FASHION DESIGN AND APPLICATION DRIVEN FASHION THERAPY

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ABSTRACT

This study delves into the emerging field of fashion therapy, exploring its intersection with fashion psychology and art therapy. The study investigates the dual impact of fashion on personal and social identity, taking a closer look at how clothing affects emotional expression, body perception and sense of self. The study aimed to draw on existing models and mind-body theory to construct a comprehensive fashion treatment model. A theoretical framework is developed focusing on the roles of fashion actors, including designers and consumers.

The project further proposes a bidirectional therapy model that explores the hierarchy and dynamics of fashion therapy. It examines underlying mechanisms and design strategies while providing a social and economic analysis of fashion art therapy. The study concludes with an in-depth look at the planning and design of a fashion therapy program, outlining case studies, preliminary questionnaires, and program elements.

The product service system design process is meticulous, including visual identity, network platform development, product design, store display, etc. Brand positioning, visual design and operational processes are vital components. The study concludes by discussing the findings, and the therapeutic potential of clothing, and acknowledging its limitations while suggesting future research directions. This work contributes to the ongoing development of fashion therapy discourse, providing insights for practitioners, academics, and stakeholders in the fields of fashion and therapy.

INTRODUCTION

Figure 1 (Julian, 2013)

I was deeply moved when I first encountered art therapy. Initially, I came across an intriguing video created by art therapist Julian Huguet. In the video, she invited individuals of different ages, personalities, including women, men, and older adults, to participate in the therapeutic process. The art therapist instructed them to create a list of things that bring joy and support to their personal lives, using different colors to represent each item. Each item on the list could have a unique symbol to better understand and express personal emotions and experiences. They then stood in front of a large canvas, outlined their body shapes, and chose colors to represent themselves. Participants focused on contemplating how the people or things on their lists had helped them, gradually releasing emotions and stories through filling colors. The canvas filled with colors resembled a self filled with happiness(Julian, 2013).I was deeply inspired by this type of treatment.

As an Asian person from China, I am aware that expressing emotions in traditional Chinese culture is often implicit. When interacting with family members, we rarely express our love explicitly, although we deeply understand each other's emotions. The cultural background of Asian people has caused emotional conflicts for many individuals. Through my personal growth, I gradually realized the weaknesses in Asian culture and the handling of emotional issues, particularly among women. Asian culture tends to maintain social harmony by suppressing emotions. This emotional regulation strategy, known as "internalization," involves internalizing negative emotions and maintaining silence, but it also increases the risk of anxiety and depression(Kwon et al., 2013) . Therefore, I hope to incorporate spontaneity into the healing process using the characteristics of fashion, improving the emotional well-being of individuals, especially women. In daily life, fashion greatly influences and relies on human senses. When we purchase clothes, this experience intertwines with the construction and development of our self-awareness. Our choices are influenced by anticipated preferences, personality, moods, and considerations of how we present ourselves or express our identity to others(Morgan, 2001). In social interactions, people shape their self-perception and evaluate others' responses by managing their appearance and observing reactions to their self-presentation(Kaiser et al.,1991). Fashion can be seen as an important means of expressing emotions and showcasing identity.

The Science of Happiness.(2013, September 4). How Does Art Therapy Heal the Soul? [Video file]. Retrieved from https://youtu.be/BN2rTaFUlxs
Kwon, H., Yoon, K. L., Joormann, J., & Kwon, J. H.(2013). Cultural and gender differences in emotion regulation: Relation to depression. Cognition & Emotion, 27(5), 769-782.
Morgan, R. FACTORS UNDERLYING FABRIC PERCEPTION.
Kaiser, S. B., Nagasawa, R. H., & Hutton, S. S.(1991). Fashion, postmodernity and personal appearance: A symbolic interactionist formulation. Symbolic interaction, 14(2), 165-185.

When dealing with emotional internalization, it is essential to accept and explore our emotional experiences, understand the underlying reasons and meanings, connect emotional experiences with self-worth, and strengthen the process of internalization through expression and sharing of emotions.

Therefore, I propose a fashion therapy approach that integrates the fashion system with art therapy as a powerful method to address emotional internalization. Fashion is viewed as an art form and a means of self-expression, allowing individuals to convey their emotions, identity, and experiences through clothing and personal style. The therapeutic effects of the fashion system can be analyzed through materials, colors, and other aspects. The combination of fashion and art therapy can provide individuals with a creative channel for emotional expression and healing. This paper primarily focuses on the psychological healing effects of the fashion system on both the general population and individuals with mental health conditions, offering a potential solution to the prevalent emotional issues in the post-pandemic era.

TABLE OF CONTENTS

TABLE OF CONTENTS

1

Research Introduction

1.1 RESEARCH BACKGROUND

In contemporary society, art therapy has become a popular form that combines art and humanities. With the rapid development of society and the increasing number of psychological issues people face, the demand for mental health has become increasingly urgent(Leckey,2011). As a result, people have gained a deeper understanding of the importance of art therapy. Art therapy is an interdisciplinary field that uses artistic forms to alleviate physical and mental stress and pain. It integrates art, psychology, and humanities, resulting in different therapeutic methods for different target audiences.

At the same time, in the post-pandemic era, individual emotional regulation has been an important topic(Wang, 2020). The global pandemic has had a significant impact on people's lives and psychological states, making emotional regulation and mental health crucial. Fashion, as an indispensable part of everyday life, has become even more important than ever before.
The influence of clothing and fashion is not limited to individuals internally; they also play a vital role in social interactions. By choosing clothing styles, colors, and

materials that suit their mood, individuals can convey their emotional states, personal style, self-confidence, and sense of belonging to others(Howlett, et al. ,2013).

Therefore, understanding the profound impact of clothing and fashion on individuals' mental and emotional states, as well as effectively utilizing their potential for emotional regulation and psychological well-being, is of significant importance for individual well-being and societal recovery.
However, despite the increasing interest in the psychological aspects of fashion, the understanding of the therapeutic potential of clothing and fashion as deliberate interventions to promote mental health and well-being remains limited. Therefore, this study aims to investigate the concept of fashion therapy and its application in therapeutic settings to bridge this knowledge gap. We hope to provide individuals with effective means of emotional regulation and psychological support to promote their holistic well-being. Consequently, this paper introduces a new concept in the field of fashion therapy, namely, fashion art therapy.

It encompasses the intersection of fashion, psychology, and art therapy and aims to explore the therapeutic and psychological effects of fashion systems on individuals.
This research will draw upon existing studies in fashion psychology, art therapy, and related disciplines to explore the theoretical foundations and practical significance of fashion therapy. We seek to uncover the underlying mechanisms through which fashion therapy can have a positive impact on individual mental health, self-awareness, and interpersonal relationships. By employing a multidisciplinary approach that combines theoretical research, comparative analysis, and case studies, this study aims to contribute to the understanding and implementation of a comprehensive framework for fashion therapy. By revealing the therapeutic characteristics of clothing and fashion, this research strives to deepen our understanding of the complex relationship between individuals and clothing, and to explore new avenues for utilizing fashion as a tool for healing, self-discovery, and personal growth. We will also explore the application of art therapy methods in the field of fashion

design and propose specific techniques and methods. By integrating art therapy approaches into clothing design, clothing can become a source of comfort in people's lives, achieving therapeutic effects. This approach not only meets people's aesthetic needs but also contributes to alleviating psychological issues and enhancing overall quality of life.

Leckey, J.(2011). The therapeutic effectiveness of creative activities on mental well‐being: a systematic review of the literature. Journal of psychiatric and mental health nursing, 18(6), 501-509.
Wang, C., Pan, R., Wan, X., Tan, Y., Xu, L., Ho, C. S., & Ho, R. C.(2020). Immediate psychological responses and associated factors during the initial stage of the 2019 coronavirus disease(COVID-19) epidemic among the general population in China. International journal of environmental research and public health, 17(5), 1729.
Howlett, N., Pine, K., Orakcioglu, I., & Fletcher, B.(2013). The influence of clothing on first impressions: Rapid and positive responses to minor changes in male attire. Journal of Fashion Marketing and Management: An International Journal.

1.2
RESEARCH OBJECTIVES

This study aims to explore the concept of fashion therapy and its application in therapeutic environments. By delving into the relationship between fashion and mental health, I aim to uncover the potential value of fashion as a form of art therapy. Through the integration of theories and practices from fashion, psychology, and art therapy, I aim to propose a new concept of fashion therapy that provides individuals with avenues for emotional regulation and psychological support.

Additionally, I will analyze and evaluate existing fashion design processes to optimize traditional approaches and enhance design efficiency and creativity. I will investigate how to incorporate the principles of fashion therapy into the design process to create fashion works that facilitate emotional regulation and promote psychological well-being.

Ultimately, I will utilize the optimized fashion design process to generate concrete projects. I will explore how to transform the concept of fashion therapy into practical fashion products or services,

thereby realizing the practical application of fashion therapy. By establishing effective project management methods and fostering team collaboration, we will strive to bridge the gap between the fashion design process and the implementation of fashion therapy projects, offering individuals improved avenues for emotional regulation and psychological support.

RESEARCH METHODS
1.3

This paper primarily employs the methods of literature review, case analysis, and interview surveys to explore the potential value of fashion therapy thoroughly, optimise the fashion design process, and generate specific projects within that process. This study will address the shortcomings and findings discovered through the literature review. It will propose relevant hypotheses based on theoretical analysis and model construction. Subsequently, data will be collected through the interview survey method, allowing for comprehensive investigation and analysis to support the research objectives of the paper.

Literature review method

By utilizing the literature review method and examining relevant sources, this study analyzes the shortcomings of existing research. Through this analysis, it identifies gaps and challenges in the field of fashion therapy, and reveals the potential therapeutic value within the realm of fashion.

Case analysis method

Applying the case analysis method, this study delves into the relationship between fashion and mental well-being by examining existing cases of fashion therapy. Through the analysis of these cases, it uncovers the actual effects of fashion therapy on emotional regulation and psychological support for individuals, providing empirical evidence.

Interview survey method

Through the utilization of interview surveys, in-depth conversations are conducted with experts, practitioners, and individuals in the relevant field. Their experiences, insights, and perspectives are collected to understand the practical applications of fashion therapy within therapeutic environments. This aids in exploring the practical experiences of fashion therapy and provides real-life cases and insights for the paper.

2

Fashion System and Art Therapy

2.1 FASHION PSYCHOLOGY AND CURRENT SITUATION

When we think of the words "art" and "aesthetic", we tend to think of special institutions such as art museums, concert halls, theaters, film festivals and literary prizes. However, we rarely think about everyday things like fabrics, decorations, furniture, food, etc. These aesthetic experiences in daily life affect people's purchasing decisions, clothing choices and home decoration. Therefore, we see fashion as an area that can meet the individual's aesthetic needs and play a role in emotional regulation and psychological support. How do fashion apps relate to psychological support? Fashion psychology is a new field that fills this gap, exploring the impact of fashion on individual psychology and behavior, as well as the impact of individual psychological characteristics on fashion choices and experiences.

Fashion psychology is a new discipline which combines psychology, sociology, culture and fashion industry. Although the combination of fashion and psychology is a new discipline, clothing has existed in human society for thousands of years. Clothing has changed from a necessity for survival from cold in early civilization to a consumer product that shows people's personality and status today. As a very influential social phenomenon, fashion is closely related to national and economic structure, and also affects individual behavior. Adam and Galinsky(2012) believed that fashion is a way of expression and identity. Their research mainly discussed the influence of fashion on individual psychology and behavior, and paid attention to the influence of fashion on self-esteem, confidence, mood and happiness. Mair(2018) believes in the importance of fashion as a way of expression and identity, as well as its positive impact on individual mental health and happiness. Her research reveals the psychological mechanism and social significance behind fashion.

"We create images, send messages, attract or repel -- make ourselves known -- by the clothes we wear and the way we dress."(Solomon, Michael R, 1982), in fact, fashion conveys content in a way that is different from that of any other media. It is not information interpreted by the brain, but a psychological meaning transmission. As a cultural phenomenon, fashion can provide instant communication, and the psychological meaning it provides has different meanings for different groups.

According to Mair(2018), "The interpretations of the psychological meaning of clothing are influenced not only by the wearer but also by the observer, as well as by the social and cultural context"(p. 13). Therefore, many fashion psychology researchers focus on the interrelationship between fashion and socio-cultural factors, explore the meaning of fashion in different cultural contexts, the role of fashion trends in social identity and group influence, and the social issues related to fashion(such as gender, body image and diversity). Fashion psychology can also serve as a tool for fashion brands and marketers to understand consumer behavior and needs. When applied to product design and marketing strategies, fashion psychology can have a significant impact on consumer decisions.

Our understanding of the fashion industry remains at the surface of design and art, and we haven't yet explored its potential impact on mental health. There are a lot of gaps in the research on the positive effects of fashion on individual mood, confidence and happiness, as well as the potential healing effects of fashion. Fashion psychology provides a strong theoretical basis for this paper. Later, we will delve into the relationship between fashion and individual psychology, as well as the impact of fashion on individual self-esteem, confidence, mood and happiness. We combine fashion psychology with art therapy, construct a fashion therapy system, and explore its value and significance in practical application.

Solomon, M. R., & Schopler, J.(1982). Self-consciousness and clothing. Personality and social psychology bulletin, 8(3), 508-514.
Graham, Gordon. "Art, Therapy, and Design." The Monist 101, no. 1(2018): 59–70. 10Adam, S., & Galinsky, A. D.(2012). Enclothed cognition. Journal of Experimental Social Psychology, 48(4), 918-925.
Mair, C.(2018). The psychology of fashion. Routledge.

2.2

ART THERAPY

2.2.1
THEORIES OF ART THERAPY

Art therapy is an emerging psychological therapy speciality in the middle of the 20th century, and its theoretical composition and practical methods are mainly derived from two disciplines: art and psychology.

At the earliest Margaret proposed an approach to dynamically oriented art therapy, this stage of art therapy is in the early stage of development, after years of development the theoretical basis of art therapy is relatively well developed. She believed that human thoughts and feelings originate from the unconscious and are expressed through images rather than words (Rubin, 2012). The therapeutic procedure of this therapy is similar to the psychoanalytic method, which advocates that patients are allowed to draw freely and then parse the images associatively and that people promote the release of self-imagery through the free association of freely drawn symbols and artwork. During the period of development, different views and schools of thought emerged, and their explorations focused on: the relationship between therapist and patient, individual experience, cultural background, etc.. Some of these scholars drew on humanistic perspectives that emphasized the positive and self-actualization of human nature, not accepting the dictates of the unconscious, and promoting self-expression

and individual growth in patients. Anderson & Goolishian (1988). proposed a therapeutic stance of "not knowing." This was named the "social constructionist" view, which emphasizes the influence of social and cultural context on individual experience, argues that reality and meaning are produced through social co-construction, and advocates for multicultural inclusiveness and understanding in the therapeutic process by the influence of the patient's personal story and cultural background on the interpretation and meaning of the artwork.

Postmodernism questions the role of the therapist as an expert and authority in the traditional psychoanalytic school(Burt, 2012), encourages therapists to cooperate equally with patients, respects individual experience and interpretation, and explores diverse treatment methods and theory, the therapist and patient are collaborators in constructing the therapeutic process and meaning. This process emphasizes the patient's initiative and self-determination, and the patient becomes an important participant and decision-maker in the treatment process.

In art therapy, in addition to the changing relationship between therapist and patient, some scholars hold different views on the essence of art therapy.

They believe that art itself is a kind of therapy, which is different from Margaret Naumburg's view that art can be applied in therapy. Among them, artist Edith Kramer believes that art therapy should belong to the field of humanities, not psychology. She believes that the creative process in art therapy is more important. Art creation can make people reasonably vent their subconscious content, so art therapy is not psychotherapy but rather a substitute for psychotherapy(Edith, 2001). Because more and more artists and therapists have similar attitudes, art as therapy has gradually become a hot topic in recent years.

Since different schools hold different viewpoints, the whole process of art therapy based on different theories is also different. They can be attributed to different art therapy methods. Analytic Art Therapy, which is based on psychoanalytic theory and technology, will create art combined with subconscious exploration and interpretation. Patients are encouraged to express subconscious conflicts, emotions, and experiences through artistic media such as painting, drawing, and sculpture. The therapist analyzes and interprets the patient's artwork to understand the patient's inner world and helps the patient gain insight and self-knowledge.

As a comprehensive psychotherapy method, Art Psychotherapy combines the techniques and principles of artistic creation and psychotherapy. Patients express their inner experiences and emotions through artistic mediums such as painting, drawing, and sculpture, and work with the therapist to explore and understand these expressions. Art can serve as a medium to help patients better access and express ineffable emotions and experiences, and to promote self-growth and change.

According to the historian Micale(2004, p. 18), psychological and aesthetic Modernism can be regarded as cultural domains with two parallel and competing discourses of the idea of The Modern and with shared metaphors for the dissolution of the real, visualizing the unseen, and the primitive in the modern. Art therapy can be seen as an art form with a purely psychological function and is based on art and psychology. From an artistic perspective, art therapy introduces two important aspects. First, it recognizes the independent existence of a new art form that primarily serves a psychological purpose.

This highlights the idea that art can be used as a tool for therapeutic intervention and personal expression. Second, art therapy is not just about making connections between art and psychology. Instead, it focuses on creating a deeper connection between art and individual personality, emphasizing the transformative and therapy potential of artistic expression. Correspondingly, the invention of art therapy has had an impact on the field of art, revealing that art can be used as a means of self-exploration, communication, and therapy, extending its purpose beyond aesthetic appreciation. It does this by incorporating a psychological dimension and recognizing the potential of the arts to contribute to personal well-being and personal growth(Tzanev, 2019, p.2).

There is also a broader concept: Art as Therapy, emphasizing the therapy and enlightening functions of art itself. It believes that artistic creation and appreciation can bring emotional release, psychological balance, and spiritual satisfaction. Under this philosophy, anyone can gain the benefits of emotional catharsis, self-expression, and psychological relaxation by participating in artistic activities such as painting, music, and dance.
In this paragraph, we will explore and draw on the perspectives of the field of art therapy, and use the concept of Art as Therapy to build the basis of clothing therapy.

Rubin, J. A.(2012). Approaches to art therapy: Theory and technique. Routledge.
Anderson, H., & Goolishian, H. A.(1988). Human systems as linguistic systems: Preliminary and evolving ideas about the implications for clinical theory. Family process, 27(4), 371-393.
Müller, R.(2013). Burt, H.(Hrsg.).(2012). Art Therapy and Postmodernism. Creative Healing Through a Prism. Musik-, Tanz- und Kunsttherapie.
Kramer, E.(2001). Art as therapy: Collected papers. Jessica Kingsley Publishers.
Micale, M. S.(2004). The Mind of Modernism: Medicine, Psychology, and the Cultural Arts in Europe and America, 1880-1940. Stanford University Press.
Tzanev, P.(2019, October). Ectoplastic Art Therapy as a Genre of Contemporary Art. In Arts(Vol. 8, No. 4, p. 134). MDPI.

2.2.2
APPLICATIONS OF ART THERAPY

Friedl Dicker was an early art therapist. She specialized in textile design and embroidery art in the early days. She even participated in the production of plays as a costume designer for a while. In 1938, Margaret Naumburg worked with her on "Image and Art Therapy to Express Emotions" "related research. Regrettably, Friedl was deported to the Theresienstadt concentration camp as a Jew in 1942. She opened painting courses for a large number of children in the concentration camp.

A surviving student, Eva Dorian, said of Friedl: "I believe that what she wanted from us was not directly linked to drawing, but rather to the expression of different feelings, to the liberation from our fears...these were not normal lessons, but lessons in emancipated meditation"(Wix, 2009), which is one of the evidences that Friedl implements art therapy rather than art education; using artistic means to help children maintain their desire for survival in extreme environments. The extreme conditions of work made Friedl one of the first practitioners of art therapy, which enhanced the significance of aesthetics in art therapy, and the art therapy applied to children also developed rapidly.
While recovering from tuberculosis in a sanatorium in 1946, British artist Adrian Hill discovered the therapeutic properties of painting by accident. After his recovery, he worked as an occupational therapist to help sanatoriums treat wounded soldiers and civilian patients returning from war, demonstrating art exercises in practice Efficacy of Art Therapy—appears to help divert patients' attention and ease their mental distress(Hill, 1946), and this is the first time art therapy has been used in a medical setting. Hill first used the term "art therapy" in 1942, and the term is now defined by the British Association of Art Therapists as: "a form of psychotherapy that uses the medium of art as the primary mode of expression and communication."(British Association of Art Therapists, 2015).
Research related to psychological therapy is usually carried out with an artistic psychoanalysis as the main content. Since Sigmund Freud's psychoanalysis and attention to childhood mental health issues influenced many early art therapists, many early art therapies were based on children's psychoanalysis of art.

Harriet Wadeson pioneered family psychotherapy, expanding the audience for art therapy to include the family unit.

From the modern perspective of globalization, there is a lack of research on art therapy for different ages, ethnicities, and cultural backgrounds, but many therapists try to implement art therapy methods for different groups of people.

There are many techniques that can be used in art therapy. Common art therapy methods include painting, dance, music, drama and other art media for individual or group therapy, helping people explore self-expression through the creative process.

There are still many technical explorations about art therapy.Not only traditional and common   art media can play a therapeutic role , but many therapists are also exploring the therapeutic role of contemporary art.
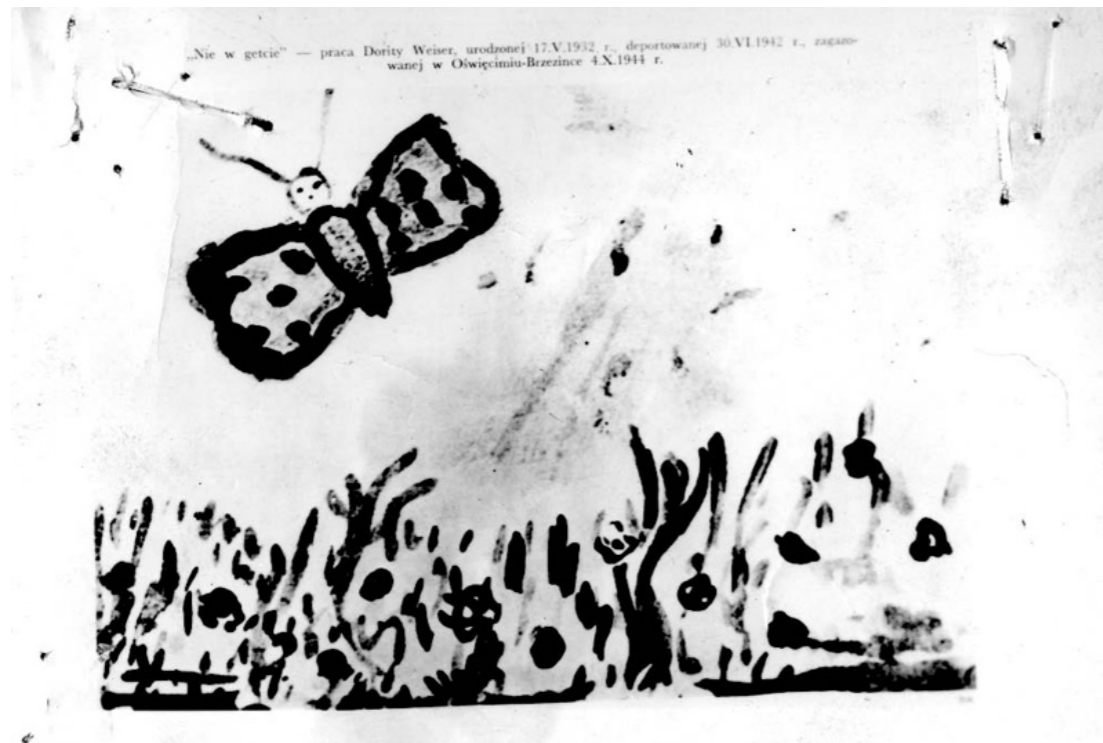
There are also complex changes in art itself from the 1960s to the present , the impact of contemporary art on art therapy is very significant. The work of some artists can be seen as "political or social interventions" that often provide a public voice for those who are usually overlooked: minorities, people from different linguistic or cultural backgrounds, victims of trauma, etc.(Marxen, 2009).

"Include crafts, architecture, design, indigenous arts, and visual culture, as well as practices in which the making of concrete objects may be of secondary or no concern. The realm of cultural production is no longer the exclusive domain of "artists," but has become more democratized, due largely to technology, social media, and the DIY zeitgeist. While painting, drawing, and sculpting are still alive and well, there has been a turn in art—beginning in the 1960s and continuing into the present— toward practices that are dematerialized, performative, collaborative, participa-tory, and social in nature. Of particular significance to art therapy are the many manifestations of "social practice," which is generally characterized by community engagement, collaborative production, interdisciplinary, engagement with social and political concerns, and the aim of real life impact"(Moon, 2016, p62). Moon draws valuable insights into mixed field conversations by exploring the interdisciplinary relationship between contemporary aesthetic theory and art therapy. He explores contemporary perspectives on relational aesthetics in art therapy encompassing a wide range of art materials, methods, and practices, and considering the dynamic whole of the therapeutic experience.(Moon, 2016). With the help of previous research, I will introduce fashion, textile-based art materials in the following, although these practices mainly originate in the field of art, they can also inspire those fashion treatments.

Wix, L.(2009). Aesthetic empathy in teaching art to children: The work of Friedl Dicker-Brandeis in Terezin. Art Therapy, 26(4), 152-158.
English, A. M.(1946). Art versus Illness. Journal of the Association of Occupational Therapists, 9(24), 12-14.
British Association of Art Therapists(2015). What is Art Therapy? Available online
at: https://www.baat.org/About-Art-Therapy
Moon, C. H.(2016). Relational aesthetics and art therapy. In Approaches to art therapy(pp. 50-68). Routledge.

FASHION THERAPY

2.3.1
INTERDISCIPLINARY RESEARCH BETWEEN FASHION PSYCHOLOGY AND ART THERAPY

The provided text appears to mostly conform to the standard academic journal punctuation usage. However, there are a few minor corrections and adjustments to make it even more consistent: Throughout the history of art, artists of all kinds of art have injected some kind of "power" into their works. These "powers" come from the artist's own emotional experience and experience. Creativity is defined as a variety of psychological activities. The act of creating involves both the conscious and the subconscious. People can actually resonate with the emotional expressions of different artists' pictures, just like the "collective subconscious" proposed by Jung (Jung, 1959). Fashion design is a creative job, but it is also a stressful job. Through the means of art therapy, it can help designers relieve stress and anxiety, improve mental health, so as to better exert their creative ability. Creativity is also an important feature of clothing design thinking. Creation is the essence of clothing design, and therapy is an invisible feature of clothing. Usually in design, although there is a clear theme and design process as the overall framework, the designer will shape his work subconsciously, and the design results are also largely influenced by the designer's subconscious mind. That is to say, even if it is a commercial clothing work, the designer's own artistic language will participate in the design of the work.

Through this process, the subconscious is gradually transformed into a work of art that actually exists in reality. Fashion psychology focuses on the psychological interaction between the individual and fashion, and explores the impact of fashion on the individual's mental state and sense of well-being. It displays the individual's identity and values through personal image, an important element in the social environment, and links the individual and groups.Art therapy emphasizes the promotion of mental health and self-expression through the medium of art, and the discovery and expression of self through the medium of art. The research on fashion psychology and art therapy helps this research use a more comprehensive and comprehensive perspective to look at the impact of fashion on mental health and well-being. I think fashion therapy should be in the direct relationship between art therapy and fashion psychology - a cross-field.
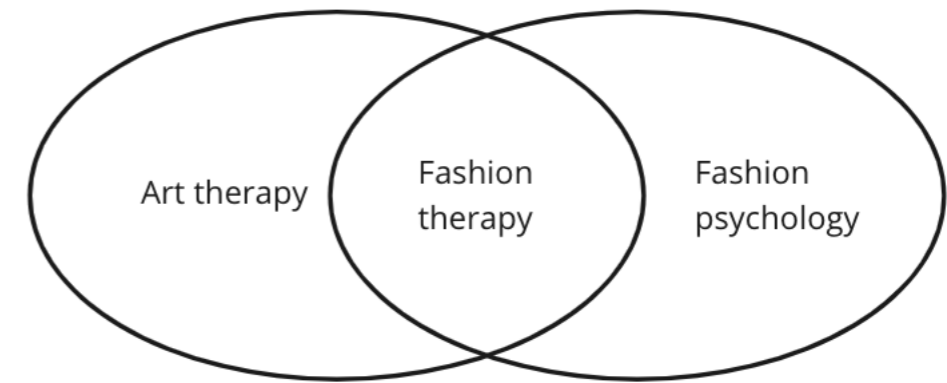
Figure 3 Fashion therapy positioning

Of course, we usually think that art therapy is not a direct intervention in disease, and the same is true of fashion therapy. Fashion therapy is different from the expression of fashion in traditional art therapy. It has an independent treatment mode and has the commercial characteristics of fashion psychology. The theoretical constructs we have mentioned for fashion therapy are not intended to replace interdisciplinary models informed by psychology or other fields, but rather to provide an underlying basis for fashion therapeutic approaches. By combining the research of fashion psychology and art therapy, we can deeply explore how fashion affects the individual's mental health and well-being, and achieve the goal of fashion therapy through the methods and techniques of art therapy, to analyze and solve what is based on art. Therapeutic fads treat this problem. We will introduce the theoretical structure of fashion therapy, art therapy, and fashion psychology as an academic structure through which to consider fashion therapy's specific perspectives and ways of being.

Jung, C. (1959). The archetypes and the collective unconscious. Princeton University Press.

2.3.2
CONCEPTS OF FASHION THERAPY

In the process of researching fashion therapy, I faced a blank research field and thought about many questions:

Who is the application target of Fashion Therapy? Is it a single individual or certain fashion audiences?
What is the role of fashion therapy? Is it therapy or an attitude or approach?
What was the goal of creating the concept of Fashion Therapy?
How might my research fill an existing gap in the field?

By answering these questions, I hope to gain insight into fashion therapy. Since the concept of fashion therapy has not been defined before, after previous research, I believe that the fashion therapy discussed in this research is a form of treatment using fashion, which includes clothing, fashion matching and other methods to help people Achieving self-growth and promoting and exploring physical, emotional and thought processes, in addition to being applied personally and commercially, fashion therapy methods can be used to build collections and attract customers.

We introduce the concept of fashion studies to help understand fashion in fashion therapy. Fashion is an aesthetic expression, and Brenninkmeyer believes that fashion

as a concept transcends clothing and represents the added and attractive value of clothing. Consumers perceive these added values when purchasing fashion items, but the exact nature of these values is not well defined.

As we know, there is an underlying connection between fashion (an immaterial object) and clothing (a material object) through links to popular culture and clothing lines, etc.; clothing and apparel are the raw materials for fashion. Fashion as a belief is embodied through clothing (Brennikmeyer, 1963). This belief stems from the socially constructed concept of fashion; fashion means much more than clothing. From the perspective of materials, the materials that make up fashion and fashion therapy are clothing and apparel. However, since there are many different views on the exact definition of fashion, it should be emphasized that the definition of fashion in fashion therapy in this paper is not narrow. Clothing on the Internet is closer to clothing and popular culture in a broad sense. As such, fashion therapy can work on multiple levels, both personal and social.

Wolf proposes that fashion is not created by a single individual but is co-created by everyone involved in fashion production;

this fashion is a collective activity (2006, p.2). Every individual involved in fashion production will participate in fashion from a different perspective, so can fashion have a negative impact on the participants? We can regard fashion as a virtual other; fashion acts on the collective and affects their attitudes and behaviors, and their attitudes and behaviors will also have a reverse effect on fashion itself, that is, fashion as a non-material emotional material can drive participants' implicit emotional representation. Here I try to propose Fashion bilateral therapy (hereinafter referred to as: FBT), and in the following research, I will improve the healing model of FBT by referring to the model of art therapy. The model framework of art therapy is very complete. Although there are different types, it is enough to support clinical psychotherapy. I think its reference significance is very important. I will draw on the healing model of art to improve the healing model of fashion therapy. The model framework of art therapy is very rich, it includes many different types of methods and practices, and provides solid support for clinical psycho-

therapy. I think these models have great reference significance. By drawing on the experience and methods of art therapy, we can further explore the specific implementation methods of fashion therapy.

Brenninkmeyer, I.(1963). The sociology of fashion.
Wolf, A.(2006). Fashion-ology: An Introduction to Fashion Studies, by Yuniya Kawamura.

2.4 FUNCTIONS AND THEORETICAL MODELS OF ART THERAPY

2.4.1 EXISTING MODELS

Priebe et al.(2014) proposed the Resource-oriented Model, which is a resource-oriented therapeutic intervention model, adopting ten models such as: making friends, client-centered therapy, creative music therapy, open dialogue, etc. A conceptual review of a resource-oriented treatment model that utilizes six types of resources—social relationships, the patient's decision-making abilities, experiential knowledge, the patient's personal strengths, recreational activities, and self-actualization tendencies—to address treatment problems in psychiatry. It also validates that a range of different treatment modalities in psychiatry address resource issues rather than deficit issues. They all use social connections in various ways to induce therapeutic change. A better understanding of how social relationships affect mental health may aid in the development and application of resource-oriented approaches. Potentially demonstrating the importance of social relationships on an individual's mental status.

The Expressive Therapies Continuum(ETC)(Kagin & Lusebrink, 1978 & Hinz, 2009) is a comprehensive and complex model that incorporates a developmental hierarchy consisting of three levels: kinesthetic or sensory, affective or perceptual, and cognitive or symbolic in the continuum. The creative axis can exist on all levels and has been described as the joyful experience that accompanies the imaginative process. ETC encompasses different classical approaches, art therapy, and art psychotherapy(Ulman, 2001). Three important aspects of art therapy are not addressed in this model: the content of artistic expression; the context of the therapeutic relationship that facilitates art-making(beyond the scope of providing an illustration); and the physiological changes that occur during art-making. Despite these limitations, the ETC model remains critical to understanding the neurobiology of art therapy, demonstrating that art therapy is particularly valuable for rebalancing brain functions impaired by trauma, attachment disruption, and other loss of emotional connection.(Kapitan, 2014).

The Art Therapy Relationship Neuroscience Model(ATR-N)(Hass-Cohen & Findlay, 2015) integrates relational neuroscience and interpersonal neurobiology with art therapy practice. In doing so, it considers some of the physiological processes that occur during the art-making process and the triangular relationship between the art therapist, client, and art-making process.

The model posits that, with the participation of an art therapist, novel sensory experiences that occur during the art-making process can facilitate the emergence of a coordinated, mindful, compassionate, and integrated state of mind.

The above model provides a complete framework for art therapy, covering multiple aspects of methods and theories. In addition, I would like to explain the ***Body-Mind Model*** separately, which is a body-mind model framework that is different from the existing model of self-reorganization activated from art therapy(Malchiodi, 2008). The Body-Mind model fits within the framework of a resource-oriented therapeutic intervention model(Priebe et al., 2014). While we believe that art therapy is helpful in helping individuals with multiple deficits, the purpose of mind-body modeling is to emphasize and tap into an individual's strengths and restore a specific sense of self that is not necessarily associated with illness or tragic life circumstances. The holistic and developmental aspects of the model are designed to emphasize that the body and mind operate as one, and that art therapy operates in a dynamic epigenetic manner.

Taken together, these models provide multifaceted approaches and theories in the field of art healing, exploring the importance of resource-oriented therapy, mind-body integration, and artistic creation on individual mental health. Although each model has its characteristics and limitations, together they provide us with a framework and method for in-depth understanding and application of art healing. To a certain extent, the mind-body model is more applicable to the general population, not just limited to patients with specific mental illnesses. It is of great help to this research. We will analyze the existing models in detail later.

Priebe, S., Omer, S., Giacco, D., & Slade, M.(2014). Resource-oriented therapeutic models in psychiatry: conceptual review. The British journal of psychiatry : the journal of mental science, 204, 256–261.
Hass-Cohen, N., & Findlay, J. C.(2015). Art therapy and the neuroscience of relationships, creativity, and resiliency: Skills and practices(Norton series on interpersonal neurobiology). WW Norton & Company.
Kagin, S. L., & Lusebrink, V. B.(1978). The expressive therapies continuum. Art Psychotherapy.
Hinz, L. D.(2019). Expressive therapies continuum: A framework for using art in therapy. Routledge.
Ulman, E.(2001). Art therapy: Problems of definition. American journal of art therapy, 40(1), 16.
Kapitan, L.(2014). Introduction to the neurobiology of art therapy: Evidence based, complex, and influential. Art Therapy, 31(2), 50-51.
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2.4.2
MODEL ANALYSIS

The ETC model mentioned above, the concept was first proposed and published by art therapists Sandra Kagin and Vija Lusebrink in 1978(Kagin & Lusebrink, 1978). They constructed the concept of a continuum based on existing models of human development and information processing. This model can describe and evaluate the level of creative function of individuals by describing and evaluating the purpose of creating works, the choice of media, the interaction between media and the images in the works. That is to say, its scope of application is more used in the therapist's analysis or judgment of the client's or patient's work, and it will be used to understand the client's cognitive function level. It can also address the needs of clients by assisting the art therapist in choosing developmentally or situationally appropriate activities or art mediums. During the process, the art therapist can observe the behavior and performance of the client during the creative process, such as the colors, shapes, materials, etc. that the client chooses to use, as well as their emotional expression and creative thinking process in the creation. Art therapists can assess clients' cognitive functions such as attention, memory, spatial perception, problem solving, decision making, and emotional expression. The results

of these assessments can help art therapists provide more specific rehabilitation recommendations to clients, as well as assess the client's mental health. Through ETC, art therapists can work with clients to explore and understand their inner emotions and thought processes, which helps clients better understand their own cognitive function and emotional state. At the same time, this can also help art therapists provide clients with more personalized and effective treatment programs to improve the client's recovery.

The ATR-N model(Hass-Cohen & Findlay, 2015) integrates the fields of relational neuroscience, interpersonal neurobiology, and art therapy practice. It takes into account, in part, the physiological processes that occur during the art-making process, and the triangular relationship between the art therapist, client, and art-making process. This model focuses primarily on novel sensory experiences that arise during art therapy, which, in the presence of an art therapist, can facilitate the emergence of states characterized by coordination, mindfulness, empathy, and integration.
It is characterized by the model's emphasis on the importance of the therapeutic

relationship and the role of sensory experience in facilitating therapeutic change. Thanks to combining knowledge from relational neuroscience and art therapy, the art-making process within a supportive therapeutic relationship can promote a state of greater awareness, empathy, and integration. Recognize the potential impact of sensory engagement and the presence of an art therapist on the therapeutic process. By considering the physiological processes that occur during art creation, the model acknowledges the potential impact on neural pathways, emotion regulation, and overall health. Compared to the etc model, ATR-N provides a framework for integrating relational neuroscience, interpersonal neurobiology, and art therapy practice.

While the above models have significance in the field of art therapy, it is important to note that the application of these models is often based on the involvement of a therapist. The role of the therapist plays a key role in providing feedback, assessment and guidance.
While the above models have significance in the field of art therapy, it is important to note that the application of these models is often based on the involvement of a therapist.n the previous three treatments, we can find that the art therapist exists

as an attached object in the whole treatment process, and whether the therapist can successfully intervene in the secure attachment relationship will determine the success of the treatment. The role of the therapist plays a key role in providing feedback, assessment and guidance.Without this condition, it is very difficult to be self-aware and get feedback as a patient or client. In the actual healing process, the therapist is a random influencing factor, and the random influencing factor is unpredictable. I think that if there is a model framework that can be applied to fashion therapy, in order to better use it in different groups and businesses, it may be necessary to consider a model framework that weakens or replaces the role of the therapist.

Another factor also affects the results of the treatment. The treatment room will also become a random influencing factor, which will also cause a certain degree of treatment difficulty for the guests. To sum up, the therapist and the treatment environment will have a certain degree of influence on the treatment outcome, but in the fashion two-way treatment model, I hope to weaken this influence and internalize it to the patient or the audience themselves to improve the treatment effect.

Kagin, S. L., & Lusebrink, V. B.(1978). The expressive therapies continuum. Art Psychotherapy.
Hass-Cohen, N., & Findlay, J. C.(2015). Art therapy and the neuroscience of relationships, creativity, and resiliency: Skills and practices(Norton series on interpersonal neurobiology). WW Norton & Company.

2.4.3
POSSIBILITIES OF CONSTRUCTING A FASHION THERAPY MODEL

To discuss the possibility of establishing a dynamic framework for fashion therapy, it is first necessary to mention that fashion therapy includes several elements, 1) fashion therapy materials, 2) fashion therapy process, 3) fashion therapy environment, and 4) fashion therapy audience. After analyzing the model of art healing in the previous research, I simplified the fashion system into the above points by analogy. It is characterized by the model's emphasis on the importance of the therapeutic

A key theoretical support of the dynamic framework of fashion therapy is Relational Aesthetics, which is an art theory and aesthetic perspective, first proposed by French art critic Nicolas Bourriaud in his book Relational Aesthetics(Bourriaud, 2020). Relational aesthetics emphasizes that the focus of a work of art is not on the material object itself, but on the relationship and interaction between the work and the audience. It focuses on the social and interpersonal relationships created by works of art, and on the shared and participatory nature of works in specific contexts.

The core concept of relational aesthetics is "relationship", which emphasizes that works of art, as part of social activities, can promote interpersonal interaction, create community and establish social connection. Works of art with relational aesthetics are usually not just static objects, but co-created and shaped by viewers and participants in a specific environment. These works are often characterized by an interactive, participatory and collaborative nature, encouraging viewers to participate, communicate and collaborate with others, and co-create artistic experiences.

Today, the concept of relational aesthetics has also been extended to the field of art therapy, advocating the establishment and strengthening of the relationship between the individual and the therapist, other participants, and the therapeutic environment through artistic creation. Relational aesthetics in art therapy emphasizes art as a creative medium that can help individuals express emotions, create connections, facilitate self-exploration, and increase self-awareness. Relational aesthetics emphasizes the interaction and influence between works of art and audiences, social environment and interpersonal relationships, and puts the meaning and value of art in the context of social interaction and relationship establishment for thinking and exploration.

There are several concerns under relational aesthetics. Firstly, the artwork itself needs to be participatory, and secondly, under certain circumstances, a "relationship" between the audience and the entire work can be established. Through the analysis of relational aesthetics, I try to put the relational aesthetics in art therapy into the field of fashion. By emphasizing the value of fashion and the relationship between fashion and the crowd, we weaken the role of art therapists and focus more on fashion relationships with the crowd. Next, we will analyze the possibility of establishing a dynamic framework for fashion therapy from three perspectives: materials used in the therapy process, environment and participants.

"A contemporary perspective on relational aesthetics in art therapy is inclusive of a wide range of art materials, methods, and practices and considers the dynamic whole of the experience of therapy. Its primary concern is to reflect on the nature of art in which relational connections —with the self, others, art process/ product, and sociopolitical contexts— are fostered and deepened."(Rubin, 2016, p67)

Healing materials and environment are very important parts of fashion therapy. These will affect the treatment results during the treatment process. In order to facilitate the establishment of a dynamic framework, we need to consider specific variables. In addition to the common and rich materials such as textiles and accessories, the fashion field also has many non-material materials, such as color, way of wearing and even its cultural value, etc. These materials can complete the fashion therapy process. As mentioned in the previous research, fashion is A collective activity created by both producer and audience, fashion therapy is influenced by the collective nature of fashion more than any other art therapy process. At the same time, fashion creators and wearers need to be discussed. They cannot be directly compared to therapists and patients in art therapy. We hope to regard designers or wearers as participants.

So based on the mind-body model and The Expressive Therapies Continuum(ETC), a fashionable and dynamic two-way therapeutic framework is constructed. According to the analysis of the mind-body model, the mind-body model is mainly composed of three main individuals, art therapist, art process and art product, forming a triangle relationship among them.

In this model, the treated person produces art products through the art process, while the art therapist is an independent observing and guiding individual. We believe that this method brings a lot of uncertainty to the treatment results, so in the dynamic framework of fashion two-way treatment, we can see that the designer can be both the creator and the therapist for the guests.

There are many other factors in fashion therapy that will affect our dynamic framework, such as fashion tribalism, aesthetics, business and other complex and multi-environmental influences, so proposing a model or framework for fashion therapy is a huge and complex task In the process, I hope that I can discuss and look forward through this research.

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Rubin, J. A.(Ed.).(2016). Approaches to art therapy: Theory and technique. Routledge.

3

Fashion Therapy

THE DUAL IMPACT OF FASHION: INDIVIDUAL AND SOCIAL IDENTITY

Clothing is more than simply what one wears; it involves an individual's concern for self-expression and social communication. Barthes proposed in The fashion system that clothing can be classified into three forms, including image clothing, language description clothing and real clothing. Although these garment forms are somewhat equivalent, there are material, relational and structural differences between them.

As a complex symbol system, fashion is not only about the clothes themselves but also about the broader social and cultural meanings that clothes represent. By combining clothes with specific social and cultural backgrounds, fashion can convey specific information, values and aesthetics, and influence people's understanding and interpretation of fashion symbolically.

In fashion rhetoric, the fashion system consists of three elements: the signifier (clothes), the signified (society), and the sign (the combination of signifier and signified). As a signifier, clothes represent a specific material object; as a signified, "society" represents a wider society, culture and environment involved in fashion; Ways of generating meaning and symbolic expression(Barthes, 1990).

We have referred to the understanding of fashion as not only clothing but also its added value, and 'fashion' in the context of fashion therapy refers to a combination of 'clothing and its added value'. As Simmel argues, when we explore how fashion has developed and evolved, it is often considered to be a recent concept that is closely related to the economic, technological and cultural developments of modern society (2013, p. 28). Fashion follows the development of objective culture, which is a collection of socially shared symbols, meanings and values that exist through material and symbolic forms. Fashion, as a material and spiritual complex, is an important element of culture that exists in society, both material and immaterial. To explore the role of fashion in social and personal identity, we first need to know how fashion relates to subjective and objective culture.

Fashion is disseminated and guided through channels such as designers, brands, media and markets, shaping the aesthetics and value system of society,which forms the objective culture of fashion; as individual consumers, which forms the objective culture of fashion; as individual consumers, we usually express our personalities, aesthetics and identities by choosing, matching and displaying specific fashion elements, establishing our own identities and images, and generating common aesthetics or values, which is the subjective culture of fashion. Fashion plays an important role in both objective and subjective culture, connecting individuals with society, reflecting the development and change of social culture, and representing a collective aesthetic and value system. In this process, subjective culture is not only influenced by objective culture but can also be used as a tool to influence objective culture. For example, certain ethnic groups may express respect for their cultural heritage and identity through the choice and evolution of traditional dress, while youth subcultures may demonstrate a sense of belonging to their group through popular fashion elements and trends. Post-war youth cultures were considered to be a primary illustration of this process in that they demonstrated working-class youth's assimilation into a unified teenage consumer culture (Abrams, 1959).
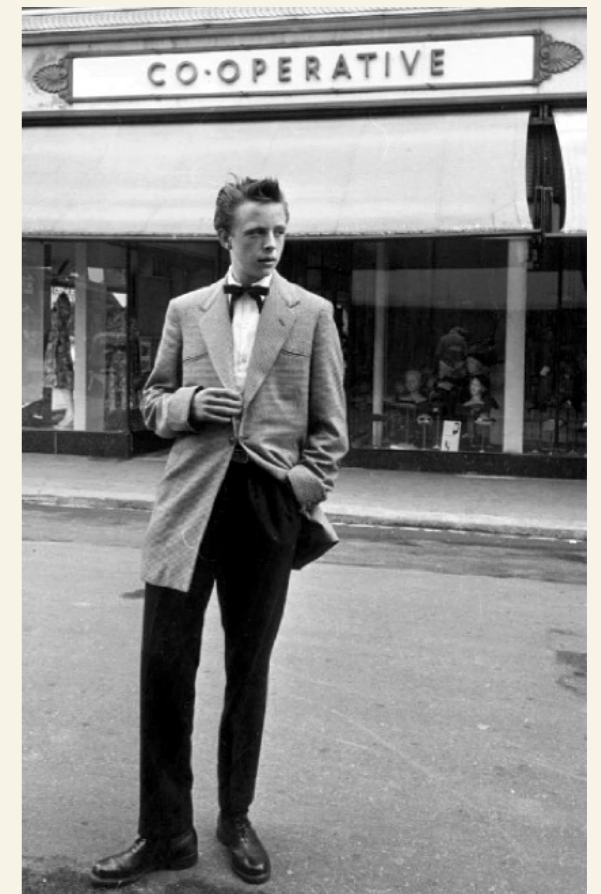

Figure 4 Teddy Boys appeared in London in the 1950s. Dressing themselves up as Edwardian high-society hipsters, these white working-class teenagers subverted the prevailing image of America among British teens at the time.

According to the Centre for Contemporary Cultural Studies (CCCS), by expressing themselves in fashion, working-class youth attempted to contest cultural space in society and advocate physical presence in communities and institutions. (Hall et al. , 2006) . Through this example, we can see that fashion as a tool is applied by some groups to make culture and oppose hegemony, creating a connection with specific groups sharing culture, values and symbols through specific fashion. In this context, fashion becomes a bridge that connects individuals to specific groups, and by sharing and expressing specific fashion elements, individuals can demonstrate their cultural identity and social belonging.

Fashion not only serves as a bridge between individual identity and the group but can also be linked to social identity. As a form of visual and external expression, it can influence others'

social perceptions and evaluations of an individual.Adam& Galinsky (2012) proposed enclothed cognition, which states that clothing can systematically influence the wearer's psychology. This theory provides theoretical support for the above study. They argued that bodily experience induces, through the associated symbolic meaning abstract concepts as well as mental mimicry, thus causing corresponding cognitive changes. Fashionable individuals are able to establish and communicate their social identities in society by choosing and portraying their fashionable image. Professional attire is seen as a symbol of professionalism and authority in business environments, whereas trendy fashion may be seen as a symbol of fashion-forwardness and independent individuality in youth culture. Through fashion choices and expressions, individuals are able to connect with specific social groups or social classes and gain recognition and acceptance in society.

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Simmel, G. (2013). Philosophie de la mode. Editions Allia.
Abrams, M. A. (1959). The Teenage Consumer.(Teenage Consumer Spending in 1959.)[With Illustrations.]. London Press Exchange.
Hall, S., & Jefferson, T. (Eds.). (2006). Resistance through rituals: Youth subcultures in post-war Britain. Routledge.
Adam, H., & Galinsky, A. D. (2012). Enclothed cognition. Journal of experimental social psychology, 48(4), 918-925.

3.2

THE EFFECT OF CLOTHING ON THE INDIVIDUAL

Tiggemann & Andrew (2012) found that participants' ratings of different features of clothing indicated that clothing features were related to individuals' self-expressive concerns. The endorsement of comfort features, which emphasized a concern for bodily sensation rather than just appearance, was negatively correlated with trait self-objectification in the opposite direction. On the other hand, the choice of fashionable clothing is usually externally driven, with an emphasis on appearance and a desire to conform to externally imposed ideals, and the choice of fashionable clothing is positively related to trait self-objectification. In addition, assurance functioning, which refers to the use of clothing to enhance an individual's mood or morale, or to change the way an individual feels about himself or herself, was not significantly correlated with self-objectification and may represent a balance between inner feelings and self-presentation concerns.

This chapter will provide a better understanding of the role and significance of fashion therapy by understanding the relationship between clothing and an individual's state of mind, and how clothing can be used to help fashion therapy to portray an individual and convey a specific message.

Tiggemann, M., & Andrew, R. (2012). Clothing choices, weight, and trait self-objectification. Body image, 9(3), 409-412.

3.2.1
EMOTIONAL EXPRESSION OF CLOTHING

Colour, style and fabrics have always been the key elements of fashion trend forecasting, which usually focuses on the evolution of the year at the social, technological, environmental, political, industry and creative levels, from which basic research is carried out to produce forecasts for color, style and materials (WGSN, 2023). With these elements being so important to the fashion sector, can they influence the emotional expression of clothing?

According to research by Kodz oman (2019), "Color is critical to creating attractiveness or unattractiveness. In today's society both genders use color to enhance their visual and aesthetic appearance. The use of color has become an important expression of who we are, how we feel and what we believe." (p.2).The relationship between color and emotion has been shown in many studies, early on they classified single colors based on hue, lightness and chroma, using semantic differential and factor analysis to reduce a large number of color emotion scales to a smaller number of categories or factors.

Kobayashi, in his study of the Colour Image Scale, proposed three main dimensions of color emotion: warm-cold,

soft-hard, and bright-gray (1981). Wright and Rainwater grouped 48 color emotion scales into six factors: happy, conspicuous, powerful, warm, Elegant, and Calm. This study revealed links between these factors and hue, lightness and chroma (Wright & Rainwater, 1962).

These studies have proved that there is some association between color and emotion, and most of the several influencing factors used in the above studies represent emotion, as in most color predictions, which usually use quantitative data to show the color style of a garment, but usually the spatial location of the color also greatly affects the effect of the garment, and in response to the lack of spatial descriptions of colors in the research on clothing, Chen proposed a method based on the graphical representation of fashion colors, which can be used to analyze color features in the fashion field (Chen et al., 2022).

At the level of style and fabric, numerous studies have shown that because of the correlation between body image and style thereby affecting emotional expression,

Tiggemann (2012) in his study of self-objectification of college women demonstrated the potential impact that clothing can have on body image. And Adam & Galinsky (2012) showed the effect of clothing on cognition and emotion. Fabrics that are comfortable to wear can increase consumers' emotional pleasure and satisfaction, while uncomfortable fabrics may cause discomfort and negative emotions (Lee, 2008; Sailer & Leknes, 2022).

Drawing on the above research, we can further conceptualize the formation of a dynamic framework for fashion therapy. In this framework, we consider color, style and material as fixed elements in the framework and their influencing factors as variable elements. By combining the fixed and variable elements, the dynamic framework of fashion therapy helps individuals to achieve the goal of emotional regulation while wearing and experiencing clothing. We will further refine the dynamic framework to meet individual personalized fashion choices and provide guidance to designers, taking into account individual needs and specific contexts. Social and cultural considerations will be taken into account to ensure that the framework is applicable and sustainable.

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Kobayashi, S. (1981). The aim and method of the color image scale. Color research & application, 6(2), 93-107.
Chen, Y., Dai, Y., Li, L., Ma, C., & Liu, X. (2022). A Graph-Based Representation Method for Fashion Color. Applied Sciences, 12(13), 6742.
Tiggemann, M., & Andrew, R. (2012). Clothing choices, weight, and trait self-objectification. Body image, 9(3), 409-412.
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Sailer, U., & Leknes, S. (2022). Meaning makes touch effective. Current Opinion in Behavioral Sciences, 44, 101099.

3.2.1
EMOTIONAL EXPRESSION OF CLOTHING

Having understood the impact of clothing on emotions, we have to think about how clothing affects bodily perception. We think back to some of the garments we have worn: some garments are designed with tight or compressive materials, which may create a certain degree of pressure or compression on the body; the sense of touch directly affects an individual's tactile experience, for example, soft and smooth fabrics and rough and uncomfortable fabrics will make a difference; the thickness affects the body's perception of temperature, with some fabrics keeping the body warm, and others breathable, which affects the individual's sense of comfort and perception of ambient temperature; wearing high heels may change gait and posture, which affects an individual's body perception and posture; tight styles may fit the body better, while loose styles may make the body feel more comfortable; and different colors trigger different emotional and psychological responses. These common influences affect the wearer's sensory experience in various aspects of clothing.

In the previous section, I proposed three fixed elements as key to the impact on body perception at the clothing level that fashion can refer to; the style, material, texture, thickness, and color of a garment may have an impact on an individual's bodily perception, tactile experience, temperature perception, comfort, emotional and psychological state, and body posture and movement. Next I wish to explore further the idea of variable elements, which are specific ways of influencing body perception. I have mapped the variable elements to the fixed elements; they are not independent or in opposition, the variable elements participate in the construction of the fixed elements. The variable elements corresponding to color are: spatial location, color mood; the variable elements corresponding to style are: spatial location, complexity, pressure, and body contour fit; and the variable elements corresponding to material are: pressure, tactility, thickness, degree of coverage, and breathability. These variable elements are the influencing factors within the scope of research, and do not represent all the influencing factors.

Through these variable elements, we can judge the perception relationship between a garment and an individual from the data in the subsequent research. Of course these variable elements themselves may be multifaceted concepts that can be defined and evaluated in a variety of ways.

3.3

SELF-EXPRESSION AND IDENTITY CONSTRUCTION THROUGH CLOTHING

3.3.1
HOW CLOTHING FUNCTIONS AS A MEANS OF PERSONAL EXPRESSION AND IDENTITY DISPLAY

Chowdhary (1988) and Spruiell & Jernigan (1982) found that older men and women are attracted to fashionable clothing that fits well, makes them feel clothed and stylish. Fit and price are the primary factors in older adults' clothing purchases (Yu, 2004). Creekmore (1980) found that attractive students generally wear attractive clothing and tend to be selected for important roles in high school and actively participate in school events.

The study by Kamalha et al. (2013) viewed psychological comfort as an aspect focused on comfort in relation to personal roles, values, and social existence, and identified style, texture, aesthetics, fashion, fit, design, and color as clothing attributes related to psychological comfort. This relates to one's internal sense of self and life values and is associated with self-fulfillment within the available options. Environmental attributes are also part of the psychological comfort zone and are defined by factors such as: opportunity, geographic location, climatic conditions, sociocultural background and norms, and historical importance. According to Branson and Sweeney (1991), the psychosocial spectrum includes personal aspects such as body image, personality, cultural/religious/political values and beliefs, and personal interests and attitudes.

Solomon's (1983) study used a symbolic interactionist perspective to explore the role of products as social stimuli, noting that clothing is an important symbol in individual self-expression and social interaction. As an external social symbol, clothing often has a different relationship to the individual, such as that of self-objectification and self-expression. Self-objectification emphasizes the external representation of appearance and the body, linking self-worth to external aesthetics, while self-expression emphasizes an individual's internal self-awareness and uniqueness. This relationship is complex, and self-objectification and self-expression are not opposites, but often intermingled in varying degrees.

Chowdhary, U. (1988). Self-esteem, age identification, and media exposure of the elderly and their relationship to fashionability. Clothing and Textiles Research Journal, 7(1), 23-30.
Spruiell, P. R., & Jernigan, M. (1982). Clothing preferences of older women: Implications for gerontology and the American clothing industry. Educational Gerontology: An International Quarterly, 8(5), 485-492.
Spruiell, P. R., & Jernigan, M. (1982). Clothing preferences of older women: Implications for gerontology and the American clothing industry. Educational Gerontology: An International Quarterly, 8(5), 485-492.
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3.3.2
THE INFLUENCE OF CLOTHING ON SELF-AWARENESS AND EMOTIONAL STATES

What motivates us to pursue fashion?

There are many reasons for fashion consumption. In the early days, fashion was more about status, class, and the pursuit of novelty, but in recent times, it has gradually become an artificially created commercial behavior for business purposes.

Fashion seems to have a certain attraction to people's sense of self, and people want to create a unique self through fashion. We can see that celebrities, idols, and opinion leaders in social media often lead the way in fashion, and people want to imitate the paradigm to gain a similar appeal. Of course, some people's economic power and social status have changed, and so has their attire - pursuing high-end fashion or being more affordable.

Could clothing make us aware of our bodies, values, and beliefs?

As we walk into a movie theater to watch a film, movie clothing serves as part of the symbolic language that expresses each actor's role in the film. The audience evaluates a movie's historical context, each actor's social class, economic status, and values through the clothes they wear in the movie. Clothing provides a visual language that conveys the symbolism of the movie to the audience and helps the story flow.

Actors and psychologists alike are dedicated to understanding how humans think and act, although they have very different aims. It seems that there is a significant relationship between shifts in self-awareness and degree of dress. Choi & Megehee (2014) explored the relationship between actors' costumes and their sense of self in fictionalized roles, arguing that costume acts as a "silent language" that conveys emotion and meaning to the audience. When actors try on costumes, they are able to understand their characters more deeply and create an emotional life for them, and are able to enter into the mindset of their characters by understanding the time period of the story, their social status, and their personalities.

Moviegoers develop a positive view of the main character in a movie when they identify with him or her. Viewers gain satisfaction indirectly by accepting and internalizing the costumes in the film and may create or participate in a new fashion trend by adopting costumes or forms of dress similar to those in the film. In this way, moviegoers influence the fashion industry. Movie costumes are now considered to be a valuable art form, the creation of which provides a glimpse into a country's socio-cultural background, spiritual culture, standard of living and ethnic identity.

According to Adam and Galinsky's (2012) theory of dress perception, we have strong cognitive associations with the attributes of a particular piece of clothing, including the way we perceive or respond to emotions, attitudes, interpersonal interactions, and social behaviors. The symbolism associated with different types of clothing influences our behavior and emotional responses. When we wear particular clothes, we associate that dress code with the ability to change the way we feel or even influence the way we behave. For example, when associating a yellow dress with happiness, wearing the dress will show feelings of happiness.

Karen (2020) introduced the term "dopamine dressing" in "Dress Your Best Life", where she explains how the clothes we wear can affect our emotions. Certain clothing can trigger the release of dopamine in our brains when worn, making us feel good and even more confident. Brightly coloured or bold clothes are thought to be particularly effective because they have been shown to attract attention and boost self-esteem. Since its discovery, the dopamine dressing phenomenon has gone viral almost everywhere on social networks. The trend inspired one fashion blogger to try it on for three days and shoot a video to share her feelings, "Even if there's no occasion, I am the occasion," as she strutted around her neighborhood in bright, bold hues. After just three days of dopamine wearing, she claims her mood has improved and she feels more confident. (BuzzFeedOz, 2022). Even those who claim not to care about fashion or the fashion industry are inevitably affected by fashion because we wear clothes every day and dress sense represents personal identity.

Among the factors that drive us to pursue fashion, psychological factors play a crucial role.

Clothing plays an important role in the field of fashion, not only as a concrete representation but also as a reflection of our perceptions, emotions and desires Clothing is often seen as the most direct tool for self-expression. We try to be creative in our self-expression by choosing fashion, seeing clothing as a tool to help us alleviate some of our negative emotions and thus enhance our sense of well-being.

However, we can see that the influence of clothing on people also depends heavily on personal associations and social values. As in Western culture, the bride wears a white dress on her wedding day. But in China and some other Asian countries, white is traditionally worn at funerals. We cannot shape a

new image of clothing out of a cultural context and personal values.

Clothing is not only a concrete representation but also a reflection of our perceptions, emotions and desires. Although individual attitudes towards fashion vary, everyone expresses their identity through dress every day, whether they realize it or not. We need to recognize that the impact of fashion on our sense of self and emotional state is a complex phenomenon that encompasses cultural, social and personal factors.

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Adam, H., & Galinsky, A. D. (2012). Enclothed cognition. Journal of experimental social psychology, 48(4), 918-925.
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SOCIAL IDENTITY AND CULTURAL CODING OF FASHION

Clothing is not just a fashion choice; it is rich in cultural, identity and social meaning. Through fashion choices, people use fashion as a code to integrate into different social groups.

In German sociologist Simmel's Philosophie de la Mode (2013), it is mentioned that "duality" refers to the inherent contradictory and antagonistic characteristics of human beings. People obtain group identity by imitating the model, and on the other hand, they desire to make self-expression because of their duality, and every fashion trend is created, promoted, generalized, and declined in such a process. According to Simmel, there exist two different tendencies in human beings, on the one hand, it is the desire to integrate into society and the group, and on the other hand, it is the pursuit of individuality and independence. This inherent contradiction and opposition is a fundamental feature of human existence and the basis for the emergence of fashion. Fashion can be both a unifying force and a force of tension, and at the same time reflects the contradictions between the individual and society. These include consistency, the desire for variety, the need to express one's creativity and sex appeal, and many consumers seem to need uniqueness - wanting to be different, though not necessarily too different. People may follow the basic contours of fashion but still improvise to make a personal statement within these general guidelines.

Fashion trends can be explained by a medical analogy for this process; modalities are ideas or products that enter people's consciousness over time. Models spread geometrically among consumers, like a virus that starts small and then gradually infects more and more people until it becomes an epidemic, Dawkins (1976) proposed the theory of modality by arguing that despite being perceived differently, cultural domains share a reproductive nature that mutates and reproduces itself in the course of social evolution. Often a fashion mold arises from creativity and innovation. Influential figures such as designers, artists, and celebrities can break with tradition and set new fashion trends through creativity and unique designs. Their works or images will attract attention in society and gradually be accepted and imitated by the public.

Entering the nineteenth century, consumption linked identity directly to personal possessions, especially among Western bourgeois women. At the same time, new ways of expressing identity and disapproval in urban life were emerging, with social media such as magazines Bohemian, Playboy, and others providing the dissemination of consumption (Breward, 1995, p. 218).

Appearance is one of how people confirm their social circles, and people tend to choose fashion styles that are similar to their group.

Although clothing has been the primary means of identifying oneself in public spaces for centuries (Crane, 2012), such as gangs, sports and religion, they produce a clear boundary and identity recognition between groups. Similarly, in specific sports, athletes and fans may choose specific clothing to express their love and loyalty to a particular team or sport. Even in the realm of religion, specific clothing and adornment may represent devotional beliefs and religious identity. But twentieth-century fashion witnessed a wider range of subcultural groups that visually signaled a difference from the dominant culture by utilizing material and commercial culture as a tool. The fulfillment that comes from this group identity allows people to feel that they belong to a community and form bonds with others, and fashion styles seem to offer a way to express statements that are difficult to put into words-namely, emergent and intersectional identities (Freitas et al., 1997). Gregory Stone (1990) argues that identity is not a code word for 'self', but that identity is a declaration of where the self is, negotiated through social interactions in which appearance is the basis for recognition and differentiation in everyday life.

There is a strong link between clothing styles and underlying social values and tribal divisions. Different clothing styles often represent identity and belonging to a particular group or community. Some specific clothing styles may be associated with a certain musical genre, subcultural group or occupation, constructing personal identity through the coding of appearance (even beyond race, gender, age...).

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4

Theoretical Framework of Fashion Therapy

4.1 FASHION "PARTICIPANTS"

4.1.1
THE ROLE OF FASHION DESIGNERS

Exploring the role of fashion designers. Exploring the role of fashion designers: Who designs fashion? Designers? Therapists? The patient? Or the consumer? Together, I call them fashion "players."

My goal is not to find a new single role model but to increase the diversity of what a "fashion designer" can achieve. The fashion designer, who experiences and expresses himself/herself through the creation of designs or through experimenting with fashion, will no longer be a passive spectator or consumer but a co-author of fashion. They will be the ones with initiative and active participation in the field of fashion. Having briefly discussed the model of fashion therapy in the previous research, and having proposed the idea of a two-way therapy centered on the role of design, I will go deeper into the categorization of the design participants: the experienced designers and the patients or consumers who experiment with fashion. I hope to outline new "participant" roles that will open up complementary paths for the fashion industry.

"The emotional rewards that craft offers for acquiring skills are twofold: people are anchored in a tangible reality where they can take pride in their work" (Sennett, 2008, p.21).

Instead of process participants becoming mere listeners or passive choosers of available consumer goods, they become co-authors of participating fashions who will be empowered to invent ways of responding and reacting to fashion. In other words, become participants in fashion. The experienced designer can use his skills for purposes other than the runway or the narrow mass market, a way to drive change in design. We look forward to expanding the space for action through the ways and means of fashion therapy, eliminating passivity and providing design tools that allow all kinds of people to be called characters who can participate in fashion.

This will give rise to new fashion designers - designers who are neither geniuses nor brand engineers. It is a role that merges patients, consumers, and Do-It-Yourself practices with production in the field of fashion design.

This research looks to understand and develop the role of the fashion designer concerning forms of consumer engagement through different approaches. There will be practice projects in this thesis that include work from other fashion designers but also from completely different fields, all of which are intended to provide complementary paths that fashion may take.

Sennett, R. (2008). The craftsman. Yale University Press.

4.1.2
CONSUMERS AND THE PROCESS

One of the objectives of this study was to optimize the traditional fashion design process.

It has to be mentioned that fast fashion, as a large-scale homogeneous phenomenon, is described as "Mc-Fashion," which is as unsatisfactory, commonplace, and easily forgotten as fast food (Lee, 2003). When H&M communicates high-fashion collaborations to the masses in a "democratic" way of fashion, consumers are still left to choose and buy, with no real opportunity to participate in the system, which some would consider a bit undemocratic. Does this mean we are doomed to a hierarchical, totalitarian system? In this system, consumers must simply follow orders, or as designers, our work must constantly align with what others have done or will do. Fashion is locked into a ready-to-wear 'creative regime,' a social normative order that limits the scope of innovation, whether in car production, science, or the creative industries (Kupferberg, 2006). Are there other forms of fashion engagement beyond mere choice that allow us to turn fashion into a tool for healing the soul? We often meet fashion bloggers or stylists. Their job content is often to take pictures of their outfits. This is their unique way of participating in fashion—

the re-creation of fashion. They use their own aesthetics and different brands of clothing to create fashionable styles, the next paradigm. This fashion creation and re-creation can perhaps be a complementary form of participatory exclusivity.

Apart from these celebrities, how do more ordinary people participate in fashion? In the evolution of fashion, home sewing is a part that is hard to ignore; manuals, patterns, and 'how-to' books have been around for a long time. Emery mentioned in the book A History of the Paper Pattern Industry: As early as the 16th century, in clothing books, it was often used to guide how to cut samples so that the most clothes could be made with the least amount of fabric. Because most people couldn't travel to buy the latest fashions in Paris, fashion came in the form of magazines and patterns that dictated the Parisian sartorial and "how-to" look. The late 18th century saw the emergence of books featuring styles largely unaffected by fashion, to help unsuspecting housewives, and to create children's, women's, and men's clothing.

This process produced complex clothing systems equipped with various pattern-making tools and calculated according to individual sizes, which disappeared in the early 20th century due to their complexity (Emery, 2014). In the past, it was hoped that by reproducing the latest fads, they would not offer the possibility of change or the formation of new communities. However, the motivations have changed over time. Just a few decades ago, the goal of home sewing in the West was still primarily economic. Today, it has changed to address issues such as personal achievement, creativity, self-confidence, independence, self-reliance, and skill development (Burman, 1999). What was once a complex system prevents fashion from being made among ordinary people. I believe that many people have some experience in matching clothing, but they have to rely on tailors for manufacturing, and private customization is also a very expensive behavior. In this case, the public has to move closer to fast fashion. So more ready-to-wear, from which we can choose but not participate.

participation of participants in the production process can hope to break it all. Nowadays, general clothing brands need to release 4-6 series a year, which is un-

doubtedly a huge challenge for designers. Since the designer's role is a buffer zone between consumers and clothing companies, designers can promote participation and stand on a unified perspective with consumers. This state is generally passive, and if reasonable actions are used, it can also. It is possible to promote the development of fashion design and use this method to help more people understand the healing nature of fashion.

We are limited by the framework of exclusivity and hidden finished products, and only the participation of participants in the production process can hope to break it all. Participants (therapists and patients, designers and customers, brands and consumers) form a symbiotic whole, integrating all ideas and forces to form a design process that helps each other.

The exclusivity of fashion, related to our limited space for action, is not only reflected in the mass circulation of ready-made clothes but throughout the entire economy. Brands and consumers have jointly promoted fashion styles to become more and more rapidly updated.

In the process, we are often indoctrinated into the idea that clothing is just something we choose and buy, not material for us to be creative with. We didn't get a chance to experiment with different fashion styles. In particular, we rarely have the opportunity to connect the skill of actually making clothes with the production of fashion. However, one possibility to explore in the future is to expand more fashion-related opportunities. If we rethink the concept of fashion, let more people have the opportunity to participate in it, not only limited to selection and purchase, but more people make clothes by themselves, and even participate in the fashion design and production process. Such exploration will give participants more help and feelings.

Busch believes that when we do activities in DIY culture, such as building IKEA furniture or choosing a pension fund, it seems free enough, but in fact, we do things ourselves. The DIY culture will provide us with the materials and tools we need to make things ourselves. But in the process, we often find that although we can save some money or time, we will also be limited. Just like when assembling IKEA furniture, we can only assemble according to the instructions, and there are not many choices. Likewise, when it comes to choosing a pension fund, we can only choose from a few preset options, rather than freely disposing of our funds. These constraints are intentionally designed so that we can only act within a specific framework, rather than fully expressing our creativity and choice (Busch, 2008). Busch proposes a proposal to change the existing design process. He suggested that consumers should be trained by artisans to gain a deeper understanding and appreciation of product quality, as well as different production techniques and cultural traditions; at the same time, it is also important to develop truly deep craft skills, and we need to spend more time exploring our craft and tools and break free from everyday objects to better engage with and understand how they work.

Of course, I don't want to increase the entry requirements in the design process of fashion therapy, but I agree that consumers' understanding of craft skills is conducive to their understanding of fashion products, and I also agree that craftsmen need more exploration of craft skills.

Michelle Lee (2003) Fashion victim: our love-hate relationship with dressing, shopping and the cost of style, New York: Broadway Books. Comunicacao e Sociedade, 24, 321-325.
Kupferberg, F. (2006). Creativity regimes: innovation norms and struggles for recognition in the early US car and film industries. International Studies of Management & Organization, 36(1), 81-103.
Emery, J. S. (2014). A history of the paper pattern industry: The home dressmaking fashion revolution. Bloomsbury Publishing.
Burman, B. (1999). The Culture of Sewing. Continuum-3PL.
Busch, O. V. (2008). Fashion-able. Hacktivism and engaged fashion design. School of Design and Crafts; Hogskolan for design och konsthantverk.

4.2

HYPOTHESIS OF THE FASHION THERAPY MODEL

4.2.1
INTRODUCTION OF THE BIDIRECTIONAL TREATMENT MODEL

In the preceding section, we delved into the notion of a bidirectional therapeutic model, wherein the designer and the client assume the roles of the healer and the recipient, respectively, across distinct scenarios. Throughout the therapeutic journey, the dynamic role relationship between the designer and the client remains in a state of flux, infusing vitality into the fashion therapy model. We now proceed to a deeper exploration of the introduction of this bidirectional treatment model, along with its practical implementation within the domain of fashion.

When the designer takes on the role of the recipient, the process of clothing design transcends mere mechanical creation; it metamorphoses into an outlet for internal and external emotions. This transformative shift converts clothing design into a creative endeavor, thereby elevating clothing to the status of a crafted work of art. Conversely, when the client assumes the role of the recipient, the fashion designer dons the mantle of an art therapist. In this context, garments assume the form of emotional raw material. The process of matching or fabricating clothing undergoes a metamorphosis into a facet of artistic creation. The ultimate outcome of this matching process is imbued with the essence of an artistic masterpiece.

The autonomous participation of individuals might not inherently translate into seamless and effective evolution towards advanced artistic creation. The model could encounter constraints concerning timeliness and professionalism, thereby impeding the development of efficient therapeutic structures. Within a commercial milieu, this limitation can be mitigated through the imposition of certain constraints. For instance, by segregating various types of clothing into distinct emotional materials under the aegis of a particular brand's design scheme, customers can gain a preliminary blueprint for future artistic creation during their purchase. Such an approach facilitates the achievement of a more efficacious healing effect within the final artistic work. Even though current research operates on the premise that clients will consciously engage in artistic endeavors, the absence of face-to-face interaction does not negate the potential influence of the designer's creation on the client's experience, leading to its inherent healing attributes.

In instances involving autonomous participants, specific prerequisites pertain to the participants' competencies. They must wield a grasp of fundamental fashion knowledge, which constitutes a skillset that autonomous participants need to refine and enhance.

4.2.2
MODEL HIERARCHY AND DYNAMICS

In the preceding section, the integration of designers and clients within the fashion two-way therapy model, assuming the roles of two-way healers, eliminated the reliance on simplistic categorization and introduced a more intricate therapeutic relationship. This approach not only circumvents the need for a specific attachment relationship but also engenders therapeutic effects. Subsequently, I aim to expound on potential outcomes during therapy. The construction of this segment draws inspiration from the ETC model's structure and subdivides the realization of therapeutic effects into distinct tiers.

Within the framework of the fashion two-way therapy model, we can partition it into three levels, each playing a pivotal role in the treatment process:

Level 1: Observation and Tactility.
Observation and tactile engagement wield significant influence in the artistic creation for both designers and clients. Through tactile perception, the texture and comfort of the fabric become tangible. While assessing colors and patterns, it aids in discerning the emotional state of the self-healer. The pairing of colors and fabric textures establishes the foundational requisites for artistic creation.

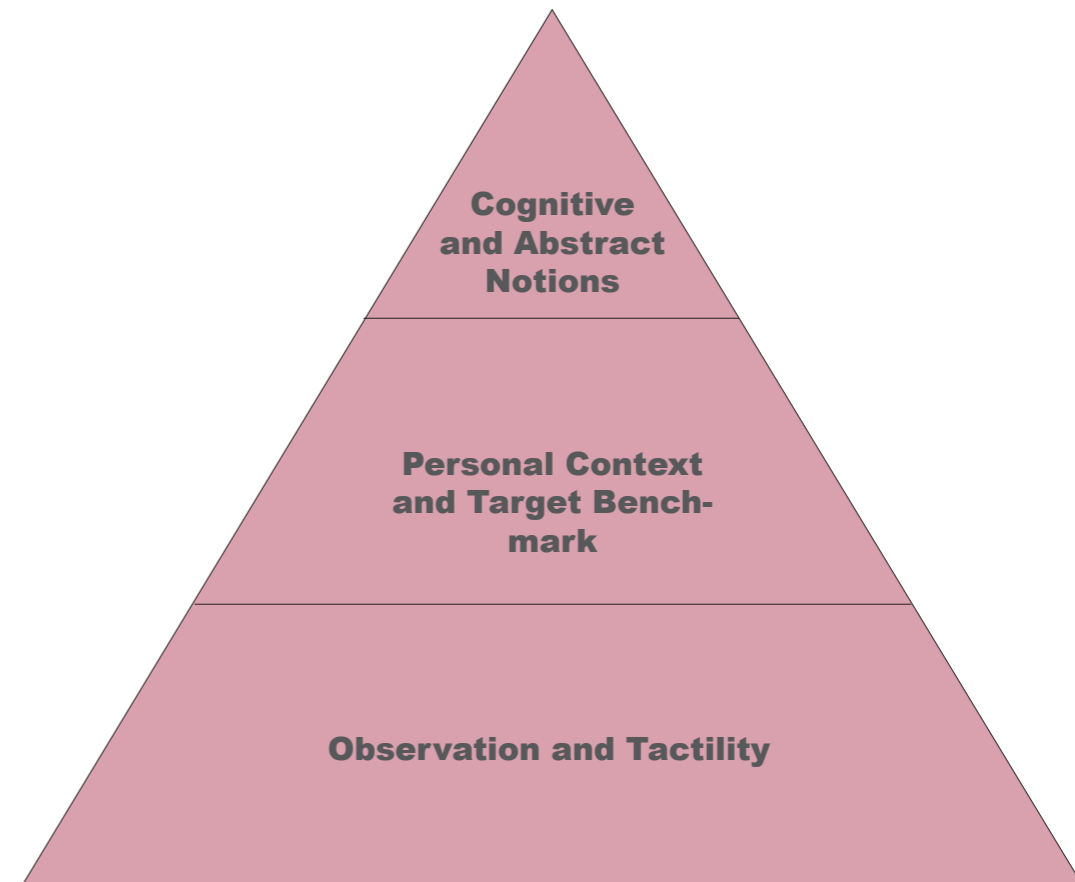*Level 2: Personal Context and Target Benchmark.*
In the context of dressing theory, the self-healer necessitates a reference design of the target image. Both designers and clients must center their artistic creation around the core concept of the target image. One's personal context serves as a crucial reference point for self-awareness. Designers infuse their personal context with the intention they intend to convey through artistic creation. For clients, the analysis of their temperament and style proves instrumental in the expression of their artistic works.

Level 3: Cognitive and Abstract Notions.
At this stage, artistic creation can consciously propose abstract concepts and achieve creative objectives through symbolization. This analytical tier validates the intent behind artistic creation and ascertains problem-solving abilities to a preliminary degree.

By dissecting these three levels, we can evaluate our grasp of fashion therapy and subsequently guide individuals in devising healing directions for the future. The fashion bilateral healing evaluation model is a refinement and improvement of the concept of the art healing model, which has stronger applicability in the fashion field. Given that this model has not undergone extensive data analysis, it is only proposed as a hypothetical model. At the same time, this hypothetical model is more helpful to guide my thinking in the field of fashion design. In the future, I look forward to further improving and implementing this model. I hope to develop a design strategy that belongs to fashion therapy to deal with the emotional problems that future designers may

face in the design process. Art therapy is a healing method that relieves physical and mental stress and pain through participation in various art forms. Applying this method to clothing design can lead to some very creative and comfortable clothing design inspiration.

Cognitive and Abstract Notions

Personal Context and Target Benchmark

Observation and Tactility

4.3 POTENTIAL MECHANISMS AND DESIGN STRATEGIES OF FASHION THERAPY

Fashion therapy is intricate and multifaceted, encompassing psychological, emotional, cognitive, and social dimensions. The underlying mechanism of art healing aims to stimulate an individual's intrinsic self-healing and psychological growth processes through creative artistic expression and participation. This process, in turn, promotes the enhancement of both physical and mental well-being. What constitutes creative expression in the context of fashion therapy?

We envisage fashion therapy as a conduit for creative self-expression. Through clothing choices and personal style, certain styles of attire may elicit specific emotions. Clothing and fashion elements evoke psychological associations that trigger fond memories or emotional experiences in the subconscious. Certain garments can remind individuals of specific moments or individuals, engendering emotional resonance and healing. Furthermore, it can bolster identity and social belonging. Attiring oneself in clothing aligned with personal values and cultural background can enhance self-identity and the sense of belonging to social groups, thereby alleviating psychological stress and anxiety. Participating in the fashion design and dressing process serves as a creative outlet for some individuals. Creative activities aid in stress release, attention diversion, enhanced self-satisfaction, and thus yield a positive psychological impact. Through these creative activities, fashion therapy can reshape an individual's self-image and shift societal and self-perceptions.

How do these creative activities relate to fashion therapy? This question should be contextualized within everyday life. Clothing, as the material closest to ordinary individuals, serves not only as functional protection and shelter but also as a means of expressing personality and disposition.

I will now delve into the assumptions underpinning the previously mentioned dynamic two-way therapeutic framework for fashion. Given that clothing constitutes the final artistic output of the therapy, inversely, once clients acquire the clothing (therapeutic material), they can match and wear it (art creation). This progression transforms clients into secondary creators. The designer's initial artistic ideas for the design serve as guiding principles and points of reference when clients wear the clothing.

Consequently, as clients don the attire, designers covertly assume the role of art therapists, collaborating with clients throughout the artistic creation journey.

Designers concurrently play the roles of creators and therapists for clients, highlighting the flexibility inherent in the dynamic framework. The designer's artistic concepts can serve as guides and references when clients wear the clothing. This dual-directional artistic creation process empowers clients as secondary creators. This interaction and collaboration foster rapport and interaction between clients and designers, enabling clients to express their emotions and experiences through artistic creation.

The dynamic two-way therapeutic framework in fashion also underscores complexity and variability, accommodating diverse emotions and needs. Considering the treated individual's circumstances, target references, cognition, and abstract concepts aids diverse individuals in realizing self-cognition and expression during the fashion creation process, concurrently achieving therapeutic effects. However, models based on dynamic frameworks also require flexibility to adapt to different situations and needs. Later, we will consider introducing mechanisms or strategies to address

potential challenges, such as the lack of direct communication between designers and clients. This may even involve providing clear design guidelines or creating a platform fostering improved communication and collaboration between designers and clients.

The fundamental mechanism of the dynamic two-way therapeutic framework in fashion follows two phases: triggering and action. We hope that both individuals and institutions can engage in fashion therapy, necessitating the accommodation of diverse participant needs. Consequently, participants can be divided into autonomous participants and ordinary participants. Autonomous participants receive bilateral treatment and can independently undergo self-discovery, enabling individuals to complete the entire fashion therapy process. Ordinary participants necessitate guidance from therapists. They cannot independently complete fashion therapy and need the assistance of a therapist/designer to navigate the entire treatment process. Autonomous participants typically possess experience and ability, enabling them to select treatment methods and progressions based on personal needs.

SOCIAL AND ECONOMIC ANALYSIS OF FASHION ART THERAPY

4.4

Motivated by distinct aspirations (hope, identification, self-discovery), participants are categorized into the following triggers: internal triggers and external triggers. Internal triggers typically manifest as participants' interest in fashion as a means of pursuing self-discovery. External triggers involve participants seeking fashion therapy with therapist guidance and advice.

The action phase is generally divided into the following steps:

a) Establish Crowd Positioning: User Profile/Crowd Positioning/Basic Information
b) Create an Information Repository: Values, Mental Diagnosis, Life Experiences, etc.
c) Artwork Production: Selection of Artistic Materials, Guided Production
d) Evaluation Recommendations: Participants Evaluate and Enhance Artworks
e) Satisfaction: Use, Combination, Interpretation of Design Concepts, Sharing, and Acknowledgment, etc.

Numerous concealed factors influence the healing process. Cultural and social backgrounds impact individuals' perception and attitude toward fashion. This becomes particularly pertinent when designing clothing and selecting fashion elements that align with an individual's cultural and social identity. Therapist/designer guidance can influence participants' creativity and choices. Concurrently, support and feedback from society can influence participation and satisfaction during the process. Approval and feedback from others can positively impact individuals.

Various factors in fashion therapy influence our dynamic framework, including fashion tribalism, aesthetics, and business complexities. Developing a model or framework for fashion therapy is a formidable and intricate endeavor. This article serves as a platform for discussion and anticipation. Moving forward, I aspire to implement specific projects using the models and concepts outlined above.

The fusion of fashion and artistic healing stands as an emergent trend, aiming to facilitate emotional well-being through the medium of clothing design. This article delves into the manifold social and economic prospects entwined within this nascent trend. Fashion, in its essence, offers solace from the mounting stress and anxiety gripping modern society, thus directly contributing to emotional well-being. Moreover, the realm of fashion art therapy harbors extensive possibilities on an economic plane. This mode of therapy not only augments the fashion industry's intrinsic value and innovative capacity but also forges novel avenues within the market. Consequently, it beckons augmented employment opportunities and stimulates an influx of talents into the realm of fashion. Nevertheless, to fully harness the curative potential of artistic healing within the fashion sphere, a collaborative effort with disciplines such as psychology and medicine is indispensable.

Globally, art therapy has embarked on a trajectory of formalization, accompanied by the elevation of standards. Through vivid artistic imagery coupled with thoughtful linguistic constructs, the realm of art therapy holds the power to alleviate psychological burdens, fostering emotional resilience and cultivating optimism. Pioneering free art therapist, Lusebrink (1990), aptly observed that images serve as conduits between the human corporeal form and the cognitive center. This symbiotic interaction precipitates physiological and emotional transformations. Guided imagery emerges as a rational, experimental healing methodology for the amelioration of afflicted individuals. Forward-looking technology augments this approach, enabling patients to seamlessly traverse diverse artistic landscapes and states, thereby facilitating holistic trichotomous therapeutic practices encompassing acoustic healing (music, rhythm), static healing (painting, calligraphy), and dynamic therapeutic modalities (drama, rhythm). Recent years have witnessed an intensified convergence of this therapeutic paradigm with psychological and neuroscientific tenets, enhancing its ability to offer comprehensive healing for the psyche and emotional wounds, thereby ameliorating traumatic imprints within memory constructs, such as the amygdala, hypothalamus, and hippocampus. Fashion therapy's synergy with other healing modalities promises to augment curative efficacy, ushering in diverse therapeutic outcomes.

For instance, amalgamating fashion therapy with music therapy augments its potency.

Furthermore, fashion therapy can satisfy consumers' yearnings for health, aesthetics, and trendiness, thereby ushering in a novel market opportunity. Market research reveals that consumers are increasingly inclined to invest substantial financial resources in areas of health and aesthetics, thus endowing fashion therapy with ample growth prospects. Moreover, innovative design principles and technology application can amplify the consumer appeal of fashion therapy. Notably, fashion therapy serves as a catalyst for cross-cultural exchanges and interdisciplinary collaboration, thereby unfurling novel avenues for the expansion of the fashion sector. Embracing collaboration with domains like art and music, fashion therapy engenders innovative products steeped in artistic ethos, thus expanding the outreach and market dominance of this therapeutic realm. The nascent field of virtual reality (VR) has witnessed remarkable strides across various domains, from entertainment to scientific exploration, underscoring its myriad potentials. While the application of VR in psychotherapy has sparked considerable discourse, its potential

within art therapy remains relatively unexplored. In the extant virtual fashion milieu, numerous fashion enthusiasts participate in virtual fashion design. Given that artistic expression within VR (3D painting, immersive creative experiences, dynamic scaling, and expression) represents an incipient medium, it offers distinctive prospects transcending traditional forms of artistic expression. Evidently, virtual reality also harbors substantial potential within the sphere of fashion therapy.

In the realm of fashion consumption, brands are increasingly focusing on deciphering consumers' psychological phenomena and behavioral patterns in consumption activities, with the goal of unveiling the psychological dimensions and idiosyncratic traits that underpin daily consumption. By integrating the theoretical underpinnings and models of art healing, brands can engage in employee training and execute pertinent marketing endeavors, thereby ameliorating work-related stress endemic to the industry while concurrently fostering an emotional rapport with consumers. Bolstered by the momentum of the digital culture industry, societal lifestyles are undergoing a gradual transformation.

The amalgamation of fashion and art healing emerges as a testament to innovation-driven evolution and supply optimization. Rooted in a supply-demand framework, where the scarcity of an item begets elevated value and the proclivity

for off-the-shelf acquisitions diminishes, the convergence of fashion and healing capitalizes on unique attributes to improve consumer efficacy and amplify business performance.

Lusebrink, V. B. (1990). Imagery and visual expression in therapy (pp. 67-114). New York: Plenum Press.

4.5
CONCLUSION

In the fourth part of our research, we explore the concepts and principles of integrating fashion and mental health to promote the healing of an individual's emotional and psychological states. Based on this theory, we propose the core approach of fashion therapy, which aims to realize the creative way of individual inner self-expression through the process of clothing selection, design, and wearing, to promote emotional resonance and emotional healing.

The primary avenue for therapeutic goals is creative self-expression. Fashion has become a powerful medium for individual creative self-expression. Through the choice of specific clothing and matching methods, it can arouse the resonance of the individual's internal emotions and memories. In addition, emotional associations also constitute an important principle of fashion therapy. Clothing and fashion elements can evoke psychological associations, and trigger fond memories or subconscious emotional experiences, thereby emotionally promoting the healing process. Another key pathway is self-identity and belonging. Clothing choices that are appropriate to individual values and cultural backgrounds, which in turn enhance self-identity and social belonging, help reduce stress and anxiety. Crea-

tive venting is an important purpose of creation. The role of the fashion therapy process in emotional catharsis provides a channel for creative venting to help individuals release their inner pressure and enhance their sense of satisfaction.

Based on the two-way treatment model of fashion, the model regards designers and guests as two-way healers and divides three levels based on it. The first is the observational and tactile level, where the perception of fabric textures, colors, and patterns of clothing helps to identify individual emotional states and builds the prerequisites for artistic creation. The second is the level of self-identity and target reference. Both the designer and the client regard the target image as the core of creation, and their conditions provide a reference for self-cognition for creation. The last is the level of cognition and abstract concepts. At this level, artistic creation leads to abstract concepts, realizes the purpose of creation through symbolization, and then preliminarily confirms the creative intention and problem-solving ability.

In the implementation and application phase, we divide the participants into "autonomous participants" and "ordinary participants," and choose to conduct fashion therapy independently or complete the treatment process under the guidance of a therapist according to their abilities and needs.

In addition, the trigger conditions of the participants can be divided into "internal triggers" and "external triggers," and the corresponding treatment methods are selected according to the individual motivation. In the action phase, we propose steps including crowd locating, building an information base, producing works, evaluating proposals, and obtaining gratification to realize the treatment process from the therapist's and participants' perspectives.

In conclusion, the concept of fashion therapy theory provides a powerful framework for integrating fashion and mental health, offering a novel and innovative path to individual mental health through mechanisms of creative self-expression and emotional healing.

5

Planning and design of fashion therapy projects

5.1 PROJECT OVERVIEW

5.1.1 PROJECT OBJECTIVES

After the discussion of the previous four parts, we have gained a fundamental understanding of fashion therapy. To further promote the practical application of fashion therapy, I am planning to undertake a specific business practice project. The theory of fashion therapy can not only contribute to personal mental health but also holds the potential to imbue emotional value within the commercial sector. My objective is to assist fashion designers in reshaping their design mindset through this project and to provide the market with more emotionally resonant fashion creations.

I will establish a virtual fashion brand as the focal point of this project. Within this brand, we will formulate an intricate plan to ensure that all designs encapsulate the essence of fashion therapy. Through meticulous design and precise execution, our aim is to craft clothing items that carry intrinsic emotional value. To disseminate the concept of fashion therapy to a wider audience, we will craft an elaborate promotional strategy. This strategy will encompass brand positioning, marketing tactics, promotional initiatives, and more. We intend to convey the brand's essence to the intended audience through diverse channels, including social media platforms and offline engagements.

During this phase, we will conduct case studies to comprehend the potential influence of fashion therapy on diverse demographic groups. By delving deep into the psychological needs and emotional experiences of distinct cohorts, we will identify our target audience. Subsequently, we will optimize our product designs and publicity strategies to align with their distinctive characteristics.

This project is oriented towards amalgamating the notion of fashion therapy with commercial practice. Our objective is to fabricate fashion pieces replete with emotional value, thus exerting an influence on both the fashion industry and the realm of mental health through extensive publicity and strategic promotion. We are confident that through innovative design and effective communication methods, we can bring about a favorable impact in the market, while concurrently enhancing public awareness regarding the concept of fashion therapy.

Through the implementation of this business practice project, I anticipate the creation of fashion items that hold emotional significance, infusing novel creativity and emotional experiences into the market. Furthermore, the project aims to stimulate fashion designers to incorporate the principles of fashion therapy in their creative processes and to effectuate changes in their design paradigms. Additionally, we aim to attract the active participation of our intended target groups, thereby augmenting brand influence and market penetration. Ultimately, the project seeks to advocate for the concept of fashion therapy and prompt a heightened focus on the intricate interplay between mental health and the realm of fashion.

5.1

PROJECT OVERVIEW

5.1.2
PROJECT STRUCTURE

A) Project Planning and Preparation

At this stage, as a designer, I aim to collaborate with ordinary participants to accomplish design tasks. Initially, we will establish a hypothetical brand and related processes, conduct in-depth case studies to acquire pertinent information about the target group and perform a thorough analysis of the target audience and consumer requirements. Concurrently, we will ensure project feasibility by conducting feasibility studies, followed by the formulation of a comprehensive project implementation plan that adeptly integrates the brand concept and the fashion therapy concept, thereby establishing the groundwork for subsequent endeavors.

In the offline facet of the project, we will adopt a store customization approach. With the designer serving as the guide, we will collectively design garments

B) Design and Creation

Under the tutelage of the fashion therapy concept, we transition into the design and creation phase of the clothing series. Encouraging collaborative efforts between designers and users, we embark on the process of clothing creation. Within

with customers, incorporating the tenets of fashion therapy. Through emotional resonance, designers will subtly infuse customers' emotional experiences into clothing designs, steering the creation of distinctive clothing pieces that accentuate the significance of self-expression and emotional healing. For the online component, we will construct an exclusive website platform. Customers will engage in dialogues with designers via this platform to complete information aggregation and narrative exchange. Customers' personal histories, preferences, and even precise images will furnish valuable contextual insight for garment customization. Under the stewardship of the designer, these personal narratives and sentiments will harmoniously merge into clothing designs, culminating in virtual attires that enable customers to preview the outcomes of their tailored selections on the website. Furthermore, customers will have the option to actualize these designs into tangible garments.

the confines of the physical store, customers, under the designer's guidance, will curate clothing pieces by selecting diverse emotional elements. Conversely, the online platform will extend resources such as downloadable patterns and sewing tutorials, enriching user experiences and substantiating the therapeutic potential of fashion.

C) Publicity and Promotion Strategy

During this phase, we will conceive and execute a comprehensive publicity plan that encompasses both online and offline promotional endeavours. Leveraging social media platforms and forging media collaborations, we will communicate the brand's fundamental ethos. Periodic events will be organized to captivate the interest and engagement of the target

D) Phase Four: Evaluation and Adjustment

Throughout project execution, we will actively gather user feedback and pertinent data, facilitating an all-encompassing evaluation of project efficacy. By conducting case studies in varied demographics concerning fashion therapy, we will dissect findings to appraise the influence of emotional value. These evaluations will subsequently inform requisite modifications to brand design and publicity strategies, thereby refining resonance with the target audience. Ultimately, we will encapsulate the project's implementation trajectory and outcomes, revisiting the fulfillment of project objectives. Our conclusive insights will

audience. Concomitantly, we will weave an intricate tapestry of personal narratives, integrating design with individual stories, thereby underscoring emotional value. Simultaneously, we will extend an invitation to individuals grappling with psychological ailments to partake in learning fashion and becoming active participants in our design initiatives. This proactive outreach serves as a foundation to broaden our understanding of fashion therapy.

culminate in recommendations for enhancement and future developmental prospects, thus establishing a resilient framework for the project's triumphant evolution.

We will research some of the existing projects, which are the application of different ideas based on ideas and understandings from other practices and social sectors. The construction of these projects is not only based on my own ideas but also based on the application of different ideas and understandings from other practices and social sectors. Create a comprehensive selection of motivations by drawing on concepts and experiences from a variety of sources. We will focus on how to integrate different ideas and understandings into projects, constantly absorbing new perspectives and methods, and constantly enriching fashion practice. Open-ended research means that new perspectives and methods are constantly emerging, which may lead to completely different directions. This presents an opportunity for others to continue their work to transform understanding and the potential to advance the field.
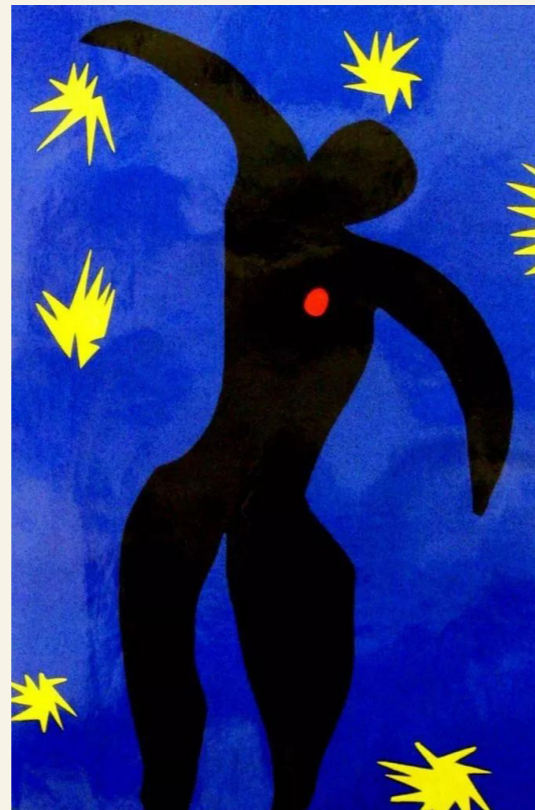

Figure 5-6 Matisse. H. (1947). Icare.

Matisse was a visual artist known for his use of color and fluid and original painting techniques. He was a draftsman, printmaker and sculptor, but is primarily known as a painter. There is a big difference between his early paintings and later ones, the strong colorism of his paintings between 1900 and 1905, when he was too ill to paint in his later years, he used paper-cut collages as a medium to create an important portfolio; this bold formal simplification subverts the art form. Many researchers believe that one of the major factors in the change of painting style is his physical problem. The paper-cut method is simple and clear, and it is very suitable to be applied in the healing process.

Vadhanapakorn is a contemporary performance artist with experiential performances, where the message of the work comes in the form of the audience experience rather than the performance itself. The "internalization" of these artworks suggests that inner work begins when a person seeks out a specific healing tool for his or her mental state. Through personal experience, you can have a clearer understanding of your body and grasp the boundaries of your body. At the same time, she suggests that the therapist cannot choose tools for the patient, and that each individual has the potential to experiment and learn what is best for them.

Figure 7 Vadhanapakorn, D. (2017).Blissfully Blind

Figure 8-9 Hansen, H. (2021). The Metamorphous Path.

Hansen conducts art healing in the form of dynamic painting. Her dynamic painting combines visual arts such as dance movies to form a pattern with a very geometric beauty. She usually lays charcoal on the canvas and uses body movement and dance to create various patterns and shapes. Her work emphasizes the fluidity and changeability of the body and nature and creates wonderful visual effects in the viewer's imagination. This random and variable dynamic pattern can play an important role in communicating with participants.

Figure 10-13 : Weird Sensation Feels Good: The World of ASMR. Bower, J. R. (2022).

Bower's audio-visual installation interactive works set up a space where the audience can freely use sand, brushes, microphones, and fabrics. The audience can freely create their own sensory experience, and achieve a healing effect by arousing the audience's autonomous sensory meridians. A therapeutic space that is freely explored can make the viewer more relaxed and immersed.

Eva Fabregas' work involves the study of tactile sound, and the exhibition's large-scale sculptures resonate and reverberate with different frequencies as if they were connected to a sonic life-support machine; they invite viewers to curl up in soft envelopment, physically traversing the duality of soft and hard, interacting with the audience's body.

Ernesto Neto uses a lot of nylon yarn to make clothing that resembles organic shapes and biomorphic forms. He believes that sculpture has the potential to become an extra part of human beings, and when worn, the sculpture itself is a living thing. We can apply the same concept to clothing, where the performer essentially brings life to the clothing itself. The idea of creating different or alternative realities is crucial to engaging the audience's imagination. Maybe it's about forcing a person to imagine themselves differently, for some they may not realize that the act of wearing a form/sculpture/object is itself a performance. Ernesto Neto believes that participation in the arts is optional and that a person can consciously decide whether or not they want to participate in the event. In this way, participants build trust and bonds where they have never communicated before. It also triggered a new sense in the audience.

Figure 15 : Fabregas, E. (2017). yourself as a block of melting butter.

Figure 14 : Ernesto Neto. (2001). Humanóides. Thyssen-Bornemisza Art Contemporary, Vienna.

These cases demonstrate how art practice in different fields explores sensory experience, self-knowledge, therapeutic effect, and participatory interaction, emphasizing the important role of art in innovation, healing, and creating new perspectives. It shows that healing activities can be carried out in different spaces and materials. Guaranteeing a healing space for customers to explore freely will inspire fashion to create a more open and autonomous fashion experience, allowing consumers to freely create and express themselves in fashion, to obtain the effect of relaxation, healing, and immersion. Pay more attention to the interaction and participation with consumers so that clothing is not just an external covering but a deeper connection with individuals, encouraging them to participate in the process of creating fashion. At the same time, it inspires fashion therapy to explore fashion design with a multi-sensory experience, not only focusing on vision but also covering senses such as hearing and touch to create a richer fashion experience.

Matisse, H. (1947). Icare.
Vadhanapakorn, D. (2015). Secret Keeper.
Bower, J. R. (2022). Weird Sensation Feels Good: The World of ASMR.
Ernesto Neto. (2001). Humanóides. Thyssen-Bornemisza Art Contemporary, Vienna
Hansen, H. (2021). The Metamorphous Path.
Fabregas, E. (2017). yourself as a block of melting butter.

5.3

PRELIMINARY QUESTIONNAIRE SURVEY

5.3.1 QUESTIONNAIRE DESIGN AND PRODUCTION

In this project, we need to find several interviewees who cooperate with the experiment. They will cooperate with me to complete the production of the entire project. As a designer, I will guide the participants to get the final design. We hope to investigate the attitudes of most working-age people towards fashion therapy through questionnaires, and on this basis, select the final participants of the project.

First we conduct quantitative research using an online questionnaire created on the questionnaire platform. The study will be conducted in China (Asia) through April 2023. The audience for the questionnaire is mainly the following:

a) person interested in fashion and clothing

b) People who want to change their mood or emotions by wearing clothes

c) People who buy and change clothes frequently

d) People who have mental health problems or have a high degree of concern about mental health

e) Busy working person looking to reduce stress and fatigue by wearing comfortable, well-fitting clothing

f) Fashion practitioners or researchers who collect or research fashion information

g) People who love sports or fitness and want to increase their confidence and motivation by wearing the right sportswear

h) Students, educators and researchers related to the apparel and fashion industry

Since the questionnaire is neither public nor sold, respondents were recruited through a virtual snowball sampling through social networks and personal contacts. The researchers sent the questionnaires to their acquaintances, who were also asked to spread the word to other potential respondents. The study investigates buying behavior and targets respondents with purchasing power, namely Asians of working age. Since there is no standardized questionnaire related to fashion therapy, we generated my questionnaire.

The questionnaire consisted of 12 questions. Respondents select the statement that best describes their attitude to respond. The first part, consisting of four questions, aims to determine the socio-demographic characteristics of the respondents; the second part, consisting of four questions, asks about their behavior and attitudes towards certain aspects of clothing purchase; The question asked about attitudes towards fashion and mental health. A total of 144 people voluntarily participated in the survey, including 107 women and 37 men.

greeting,

I'm doing a degree project on fashion therapy. The following questions are related to personal experiences of buying fashion items in order to find out what influences consumers on the emotions they receive when buying fashion items, in order to find solutions to help them improve their self-esteem and confidence at this stage. The results will be used to guide the design of clothing systems. The survey contained 12 questions. This is completely confidential; the information collected will be used for academic purposes and the data will be used in an aggregate format.
Thank you for helping me!

1. What's your gender
   Male
   Female
   Other

2. How old are you
   Under 18 years old
   18-25 years old
   26-30 years old
   31-40 years old
   41-50 years old
   51-59 years old

3. What is your current profession?
   student
   Sales/Marketing Personnel
   Administration/Human Resources
   Finance/Audit Staff
   Technology/R&D personnel
   manager
   teacher
   professional
   other
   Freelance

4. What's your current income level?
   Below 570 Euro,
   Between 570 and 860 euros,
   between 860 Euro and 1300 Euro
   above 1300 Euro.
   No income yet
   Don't want to answer

5. Where do you usually buy clothes?
   Shopping mall
   Online shopping
   Online personal seller
   Buyer/buyer store
   Self made
   Other

6. How often do you buy clothes?
   weekly
   Each month
   Each quarter
   Purchase from time to time
   Almost not, I will buy again if necessary

7. Which price ranges of clothing do you prefer to buy? (single piece price)
   Under 50 euros
   50-100
   100-200
   200-400
   Over 400 euros
   Regardless of price

8. What factors do you look for when purchasing clothing? (Please rate your level of concern, out of 10 points)
   Color
   Fabric
   Shape
   Brand
   Crop
   Style
   Price

9. How do you relieve stress in your life?
   Listen to music/watch videos
   Food to relieve stress
   Check social media
   Shopping
   Sports
   Go out and relax
   Try new experiences
   Other

10. Do you think clothing can help relieve stress?
    Can
    Can't
    Uncertain

11. Have you ever felt more confident or happier just because you were wearing something?
    Yes
    No
    Uncertain

12. Do you think clothing has any effect on mental health?

5.3.2
PRESENTATION AND ANALYSIS OF QUES-
TIONNAIRE RESULTS

The first part of the questionnaire asked about the socio-demographic characteristics of the respondents. The distribution of respondents aged 18-25, 26-40, and over 41 is similar (37.5%, 29.17%, 33.33% respectively). The occupational distribution data is as follows: students (36.11%), teachers (27.08%), other occupations and freelance (18.75%), professionals (2.78%), sales staff (2.08%), administrative staff (4.86%), clerical staff (1.39%), technical/R&D staff (3.47%), and management staff (3.47%). 27% of the respondents had no income, 16.7% had income below 570 Euro, 11.81% had income between 860 Euro and 1300 Euro, and 12.5% had income above 1300 Euro.

As with all studies, the present results need to take into account several limitations. The sample is biased toward younger groups, which may lead to insufficient knowledge of other age groups and an inability to fully understand the views and needs of different age groups. The second limitation is the incomplete distribution of occupations: the proportion of teachers and students in the survey is relatively high, 27.08% and 36.11% respectively. This may lead to the insufficient observation of other occupational groups and limit the understanding of the views and experiences of different occupations. Therefore, the results may not generalize to other user groups that are more diverse in terms of body size, age, and income level.

Based on the above data, I generated the following three possible user portraits:

1. Young students: Age: 18-25 years old; Occupation: Student (accounting for 36.11%); Income: No income (accounting for 27%).

2. Young teachers: Age: 26-40 years old; Occupation: Teacher (accounting for 27.08%); Income: 570-860 euros (accounting for 29.2%).

3. Middle-aged managers: Age: over 41 years old; Occupation: Managers (accounting for 3.47%); Income: More than 1300 euros (accounting for 12.5%).

Young students
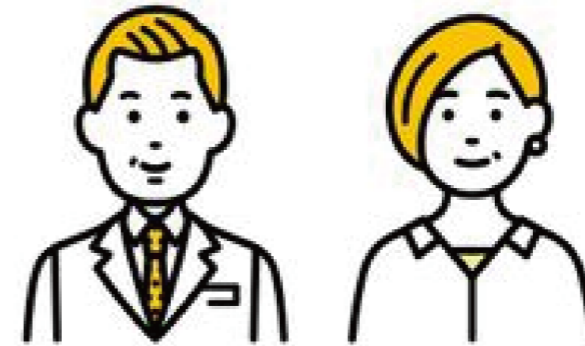
Young teachers

Middle-aged managers

The second part of the questionnaire revealed their behavior and attitudes towards certain aspects of clothing purchases.

The main choices of respondents when purchasing clothing include online shopping (82.64%) and shopping malls (61.11%), each accounting for a high proportion. This shows that online shopping and traditional brick-and-mortar malls are still the mainstream shopping methods. The choices of online individual sellers (27.78%) and buyers/buyers stores (14.58%) are more common, but the scale is relatively small. There are fewer homemade clothing options (3.47%), which may reflect that homemade clothing is not the first choice of mainstream groups. In addition, some respondents in the data chose "others" (5.56%). Although the proportion is small, it may include some special shopping places or very individual shopping methods. Only 4.17% of the respondents bought clothes every week, and 10.42% repurchased if necessary. However, the proportions of respondents who buy clothing monthly and quarterly are similar, accounting for 15.97% and 13.89% respectively. It should

be noted that irregular purchases account for 55.56%. This shows that most respondents do not plan to buy clothing. For the price range data of purchasing a single piece of clothing, 15.28% are below 20 euros, 54.86% are in the range of 20-45 euros, 33.33% are in the range of 45-80 euros, 18.75% are in the range of 80-150 euros, and 6.25% are in the range of 150 euros or less. Price accounted for 12.5%.

To further analyze the influencing factors of clothing and the relationship between them, I set in the questionnaire which factors are important when purchasing clothing and scored the degree of concern (out of 10 points). It can be seen that the most important factor for respondents when purchasing clothing is style, and it is given a score of 8.38, which shows that they pay more attention to fashion and personality when choosing clothing. The style also received a higher score, reaching 7.68 points, which once again highlights the importance of fashion. Fabric scored 7.36 points, and price scored 6.64 points, showing that while price is important, it is not the main consideration in the decision-making process.

This could mean that respondents are willing to pay a certain amount for clothing when looking for fashion and quality. Color and tailoring scored 6.9 and 6.62 respectively, with brand scoring the lowest at 5.1. The various scores do not interfere with each other and represent only these individuals' perceptions of these few factors.

In the third part of the questionnaire, respondents' attitudes towards fashion and mental health were assessed.

When asked whether clothing can help relieve stress, 74.31% of people think it can, 20.83% are not sure, and only 4.86% think it is not possible. The answer to another question about whether they feel more confident or happy because of wearing certain clothing basically formalized the conclusion of the previous question, that 75% of people have had such an experience, while 18.75% of people are not sure, only 6.25% said they had no such experience.

When asked about their decompression methods in life (the answers do not interfere), 78.47% of people listen to music or watch videos to decompress, 54.17% like to go for a walk, and 49.31% use shopping therapy. People who shared stress on social media accounted for 43.75%, and those who chose exercise, food, and tried new experiences to decompress were similar. These findings suggest that respondents prefer entertainment and consumption as their primary methods of relieving stress, and music or visuals play a significant role in their daily lives.

5.4

FASHION AND PLANNING OF THE PROJECT

5.4.1
PROJECT INTRODUCTION

The development of fashion therapy projects aims to meet the needs of those who are suffering from psychological stress while ensuring the production cost of the goods and the promotion of fashion therapy methods. To achieve this goal, developing a commercialized fashion therapy project has become the core goal of this project. We will go into the details of the product, service platform and brand design, explain the entire process from product concept to design completion and use the aforementioned Fashion therapy Model as the basic framework. Named "Dopamine," the project emphasizes the idea that wearing fashion can improve emotions and mood.

In the project, I will act as a designer, co-create clothing with subjects, provide virtual clothing and sewing teaching resources, and display and promote personalized design works to meet the fashion needs of different customers. Adopt a conversational approach with each customer to develop a customized offering by capturing their basic information and needs. These products include fashion categories and are made according to customers' sizes, style preferences and special requirements. In other words, work with subjects to explore personalized fashion design, including online web design and offline retail space design.

This chapter will also explore the identity and branding of Project "Dopamine". Our brand is built on understanding and caring for our customers and aims to provide a personalized approach to help them reduce psychological stress. Society often has stereotypes about these people, and they do not want to be defined as patients or victims. They want to be noticed and can be safely wrapped in appropriate clothing. Therefore, the project aims to break down traditional concepts and help these people shape their own identity through a personalized approach, giving them a sense of self-confidence. We believe that fashion is not only an external expression but also an emotional experience. Our brand is positioned to provide more choices for people who pursue fashion, enhance emotions, improve mood, and achieve harmony inside and outside by wearing clothing.

In addition, we will introduce the design of services and service platforms. This platform allows our users to access our products and communicate with our teams to ensure their needs are met. When designing the platform, we considered user experience design and implemented Web4.0, aiming to provide a democratic, inclusive, and comfortable service so that people under great psychological pressure can confidently purchase our products and feel good. All these elements will help build the "Dopamine" brand, with the core concept of providing personalized solutions to those suffering from psychological stress, helping them find balance and restore inner harmony. The goal of this program is to create a safe and free environment for customers to face life's challenges with confidence. The designs in this project are inspired by mental health and emotional expression to ensure each garment delivers a unique emotional experience. Inspire people to have more positive emotions and self-confidence, so that they can improve their mood and state of mind while dressing fashionably.

5.4.2
PROJECT ELEMENTS

What needs to be made clear in this project is that we have adopted a business model that operates both online and offline.

When considering digital retail and offline store options, we take multiple factors into consideration to ensure that different levels of needs and expectations are met.

Through early in-depth understanding and market research, we discovered a significant trend, that is, target customers have shown a strong interest in the healing effect of fashion. The results of the questionnaire show that fashion can relieve stress to a certain extent and help regulate emotions, which is widely recognized. Many people view fashion as a way to express themselves, boosting their confidence and emotional state by choosing the right clothing. Therefore, we believe that online channels that cater to this trendy healing need are crucial. Digital retail platforms provide consumers with easy access to online customization, allowing them to select and shop based on their personal preferences.

Secondly, the digital fashion retail industry has experienced steady development in recent years. Using the clo3d tool to create virtual clothing prototypes is also a key step in the digitization of this project. Using this tool encourages users to actively participate in the design process rather than passively consuming products. Using an open design approach in such a production process encourages consumers to be deeply involved in the production process. This process will create an attachment relationship between consumers and fashion products, encouraging them to make and wear their own customized fashion. , consumers will decide independently whether the clothing is produced or simply retained as a virtual clothing prototype, ensuring scalability and potential for clothing consumption while complying with the concept of environmental protection.

As an emerging technology, Web 4.0 has made digital fashion one of the ways for some brands to display their products. Through online platforms, brands can showcase their products more broadly and connect with consumers around the world. This digital trend offers fashion brands the opportunity to better communicate their values and brand image. Despite the growing importance of digital retail, the physical sales industry still has its own value. The advantage of a brick-and-mortar store is that it provides an opportunity to experience the touch and feel of the product in person. Customers can touch, try on and experience products directly, which is very important in the fashion field because people often need to feel the texture and feel of the product in person before buying. In addition, physical stores can attract customers and showcase new products through unique space design and display methods. This kind of experience is difficult to provide with online shopping. A safe space is also an important part of fashion therapy, and physical stores can help customers better experience all aspects of fashion therapy. Physical stores also provide valuable publicity opportunities for brands. The existence of the store itself can become a display of the brand image, attracting customers while increasing the brand's visibility and popularity.

In some brand stores, we can see the combination of virtual clothing and physical sales. We believe that a mixed sales strategy should be adopted to meet the needs of different types of consumers. It also better helps us implement and promote fashion therapy.

5.4.3
PROJECT PROCESS

Step 1: communicate with the subject, collect information and physical data, and obtain a specific portrait;

Step 2: Confirm the subject's personal information, consult the subject with some open questions, and obtain detailed design needs and values;

Step 3: Design the work together with the subject, and the subject adjusts the work by uploading pictures/verbal descriptions/paintings/paper-cuts/providing music, etc.;

Step 4: Co-production, the online channel will produce virtual clothing, or sewing teaching for learning and clothing patterns for download, and offline will be co-production in the sewing space

Step 5: Evaluation and suggestions. The clothing produced in the above steps will be displayed on the platform or store, and the subjects can also share it on social platforms. In the final stage of the project, the personalized design will be promoted to a wider market to increase the influence and visibility of Fashion Therapy.
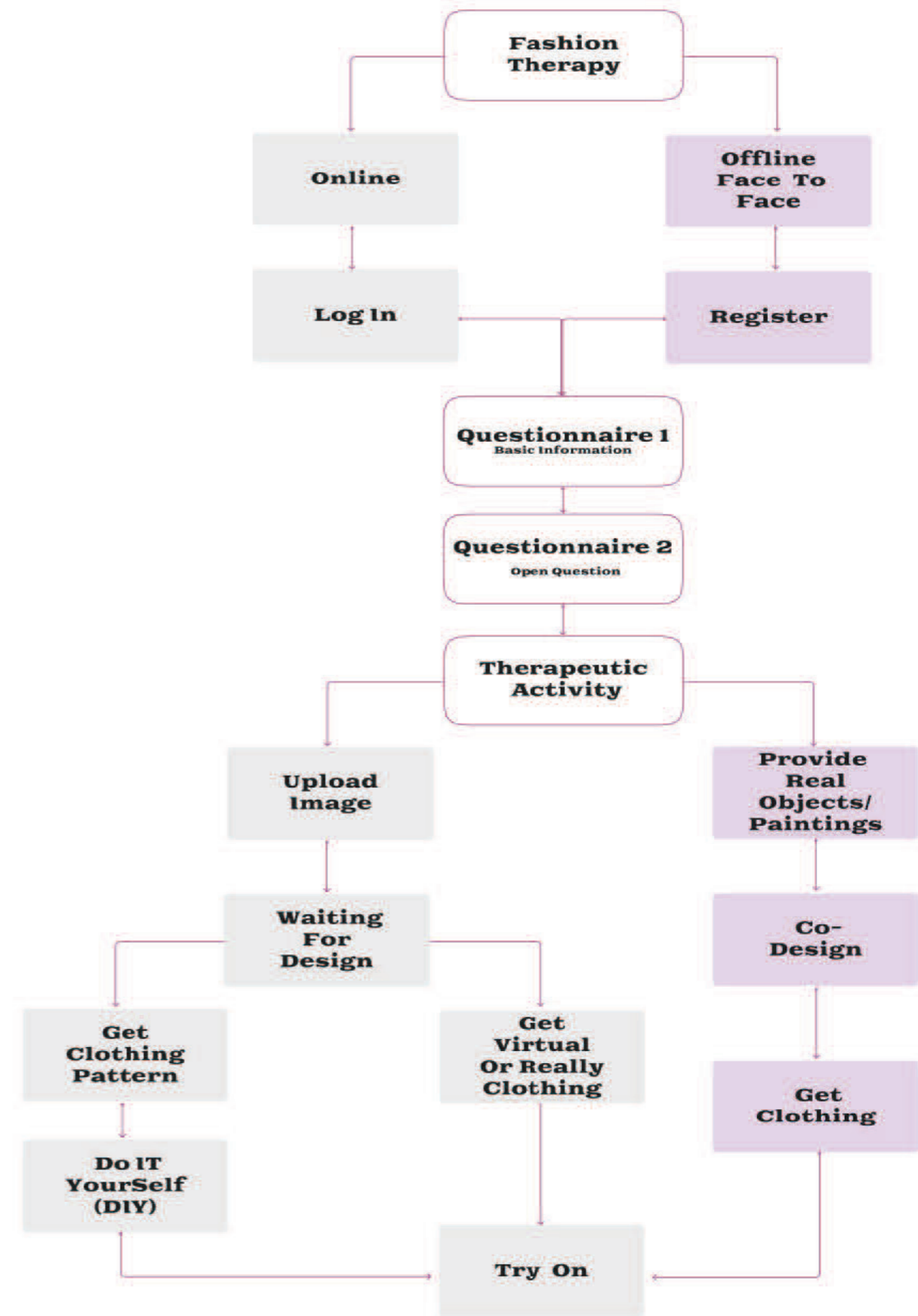

Figure 16 : project process

5.4.4
EVALUATION METHODS FOR FASHION THERAPY PROJECTS

Considering the need to evaluate the results of subsequent projects, we plan to observe and evaluate the effects of the project from multiple angles to ensure the success and continuous improvement of the "Dopamine" project. Here are the assessment methods we plan to use:

1. Customer satisfaction evaluation: We will evaluate customer satisfaction with the "Dopamine" brand by conducting regular customer feedback surveys. This assessment will cover satisfaction with products, service platforms, branding and personalized design. Through customer feedback, we can understand their needs and expectations and make improvements based on the feedback results.

2. Analysis of emotional and mental health effects: The success of the project is related to the emotional and mental health of the customer. We will conduct regular emotional assessments and monitor mental health indicators and changes in emotional expression. By comparing the client's emotional state at the beginning and end of the program, we will understand whether the program had a positive impact on their emotions and mood.

3. Product and sales data analysis: We will conduct a careful analysis of sales data, including sales volume, product selection and repeat purchase rate, etc. This will help us assess the market popularity of the product and the commercialization potential of the project. By analyzing sales data, we will be able to better meet our customers' needs.

4. Brand awareness and influence analysis: We will evaluate the brand's awareness and influence on social media. This will include monitoring follower counts, sharing rates and user-generated content. This helps us understand the effectiveness of branding and the contribution of social media to the brand.

5. Analysis of education and training effects: We will analyze the use of the provided virtual clothing and sewing teaching resources to determine whether users are actively participating in learning. Through learning data, feedback and user interaction, we will evaluate the effectiveness of education and training and make improvements as needed.

6. Fashion therapy Effect Evaluation: We will use psychological indicators and customer feedback to evaluate the emotional and emotional impact of wearing customized clothing. This may require regular emotion testing and emotion journaling to ensure that our products and services are actually helping customers improve their emotional state.

7. Brand loyalty evaluation: We will examine customer loyalty, including repeat purchase behavior, brand recommendation and word-of-mouth communication. This will help us understand our customers' affinity with the "Dopamine" brand and further develop the loyalty program.

By comprehensively analyzing data from these aspects, we will be able to evaluate the effectiveness of the "Dopamine" project, determine project success and improvement points, and provide better services to meet customer needs. Please note that although this project is virtual and contains some unrefined design ideas, we hope to convey our thinking on fashion therapy through this project and look forward to actually putting it into use in the future to achieve greater impact.

6

Product Service System Design Process

6.1

VISUAL IDENTIFICA-TION

This section will show the visual effect of the brand. Since this brand is different from traditional clothing design, all designs are biased toward service. In theory, this is a clothing production studio. We regard clothing production as a service. It is not a product, but it cannot be regarded as a clothing customization. Below we will add details to this new clothing production service concept to understand how it works. It should be noted that this phase of the project only focuses on planning services and converting them into user interfaces for the design and analysis experience.

6.1.1

BRAND POSITIONING

The positioning of the "Dopamine" brand is to help people discover their own fashion and beauty, and improve their self-esteem and happiness by providing creative and personalized fashion experience. We believe that everyone has their own unique story and aesthetic. The brand's mission is to promote fashion therapy in the fashion field and promote personalized design so that everyone can express themselves through clothing. This initiative also promotes sustainable fashion, encouraging the creation and production of clothing that reduces waste and has a positive impact on the environment.
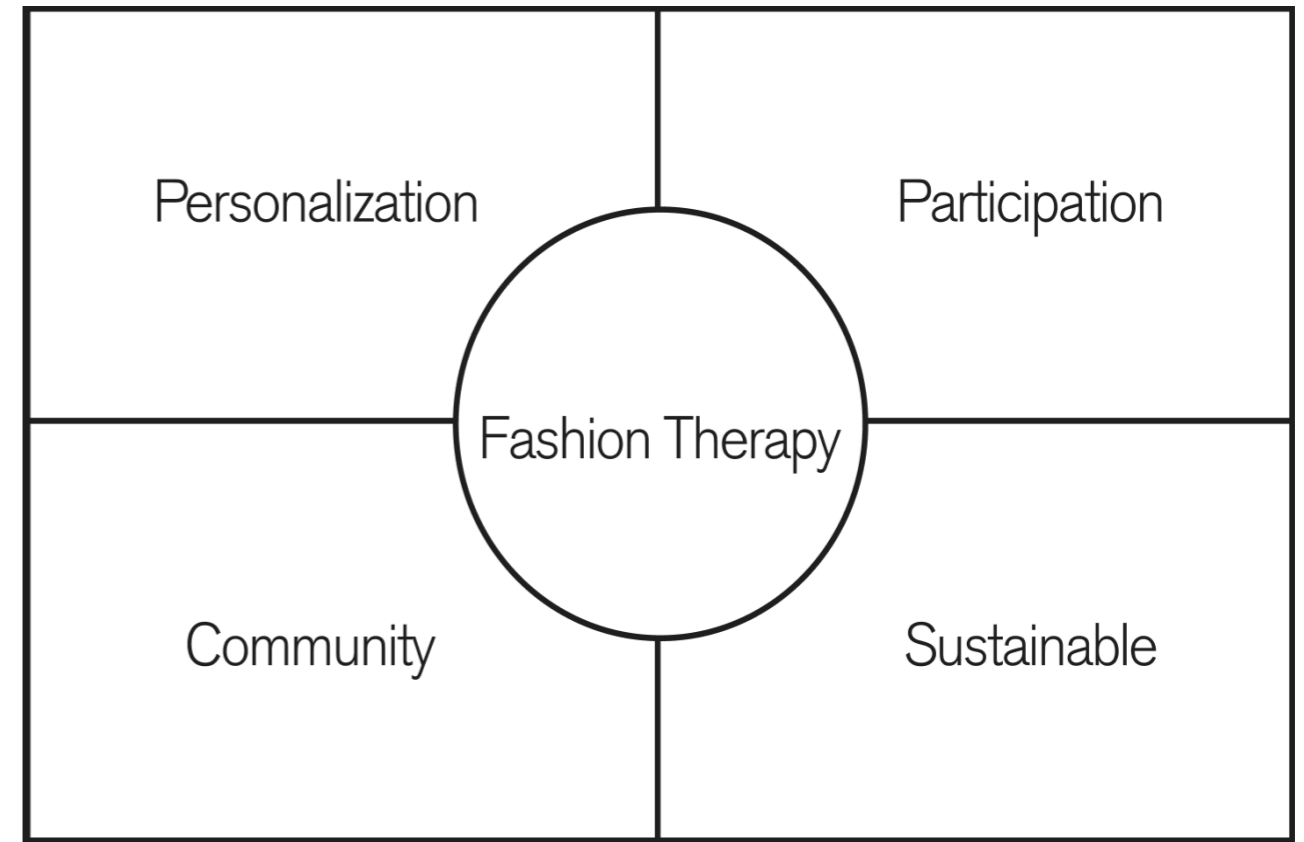

Figure 17 : Brand's core values

PERSONALIZED CREATIVE EXPRESSION:
Encourage each individual to express their uniqueness and creativity, providing opportunities to express themselves through fashion.

FASHION THERAPY:
Committed to providing a fashion experience that is beneficial to mental health and enhances confidence and happiness through creation and collaboration.

SUSTAINABLE CREATION:
Support sustainable fashion and encourage consumers to participate in creating clothing, reducing waste and reducing environmental impact.

TRANSPARENCY AND COMMUNICATION:
The Dopamine brand empowers customers to understand the story behind the products they purchase through transparent communication and information sharing. Dopamine's business model encourages active stakeholder participation. Customers can co-design and create their garments, collaborating with brands rather than just passively receiving products. This kind of participation can increase customer loyalty and satisfaction with the brand.

COMMUNITY BUILDING:
The Dopamine brand builds a community, integrating creativity and collaboration into its value proposition. Through online communities and offline sewing spaces, the brand promotes social interaction and helps customers connect and create garments together.

6.1.2
BRAND VISUAL DESIGN

What sets Dopamine apart from other brands is its emphasis on fashion therapy and personalized creation. It not only offers fashionable products but also a unique experience that enhances consumers' happiness, confidence and creativity. The brand also focuses on sustainability, encouraging consumers to actively participate in the production of clothing to reduce environmental burden. The Dopamine brand therefore represents a fashion experience that benefits individuals and society, emphasizing creativity, individuality and sustainability.

Since Dopamine places more emphasis on the individuality of customers, in the brand visual design, we try to weaken the presence of the brand itself and instead emphasize a warm therapeutic atmosphere. We also emphasize that the design can be adjusted according to different customers to highlight the changes in personality. And the changing characteristics of fashion therapy services.

We think of geometric shapes as building blocks, known for their composability and ever-changing properties. In the core philosophy of the Dopamine brand, we emphasize innovation and personalization. Just as building blocks are tools to create structures and shapes, our services are tools to create unique fashion experiences. Just like our core values: creativity, plasticity and unique personalization. Whether our clients are looking for unique fashion designs or a fashion therapy experience, we provide them with a formal and personalized platform that allows them to express their creativity and create tailor-made clothing with full personality. Just as building blocks can create an infinite number of shapes and structures, our services can also vary infinitely according to the wishes and needs of our clients. This is the charm of the Dopamine brand. We encourage each customer to actively use their creativity and inject uniqueness into the fashion world.

Our visual design will present the following features:

Soft Colors:
Use soft, warm colors to create a cozy and peaceful atmosphere.

Geometric Patterns:
These geometric shapes symbolize endless possibilities and represent the personalized creative space we offer each client.

Asymmetrical Layout:
Use an asymmetrical layout to emphasize personality and personal features. The symmetrical design that does not stick to tradition reflects the nature of the design that changes with each customer.

Attention to detail:
Pay attention to detail in design to convey refined, personalized service. This can include beautiful illustrations, graphics and logo designs.
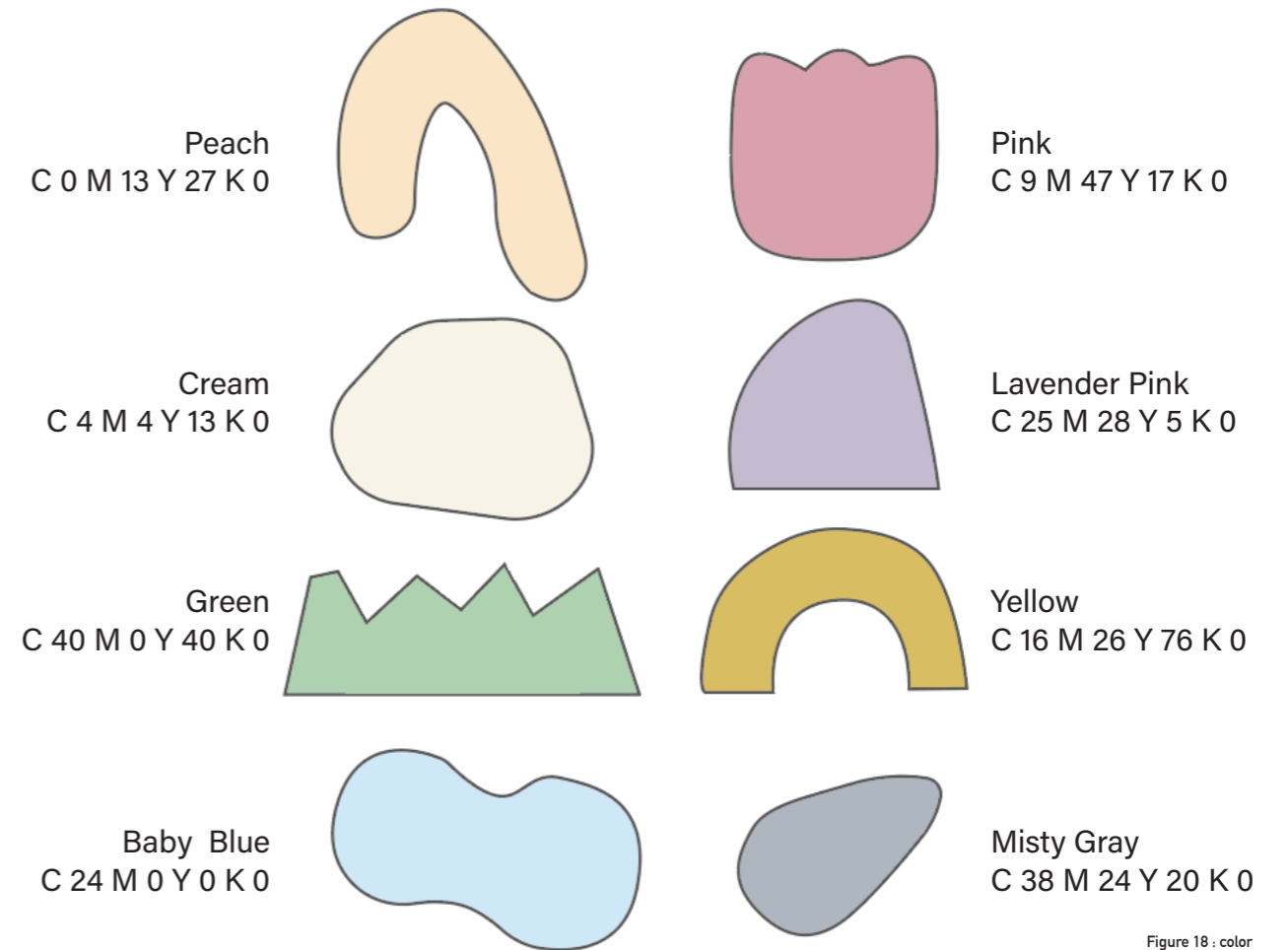
Peach
C 0 M 13 Y 27 K 0

Pink
C 9 M 47 Y 17 K 0

Cream
C 4 M 4 Y 13 K 0

Lavender Pink
C 25 M 28 Y 5 K 0

Green
C 40 M 0 Y 40 K 0

Yellow
C 16 M 26 Y 76 K 0

Baby Blue
C 24 M 0 Y 0 K 0

Misty Gray
C 38 M 24 Y 20 K 0

Figure 18 : color

In terms of the visual design of the logo, we chose two versions of the logo to comple-
ment each other and help the brand convey different messages in different situations.
The simplified effect emphasizes professionalism and communication efficiency, while
the plush effect highlights the brand's fashion therapy concept, making it more attrac-
tive for special occasions. This dual design approach helps the brand communicate its
multi-dimensional identity while maintaining consistency.

Dopamine

Simplified version:
This is the main version of logo, which emphasizes simplicity and ease of communication. The simplified effect is usually used in most brand communication situations, such as business cards, websites, social media, etc. It has a clear, recognizable look that helps establish a consistent brand image across a variety of media while conveying the brand's professionalism and simplicity.

Plush Effect:
This is another version of logo that specifically represents the healing effects of your brand. The plush effect gives the logo a warm, soft feel by adding fuzz or texture. This version is usually used on special communication occasions to highlight the brand's fashion-healing concept. The plush effect can be used to convey the brand's intimacy and warmth, emphasizing the brand's healing qualities, and can also be used to shape the store's image.
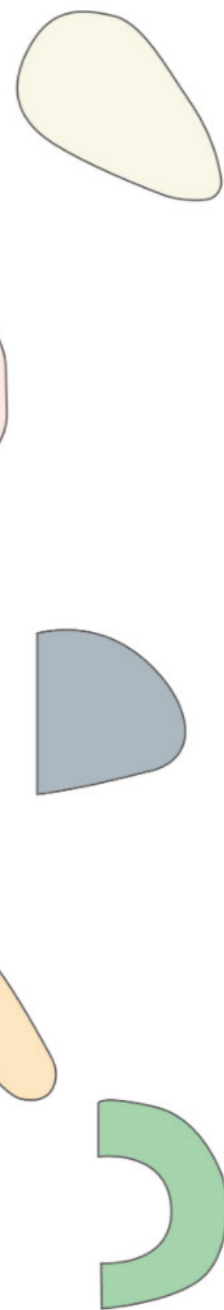
6.2 NETWORK PLATFORM
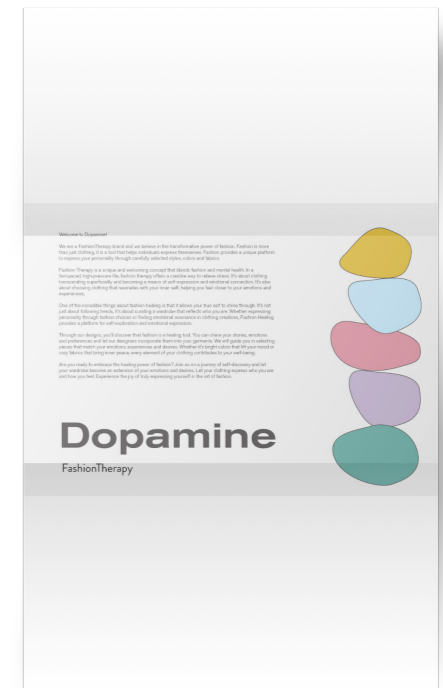
6.2.1
OPERATION PROCESS

The design of the Dopamine platform uses web 3.0 technology to guide users to test, produce and purchase their own fashionable healing products. The seven main pages to start the customer journey include (1) Homepage (2) Fashion therapy Introduction (3) Customized Services (4) Test (5) Clothing Collection (6) Community (7) Communication Contact

The homepage is the landing page that gives users an overall understanding of the brand's themes and products. The Fashion Therapy introduction page showcases the functions of Fashion Therapy through video promotions and explains in detail the services we offer. The test page provides test questions for fashion therapy to enhance therapists' understanding of customers. Subsequent test results can be used to obtain suggestions from professional fashion therapists. It also supports the development of 3D production services. The customization service page includes different options for selecting 3D production services, DIY kits, offline guidance services and directly ordering ready-made garments. The clothing collection page is divided into a 3D area and a ready-to-wear area, where users can select and personalize their fashionable healing clothing. Includes a 3D virtual fitting

room where customers can provide photos and explore how clothing will fit on their bodies. The communications contact page is dedicated to providing brand contact information and guidance on service and sales policies. Community page to share information about fashion therapists, experiences and advice from other customers, and advice on fashion issues. Designed to provide educational and social support to support and guide clients through the fashion treatment process. In this section, users can also get information about offline stores.

The customer journey begins by selecting the "Clothing Collection" page. Customers are free to purchase fashion therapy products and learn which products or services can be obtained through traditional production methods. If the customer needs personalized fashion therapy products, the customer will have preliminary communication with the fashion therapist through the test page.

Under guidance, customers answer questionnaire questions and upload photos/audio/videos to enrich the therapist's understanding of them. dopamine will communicate details with customers to obtain their detailed body measurements and physical characteristics. After customers send in answers to the questionnaire, Dopamine will start the process of digitizing the product.

Digital products are generated after payment, and users can see the effect of their products in 3D, as well as a virtual image based on their size and physical characteristics. Once the customer is satisfied with the digital 3D rendered image, he or she can place an order for ready-made clothing or a DIY package, which will be delivered to the customer via express delivery or store pick-up.
The garment stage can be completed in two ways, traditional production or DIY production.
In traditional production, products would be manufactured and assembled in the company's workshops and then shipped to customers when completed.
In DIY production, the product pattern file is sent to the customer's mailbox, and the cut clothing pattern and instructions are provided, but DIY also means that the user needs a sewing

machine. The type of fabric is selected by the user at the purchase stage, and the DIY bag will also provide enough accessories and fabrics to choose from. Users will receive a toolkit consisting of product files, cut fabrics, step-by-step making and assembly instructions, and advice from clothing designers in the community, and can further learn about clothing through the teaching section in the community.
Dopamine hopes to expand customization options for home products over time, but this requires a certain level of clothing knowledge from the customer. Once the customer understands the process, he will be able to repeat the garment as often as he wants. Once customers receive their products, they will be incentivized to share their experiences and join the community. A directory of experts is available in the community, plus customers can choose to preserve and share their avatar animations.
For customers who have no experience in clothing production, we recommend that they make an appointment with the offline store and complete the clothing production together in the treatment space of the store. This will also help customers further experience the therapeutic power of fashion therapy.

6.2 NETWORK PLATFORM

6.2.2
EVALUATION METHODS FOR FASHION
THERAPY PROJECTS

The page design of a web page mainly follows the flow chart. The following is a brief introduction to the different levels that may be covered on the web page.

This design aims to provide a comprehensive, personalized and interactive fashion therapy experience, creating a unique and fulfilling fashion journey for users
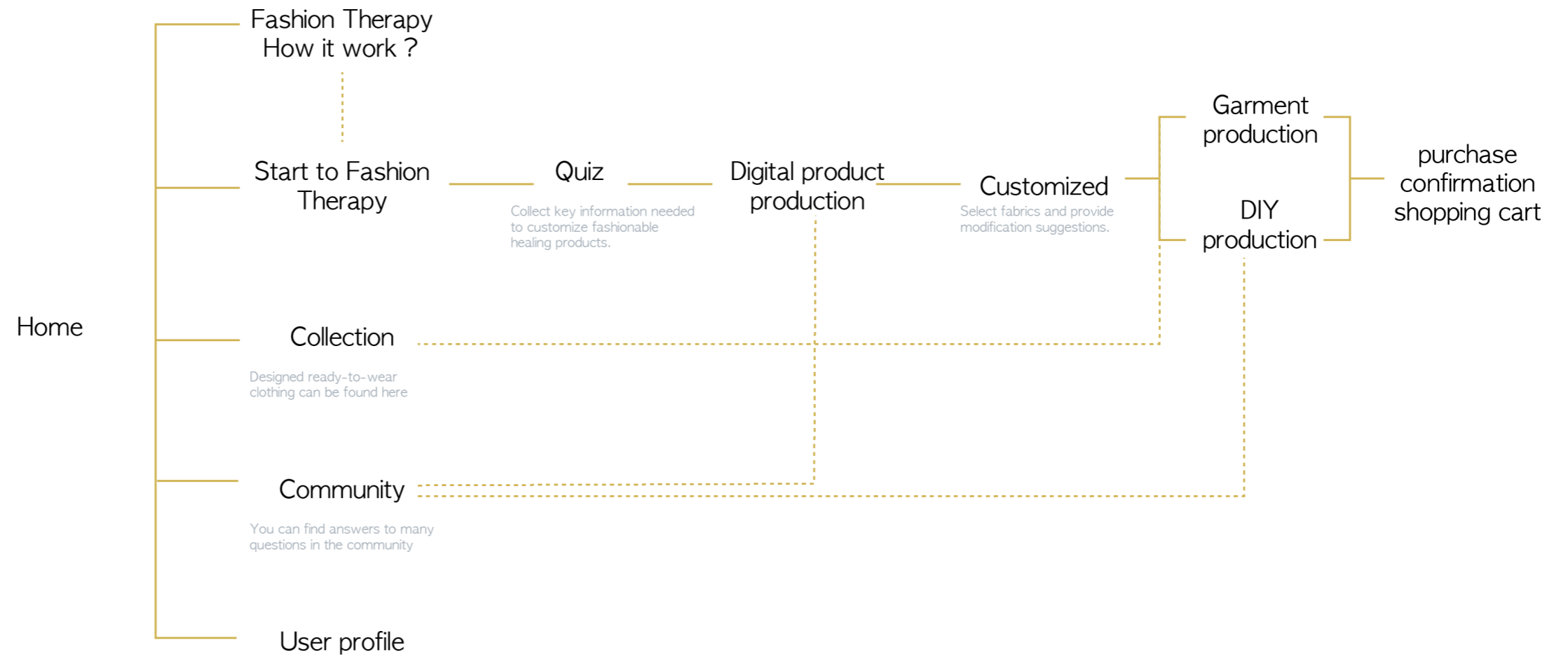
Home
- Fashion Therapy How it work ?
- Start to Fashion Therapy
  - Quiz
    Collect key information needed to customize fashionable healing products.
  - Digital product production
  - Customized
    Select fabrics and provide modification suggestions.
    - Garment production
    - DIY production
      - purchase confirmation shopping cart
- Collection
  Designed ready-to-wear clothing can be found here
- Community
  You can find answers to many questions in the community
- User profile

Figure 19 : user flow

/Introduction to Fashion Therapy:

The fashion therapy introduction page provides users with a starting point for a comprehensive understanding of the brand's concepts and services.
User tutorials include video tutorials, step-by-step guides, and FAQs so that users can easily understand and use the platform.

/Questionnaire:

The questionnaire interface (Questionnaire 1/2) provides key information required for customized fashion therapy products.
The art method introduction video and upload interface allow users to have a deeper understanding of art and design through vision and participation.
Progress query allows users to understand the current status of digital product production.
Fill in the detailed body measurements and physical characteristics to ensure the accuracy of the personalized design.

/Digital product process:

Virtual clothing display shows the effect of the clothing design selected by the user in a 3D environment.
The pattern purchase and download section allows users to select and purchase clothing patterns and view 3D rendering effects.
Choose from traditional or DIY production methods, giving users flexibility and choice.

/Market section:

The market page provides a selection of various clothing and design elements.
A shopping cart and purchasing system that enables users to easily purchase clothing or DIY kits of choice.
Place an order for ready-made garments or DIY-making bags, supporting different purchasing options.
Download patterns to provide users with a variety of design elements.
The offline store reservation function provides users with an on-the-spot experience and services.

/Share and interact with the community:

The magazine/story section encourages users to share creative stories and form community interaction.
Community interactive pages include comments, likes, sharing and other functions to promote communication and sharing among users.
Learning clothing knowledge provides users with the opportunity to gain an in-depth understanding of fashion therapy through the community teaching section.
Provide expert directory and avatar animation sharing to enhance users' awareness and participation in the brand and community.

/User settings:

User guidance and navigation to ensure users can easily use the platform.
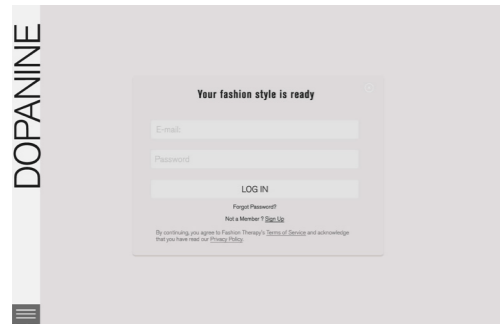Login page to provide a personalized user experience.
User Profiles, which enable users to manage and update personal information.
The user feedback page provides a channel for users to provide suggestions and feedback.
The user data privacy protection page emphasizes the importance of user privacy.
User support, including contacting customer service and providing links to help centres to address user questions and concerns.
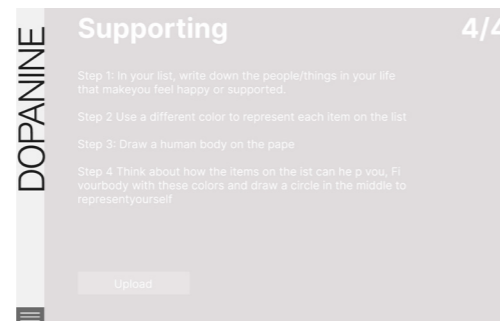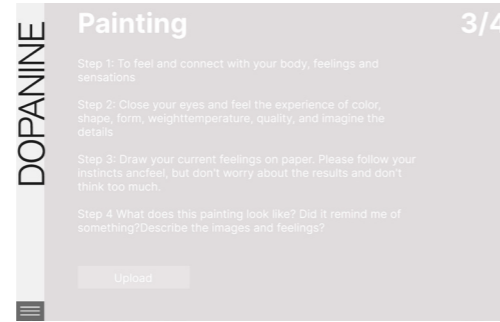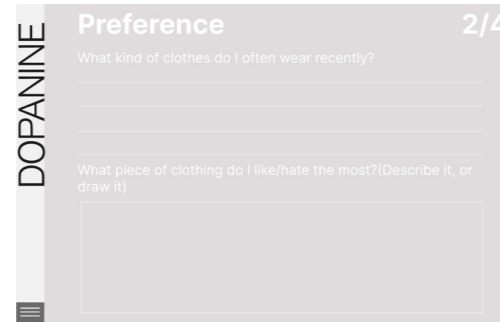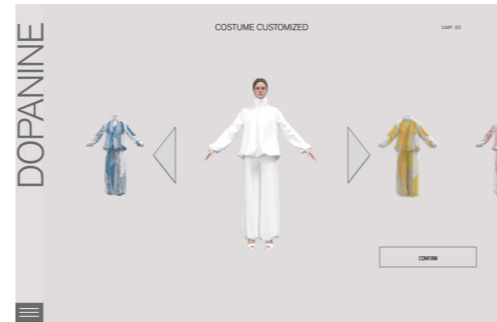
LOG IN

DOPANINE

Your fashion style is ready

E-mail

Password

LOG IN

Forgot Password?

Not a Member ? Sign Up

By continuing, you agree to Fashion Therapy's Terms of Service and acknowledge that you have read our Privacy Policy.

QUIZ

DOPANINE

Health Condition 1/4

Do i have any diseases?

How am i feeling lately

Do i have any diseases?

Is my life regular?

Is there any pressure in my life?

Have I encountered any difficulties in my liferecently?

DIGTAL PRODUCT PRODUCTION

DOPANINE

VIRTUAL COSTUME

Statement

3D try-on is only for effect display and does not represent the final product.

COLLECTION

DOPANINE

COLLECTION

VIRTUAL COSTUME

SPRING/SUMMER 24

FALL/WINTER 23

MY CUSTOMIZATION

COMMUNITY

DOPANINE

COMMUNITY

NEWS

CONTACT US

ACTIVITY HELP COLLECTION

FASHION THERAPY

FASHION THERAPY

CUSTOMIZED

DOPANINE

COSTUME CUSTOMIZED

CONTINUE

USER PROFILE

DOPANINE

Log Out

My Profile

Preference Settings

Security Settings

Name Surname

Profession

City Country

About me

Birth record

height chest

waistline hips

ACTIVITY

DOPANINE

ACTIVITY

FASHION THERAPY

MY PROFILE

USER GUIDE COMMUNITY COLLECTION

DOPANINE

Preference 2/4

What kind of clothes do I often wear recently?

What piece of clothing do I like/hate the most?(Describe it, or draw it)

DOPANINE

Painting 3/4

Step 1: To feel and connect with your body, feelings and sensations

Step 2: Close your eyes and feel the experience of color, shape, form, weight temperature, quality, and imagine the details

Step 3: Draw your current feelings on paper. Please follow your instincts and feel, but don't worry about the results and don't think too much.

Step 4 What does this painting look like? Did it remind me of something?Describe the images and feelings?

Upload

DOPANINE

Supporting 4/4

Step 1: In your list, write down the people/things in your life that makeyou feel happy or supported.

Step 2: Use a different color to represent each item on the list

Step 3: Draw a human body on the pape

Step 4 Think about how the items on the list can he p you, Fi yourbody with these colors and draw a circle in the middle to representyourself

Upload

6.3

PRODUCT DESIGN

Our product is "Therapeutic Fashion Production Services". Although service is our main product, fashion itself cannot be ignored. Fashion is an important part of our output. In this section, we will discuss the user's image and the design of fashion products. The specific content includes questionnaire design, user interviews, design inspiration collection and final 3D effect display.

By deeply understanding the needs, expectations and psychological characteristics of potential customers, we can develop customized fashion products that meet their expectations to meet their fashion therapy needs. In order to understand the fashion therapy needs of target users, we designed a questionnaire covering individual characteristics, preferences and expectations. The questionnaire was designed to collect information about their physical characteristics, emotional status and fashion preferences. This questionnaire will provide us with valuable information that will help us better meet user needs.

After the questionnaire survey, we invited three target users with different characteristics and needs to conduct in-depth interviews. These interviews will help us gain a more complete understanding of their fashion therapy needs and how to design products that meet those needs. The user's personality, preferences, and expectations will be key guides for the project.

The results of user interviews will provide valuable inspiration for our design. We will draw on their feedback to create stylish products that match user needs. The final phase of the project will include translating the design inspiration into actual 3D renderings. This will be the highlight of the Dopamine brand, showing users how we can combine their needs with innovative fashion products through virtual and real-world demonstrations.

6.3.1
QUESTIONNAIRES DESIGN

Questionnaires are a vital tool for establishing communication with customers and understanding their needs. The questionnaire was designed based on every client who has tried to heal themselves through fashion therapy. The questionnaire was designed to provide us with detailed information about their emotional state, physical characteristics and fashion needs. The questionnaire will serve as a prerequisite for our communication with customers and will be placed on our website and physical stores. To help customers complete the questionnaire, we used video communication to talk to them. Video communication not only provides more information but also creates a closer connection to ensure we understand their needs. This personalized communication will make customers feel more valued while also providing them with the opportunity to learn about the brand and products.

This questionnaire design will provide Dopamine with valuable information to ensure that we can provide personalized and fashionable healing products to meet the needs of our customers. It will help us gain a deeper understanding of our customers' emotional states, appearance concepts and fashion preferences to better meet their fashion therapy needs.

We divided the questionnaire into two main parts to get a comprehensive understanding. At the same time, customers can freely supplement and provide materials. Customers can provide more information by uploading pictures/verbal descriptions/paintings/paper/providing music, etc.; some of the drawing information is required, and we will get detailed information through language guidance.

Part 1: Basic Personal Situation

Basic information: customer's name, height, weight, age, etc. This information will help us understand their physical characteristics. Appearance and self-perception: This section will cover questions about appearance, self-esteem and self-perception to help us understand their level of confidence and perception of their personality. Physical Characteristics: This section will ask customers to provide physical characteristics they find noteworthy, such as areas they like and areas they dislike.

Part 2: Open questions

Emotional State: These questions will explore the customer's emotional state and stressors. Customers are free to express their current emotional state so that we can better understand their needs. Fashion Therapy Preferences: This section will allow customers to share their fashion therapy preferences and expectations. They can describe their preferred fashion elements, clothing types and styles to help us tailor products to their needs.

Questionnaire
Fashion Therapy

1/2

self image

Fashion Therapy

Follow your heart and answer the following questions

Basic Information 01

name _____
surname _____
height _____
weight _____
Am I satisfied with my body?
most satisfying part _____
most dissatisfied part _____

Health Condition 02

do I have any diseases?
_____

how am I feeling lately?
_____

is my life regular?
_____

is there any pressure in my life?
_____

have I encountered any difficulties in my life recently?
_____

Preference 03

What kind of clothes do I often wear recently?
_____
_____
_____
_____

What piece of clothing do I like/hate the most?
(Describe it, or draw it)

Questionnaire
Fashion Therapy

2/2

my needs

Fashion Therapy

Follow your heart and answer the following questions

I belong to ... 01

What are my hobbies?
_____

What group do I think I belong to?
_____

What kind of clothes did I particularly like?
_____

What kind of clothes did I put a lot of effort into (losing weight/saving money)?
_____
_____
_____

My past self 02

I wish I'd been a little more ( ) ?
_____

What am I most worried about right now?
_____

What does my favorite person usually wear?
_____

The way forward 03

I hope others can see me. Someone seems to see me when I put on _____
_____

I want to know what my future holds?
_____

feeling

Follow your heart and answer the following questions

Fashion Therapy

Step 1: To feel and connect with your body, feelings and sensations
Step 2: Close your eyes and feel the experience of color, shape, form, weight, temperature, quality, and imagine the details.
Step 3: Draw your current feelings on paper. Please follow your instincts and feel, but don't worry about the results and don't think too much.
Step 4 What does this painting look like? Did it remind me of something? Describe the images and feelings?

supporting

Follow your heart and answer the following questions

Fashion Therapy

love list
◯
◯
◯
◯
◯

Step 1: In your list, write down the people/things in your life that make you feel happy or supported.
Step 2 Use a different color to represent each item on the list
Step 3: Draw a human body on the paper
Part 4 Think about how the items on the list can help you. Fill your body with these colors and draw a circle in the middle to represent yourself.

Questionnaire
Fashion Therapy
self image

Fashion Therapy

Basic
Information
01

Health
Condition
02

Preference
03

1/2

Questionnaire
Fashion Therapy
Follow your heart and answer the following questions

Fashion Therapy

Basic
Information
01

Health
Condition
02

Preference
03

self image

1/2

Painting
Fashion Therapy
supporting

Fashion Therapy

2/2

Painting
Fashion Therapy
feeling

Fashion Therapy

1/2

6.3.2
PRODUCT DESIGN

The details of the user interviews will be placed in the appendix. Here I will only summarize some significant user characteristics, including the user's basic attributes, social attributes, behavioral attributes, and psychological attributes. These users were randomly selected from the participants in the previous questionnaire (Part 5). They were interested in fashion therapy from the beginning, so after we briefly introduced the content of fashion therapy in our communication, they all mentioned it. Reflect on your current mental state and recent changes in dressing style.

I hope to be able to discuss each customer's emotions individually and in detail, and also provide a rationale for my final design.

Painting
Fashion Therapy

supporting

2/2

Follow your heart and answer the following questions

Step 1: In your list, write down the people/things in your life that make you feel happy or supported.
Step 2 Use a different color to represent each item on the list
Step 3: Draw a human body on the paper
Part 4 Think about how the items on the list can help you. Fill your body with these colors and draw a circle in the middle to represent yourself.

love list

Fashion Therapy

Figure 20: 3d production page

Through the intervention of digital prototyping tools, different effects can be obtained at the end of the clothing design process. Change the outfit and visualize the outfit in different stages and from different angles. This helps the project collect images and videos and present them to users for future evaluation. Working in Clo3d also allows you to obtain files of the actual dimensions of the garment. In the case of digital simulation, we adopt a more environmentally friendly clothing design method. Compared with traditional physical production, the digital simulation design method reduces the need for physical prototype production and avoids a large amount of fabric waste and waste generated during the production process. scrap. Customers can preview the clothing effects in a virtual environment, avoiding unnecessary production waste.

There are no set rules for this kind of design, and customers can express their individual creativity in the virtual environment. They can customize unique clothing designs based on their own aesthetic preferences and fashion concepts, adding more fun to the fashion therapy experience.

The design team uses digital prototyping tools such as Clo3d to provide customers with virtual clothing displays. Customers can easily choose whether to turn the design into physical clothing in the digital environment, achieving personalized customization while reducing the resource consumption of physical manufacturing.

Customers can choose to have their virtual designs turned into actual finished garments. In this case, they will receive patterns and detailed tutorials for the garments to support offline production. This choice both reduces the production burden and provides customers with the opportunity to participate in the production.

The entire digital simulation design process is in line with environmental protection concepts and promotes the development of sustainable fashion by reducing waste in the physical production process. This design method is not only environmentally friendly but also promotes personalized, innovative and sustainable fashion concepts.

This digital simulation design method will provide customers with a more flexible, environmentally friendly and personalized fashion therapy experience while promoting the development of the fashion industry in a more sustainable direction.

User 1 - Fashion Design Student

Basic attributes: female, age 20, tall, normal weight

Social attributes: I am learning two foreign languages and am very anxious about taking exams.

Behavioral attributes: Likes to wear high heels, pursues millennial style, and also likes to follow trends and tough guy style

Psychological attributes: introversion, anxiety, low self-esteem, likes fashion therapy, pursues personalization
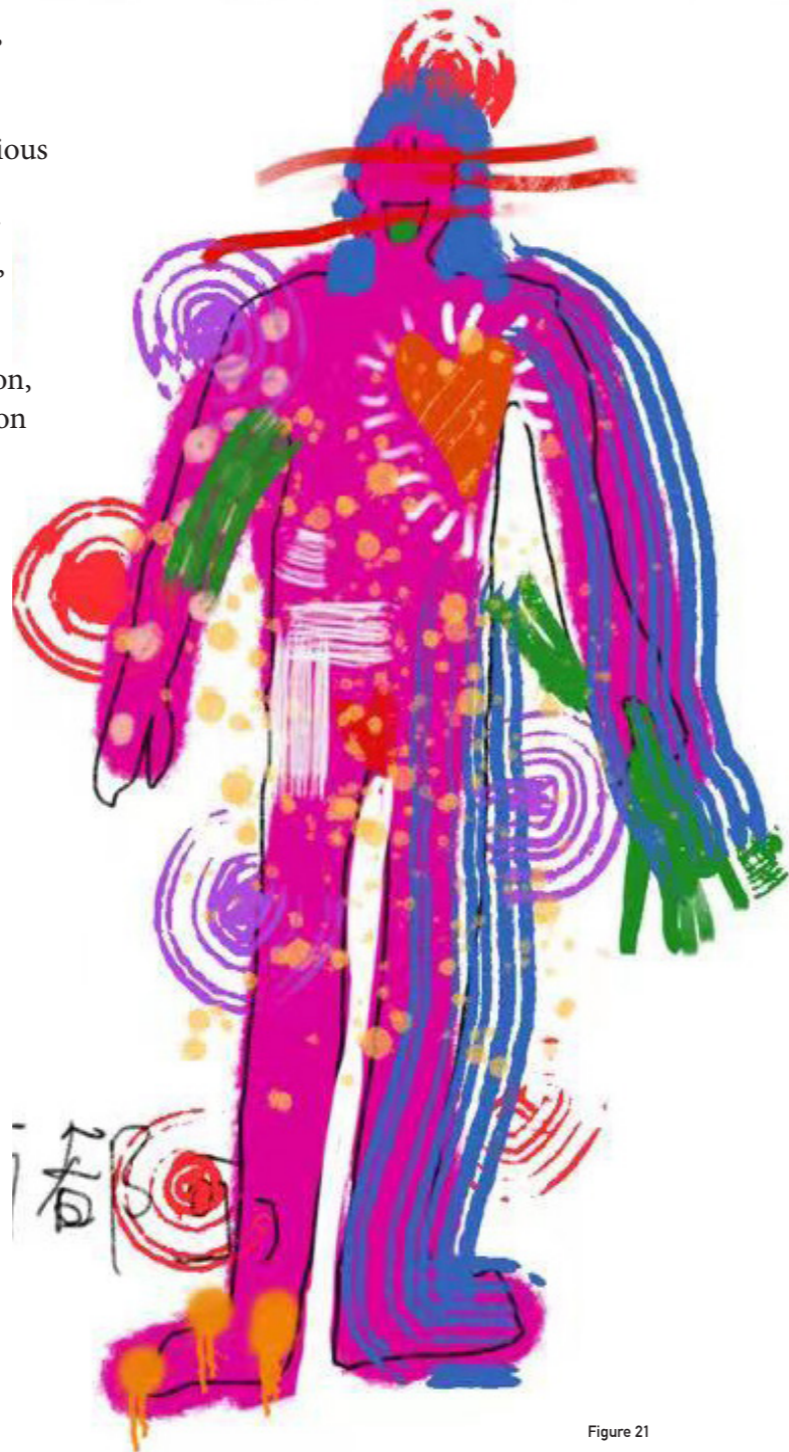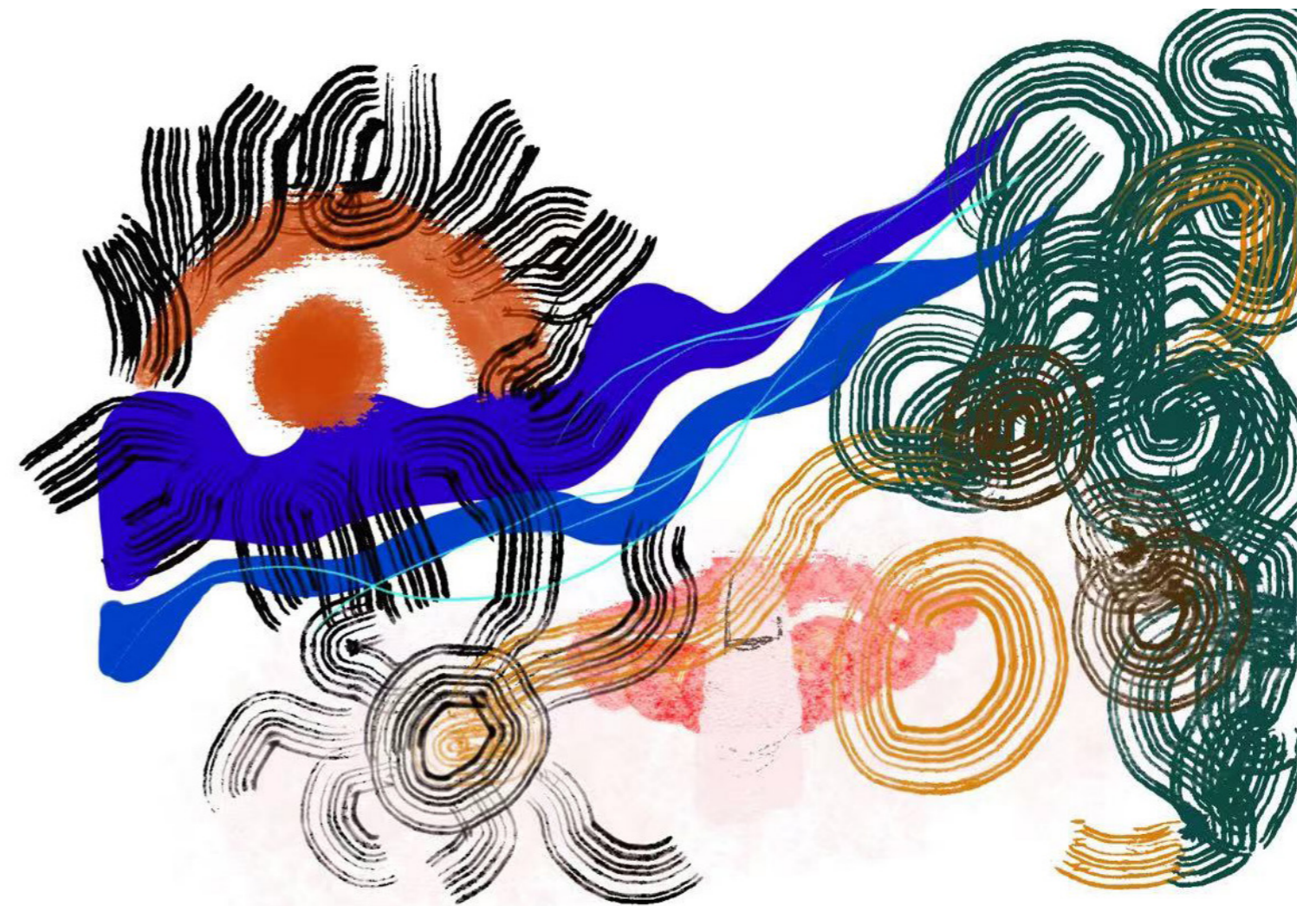
Figure 22

Figure 21

Picture 21 represents the self-image in her eyes, a body full of self-identity. Different colors represent different meanings. Pink represents self-identity, red represents her own thoughts, orange represents her own ideals and fantasies, green and orange It is your favorite food, blue represents music, purple represents the new language you are learning, and yellow represents small animals and new environments. You can see that the saturation of these colors is very high. Our user 1 is very interested in his own The perception is so abundant, and there is a flowing emotion that can be seen in the dialogue and images.

Picture 22 represents her current mood, which seems to be full of chaos and uneasiness, but it also contains a part of thinking. She explained this picture to us like this: "This picture combines daily life and memories. I drew it unconsciously. The quiet water seems to have experienced a catastrophe." In fact, such a picture reflects the current emotions, but it is difficult for us to capture such subtle emotions. In answering such questionnaires, we help customers find their true emotions at the moment by asking questions .

Based on the questionnaire results and personal images, in the design of this customer's fashion products, I drew on the colors from her paintings, used the same highly saturated colors in the design, and incorporated some circle elements that appeared in the picture into the design. , this design is very bold. The high neckline represents a defensive state. It also contains some ethnic elements and costume elements from film and television dramas mentioned in some interviews.

Figure 23 : Sketch 1

Figure 24 : 3d review

Figure 25 : 3d review

User 2 - Bank Clerk

Basic attributes: Female, year of birth: 1993, medium height, normal weight
Social attributes: There is interpersonal pressure at work, and there is also great pressure at home.
Behavioral attributes: Like loose pants, hope to hide certain physical characteristics, allergic to ultraviolet rays, but like to dress up, feel confident
Psychological attributes: confident, shy, feeling interpersonal pressure, hoping to be brave and overcome difficulties

Figure 27

This customer used crayons to draw her self-image (Figure 26). Her self-image is potentially related to the things mentioned in the previous interview. She once mentioned that her family restricted her development and was unable to conflict with such Dilemma, she can only use some simple things to represent resistance, such as dyeing her hair or falling in love with someone with a big age gap, but such resistance cannot give her true freedom, and the female image with dyed hair in the drawing is exactly what she imagined However, she was unconscious when painting (she did not choose the color intentionally), which provides a good case for this study.

Figure 27 shows her current state. It is obvious that her consciousness is breaking through the difficulties, and love has provided her with great help.

Figure 26

The design for customer 2 still adopts a more exaggerated effect to help the customer break out of the scope of her fear. The main design inspiration comes from the hope of emphasizing her uniqueness through clothing design and changing her negative perception of the crotch. The design attempts to cover up the crotch with fabric, which can instead magnify and modify the shape of the crotch. The design cleverly integrates shirt elements worn daily to increase the affinity of the clothing and allow users to find a sense of familiarity in fashion. Integrating everyday shirts into unusual fashion is also a way for her to break through herself.

Figure 28 : Sketch 2

Figure 29 : 3d review

Figure 30 : 3d review

Figure 31

Figure 32

User 3 - British Illustrator

Basic attributes: Female, medium height, normal weight
Social Attributes: Busy at work, working from home, environmental enthusiast
Behavioral attributes: Like soft fabrics, pursue comfort, like David Hockney's color matching, pursue self-awareness, buy second-hand clothing
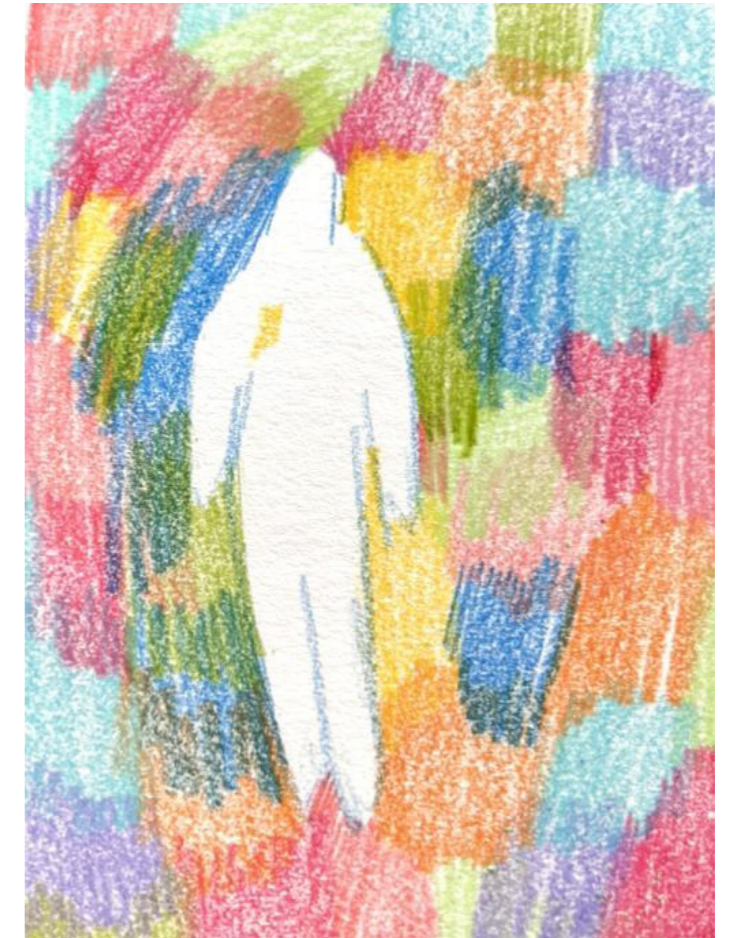Psychological attributes: Positive, confident, sociable, likes painting and writing, hopes to improve efficiency and enjoy life

When we faced this professional illustrator, I could feel that she was very busy and had no time to rest. She did not regard fashion therapy as an opportunity to relax. We can all feel self-awareness in the works of the first two In the illustrator's paintings, we feel more about her working habits. For her, the pressure is no longer a simple emotional issue, but the inseparability of work and life due to working from home. , when we suggested that she paint freely and without pressure, she still designed the picture and added details in different parts. Figure 31 is her self-image. Comparing Figure 21 and Figure 26, you can feel the direct difference between them. , lies in 32 being more like a social relationship than a self-image. In 32's current state, she also presents a self-image. She cannot separate herself from the current state. This reflects from the side that her subconscious is trapped in a kind of distress of self-exploration.

This series of clothing returns to the clothing itself. Customers usually wear pajamas at home and will match them appropriately when going out. She men- tioned that she likes the fashion style of David Hockney. I tried to insert some details into the design to achieve this requirement. David Hockney's fashion has a lot of delib- erate spontaneity and a unique color style. You can see that I referenced his outfits in terms of color. I also used the concept of patchwork in the design to complete the customer's environ- mental protection concept. She can integrate second-hand clothes into the production of clothing to help her better understand the concept of envi- ronmental protection.

Figure 33 : Sketch 3

Figure 34 : 3d review

Figure 35 : 3d review

6.4

STORE DISPLAY DESIGN

CASE STUDY

In this section, we will introduce an important part of Dopamine's store design - the design of the offline store. We will see the appearance design and interior floor plan of the store. This is not only a fashion concept store, but also an offline store. A unique space for stylish treatments, product displays and social events.

In the design of the store, we used a lot of rounded corners and curves to better plan customers' walking routes, allowing customers to flow freely and feel the tolerance and warmth of the space.

Rich colors and geometric shapes were extracted from the brand's visual identity to create a dynamic and creative environment. We incorporated color into the space to allow customers to feel the power of healing, while at the same time highlighting the unique personality of the Dopamine brand through the clever use of geometric shapes.

Figure 36 (Arigato, 2022)

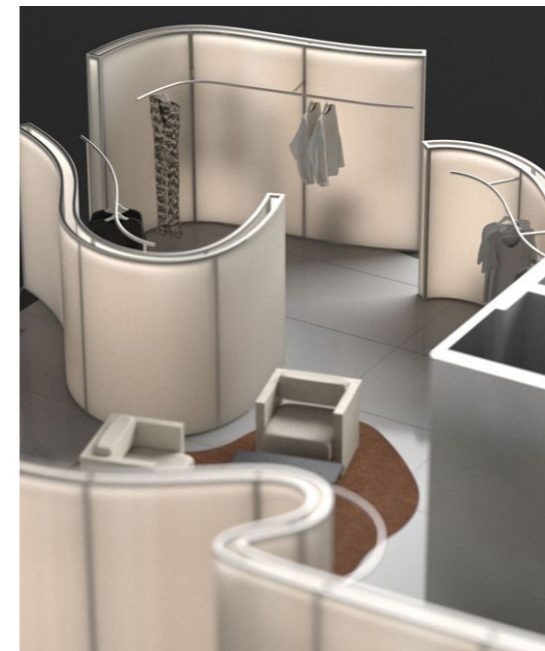Figure 37 （Alessandro_infe. 2023).

Figure 39 (Wen Studio, 2022)

Figure 38 (STUDIOUN RAVEL, 2020)

Figure 40 (Sam Jacob Studio, 2022)

6.4 STORE DISPLAY DESIGN

In this section, we will introduce an important part of Dopamine's store design - the design of the offline store. We will see the appearance design and interior floor plan of the store. This is not only a fashion concept store, but also an offline store. A unique space for stylish treatments, product displays and social events.

In the design of the store, we used a lot of rounded corners and curves to better plan customers' walking routes, allowing customers to flow freely and feel the tolerance and warmth of the space.

Rich colors and geometric shapes were extracted from the brand's visual identity to create a dynamic and creative environment. We incorporated color into the space to allow customers to feel the power of healing, while at the same time highlighting the unique personality of the Dopamine brand through the clever use of geometric shapes.
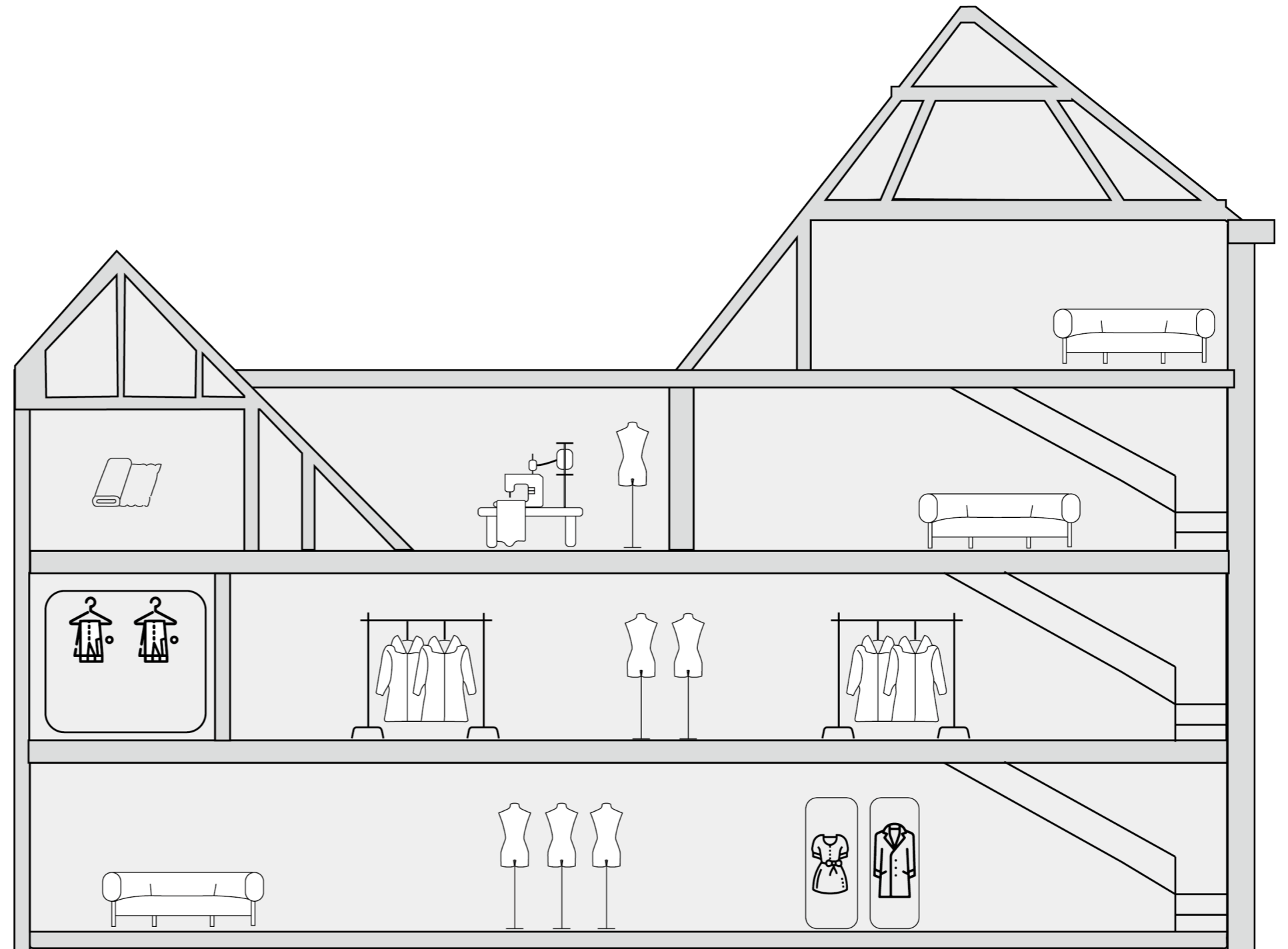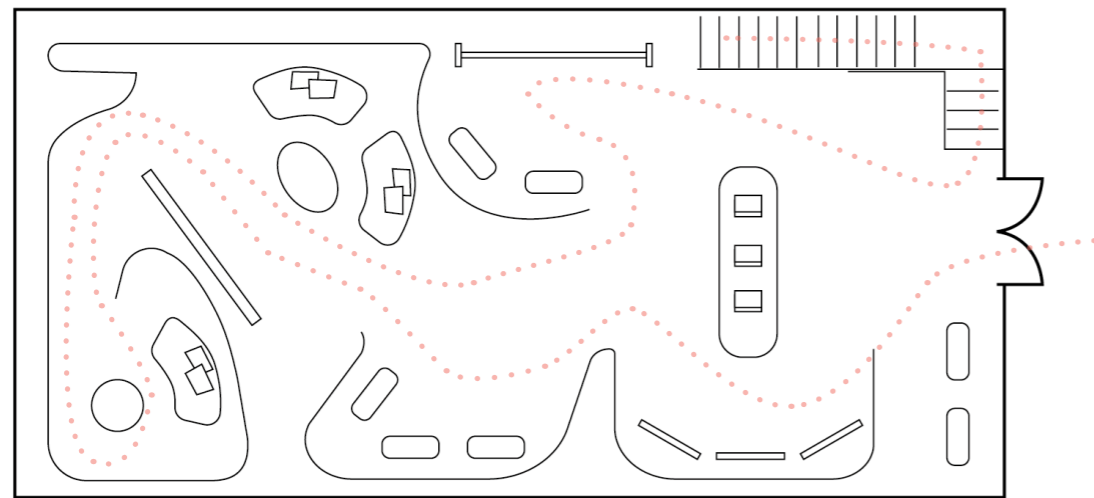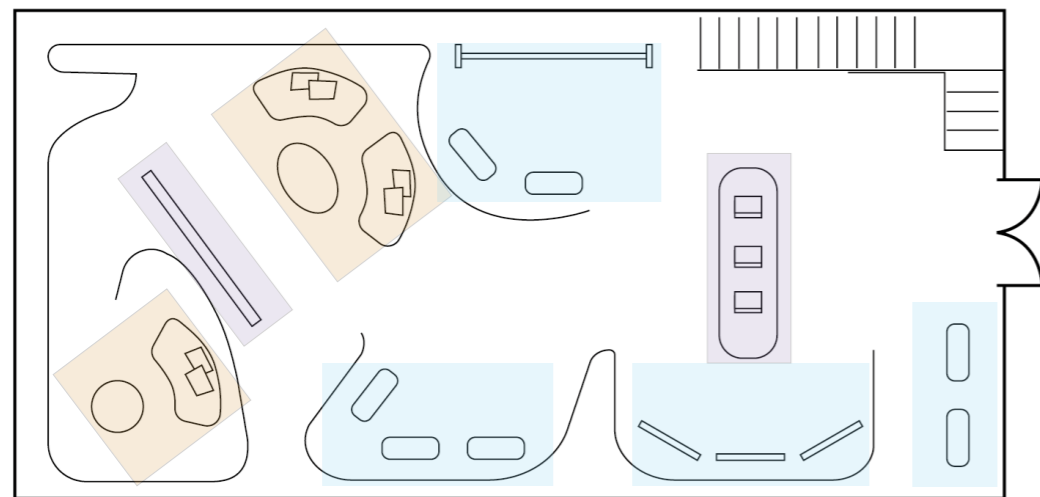
Figure 41 House plan

FLOOR-0
DISPLAY SPACE FOR FASHIONABLE
TREATMENTS
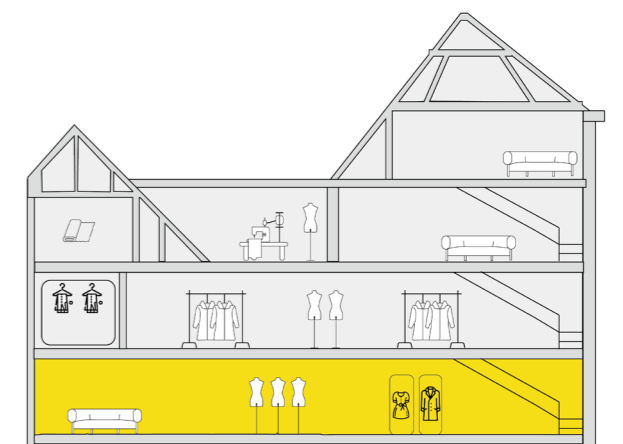

Customer flow

Regional division

The space is divided into three parts, promotion, exhibition space and social space.

The blue area represents the display space. Hangers and models can display physical clothing. At the same time, 3D clothing display is introduced. With the assistance of digital prototyping tools, the electronic screen can display virtual clothing and interact with customers. Customers can more intuitively understand the design inspiration and design of clothing. Effect.

The purple area represents the publicity space, which provides brochures and questionnaires on fashion therapy, where people can learn about fashion therapy and participate in the questionnaire.
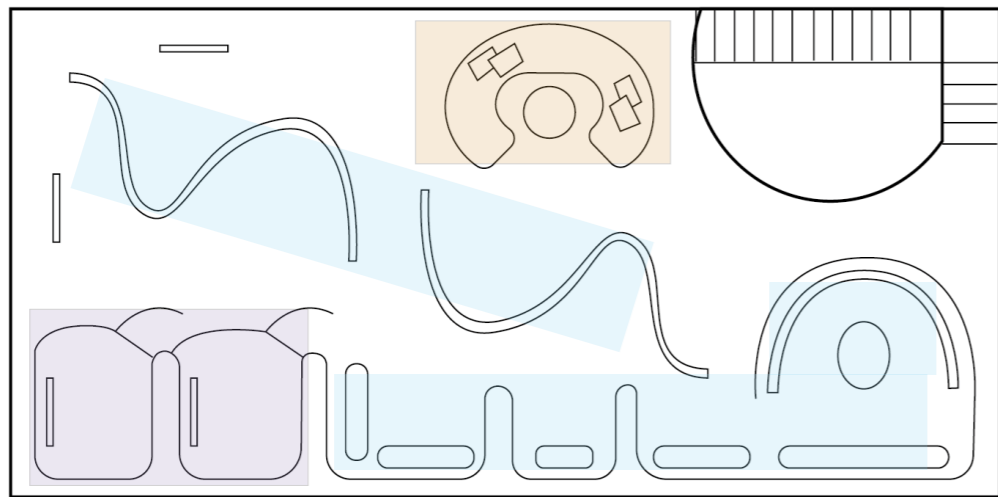
The yellow area represents the social space, which can provide a place to fill in the questionnaire and can also be used as a space for design communication.

FLOOR-1
MORE CHOICES FOR FASHION THERAPY
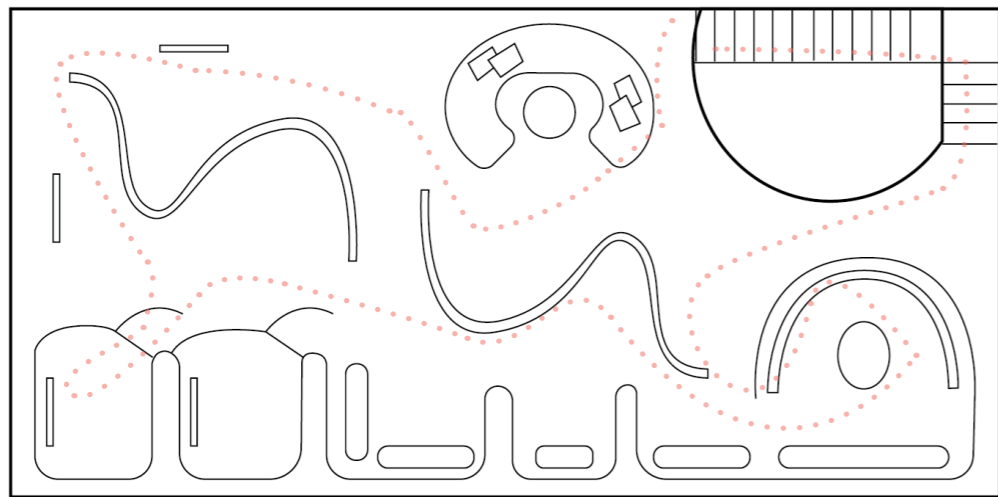
Customer flow

Regional division

The first floor is a further display space, which will have more clothing and accessories, equipped with fitting rooms, and 3D clothing display. The main design concept of Level 1 is to provide a wider and richer fashion selection.

The blue area represents the display space, where hangers and models can display physical clothing and accessories. Compared with the 0th floor, the 1st floor will pay more attention to the display of physical clothing, and the display will be more diverse than the 0th floor. Meet the fashion needs of different customers.
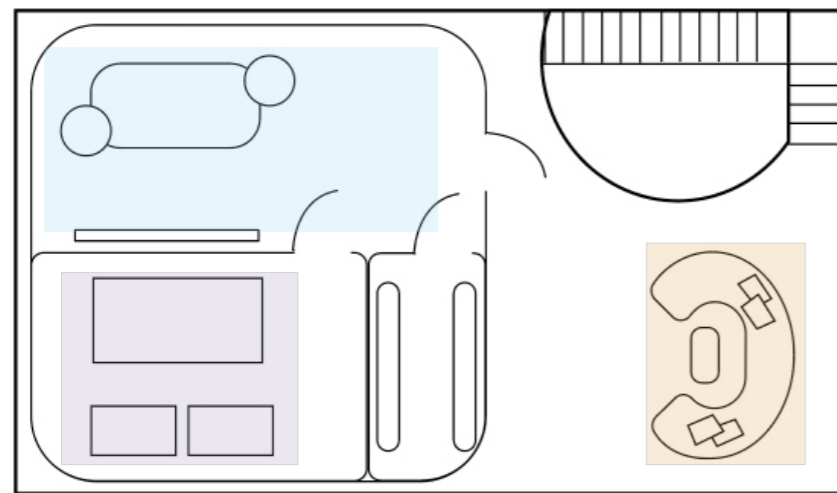
The purple area represents the fitting room, where you can change clothes and feel the healing feeling brought by different combinations of clothes.

The yellow area represents the social space, which can provide a place to fill in the questionnaire and can also be used as a space for design communication.
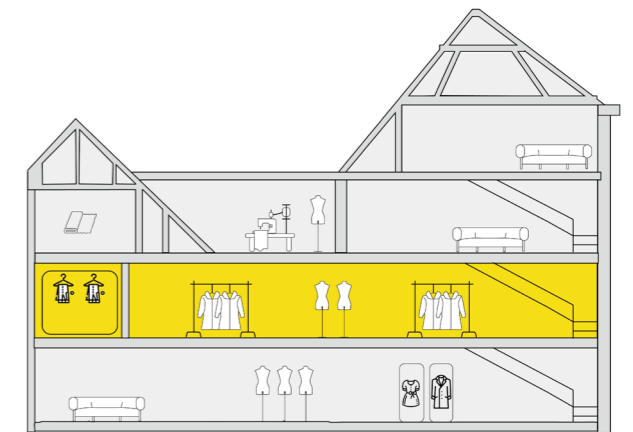
FLOOR-2
A SPIRITUAL SPACE FOR FASHION THERAPY

Regional division
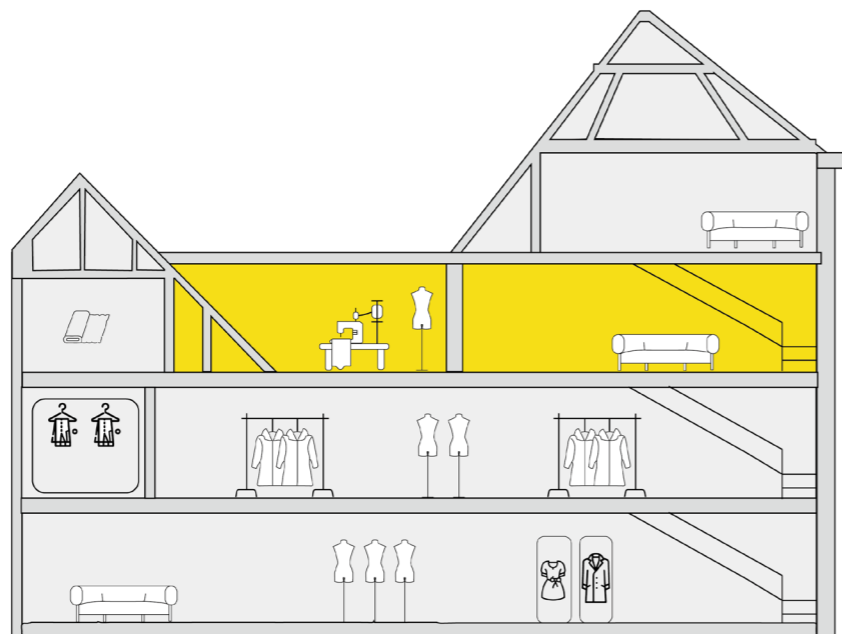
The space is mainly divided into treatment space and social space. The treatment space includes a studio, and a fabric room. Here, customers will participate in the production process of clothing with professional fashion therapists and customize it according to personal preferences and needs.

The blue area represents the communication area. According to the fashion therapy model, there needs to be a safe communication space to ensure the customer's feelings during treatment.

The purple area represents the sewing room, where fashion therapists work with customers to create garments.

The yellow area represents the social space, which can provide a place to fill in the questionnaire and can also be used as a space for design communication.

The third floor and the rest of the space are the warehouse and fabric room. Sufficient fabric types are placed in the fabric room to ensure the variability of customer designs.

7

Discussion and Conclusion

7.1 SUMMARY OF RE- SEARCH RESULTS AND FINDINGS

In our research, we delved into the intersection of fashion and the therapeutic process through a sequence of "theory, user surveys, and projects," providing a new perspective on fashion and emotion.

Our findings highlight the potential of fashion therapy as a mental health tool, not only about the shaping of the external image but also about the exploration and expression of the inner emotional world. Conscious clothing choices can stimulate positive emotions and help them better understand their emotional state, providing a deeper meaning to the fashion industry, and positioning it as a force that promotes inner balance in individuals.

Fashion therapy has a positive impact on an individual's self-perception, helping to improve understanding of one's own image and emotional state. What is exciting is that fashion therapy not only has a significant effect on the emotional level but also relieves the psychological stress and anxiety of the participants to a certain extent.

Through in-depth analysis of and collaboration with subjects, we gain a clearer understanding of the core pathways of fashion therapy. Factors such as creative self-expression, emotional resonance and sense of identity jointly promote emotional healing in the process of clothing selection, design and dressing, providing strong theoretical support for fashion therapy. We found that users' needs for fashion therapy are diversified. Some people pursue comfort and simple design, while others are more concerned about the psychological impact of colors and materials. Therefore, our product design will fully consider this diversity. Research also shows that there is a deep emotional connection between individuals and clothing. By choosing specific clothing, people can express their emotional state and seek emotional comfort and support.

During the research process of the project, through in-depth interviews and questionnaire surveys with three users, we obtained a series of valuable results and findings. Users showed a strong interest in fashion therapy and experienced unique emotional and psychological changes.

Users gain a unique and satisfying experience by customizing services, participating in fashion therapy tests, and using 3D technology to preview virtual products.
During the implementation of the project, we saw that the integration of fashion therapy and business was not close enough, and there was room for further improvement.

Data collected from online interactions and offline engagement in custom shops highlights the positive impact of fashion therapy on emotional well-being. The combination of creativity and emotional connection during the design process results in unique and deeply personal garment creations. The use of digital prototyping tools provides users with an intuitive design display and deepens their understanding of the clothing effect. highlights the positive impact of fashion therapy on emotional well-being. The combination of creativity and emotional connection during the design process results in unique and deeply personal garment creations. The use of digital

prototyping tools provides users with an intuitive design display and deepens their understanding of the clothing effect.

7.2 EVALUATION AND OUT-LOOK ON THE THERAPY POTENTIAL OF CLOTHING

Fashion therapy, as an emerging field of fashion, has great research potential. Fashion therapy may be an innovative and effective mental health intervention. However, we also recognize that the current study is only a preliminary exploration of this area and that many unknown mechanisms of potential healing remain unknown. Therefore, future research should dig deeper into the specific impact of fashion on emotional healing, especially to clarify the differential impact of different design styles and materials on individual mental health.

In project design, the evaluation of fashion's therapeutic potential yielded positive and transformative results. Guided by the principles of fashion therapy, users are expected to increase their self-awareness, improve their mood, and gain a sense of empowerment through the co-creation of clothing that displays emotions and narratives in dual online and offline experiences. This demonstrates that fashion therapy has substantial potential to improve individual mental health.

Fashion therapy presents broad prospects for development. As its user base continues to grow, Fashion Therapy promises to have a broader impact on individuals seeking self-expression and emotional healing.

The integration of emerging technologies, continued refinement of design processes, and strategic partnerships will be important ways to explore and enhance therapeutic efficacy in the future.

During the design process, the store design was discovered to have the potential to create a healing environment. Through the conscious choice of warm colors, comfortable materials and pleasing layouts, the store design is able to provide customers with a unique sensory experience that helps relieve the stress and anxiety of daily life. Future research could further delve into potential opportunities for store design to provide healing experiences with clothing and may guide the direction of future design projects.

Based on the findings, we made a positive assessment of the healing potential of clothing. Fashion therapy is not just a superficial change, but also an emotional and psychological experience. Through customized clothing, we successfully provide a unique and personalized solution to help users express their emotional state through fashion.

The therapeutic potential of clothing lies in its ability to connect external fashion expression with internal emotional experience, providing individuals with a positive and pleasant lifestyle. In the future, we plan to continue to explore the potential of clothing therapy, further enrich the product line, and improve the level of personalized design. Through cooperation with psychological experts and fashion practitioners, we will continue to deepen the theoretical framework of fashion therapy and explore more innovative design elements. At the same time, the brand's publicity on social media will be strengthened to increase the brand's visibility and influence to expand the audience for fashion therapy.

Of course, the continuous integration of technology is an important direction for fashion treatment in the future. By using advanced 3D technology, virtual reality (VR) augmented reality (AR) and other elements, fashion therapy experiences can be presented more realistically and immersively; the integration of smart fibers, wearable technology, etc. will provide users with more personalized and interactive stylish healing experiences. At the same time, strengthening the development of the community, introducing more professionals, and building the community into a center for obtaining information, sharing experiences, and establishing connections will contribute to the long-term and stable development of fashion therapy.

Taken together, the potential of fashion therapy is huge and can be further explored and expanded through in-depth study of underlying mechanisms, continued long-term research, integration of new technologies, and strengthening community development. While research has initially revealed positive impacts, more in-depth exploration and collaboration will be key to the future development of the fashion therapy field.

7.3 LIMITATIONS OF THE STUDY AND FUTURE RESEARCH DIRECTIONS

In this study, we explore the potential effects of fashion therapy through a sequence of fashion theory, user research, and projects. However, we also want to be honest in acknowledging that there are some limitations to the study that need to be considered and overcome in future research.

Our research is limited by certain theoretical frameworks, the study failed to conduct large-scale empirical research and lacked sufficient verification of the theory. Future research can verify the actual effect of fashion therapy through field experiments or longitudinal studies. This study mainly focused on the two-way therapy model of designers and guests, ignoring other potential participants, such as other practitioners in the fashion industry. Future research can further explore and integrate theories from other related fields to gain a more comprehensive and in-depth understanding of the impact of fashion therapy activities on user behavior and emotions.

In sample surveys, sample bias is an issue that needs attention. Due to the spontaneous completion of the questionnaire, our study mainly focused on young people, which may affect the extra poolability of the study. To more fully understand the effects of fashion therapy, future research could expand the representativeness of the sample to include a wider range of ages, occupations, and income levels. At the same time, this study mainly relied on questionnaires, which may be affected by recall bias and subjective interpretation. In order to obtain a more comprehensive and in-depth understanding, future research can use more diverse research methods, such as follow-up observations, in-depth interviews, etc. Dig deeper into the impact of clothing on mental health, and use more advanced technical means to conduct real-time monitoring of customer experience to obtain more comprehensive data. We also plan to expand the scope of research and introduce the concept of clothing therapy to a wider range of people, including groups with specific mental health problems, to provide more precise fashion therapy solutions.

Our study mainly focused on the short-term effects of fashion therapy, and future research could track users' mental health status during long-term use to better evaluate the sustainable effects of fashion therapy.

Considering the impact of cultural factors on fashion therapy, we can explore the impact of clothing on mental health in different cultural backgrounds and experimentally prove the moderating effect of clothing on specific emotions and cognitive functions. This helps to expand the theoretical framework and practical applications of fashion therapy, making it more globally applicable.

Due to time and budget constraints, the construction and operation of actual stores may not be carried out in a complete business context, which may affect the generalizability of the research results. Future research could consider collaborating with actual businesses to verify the commercial feasibility of the design concept.

This study did not involve the specific clothing design and production process. Future research can further explore the exact impact of personalized clothing design on individual mental health, as well as the potential impact of participation in the design process on the individual's psychological state.

The combination of technological upgrading and theoretical research will provide a more solid foundation for the future development of fashion therapy and promote it to achieve more significant results in practice. Although the use of digital prototyping tools plays a positive role in the design process, its feasibility and actual effects still require more empirical research support. Future research can further optimize and verify the application effect of digital tools in fashion therapy to improve the practicality and user experience of the design.

Based on the above points, we realize that the research has achieved positive results, but needs to be further discussed and improved in terms of sample representativeness, diversity of research methods, cultural differences, technical challenges, theoretical framework, etc. Such efforts will help promote the development of the field of fashion therapy, making it more comprehensive and comprehensive, and providing more effective support for individual and social mental health.

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APPENDIX

APPENDIX 01
ETC MODEL

The Expressive Therapies Continuum (ETC) divides the artistic creation process into four levels, namely the kinesthetic/sensory level, the perceptual/emotional level, the cognitive/symbolic level and the creative level.

A diagram of the Expressive Therapy Continuum depicting all four levels of creative functioning, with the fourth shown as a vertical line intersecting and integrating the first three levels.

(1) Kinesthetic/sensory level (K/S): This level is based on the experience of sensory and motor skills, which forms the basis for perceiving and understanding the world. In making art, sensory experiences and motor skills can be explored and expressed through the use of different media and materials, which is a manifestation of the kinesthetic/sensory level. Described as "rhythmic, tactile and sensory", this form of pre-linguistic information processing stimulates primitive areas of the brain and fulfills basic expressive needs through simple interaction with a variety of artistic media, while providing the artist with sensory and kinesthetic feedback. For example, a person operating on the kinesthetic side may find satisfaction in tapping clay or scribbling with crayons, whereas if the individual leans toward the sensory side, they may prefer the feel of finger paint or the scent of a scented marker. The kinesthetic/sensory level is especially useful

for young children, but can also be used by anyone who needs to focus on sensory and motor skills. Additionally, functioning at this level may allow for better access to preverbal memory or the expression of extreme emotions. Individuals may view the operation of K/S as a personal coping mechanism in which the experience rather than the product is viewed as therapeutic but rather provides a platform to explore sensory and motor skills, promoting self-expression and the process of self-understanding.

self-understanding.
(2) Perceptual/emotional level (Level P/A): At this level, exploring and expressing personal experiences and emotional states through the use of different media lays the foundation for our understanding of our own and other people's emotions and experiences. While language may or may not be involved in the thought process, the focus shifts from personal experience (with little focus on the end product, as at the K/S level) to using media to create intentional expression or achieve personal satisfaction. This process may be characterized by individuals expressing their literal reality or content that is "emotional and raw...without regard to form." By working with individuals at the P/A level, art therapists can help clients perceive images or concepts in new ways, enhance communication, and assist in building meaningful relationships.

They can also focus on identifying and healthy expression of personal emotions. In artistic creation, this level can be explored and expressed through different symbols and imagery.

(3) Cognitive/Symbolic level (C/S level): This level involves language, symbols and concepts, and is the basis for us to think and understand abstract concepts. At this level, an individual consciously plans and strategically processes information before creating a work of art, working towards creating an expressive and self-satisfying end product. Individuals can use different symbols and imagery to explore and express concepts and ideas and focus on the way they interact with the world around them. They may even use sarcasm and hidden meaning to express their unique reactions to their surroundings or situations or use art to plan and solve problems. The Creative Level (CR) is the synthesis of all levels and involves the essence of artistic creation, where individuals can express their personal creativity and artistic talents by creating unique and innovative works.

(4) In the creative level (CR), it is the integration of information from the first three levels to create more complex, abstract, and individual works of art. The creative level encompasses the first three levels of expressive operations and also represents wholeness. Individuals can gain joy,

satisfaction, or a sense of well-being by participating in the creative process and expressing themselves. Successful satisfaction of individual needs can be achieved at any given level, or by integrating the first three levels. This realization may itself be healing. If the patient expresses a large number of sensory experiences and emotions during the creative process, and the work presents a unique symbolic language and imaginative composition, then the therapist can infer that the patient has high levels of the first three levels of the ETC model. ability level and successfully synthesize these levels of information in creation.

The model progresses from simple information processing and image formation to increasingly complex thought processes and interaction with media. Individuals may fluctuate from one level to another depending on personal and situational factors. They may also show integration of all the first three functional levels. This integration indicates that the individual is operating at the fourth and final level of functioning, known as the creative level. The Creative Level both transcends and intersects the first three levels, in which the individual either incorporates all aspects of ETC equally or is able to find satisfying and meaningful creative experiences in only one of the three levels.

APPENDIX 02
MIND-BODY MODEL

The core treatment process of the mind-body model is divided into four parts and 13 steps. Here we mainly extract the core parts for analysis and study. Part One: The triangular relationship between the art therapist, the art process, and the art product can model unique ways of primary relationships to promote secure attachment. In an art therapy room, the art materials provided can be analogized to nurturing, but also abstracted to a womb-like experience. The materials are treated as food, symbolizing the importance of meeting the emotional needs of the client. Theoretically, the client's relationship with art materials allows for the expression of negative emotions through the creation of art, thereby building a unique working relationship with the therapist. Therapists often encourage clients to explore the art therapy environment while observing the therapist in order to become an attachment figure themselves. Just like a good enough mother would provide a secure base for her toddler, creating a secure attachment relationship between client and therapist. The materiality of art materials, sensory activation, and body movements that occur while engaging in art can activate the client's physical and psychological engagement. When this activation occurs in the presence of an attachment figure, the client has the opportunity to resolve attachment issues by repairing the relationship with the therapist, art materials, art-making process, and art products. If the client continues to make art after treatment ends, the

work may continue to be therapeutic.

Part Two Self-Involvement: Self-involvement and balance awaken attention within a supportive triangle and a safe framework of artistic creation. Qualitative research on art therapy interventions supports the notion that even when content in a negative context is expressed, the overall experience remains positive, giving the art creator a sense of relief. We believe that the soothing and nurturing qualities of art materials, along with the safety and support provided by an art therapist, and the focus and motivation needed to sustain activity, allow individuals engaged in art creation to remain motivated and aroused without feelings of threat Survive. This self-involvement is the result of an integration of mind-body processes that may be unique to creative arts therapy, or at least distinct from processes that occur solely through verbal psychotherapy.

The third part is through embodied self-expression from implicit processing to explicit processing: through artistic creation, people have the opportunity to explicitly express body knowledge that is not easily converted into language. The process of artistic creation and reflection on artworks can help people transform emotional materials from implicit physical sensations into explicit graphic or verbal expressions, thereby better understanding and expressing somatic emotional knowledge.

Emotion processing is a learning process in which people need to transform implicit emotional representations into explicit cognitive processes. Implicit emotional representations are typically unconscious bodily sensations, whereas explicit emotional representations are conscious and can be communicated through language or symbols. Art creation is seen as an intermediate step in promoting the externalization of body knowledge, helping people transform difficult-to-express emotional knowledge into visual or verbalized forms. In some cases this explicit expression may only be in the form of pictures, while in other cases verbal discussion may ensue. Part 4 Metacognitive Processes: Once a sufficiently secure attachment relationship is formed, the client will approach art materials with ease of exploratory arousal and be able to use the art-making process for self-expression and shift emotional materials from the implicit realm is the explicit domain. In this case, the art therapist can facilitate engagement in a reflective or perspective-taking process, or more broadly, metacognition. Metacognition is the ability to evaluate one's own thoughts or thinking. Implicit metacognition is automatic and occurs without much conscious thought, it is the type of automatic assessment we make when making survival type assessments of our environment. Explicit metacognition is reflective and occurs after an evaluation of our mental content.

The limitations of introspection through verbal access have long been recognized, thus making the use of art an important intermediate step from implicit to explicit processing. Laboratory studies looking at external versus internal feedback processes and verbal versus visual processing support this idea. Mentalizing is a specific form of metacognition that enables humans to infer and think about the mental states of self and others. The ability to engage in metacognitive processes, such as mentalizing through verbal means, is limited and can be compromised when one's attachment feelings are threatened. The opportunity to embody affective and cognitive material in concrete form and then engage in a reflective process provides opportunities for perspective taking and meaning making.

Since art making is a holistic mind-body process, imagery is an inherent part of art therapy, and using imagery can increase mood ratings and positive affect. Imagery can evoke emotions in three ways: sensory stimulation of the brain's emotional system, responding to the image as a real emotion-evoking event, or activating memories of past emotional events. Recent reviews have found similar activations, namely activation of perception and mental imagery.

1. My height

--178cm

2. My size

--51kg

3. Do I have any diseases:

No

4. Am I satisfied with my body?

What is the most satisfying part and what is the least satisfying part?

-- I wanted to be taller, so I wore 3-5cm high heels. When I was a kid, I was told by my classmates that I was ugly, black, and tone-deaf. I used to have very low self-esteem.

5. How am I feeling lately?

--Often quite bland, watching handsome guys happy, not happy at first, but happy after eating delicious food

6. Is my life regular?

--Not very regular. I stay up late for exams.

7. Is there any pressure in my work and study?

--There is not a lot of pressure, it's all invisible pressure. Recently, I'm learning foreign languages, envious of others, and anxious.

8. Have I encountered any difficulties in my life recently

--I feel uncomfortable with my elders and they have no sense of boundaries.

9. What kind of clothes do I often wear recently?

--Recently I wore shorts, cowboy boots, black and white, and I made a black and white dress.

10. What piece of clothing do I like/hate the most? (Describe it, or draw it)

--Millennial outfits, fancy, patchwork, pajamas when going out when not busy,

I don't like tight-fitting vests or work vests. Although everyone wears them like this, my mother said she wishes they were longer. After the quarrel, I didn't want to wear it anymore.

8. What kind of clothes did I particularly like, and the story about it and me. What piece of clothing did I put a huge effort into (losing weight/saving money)?

--When I watched the drama "Physical Chemistry", I liked the way the characters dressed.

9. What group do I think I belong to?What are my hobbies?

--Like Soviet-style movie architecture and learn Russian,I like to make up stories, imaginary friends, I once imagined a medieval goddess, I listened to music during the college entrance examination, and made up my favorite anime into a kendo story

10. Did I ever say that it would be better if I was a little bit better?

--I hope I can be more fulfilling

11. I hope others can see me. When I put something on, someone seems to see me?

--Wearing high heels, no makeup or dressing up wouldn't make you stand out
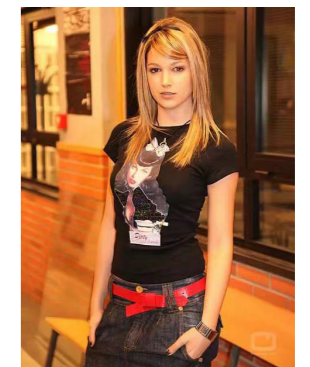
12. What does my favorite person usually wear?

--I like tough guys, camouflage coverings

13. I want to know what my future holds? What am I most worried about right now?

--Scenarios for the future Since the family cannot do whatever they want, they are worried that no one will protect them and want to work

Picture provided by user 1

USER02
PART01

1.My height?

168 55kg

2.My size?

pear shaped body

3. Do I have any medical conditions?

4. Am I satisfied with my body? What is the most satisfying part and what is the least satisfying part?

Fair skin. Satisfied with collarbones but dissatisfied with hips and thighs. Will wear loose pants to cover up.

5. How am I feeling lately?

Interpersonal relationships at work are stressful and colleagues have no sense of boundaries

6. Is my life regular?

Regular, usually do exercise, Pilates, running and kit

7. Is there any pressure in my work and study?

Interpersonal relationships will affect the dressing style. Now I wrap myself up very tightly and use my own comfort as the standard. I wear my shoes until I throw them away. Later I went to the dry cleaners and washed ten pairs of canvas shoes. When I was young, I wore more fashionable clothes and followed the trend.

8. Have I encountered any difficulties in my life recently?

I have always been too well-behaved since I was little, and now I want to try some platinum blonde hair. Currently I only dare to dye the ends of my hair.

9. What kind of clothes do I often wear recently?

I am allergic to ultraviolet rays. I used to wear long pants and long sleeves, but after I fell in love, I wore a skirt and dressed myself up. I felt like I had found a ladder to the light.

10. What piece of clothing do I like/hate the most? (Describe it, or draw it)

I just bought a blue shirt this year. After wiping my tears with the shirt, I felt that it had lost its energy and I never wore it again.

White shirt, go to Uniqlo with my sister,

PART02

1. What kind of clothes did I particularly like, and the story about it and me. What kind of clothes did I put a lot of effort into (losing weight/saving money)

I won't forcefully buy something because I like it but can't afford it. It's better to buy something else. Slim-fitting jeans were popular in high school but they were very expensive. My father used his salary to buy me these black jeans with low waist and small scratches.

2. What group do I think I belong to? What are my hobbies?

I used to like sewing. Because my mother's grandmother was a tailor, she would pick up some small pieces of cloth and go home to make clothes for the dolls. Long skirts. Now I like to write, enjoy the joy of writing, and the feeling of contact between pen and paper.

3I once said it would be better if I did something better?

I hope I can be braver. I have missed many opportunities. At the beginning of a new life, I feel that my wings have been cut short. I have been rejected even if I want to learn English dance. If I don't give what I like and want, I won't ask for it a second time.

4. I hope others can see me. Someone seems to see me when I put on something?

I once wanted to be a diplomat, deal with big things, wear a black suit and a white shirt.

5. What does my favorite person usually wear?

My favorite male celebrity wears a suit or a vest

6. What am I most worried about right now? I want to know what my future is like?

When I graduated in 2014, I thought my future was bright. Now I think I will get married, have children, and take care of my children to do their homework.

USER03
PART01

1.My height

165cm

2.My size

  125 pounds

3. Do I have any diseases?

4. Am I satisfied with my body? What is the most satisfying part and what is the least satisfying part?

I am very satisfied with myself. I weighed more than 100 kilograms when I was in elementary school. I started working out in college and weighed about 120. But my body is in good shape. I have curves and abdominal muscles, but my legs are short and my body is relatively low. I am 50-50.

5. How am I feeling lately?

Work pressure is relatively high

6. Is my life regular?

Life is irregular, and pajamas and suspenders are often passed around after working from home.

7. Is there any pressure in my work and study?

I'm quite busy at work, but I work from home

8. Have I encountered any difficulties in my life recently?

Mixing work and life

9. What kind of clothes do I often wear recently?

I like soft fabrics and second-hand clothes. Many international students buy second-hand clothes and look for ones with similar height and weight. In summer, they wear tight bm hot girl clothes, and the neck leaks.

10. What piece of clothing do I like/hate the most? (Describe it, or draw it)

Wearing skirts was not accepted in elementary school, and the gender distinction confused me. The fashion at that time was all vulgar.

My mother had a Korean dress made by a tailor. She felt ashamed. The upper half of the waistline was green and the lower half was black. She wore it to the park.

My favorite clothes in elementary school, a green top with short sleeves and a circle of lace gems around the neckline.

There is a cotton and linen floral skirt, loose and waistline

1. What kind of clothes did I particularly like, and the story about it and me. What kind of clothes did I put a lot of effort into (losing weight/saving money)

Before college, my parents decided on my clothes. After college, I had a variety of choices. I also like second-hand clothes. I don't save money for clothes. I lost weight so I could wear size S clothes, a Barbie-colored dress, a fast fashion type. I even took the time to learn the English name of the brand. After seven or eight years of exploration, I found some changes in myself and I knew what I liked. Sweatshirt and short vest. I can buy cheap clothes. I don't shop online. I used to make good use of Alibaba's shipping insurance. Now I only choose second-hand and offline products.

2. What group do I think I belong to? What are my hobbies?

Outgoing, I like the freedom of painting with my friends, painting and socializing with others, I am under great pressure at work, and I read and write picture books and installations.

3I once said it would be better if I did something better?

I hope I can be more efficient. I often only complete 1/3 of my plans. There are many things I want to do. I want to learn new software and languages at the beginning of the year.

4. I hope others can see me. Someone seems to see me when I put on something?

Pay attention to the scene. Parks are more relaxing.

5. What does my favorite person usually wear?

I like David Hockney's dressing style, and I matched myself with a set of blue-green and yellow clothes, and bought a gradient green top.

6. What am I most worried about right now?

Some handbooks for feminist, pet-friendly, and adoption activities

7. I want to know what my future holds?

If you want to live a good life, for example, go to Jingdezhen to live for 2-3 years, and be closer to nature in a small city. Learn a language and raise your own cat

APPENDIX 04
DIGITAL DISPLAY
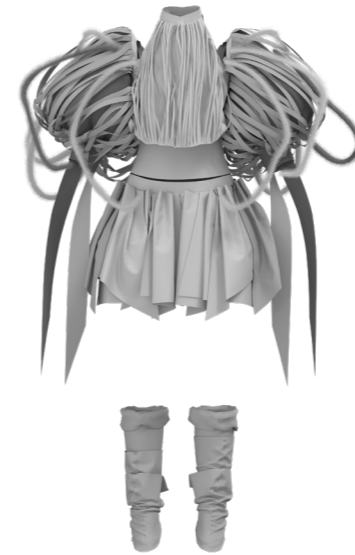
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