actually puts the product (or service) to use.
5. **Confirmation**: The consumer seeks reinforcement for the innovation decision.

These two factors, adaptation and adoption, occur at a personal level rather than in a group of people. When these phenomena happen in a larger scale, it becomes a fashion cycle. Davis (1992, 121–158) claims that there are five processes for the fashion cycle: invention, introduction, fashion leadership, increasing social visibility, and waning. Keiser and Garner (2008, 114) summarize these stages well, and the following part is their summary.

- At the introduction stage, new trends are recognized and worn by fashion innovators who have the means to buy designer fashions straight from the runways of Europe or who may put together innovative street looks that send fashion in a new direction.
- During the growth stage, fashion leaders or early adopters purchase the fashion as it becomes more widely available at bridge and better price points.
- During the saturation stage, the fashion is at its height of popularity and is widely available to mass markets at all price points.
- During the decline and obsolescence stage, consumers may continue to wear the fashion, but they are no longer interested in purchasing additional items unless it is at greatly reduced prices. Eventually, the fashion item looks dated and is impossible to sell.

Depending on the time length of this fashion cycle, a fashion item can be categorized into three: a fad, trend, or fashion. A fad has the shortest time span. It quickly fades out. When the fashion item continues to get accepted by costumers for a several seasons, it is a trend. Then, if the item stays for a long period and spreads worldwide,

\(^{45}\) Solomon and Rabolt, 2004, 103.
it becomes a fashion\textsuperscript{46}. However, it is difficult to determine which category a fashion item falls into in a short span because it takes a long time to see it clearly. One famous example is creations by Japanese designers, Rei Kawakubo and Yohji Yamamoto. They introduced their shocking innovations in Paris in 1981 and 1982; however, their styles became universal fashion only around 2002. Then, these styles continued to be popular till around 2006\textsuperscript{47}. It is challenging and time consuming to suggest an innovative design to the world.

To conclude, the research made me understand how people react to clothing and how people act for clothing. People show \textbf{reactions} of clothing by changing behaviors, by receiving messages of presumed identities, and by refining inner self. Then, people take \textbf{actions} towards clothing by choosing what to wear and by accepting, adapting, and adopting it. Moreover, by examining each theme carefully with other studies, several hypotheses which could answer to the research question, “How could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” were estimated. Below are the hypotheses:

A) Pastry-inspired-clothing would be accepted as a fashion tool to behave well, pretty, and elegantly. (However, it is not certain if it would be a long lasting.)

B) Pastry-inspired-clothing would be accepted as a fashion tool to feel positive or to cheer up the self. (However, it is not certain if it would be a long lasting.)

C) Although pastry-inspired-clothing influences some people in a positive way, it is not comfortable; thus, it would not be accepted.

D) Because of its colors and unique design, pastry-inspired-clothing could differentiate wearers from others, which is one of the attractive points for some people; however, it means that it would not be fashion. (If it becomes fashion, it loses its own uniqueness.)

E) Pastry-inspired-clothing would be accepted for people to wear in certain situations like tea parties.

F) It would take time to become fashion because consumers need to accept, adopt, and adapt it.

These hypotheses could be proved precisely by conducting further researches.

\textsuperscript{46} Solomon and Rabolt, 2004, 17.

\textsuperscript{47} Loschek, 2009, 98.
5. Experimental Creation Based on the Research Outcomes

Along with my own research, I decided to experiment with a fashion collection based on the research outcomes.

5.1. Concepts

I would like to make people happy through clothing, as if pastries could make people happy. Moreover, my one of the biggest aims is to have cuteness in my clothing design. In my opinion, pastries naturally have the characteristics of cuteness by having the shape of roundness, small scales, and colors. Macarons could be a good example because macarons have all three key elements of cuteness. They are circular shape, are smaller than regular cakes, and are available in numerous colors. Furthermore, depending on what kind of filling inside, macarons can have various flavors; such as, rose, lemon, chocolate, and so on. Therefore, macarons are the perfect pastries to collaborate with anything. Fashion companies can reflect own characteristics by changing macarons’ colors and tastes. Naturally, boxes for macarons can be freely designed, as the examples are shown in the chapter two.

In the most of the recent examples of the collaborations of clothing and pastries, pastries are the ones which get inspirations from fashion items. Hence, I decided to challenge myself to create a fashion collection inspired by pastries, which is an opposite way of getting inspired from the most of the other previous collaboration examples.

In addition, I tried to create pretty dresses with bright colors because these components could make wearers feel positive, according to my own research.

5.2. First Sketches, Ideas, and Inspirations

My very first idea was to design three different styles of clothing. The first style was a garment folded into a cake shape. The second style was a garment with pastry printed fabric. And the third style was a garment inspired by pastries. The first idea of cake-shaped-folded garments seemed very captivating to me; however, fabric must be something not easily get wrinkled like knit fabric. It is to say that casual garments are likely designed in this case. Since I am more into artistic garments, I
decided to deny this first idea unfortunately. Then, the second idea of using pastry printed fabric seemed overly banal for me, and it could also turn out very childish; hence, I rejected this idea as well. The only choice left was to create a collection inspired by pastries. This idea sounds also banal; however, I decided to create a challenging collection which requires some special skills and innovative designs. The following figures are the mood board and the sketches of the very first ideas.

![Mood Board (First Inspirations)](image1)

**Figure 5-1: Mood Board (First Inspirations)**

![First Collection Sketches](image2)

**Figure 5-2: First Collection Sketches**
5.3. Narrowing Down of the Inspirations

Personally, I prefer to design something dramatic than casual garments; consequently, I decided to focus on an evening dress collection inspired by pastries. I believe that it is very important to develop my own concept of pastry-inspired-fashion by creating an experimental collection.

There are millions types of pastries in the world. Therefore, I narrowed down my inspirations into one pastry — macaron. In addition, I got inspirations from several fabric manipulation techniques to express how macaron could be abstract into garment designs. Here is my macaron mood board.
5.4. Designing Process

First of all, I quickly sketched many dresses as brainstorming. Next, I lined up all the design sketches to see which one has the most unique and the strongest design. I narrowed down into thirteen designs. Then, by combining some of the ideas and designs, I categorized them into six. Afterwards, I finalized the designs of six dresses. I tried to include some of the new techniques and skills for me in each dress. Detail techniques will be explained in the next section.
Figure 5-5: Brain Storming Sketches

Figure 5-6: Categorizing Favorite Designs into Six
Figure 5-7: Final Design (Including Front and Back Sketches)

Figure 5-8: Illustrations
5.5. Realization Process of Actual Garments

First Dress

Largely, it is inspired by the side looking of macarons and macaron pied (Pied means a “foot” in French, and people use the same word for ruffle-looking edge at the bottom of macarons). The lace-like tulle fabric is standing for filling of macarons, and macaron pied was expressed by ruffles. Furthermore, being inspired by tea gown materials, I chose to use chiffon fabric for the most parts.

*Figure 5-9: Flat Sketches and Details of First Dress*
Second Dress

I focused on the circular shape of macarons for this dress. The entire dress shape is expressing the roundness of macarons. Moreover, folded satin fabric is representing piped cream filling of macarons. The circular holes and folded satin parts have ironical meaning. Generally, cream filling is not visible; therefore, I created an inversed shape to show the inside view.

Figure 5-10: Flat Sketches and Details of Second Dress
Third Dress

I also focused on the circular shape of macarons for this dress; however, I tried to experiment to create my own prints on the fabric. I glued small colorful caviar beads into a circle shapes. The reason why I chose to use caviar beads is to express almond powder and powder sugar which are the main ingredients for macarons. Furthermore, I was inspired by tea gown’s Watteau pleats on the back; hence, I applied a similar shape for the back design.

Figure 5-11: Flat Sketches and Details of Third Dress
Fourth Dress

I tend to create structured garments; however, I always want to try creating draped garments. Accordingly, I decided to produce a draped dress. With big creases from the neckline, the whole dress expresses a big round shape and cream-like textures of macarons. In addition to this, I applied some embroidery which shows macaron’s circular shapes and its pied. Since I used Japanese chirimen kimono fabric, I applied one of Japanese embroidery techniques: sashiko. It is a simple line embroidery with equal spaces in-between. Moreover, these embroideries are inspired by the Lee Mingwei exhibition.

Figure 5-12: Flat Sketches and Details of Fourth Dress
Fifth Dress

Once more, circular shapes were adapted. I created circular shaped holes on the top dress so that one could see the inside from those holes. Then, the under dress has a lot of yo-yo appliqués which stand for piped cream filling for macarons. Furthermore, the skirt part of the top dress is almost circular skirt; thus, it also signifies macaron’s circular shape.

Figure 5-13: Flat Sketches and Details of Fifth Dress
Sixth Dress

Although, the idea of using printed fabric seems banal, I experimented painting macaron images onto the fabric surface. The bottom part of the dress is a balloon skirt which is made of hand folded colorful organza fabric. This skirt part stands for macaron’s circular shape and piped cream filling. By using many bright colors, this dress has an element to stand out from the crowd, according to my research outcomes.

Figure 5-14: Flat Sketches and Details of Sixth Dress
5.6. Final Look and Reflection

All six dresses for this collection were inspired by macarons. I did not only look at the outside appearance of macaron, but also its inside and its details, as well as its ingredients. Moreover, I applied some elements of tea gown for some dresses. Everything was experimental, and all still need to be improved and developed further. If I could find some new ways of connecting fashion and pastries, it would be a very interesting innovation for both fashion and pastry industries.

Figure 5-15: The Collection Inspired by Macarons (on the Next Two Pages, 66-67)
6. Conclusion

My own goal of the research was to familiarize myself to the relationship between clothing and pastries, to conduct a research with the research question: “How could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” and to experiment with a fashion collection based on the research outcomes.

Firstly, I informed background of the fashion and pastry situations: from the past to the present. After afternoon tea time was invented, tea gown became very popular and became a standard garment as an afternoon tea time fashion for about sixty years. After the Second World War, people’s lifestyle had changed dramatically, and afternoon tea tradition faded away together with tea gowns. However, afternoon tea tradition came back again recently, and luxury pastries became very popular simultaneously. Famed fashion companies began to buy well known historical bakeries. Furthermore, various collaboration examples of fashion and pastries were shown. From these phenomena, I had predicted that pastry-inspired-clothing could become fashion in the future.

Before conducting my own research, the key terms obtained from my research topic, ‘innovation,’ ‘acceptance,’ and ‘fashion,’ were studied by looking into several previous researches. I have validated that pastry-inspired-clothing could be categorized into ‘innovation.’ Then, I clarified that further research would be needed in order to clearly see how pastry-inspired-clothing could be accepted as fashion because ‘acceptance’ occurs in personal level, and each item has different result. In addition, I have defined the term ‘fashion’ as an accepted style by large amount of people.

Then, I conducted the research with methods of observation and focus group interview\textsuperscript{48}. Thematic analysis\textsuperscript{49} was applied in order to analyze the data. Through the coding process\textsuperscript{50}, five themes were uncovered: “Clothing Influences on Behaviors,” “Clothing as Perception,” “Inner influences by Clothing,” “Choices on Clothing,” and “Adaptation of a New Style.” After examining the links between these, I found that these five themes could be categorized into two groups: the reaction group and the

\textsuperscript{49} Flynn and Foster, 2009.
\textsuperscript{50} Kvale and Brinkmann, 2009.
Lastly, from the research outcomes, I gained understandings of the relationship between clothing and people. Moreover, six hypotheses were presumed to answer the research question.

In closing, I have experimented with a fashion collection based on my research outcomes. I created an evening dress collection inspired by tea gown and macarons. It is still experimental, and some modifications and improvements could be made in the future projects.

**Recommendations for Further Studies**

After conducting my research, I have estimated several hypotheses to answer the research question: “How could pastry-inspired-clothing be accepted as a long-term fashion by young adult females?” These hypotheses could be studied further to clarify the potential of pastry-inspired-clothing.

A) Pastry-inspired-clothing would be accepted as a fashion tool to behave well, pretty, and elegantly. (However, it is not certain if it would be a long lasting.)

B) Pastry-inspired-clothing would be accepted as a fashion tool to feel positive or to cheer up the self. (However, it is not certain if it would be a long lasting.)

C) Although pastry-inspired-clothing influences some people in a positive way, it is not comfortable; thus, it would not be accepted.

D) Because of its colors and unique design, pastry-inspired-clothing could differentiate wearers from others, which is one of the attractive points for some people; however, it means that it would not be fashion. (If it becomes fashion, it loses its own uniqueness.)

E) Pastry-inspired-clothing would be accepted for people to wear in certain situations like tea parties.

F) It would take time to become fashion because consumers need to accept, adopt, and adapt it.

Furthermore, some other researches could be conducted further using my experimental collection which was created based on my research outcomes. Moreover, my research was subjective. In other words, other people see the research topic and method differently. Therefore, various ways of researches could be conducted on the same research topic by other researchers.
In winding up, my research is important, especially for those who concern about fashion as a tool to see the society and fashion forecasting. In other words, I have studied the current circumstances of fashion and pastry, and I have predicted this phenomenon might reflect on the fashion style in the future. Then, I have conducted the research on how this unique pastry-inspired-fashion could be accepted as fashion. Hence, my research could be referred by people who would like to research on these topics.

**Self Evaluations**

Since my research was conducted among only seven people, the gathered data is not accurate enough. To achieve more precise results, a research should be conducted in a larger scale. Moreover, if the research were conducted in larger cities where luxury hotels are, the real world observation could be also conducted. In the same token, researching more examples and garments would have given better findings on the future potential of pastry-inspired-fashion. Unfortunately, limited time, a closed area, and limited access to the data prevented me from conducting a full and larger scale research.

Even though my research was a small scale, the data I had collected was a huge amount, and I was able to gather very interesting information. The collected data was enough to obtain some hypotheses to answer my research question. These hypotheses not only help me to develop a better pastry-inspired-fashion collections in the future, but also help other people to conduct further researches on the same or similar topics.
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Images

Chapter 2


Figure 2-4: *Maison de Julietta お茶会プラン CAFÉ de FOB* [Photo] (2014). Retrieved from http://www.sibch.tv/maison-de-juliettaxcafe-de-fob/ (Web. 22.04.2015).


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Chapter 5

Figure 5-1: Takeda, Yuka 2014: Mood Board (First Inspirations) [Collage].

Figure 5-2: Takeda, Yuka 2014: First Collection Sketches [Sketches].

Figure 5-3: Takeda, Yuka 2014: T-Shirt Collection Sketch [Sketch].

Figure 5-4: Takeda, Yuka 2015: Macaron Mood Board [Collage].

Figure 5-5: Takeda, Yuka 2015: Brain Storming Sketches [Photo of Sketches].

Figure 5-6: Takeda, Yuka 2015: Brain Storming Sketches Divided into Six [Photo of Sketches].

Figure 5-7: Takeda, Yuka 2015: Final Design [Photo of Sketches].

Figure 5-8: Takeda, Yuka 2015: Illustrations [Illustrations].
Figure 5-9: Takeda, Yuka 2015: *Flat Sketches and Details of First Dress* [Image].

Figure 5-10: Takeda, Yuka 2015: *Flat Sketches and Details of Second Dress* [Image].

Figure 5-11: Takeda, Yuka 2015: *Flat Sketches and Details of Third Dress* [Image].

Figure 5-12: Takeda, Yuka 2015: *Flat Sketches and Details of Fourth Dress* [Image].

Figure 5-13: Takeda, Yuka 2015: *Flat Sketches and Details of Fifth Dress* [Image].

Figure 5-14: Takeda, Yuka 2015: *Flat Sketches and Details of Sixth Dress* [Image].

Figure 5-15: Takeda, Yuka 2015: *The Collection* [Illustration and Photography]. Photo: Venni Ahlberg. Model: Niina Salmelin.

**Others**


Appendix 1

Undress
©Beverley Birks-Beverley Birks Collection

Half Dress
©Beverley Birks-Beverley Birks Collection

Full Dress
©City Museum of New York

Appendix 2

Respondent B

Respondent E

Respondent F

Respondent G

Photo: Venni Ahlberg
Model: Niina Salmelin
Dresses Created by Yuka Takeda