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Vivienne Westwood – From Punk Culture to Haute Couture

Michaela Vojteková

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Michaela Vojteková

Vedoucí práce:

Mgr. Lenka Dejmalová, Ph.D.

Katedra anglického jazyka a literatury

Fakulta filozofická Západočeské univerzity v Plzni

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Prohlašuji, že jsem práci zpracoval (a) samostatně a použil (a) jen uvedených pramenů a literatury.

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Poděkování

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Fig.1. Official logo of: Vivienne Westwood label¹

Introduction

The theme of my bachelor's thesis is a life of dame Vivienne Westwood. This lady, born Vivienne Isabel Swire on 8 April 1941 in Glossop, Derbyshire in United Kingdom, is not only very influential British fashion designer but also an activist for human rights, green economy and fighter against climate changes which are caused due to people's behaviour during last decades. In this thesis I will go into life of Vivienne Westwood, from the beginning – when she as a little girl sewed her first own clothes by herself, through her teaching career, cooperation and relationship with Malcom McLaren until her highest and world respected fame on catwalks and also her political actions. The most significant era of her life are 70's when she and her husband, Malcom McLaren, opened their first boutique on King's Road together. This boutique is still on the same place and it is called *Vivienne Westwood World's End*. In the beginning, her creation and designs were very shocking and outrageous. It was, in a way, an intention of, now dame Vivienne Westwood. This period of time is closely connected with birth of a new subculture – punk.

A part of this thesis will be dedicated to the theme of punk subculture and Westwood's influence on it. Dame Vivienne Westwood had actually a huge one and we can tell, that it has persisted up to now, even though not as in its raw form as it used to be. Vivienne Westwood's clothes and especially haute couture is well-known for its sophisticated details and her wedding dresses emit its grace on world-class catwalks. The basics of her skilfulness are embedded and connected

¹ Source: *Vivienne Westwood* [online]. [Accessed 2017-12-15]. Available on: <https://www.dartagnanmenswear.co.uk/vivienne-westwood/>

with D.I.Y. culture. D.I.Y., an abbreviation of “do-it- yourself,” as an expression of the culture of independent creation, is mentioned briefly below and described in detail in Section 2.2.”.

To make the comprehension of Vivienne’s work easier, the beginning of this thesis is dedicated to the history of fashion from the global point of view to its evolution, especially the born of haute couture² and tailoring in Paris. Then we adumbrate her whole life until these days and finally rank among the best designers who have ever lived.

The bachelor’s thesis is divided into two parts – the practical and theoretical one. The theoretical part will be dedicated to the history of fashion itself, basic information about subculture which was born in 1970s in the United Kingdom and is related to Vivienne’s work from the very beginning – punk. The essential of this part is life of Vivienne Westwood, her influence on fashion, interests in art and her perception of environs. One chapter will also deal with her engagement in politics and activism for human rights, because her effort during last years to make people think about environmental protection is still more and more emphatic. The practical part will occupy with research into nowadays influence of fashion, the way how is it perceived and we will also touch on problematics of environment.

The main idea of this thesis is to induce people to think about the real meaning of clothes for a while and acquaint them with its history and evolution until now. Vivienne Westwood takes its biggest part because she is one of the most influential designers who changed the fashion industry and innovated a lot of recognizable patterns. We also cannot miss the sense of her last fashion shows since her work is not only about visual impression, but it also express Vivienne’s political opinions.

The reason why I chose this theme is because we are increasingly surrounded and inundated with opinions how things should be done, what is good for us and what is bad according to someone’s mind, who we even do not know. This media brainwashing and manipulating caused that people, instead of thinking

² high fashion; the most fashionable and influential dressmaking and designing

and taking action on their own initiative, mostly forgot their own desire to freely express themselves and are reconciled with the fact of following trends and standards which are set by society. These trends, in fact, have that impact of losing our own authenticity, which is in my opinion very relevant and necessary. This thesis is, in addition to that, about to show people that we do not live only at this one moment, but there are things which had an impact on our contemporary culture in the past and equally we have that power to influence next generations, plus save our environment as much as possible. We can suppose, that not everything is always done in the best way, with intentions as good as possible and consideration of our precious environs – this problematics will be analysed likewise. A part of this thesis shows, how crucial spending materials, money and labour force could be and what is behind our wardrobe, full of new clothes.

1 HISTORY OF FASHION DESIGN AND CLOTHES

Currently, during the time of globalization, there is a tendency to throw everything into one sack, to not make differences between people and to live with the imagination that we are all the same with the same possibilities and opportunities. It has disregarded the difference in the genetic origin of the Earth's inhabitants from various parts of the Earth. And if we talk about fashion, last decades we meet a concept of ignoring gender itself. Nowadays, it is not unusual to encounter a woman wearing a pair of trousers with jacket and neither a man wearing some woman's clothes. We can put a question, what has actually preceded to this modern trend. In general, there are physiologic differences between a man and a woman, obvious at a glance. In order to be properly divided in society, it was clothing which also served us. Logically, the men's clothes distinct from the women's one. But these distinctions are only those visible ones. Approximately until the beginning of the last century, it were men who did a tough work, sustained their families and were that wise heads of them. Women usually stayed at home, took care of children and as a pubescent young girls learned from their mothers how to sew, cook meals, and be versed in herbs, magical symbols and their usage. This is not the way of raising that girls have experience with today. The role of today's woman is quite similar to that man's years ago, and these factors of children's upbringing and position of man and woman in society reflects also on fashion industry. As time went by, men's shoulders were widen by fitting suits and woman's waist slimmed down by corsets, belts and perfect patterns of dresses. But nowadays, the situation is a lot different and we can say that fashion is a little bit devaluated by manifestation of consumption. Trends are still changing every season and people are lead to lose their authenticity and follow them. What was the top masterpiece on catwalk last year is now gone, maybe forgotten and people seek what clothes will be on the top next. And this is the power of moment in fashion.

*"Fashion is nothing but the prevailing distinction of the moment. "*³

- William Hazlitt⁴

³ SUMIAO Li, *Fashionable People, Fashionable Society: Fashion, Gender, and Print Culture in England 1821-1861*, [dissertation], English and Women's Studies, The University of Michigan, 2008

⁴ English writer, drama and literary critic, painter, social commentator, and philosopher of 19th century

1.1 FASHION DESIGN

Fashion design is a form of art dedicated to the creation of clothing and other lifestyle accessories which help us to express our personality and relation to fashion. Modern fashion design is divided into two basic categories: haute couture and ready-to-wear.

The haute couture collection is dedicated to certain customers and is customized to fit these customers exactly. In order to be qualified as an haute couture house, a designer has to be part of the Syndical Chamber for Haute Couture (*Chambre Syndicale de la Haute Couture*) which is an official authority that orders strict rules to each *couturier*⁵. To become one of them, a fashion designer must have an atelier or showroom in Paris and reveal a new collection twice a year presenting a minimum of 35 different outfits each time with at least 15 employees.

Ready-to-wear (or *prêt-à-porter*) collections are standard sized, not custom made, so they are more suitable for large production runs. They are also split into two categories: designer/creator and ready-to-wear collections. Designer collections have a higher quality as well as a unique design. They often represent a certain philosophy and are created to make a statement rather than for sale. Both ready-to-wear and haute-couture collections are presented on international catwalks.

The modern industry, based around firms or fashion houses run by individual designers, started in the 19th century with Charles Frederick Worth - he was the first designer who had sewn his label into the garments that he created. He was a trader with fabrics and moved to Paris in 1845. Before Worth, women used to hire seamstresses and all new trends came in very slowly. Mr Worth used the opportunity and started to create dresses for his wife and other young ladies who were supposed to reveal his pieces of work in public and it became worth.⁶

Until World War II, Paris fashion was on the top and people used to buy

⁵ a fashion designer who manufactures and sells clothes that have been tailored to a client's specific requirements and measurements.

⁶ PALOMO-LOVINSKI, Noël. *Nejvlivnější světovní módní návrháři: skryté souvislosti a trvalé odkazy ikon světového návrhářství*. Praha: Mladá fronta, 2011. ISBN 978-80-204-2386-3., p. 8

complete *toilets*⁷ and copy them. In this way the rest of the whole western world was influenced by Paris. A lot of fashion houses stayed opened, during the Nazi occupation of France, to encourage the morality and keep job opportunities.

American designers changed original pieces to look less decorated with an idea to be more functional and thank to the sport pattern its style was more casual and easy to recognize.

Today, reality which we meets with every single day is a concurrence. This phenomenon can be seen not only for example in markets, as we are used to, but also on catwalks (runways). Fashion is a field whose trends change each season and designers are obliged to create new patterns of clothes. Those well-known, who have their names, slogans and billboards in public, already keep their visual direction of their designs. But as we can see, the chase for being the best is still there. Contemporary designers use their collections in sphere of haute couture, but also in confections to make their names visible and sell their products more easily. New collections does not mean to create something completely new - a lot of designers simply re-create their old designs and only innovate style of their collections, because the key, which brings them profit, are not the collections presented on catwalks themselves, but actually the license. Products of designer whose name does not have a trademark registration are not that valuable. This all marketing competition started in 60's, 70's and 80's of 20th century when fashion industry expanded and designers discovered the power of marketing, licence and joined ranks. It helped them to sell better and have bigger profits. These methods were and are practised in all different ranks like accessories, perfumes and decorations. Some designers do not even make up new collections by themselves. For example John Galliano adored Vivienne Westwood's collections so much, that he simply copied her work and he did it very noticeably.

⁷ a dress or costume of a person; any particular costume

1.2 FASHION AS ART

But in reality, after some years, fashion became more than only a tool with purpose to wear it. Collections of the most recognized designers started to reveal stunning patterns, but a lot of them were not very wearable. Today, if we watch the most respected fashion shows and go more into the deep of it, we can find huge amount of very shocking and completely un-wearable pieces of clothes, which were designed exactly with this goal – to astonish its spectator and to be admired. One of the most famous designers, Alexander McQueen, is a perfect example of this shocking fashion. His huge inspiration were cyborgs, robots and mechanism of human body. For example, his collection of 2010 called *Plato's Atlantis* was based on idea of Darwin's theory of natural selection where he expressed the relationship between nature and technology by different patterns and fabrics of clothes and transformed his models into submarine beings.

1.3 GENDER STEREOTYPES

From the first fashion shows which were ever presented we could have seen a lot clothes with which corresponded to their category or, to be more exact, a gender for which was the collection designed. But through all those years this stereotype has changed. Usually, not matter what fashion show we view, in every collection there are models demonstrating designs that we are not sure where to put. We can see men with sport t-shirts made of fishnet and women wearing *androgynous* suits with cinched waist and huge shoulder pads that were quite controversial in the past, but now became a trend. It was likewise huge revolution in fashion development⁸, when in 1960's men started to have longhair and wear bell-bottoms to express certain rebellion against political situation in the world, but at the same time enhance their freedom and cultural interests.

In fact this situation does not apply only to fashion, but also for opportunities in

⁸ *Gender Fluidity on the Runways* [online]. [Accessed 2018-03-31]. Available on: <https://www.nytimes.com/2017/02/15/fashion/gender-fluidity-new-york-fashion-week.html>

career or for example the way of young girls' education and social life. According to an article⁹ published by *The Guardian*, gender stereotypes are still omnipresent.

1.4 FASHION SHOWS

Our thesis is dedicated to fashion industry and it is worth mentioning the main goal of all preparations of collections. A final fashion show is an event where designed and created clothes are shown to public during Fashion Week. These shows are held every season and divided to: Fall/Winter (FW) and Spring/Summer (SS) seasons and throughout each Fashion Week, we can meet with trends and designs, which will be leading the next year. The most significant Fashion Weeks are in Paris (Paris Fashion Week) and in New York (New York Fashion Week) but all these events are generally held in the biggest, culturally and globally most important cities, so those ones in Milan, Berlin and London are also relevant. All performing designers have to choose models who will represent their clothes before the show and this selection is based on castings, where particular commission decides which models are perfect for their company's demonstration. To present themselves in a best way, each model is represented by some model agency that gives them details about where and when their castings are held. Finally, when clothes are made and models are chosen, it is time for decision how hair and makeup will look like. Designers usually have makeup and hair artists which work for them every season and their work is proven by long-time cooperation, for example it is Val Garland at Vivienne Westwood shows. Due to these tools (clothes, makeup and hair) designers have chance to express their opinions, sense for style and many other things. Fashion shows are not only about the wear, because another important part of them is the place where they are held, so they are arranged in a visual way but also in the acoustic one. Music on fashion show can be reproduced, however we can meet with a lot of bands who are live performing directly in the background of catwalk. For example, Vivienne Westwood had a as musical accompaniment

⁹ *Gender stereotypes are still pervasive in our culture* [online]. [Accessed 2018-03-29]. Available on: <https://www.theguardian.com/world/2018/mar/02/gender-stereotypes-are-still-pervasive-in-our-culture>

during her Gold Label – Autumn/Winter 2015-16 in Paris a musical group called *Die Hartjungs* from Germany. Regarding the location, interiors can be completely modified to such a degree that spectator does not even perceive, that he is inside a building. A perfect example could be the show of Chanel Ready-to-wear Fall Winter 2018/2019, where models treaded through an alley whose pavement was covered by fallen leaves. Walls were also wallpapered as a colonnade and all this warm, autumn atmosphere of a misty forest was hidden at the Grand Palais in Paris.



Fig. 2. Chanel Ready-to-wear Fall Winter 2018/2019

Source: Internet¹⁰

¹⁰ *FALL-WINTER 2018/19 READY-TO-WEAR COLLECTION* [online]. [Accessed 2018-03-11]. Available on: <http://chanel-news.chanel.com/en/home/2018/03/fall-winter-2018-19-ready-to-wear-collection.html>

2 SUBCULTURE AS A TERM

We can say that Vivienne Westwood belongs among founders of punk subculture so we will adumbrate what this term is actually about. Subculture is a group of people which tries to become different from other people by various ways, for example music, habits and traditions and appearance of person. These groups have their own principals, beliefs, interests and they regard certain values in politics, culture and sexual matters. Nowadays, minority of people see subcultures as something negative, because these groups tend to criticise the dominant societal standard. From the negative point of view, we can concede that a person who join some of these groups may have a tendency to lose his own personality and submit to its general principals.

Nowadays, we can see a lot of styles of clothing around us which have their own roots and history. We talk about *style* because sometimes people even do not know what is behind and they only follow trends and advertising in fashion magazines. In fact, there is a difference between subculture and style, because subculture is not only about the visual part of some individual, but more about his opinions and persuasion of something.

2.1 PUNK

If we consider subcultures, one of the largest and most influential one is punk. In contrast to born of a man or construction of building, in case of (sub) culture the creation cannot be specifically dated. There is always a process of evolving through inspiration by history, philosophy, music, political events, other cultures and influential personalities. As for the punk, the beginning of its emergence can be put to the late 1970s in the United Kingdom, United States and Australia where this subculture was born to shock people. Another key of the punk subculture is connection of people who strictly fight against consumerism. This movement, actually, seek an alternative lifestyle divergent from the norms of society and tries to distribute its ideologies and music through D.I.Y. (*Do It Yourself*) record labels and zines which unprofessional creators press by themselves, for example at home or an atelier. Owing to these media we can see that punk is not only about rebellion

and extravagant fashion, but in some way these well-known factors are actually part of it.

Fashion which represents this movement is in fact very wide. Typical follower of these subculture – a punk – can be dressed, for example, in leather jacket, boots with high lacing (most frequently *Dr. Martens*) and tartan trousers, but on the other hand, we can also meet an ordinarily dressed person representing this ideology through thoughts without use of fashion. Punks also often have colourful hair and very significant hairstyle is a spiked *mohawk*¹¹. Their faces can be ‘adorned’ by various modifications like piercings, other jewellery or provocative make-up.

But under these visual provocations there are also deep thoughts and revolutionary views. Punks are generally seen as anarchists and people with left-hand political ideologies who fight against government, authorities and their goal is an individual liberty, but even in one subculture there can be clash of many ideas and views which lead to its split. This situation happened in late 1970s in United Kingdom when neo-Nazi subculture was born. This movement is still, unfortunately, a part of punk culture. The music sounds quite the same, but the main important difference is in its lyrics and messages which they spread. Nazi-punk music generally sounds like other forms of punk rock, but differs from classic punk by having lyrics that express hatred of some ethnic minorities, Jews, homosexuals, communists, anarchists, anti-racists and other perceived enemies.¹²

One of the reasons, why chapter *Punk* is a part of this bachelor’s thesis, is that Dame Vivienne Westwood was very well-known during its birth. She, *Sex Pistols* and Malcom McLaren became enemies to good manners in Great Britain. Fashion, visual art and music were closely connected and this all came to a head when celebrations of The Silver Jubilee of Queen Elizabeth were held. It happened in 1977 and at the same time, the famous collage of Queen with safety pin was created and, surprisingly, 4 years after this act, punks were one of London’s symbols, the same as red phone boxes or Queen’s guard. They had also a role of an amusement for

¹¹ a punk hairstyle in which the head is shaved at the sides and the remaining strip of hair is worn stiffly erect and sometimes brightly coloured

¹² *Nazi punk* [online]. [Accessed 2018-02-13]. Available on: https://en.wikipedia.org/wiki/Nazi_punk

tourists. They posed with their extravagant hair and clothes like models to photographers and, after some time, they appeared on postcards as well. Even if people do not realize it, there were minor differences between commencement of punk in Great Britain and New York. We can say, that punk in New York, connected with *CBGB & OMFUG* club in Bowery, was more “dirty” and its symbols were rebellion and ragged clothes. When compared with London, the punk was more like a political action here, because people fought against unemployment, strikes and poverty here. It was the era when slogans on T-shirts, chains pinned to trousers etc. had much more than just a visual meaning.¹³

2.2 Do It Yourself (D.I.Y.)

Do it yourself is a practice of building or creating something by ourselves without any professional advices or skills. Range of stuff which could be made is wide and we can choose almost anything (with regard to our resources and possibilities). This way of crafting is emphasized by many subcultures, because it encourages people to use their own hands, think and create instead of purchasing goods and supporting consumer society. Most popular fabricated products are for example clothes (knitting, sewing, designing), zines, books, records (LP’s, cassettes), home improvements, but also non-material devices like pirate radio stations or networks. For example punks, on the beginning but also presently, expressed D.I.Y. by buying clothes in second-hands and they adjusted it by themselves: they changed the pattern by using safety pins and unpicking seams. Another possibility was tearing old kilts, military uniforms and suits which were re-used for new piece of clothes. So, even a black trash bag could be used for particular expression of someone’s opinion. Johnny Rotten, a signer of Sex Pistols said: *“It was an amazing piece of clothes. You just cut one hole for head another for arms, gird it with a belt and you looked great.”*¹⁴

¹³ YOUNG, Caroline. *Módní kmeny*. Přeložila Adéla BARTLOVÁ. Praha: Slovart, 2017. ISBN 978-80-7529-340-4

¹⁴ YOUNG, Caroline. *Módní kmeny*. Přeložila Adéla BARTLOVÁ. Praha: Slovart, 2017. ISBN 978-80-7529-340-4

3 VIVIENNE WESTWOOD

There are not many fashion designers in a world who would may meet with Her Majesty the Queen Elisabeth II., but there are even few less of those who would be awarded by the title of officer of the Order of the British Empire (OBE).

In was in 1992 when Vivienne Westwood obtained this title and as a natural provocateur, she made a courageous spin, when her skirt of costume, which was inspired by military uniform, lifted and shown that Vivienne omitted her underwear. This was an act which could be done perhaps only by this lady. Similar show actually happened again in 2006¹⁵ when Prince Charles gave Vivienne a title of Dame Commander of the Most Excellent Order of the British Empire (DBE). On his question, why she had such an aversion to knickers, she answered: *“There is no reason to ask. It is still the same answer. I do not wear them under my dress. When I am wearing trousers, then maybe – I wear my husband’s silken boxers.”*¹⁶ This gesture was, at that time, very offensive and immodest, but few people could have done that, other than a fashion designer who made clothes for a punk band *Sex Pistols* whose outrageous song *God Save the Queen* was at the top of music charts?

3.1 BEGINNINGS OF INFLUENCE

Vivienne was like a Derbyshire’s little freedom fighter – when she was 5 years old, she saw a picture of the Crucifixion on the wall at her auntie Eileen. She didn’t believe that people are able to do something like that to another human being. She was angry that her parents or anyone didn’t tell her. *“They should be fighting injustice and not letting these things happen”*, she thought.

During school, Vivienne knew that she didn’t want to be a secretary. She thought she could be a schoolteacher and so she applied and got in. Her specialist subject was art at teacher-training college and after a two-year course she took the first job she was offered. Vivienne taught infants – five, six-, seven-year-olds in Harlesden and she truly enjoyed teaching those children, because they were so

¹⁵*Dame Vivienne Westwood inspired many Photographers* [online], Accessed[2018-03-10] Available on: <https://agnautacouture.com/2015/03/22/dame-vivienne-westwood-inspiring-portraits/>

¹⁶ TAGARIELLO, *Maria Luisa. Legendární módní návrháři*. V Praze: Slovart, 2014. ISBN 978-80-7391-906-1, pp 152

opened to play and collaborate in groups with no real discipline problems. That is what Vivienne still stands for – think and view the world as a child even if we are adults. Nevertheless, despite her friendly attitude to kids and teaching them, the inspector always seemed to have some objections to her appearance. Also, it was 1960s and Vivienne’s clothes seemed to be a little bit more stylish than the other women’s surrounding her. But it was more than just a fashion that time because, for example, the BBC did not play rock’n’roll music until this time. If a listener wanted to play some music like that, he had to tune in to the American Forces Network which was broadcasting all over Europe in the Marshall Plan or there was a chance of *Radio Luxembourg*.¹⁷ We can suppose that her intention to shock and make change was there since when Westwood was a teenager and expressed her eccentric way of clothing.

*“I started off like all girls my age, trying not to wear my school gymslip, buying skirts instead. I was always interested in extremes, and making an impression.”*¹⁸

- Vivienne Westwood

Vivienne Westwood herself, the rock’n’roll and Teddy Boys years – their intention was to use *do it yourself* with the accidentally radical historical reference (the Edwardians in those days). There was a connection of evident creative autonomy, music, fashion, and identity that has become known as the first era of “teenage”, but also it had become a model of how to sell. When Hollywood looked around for rebellious images which would be suitable for stars like James Dean and Brando, the typical style of the hero was a white T-shirt, jeans and a leather jacket. And when young Britain kids saw these images up on the big TV screen or billboard, they wanted to look like that. This was the perfect example how advertising can influence customers if it comes to their appearance and losing authenticity, but not to see it only in a bad way, it was also a beginning of new

¹⁷ WESTWOOD, Vivienne & Ian KELLY. *Vivienne Westwood*. London: Picador, 2014. ISBN 978-1-4472-5412-6, pp 81

¹⁸ WESTWOOD, Vivienne & Ian KELLY. *Vivienne Westwood*. London: Picador, 2014. ISBN 978-1-4472-5412-6, pp 84

culture connected to especially music and film.

After some time, around 1960's, Ted fashion was compared to that style of clothing which is touched with violence and racism. When a teenager John Beckley was murdered in July 1953 by Teddy Boys¹⁹, *the Daily Mirror's* headline '*Flick Knives, Dance Music and Edwardian Suits*' linked criminality with clothes.²⁰ But it was not the only case when they were mentioned in the press and so photographs of these boys helped people to connect the fashion with some ideological attitudes.

The new style that came on the scene and by which Teddy fashion was replaced was Italian style – this became the special look of teenage Britain in the late 1950's and 60's and *sticking-out winkle-pickers*²¹ turned into very popular and elegant accessory. The Ted trend was hopelessly tainted after 1959 by the Kelso Cochrane²² murder that gave a rise, eventually, to the racially mixed Notting Hill Carnival of today. The reason why this is interesting is partly because a racially-mixed carnival was unusual in that society at that time. The first Notting Hill Carnival was organised by Claudia Jones, an activist, in 1964. This woman has held many events since 1959 to celebrate Caribbean culture and to fight against hate from white racists. Around this time, Westwood was moving down from Manchester and at the same time, for a while, music moved also - against rock'n'roll and back to its origins in 'traditional jazz'. It was an era of the commercialization and visualization of sexual maturity, the marketing of clothes and music together around the creation of a cult of sexy youthfulness. And with the comeback of traditional jazz, there came also new trends. Proto-Mohican hairstyles called and 'apache' were a world away from the original new-Edwardian

¹⁹ Particular strain of British youth culture of the 1950s, adopting a look that combined Saville Row elegance with American-influenced street-hood style. The Teddyboy, or Ted, listened to rock 'n' roll music, smoked cigarettes, and generally posed as a tough. There are still a few Teddyboys around, particularly in places such as Germany and Japan.

²⁰ *Teds & Punks* [online]. [Accessed 2018-04-03]. Available on: <https://www.punk77.co.uk/punkhistory/tedsandpunks.htm>

²¹ A style of shoe or boot worn from the 1950's onward by male and female British rock and roll fans. The feature that gives both the boot and shoe their name is the very sharp and long pointed toe, reminiscent of medieval footwear and approximately the same as the long pointed toes on some women's high-fashion shoes and boots in the late 2000s.

²² AnAntiguan immigrant to Britain whose unsolved murder sparked tensions in London

look. This new Trad look was adopted by Vivienne in 1958 and it was a very unstructured and intellectual look – baggy trousers, huge jumpers, duffel coats, scarves and dirndl skirts. Trad girl's description could be the same image who could have been Vivienne in 1960: Long hair, long fringes, big floppy sweater, bright-coloured, but never floral. Nevertheless, these looks all told a new kind of story, expressing a synchronicity between fashion and music and it was not a habit before. Again, as with the British rock'n'roll scene that started to inspire young people about the fashion, it became an issue of clothes as much as anything. If we come back to Westwood and try to summarize her interests in each era and branch by particular words, we could define her life until 1960's with: rock'n'roll, Teddy Boys, the early (jazz) mods, and Trads.

3.2 VIVIENNE & RELATIONSHIPS

This chapter is devoted to two relationships of Vivienne Westwood which are very important because without them, she would not be, who she is now. Both of them introduced her into a new born of subculture and one helped her to rise as a well-known provocative British fashion designer.

At late 1961 Vivienne Isabel Swire met Derek Westwood on the dance floor, when she went out herself, without her best friend Susan. Derek was an apprentice in west London's famous Hoover factory and he wanted to become an airline pilot one day. They, Vivienne and Derek, had so much common if we consider not only fashion but music as well. He dressed like a mod and he liked Modern Jazz Quartet. Vivienne liked him a lot, not only for his look but also for his charisma. He was a very social and polite man who introduced Vivienne to a lot of people and thanks to his opportunities she had a chance to start a friendship with *The Who* for example. He helped to build huge stages for bands and took his beautiful girlfriend on concerts with him. But the relationship was not always perfect, because Derek was sometimes angry about Vivienne, because she was always late due to her work and making clothes.

Vivienne was always concentrating on fashion. Her best friend Susan, as

she said, was the most beautiful girl she has ever seen. She took care about herself, but also about Vivienne. The very first time when Vivienne visited theatre was with Derek but, unfortunately, she was expecting more and found it boring. After this disappointment her friend Susan took her with herself to *The Crucible* by Arthur Miller and she was amazed. Susan was not only a charming young woman, she was also Vivienne's first intellectual friend. She and her boyfriend shown Vivienne poetry and everything she was hungry for. This was the time when Vivienne realized that she is somehow changing and she chased for more intellectual choices and she wanted to go outside of the relationship with Derek. From this view on the past, we can see that Vivienne started to be interested in history and culture as a young woman and these subjects inspire her until now.

We can consider that Vivienne would worked as a teacher and had a predominantly ordinary life, she would live with her husband Derek and her son in the suburbs of London and after her studies of art, she would come to terms with a role as schoolmistress. The highlight of her story could lose its shine right there if she wouldn't have met music producer Malcom McLaren. Malcolm Robert Andrew McLaren was born in 1946 and was brought up in Stone Newington and Highbury. The household, where Malcom lived was quite strict. Mrs Corré, his grandmother, also known as Rose Isaacs, was a very dominant personality. She influenced Malcom that much, he gave a surname to his son after her. When Vivienne met Malcom for the first time, he was 19 years old. He was a friend of her younger brother and from time to time he came to their house a chatted with Gordon. At that time, Vivienne was not attracted to Malcom in general, but she liked him as a person. He was very smart, informed, talkative – sometimes he told stories which he just made up during his speech, but he was very funny. Another quality which she liked about him was that he could draw really well. Malcom's appearance seemed to be also very unusual and his face was naturally quite pale, but to enhance this look, he put a lot of talcum powder on his skin. And as accessory – bright red hair. They shared one flat and Malcom lived in one empty room, just with mattress which was, as Vivienne thought, used for some art project, not for sleep. After

some time, Vivienne started to cook and do help him as she could, because he was still chasing her, but his feelings were not repaid. In fact, Westwood felt a bit sorry for him. As some time passed by, Vivienne became pregnant with Malcolm and to surprise, she still did not like him. After some time, they opened their first boutique *Let it Rock* and after two years, it was re-named *Too Fast To Live, Too Young To Die*. The first clothes they were selling was from supplier but, after few years, Malcolm suggested Vivienne to make designs herself – this was the start of her career. In 1974, their boutique changed its name, once again, to *Sex* and it offered fetish clothes to customers with Vivienne’s intention to shock and manifest her contempt for higher society. The relationship of Westwood and McLaren was not very ideal therefore Vivienne interrupted business connection with McLaren, who was at that time a manager of *Sex Pistols*, and continued to take care of business herself. Her shop is still at the same place, 430 King’s Road, and has the title *World’s End*.

3.3 IMPORTANCE OF CULTURE AND HISTORY

*“My point is, I get my ideas because I am interested in the past. I am interested in geniuses of the past: the best selves people have tried to be before. I am interested in people’s vision of the world in the past. We can learn so much from what has happened before; their ideas and their hopes for the future. And you feel that very strongly here.”*²³

- Vivienne Westwood

At the time of the beginning of punk, Vivienne Westwood was known primarily because of her sense of provocation and shocking fashion fads, but after she was about to leave this rebellious race and wanted to be recognized by important fashion icons, she had to change something in her approach and her presentation to the outside world. She began to project elements from the past centuries to her designs and let herself be inspired by innumerable variety of history objects of

²³ WESTWOOD, Vivienne & Ian KELLY. *Vivienne Westwood*. London: Picador, 2014. ISBN 978-1-4472-5412-6

which main inspiration were, and still are, paintings of well-known dukes with their pets and mistresses, decorated ceramic dishes, which today no one manages to manufacture the way as before, but also architecture and especially books. This woman, therefore, can be considered as an important fashion designer; designer; additionally, she is a great admirer of art and history.

The elements that appeared at her designs were mainly embroideries, laces, high boots, unusual hats and the first elegant collection was introduced in 1981 at fashion shows in Paris. Due to this collection, *Pirate Vivienne* began to be recognized as a real designer who invented a new fashion style called *a new romance*, which was also closely connected with music. Even though shaved heads and leather provocative clothing were replaced by corsets, draperies, and Victorian cuts, the purpose was still the same - in some way to break down the boundaries that had been in fashion industry until then and manifest own creative freedom. New collections brought a style of New York avant-gardism of Keith Haring with pre-historic esotericism, Victorian corsets and underskirts. These, we can call, experiments still have their places in Vivienne's nowadays work together with her provocative attacks against authorities, for example, in 1989 Vivienne Westwood posed for British fashion magazine *Tartler*, dressed in costume which she designer for Margaret Thatcher and stylized exactly as this British Prime minister.

3.4 ACTIVE RESISTANCE

Vivienne Westwood is not only a fashion designer who refers to history and culture through her clothes, but for last few years she started to get involved also as an brave activist in social spheres. Due to her collections, she can emphasize support of nuclear disarmament and encourage people to get informed about the problem of today's ecological situation. One of her favourite writers, Aldous Huxley, said, that the world is suffering from three worldwide evils committed by government which have an impact on our minds. It is non-stop distraction, nationalistic idolatry and organised lying. As great example that Vivienne Westwood loves literature and projects history and opinions through clothes might be her last fight against

propaganda with *Vivienne's Playing Cards* which are part of her *Climate Revolution*. Each card of this package represents a problem in economy, environment or politics. One of them is for example NINSDOL card that refers to abbreviation of 3 evils mentioned before that are ingredients of an imagined pill and taking this pill means to be manipulated by media, not thinking and consuming. In a Vivienne's video²⁴ on her official YouTube channel she warns against this dangerous behaviour and encourage people to change. The pack of cards consists 37 cards²⁵ that are not presented only on Westwood's website for *Climate revolution*²⁶, but also on her designs of clothes and at some fashion shows we can see flags with slogans, proudly worn by her models on catwalks.

*"This is the main message of the Climate Revolution and of my life now: that everything each one of us thinks or says or does can make a difference," she says. Everything is connected.*²⁷

- Vivienne Westwood

Dame Vivienne Westwood has a strong opinion if we talk about climate changes and environmental protection. One of her most repeated quotes is *Buy less, choose well, make it last* what means that, when it comes to purchasing goods or products, it is important to think about what a huge impact it can have on our planet. The fact that quantity is more important than quality is quite overlooked by customers today and this ignorance can lead to destruction of our environs. According to an article²⁸ with video by Annie Leonard, Greenpeace activist that was published on website of *The Guardian*, a superfluous manufacturing and its consequent needless production of waste could have significant impact on our economy and environment in the future.

Another eco-friendly step which Dame Vivienne Westwood did is, that she

²⁴ *Vivienne's Playing Cards | 7 Of Diamonds* [online]. [Accessed 2018-02-03]. Available on: <https://www.youtube.com/watch?v=GUAvbgd8vzI>

²⁵ Number of cards published until the termination of this thesis

²⁶ *Pack of cards*, [online]. [Accessed 2018-02-03] Available on: <http://climaterévolution.co.uk/wp/category/pack-of-cards/>

²⁷ WESTWOOD, Vivienne, 2016. *Get a Life*. Profile Books (GB)., ISBN 978-1781254981, pp 23

²⁸ *Overconsumption is costing us the earth and human happiness*, [online]. [Accessed 2018-04-12]. Available on <https://www.theguardian.com/environment/2010/jun/21/overconsumption-environment-relationships-annie-leonard>

decided to ban fur from her collections. Abuse of animals for their fur is theme that is highly discussed if it comes to fashion industry and people (costumers) are still more and more seeking clothes and cosmetics that was made without hurting any living being. Vivienne settled on this act after her meeting with members of PETA Europe, where she learned about animals' suffering for their fur. Thereafter, she resolved that her last fur items, eight rabbit-fur handbags, will be donated to a wildlife sanctuary to comfort orphaned baby animals²⁹ and, luckily, Vivienne Westwood is not the only one designer who considered that abuse of animals for fashion intentions is cruel and inconsiderate. Designers who also went fur-free are for example Tommy Hilfiger, Stella McCartney, Ralph Lauren or Calvin Klein.

And from the acts for better environment and animal defence, Vivienne also fights for human rights as a part of her Climate Revolution, because according to her words – *human rights are part of it as it will lead to better world.*³⁰ She met a lot of inspiring people who were criticised by society or affected by government itself like Julianne Assange, with whom she had her correspondence while he was "imprisoned" at the embassy. Another celebrity, Pamela Anderson, called *a climate warrior star of Vivienne Westwood* by i-D magazine, is also one of her friends, who helps Vivienne with her projects and also fights for animal and human rights. They collaborated on numerous campaigns and photoshoots which always had a goal to spread some environmental or political message to the world.

*"Vivienne, Andreas, and Pamela are all just great people to work with. All three of them bring so much to the shoot. I love working with them. There is a trust between us and we explore and work quite freely."*³¹

- Juergen Teller, photographer

²⁹ *Vivienne Westwood goes fufree* [online], [2018-03-29] Available on: <https://www.peta.org/blog/vivienne-westwood-goes-furfree/>

³⁰ WESTWOOD, Vivienne, 2016. *Get a Life*. Profile Books (GB)., ISBN 978-1781254981, pp. 150

³¹ *pamela anderson is the climate warrior star of vivienne westwood's new campaign* [online]. [Accessed 2018-03-29]. Available on: https://i-d.vice.com/en_us/article/vbd45y/pamela-anderson-is-the-climate-warrior-star-of-vivienne-westwoods-new-campaign



Fig. 3. Vivienne Westwood with models, Red Label - Spring/Summer 2013 - London Fashion Week

Source: Internet³²

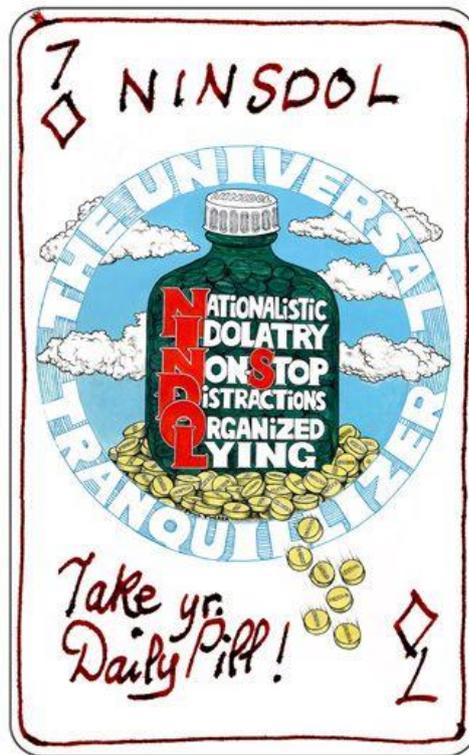


Fig. 4. Seven of spades, NINSDOL, playing card by Vivienne Westwood

Source: Internet³³

³² Pinterest, [online]. [Accessed 2018-04-01]. Available on: <https://i.pinimg.com/564x/ed/e6/cc/ede6ccfae52073f3686e801b51591b6f--ethical-fashion-vivienne-westwood.jpg>

³³ Seven of spades, [online]. [Accessed 2018-04-13]. Available on:

4 ANDREAS KRONTHALER

Andreas Kronthaler is a Vivienne Westwood's husband and also co-designer and the Creative director of their brand. He was born in Austria and personally faced to the arts at his 14. He was attending an art school in Graz and wanted to work with jewellery. Kronthaler, during his school life, experimented with many kinds of art forms from installations in space, sculpturing to work with fabrics and patterns. Equally, as his wife, he designed his own clothes, but as bonus, sold it to stores. During this time, his work and talent started to be recognized.

Andreas Kronthaler and Vivienne Westwood met for the first time at the university, where she was teaching and Kronthaler's series of dresses in Renaissance style were designed. These events lead to 1989, when Kronthaler moved to London and started his official career with Vivienne Westwood.

In 1993, Westwood and Andreas Kronthaler got married. Even Andreas is considered as a great fashion designer himself, it is still Vivienne Westwood who is the face of this fashion brand. According to Vivienne, Andreas is a perfectionist and he knows that every hard work needs certain effort. They are both very enthusiastic about their collective collections even if when they work separately and concentrate on preparation of a show.³⁴

Today, Vivienne Westwood is a world-wide known brand and belongs among the most representative symbols for Britain. The Creative Director remains her husband Andreas Kronthaler and their common shows are divided to *Red Label*, *Gold Label*, *Man* and *Anglomania*. Their collection do not include only clothes itself, but also another accessories like bags, jewellery, shoes or (sun)glasses..³⁵

<http://climaterévolution.co.uk/wp/2017/08/18/seven-of-spades/>

³⁴ *Vivienne Westwood: Do it yourself!* [documentary] Directed by: SZTALRYD, Letmyia, OOH-WHEEL Production, 2010

³⁵ *Andreas Kronthaler - FASHION DESIGNER* [online]. [Accessed 2018-02-17]. Available on: http://showstudio.com/contributor/andreas_kronthaler



Fig. 5. *Andreas Kronthaler, Vivienne Westwood and model, by photograph Juergen Teller*

Source: Internet³⁶

³⁶*Juergen Teller x Vivienne Westwood exhibition to open in NYC* [online]. [Accessed 2018-04-11]. Available on: <http://www.dazeddigital.com/fashion/gallery/24247/4/vivienne-westwood-juergen-teller>

5 APPLIED RESEARCH: QUESTIONNAIRE

The applied research section of my bachelor's thesis deals with an analysis of an anonymous questionnaire of which task was to capture public opinions about fashion, our behaviour towards nature and for example how visual part of ourselves can affect perception of other people. My questionnaire was published on the website www.surveymonkey.com and its creation was easy as well as the distribution. Questions were asked in Czech language, because it made the questionnaire easier to understand for its majority respondents. I published the link on my Facebook page and asked people to answer 20 questions and share it if they would like to. All points of my questionnaire were compulsory. Some of them had only one option to answer and few had empty box prepared for written answer and respondent's opinion.

The first two questions contained respondents' basic personal data— their gender and age— and the remainder of them served to find out public opinions and points of view about certain issues. I endeavoured to put the questions in order of themes which are related one to another so finally, I hope, it helped people to focus better on merely one particular problematics of the questionnaire.

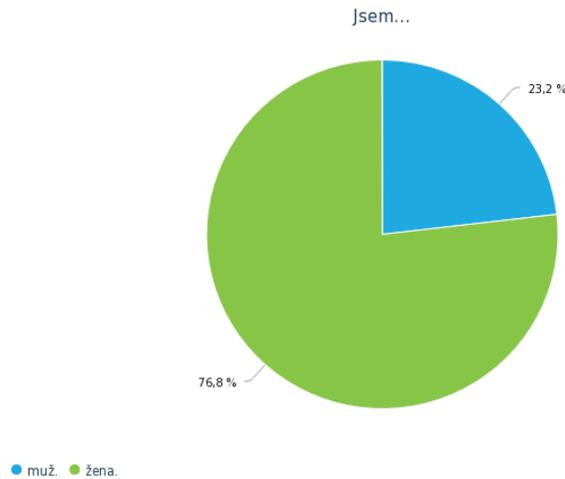
Analysis of my questionnaire is made systematically in order of questions how they were asked. Each question which was answered on the basis of possible pre-prepared answers has its own corresponding pie chart that represents average percentage of respondents. Resulting number inform us about quantity of people who answered all questions (all of them were compulsory and respondent could not miss any of them). Other type of questions were written by own respondent's words and is analysed by qualitative method of open coding. In essence, we choose the most frequent but also unique codes (words representing certain analytic data). After overview of our questionnaire we could make the final result and summarize how respondents perceive their relation to fashion, their own appearance and it they care about our environment.

5.1 Personal data

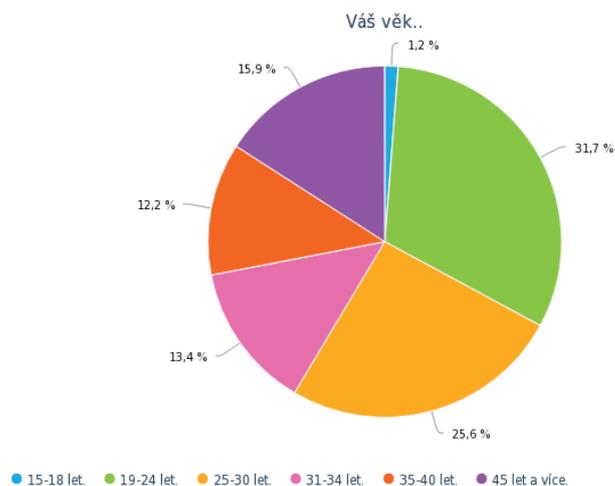
The first section of the survey concerned two personal data of the respondents. I asked about their gender and age to appraise the average opinion of certain

group of people. I asked this question, because, in my opinion, it is important to mention that even men are interested in fashion. As a common fact, we can make a statement that women take more interest in fashion industry. If this is the situation of our research, it will reveal following graph.

1. Age



2. Gender



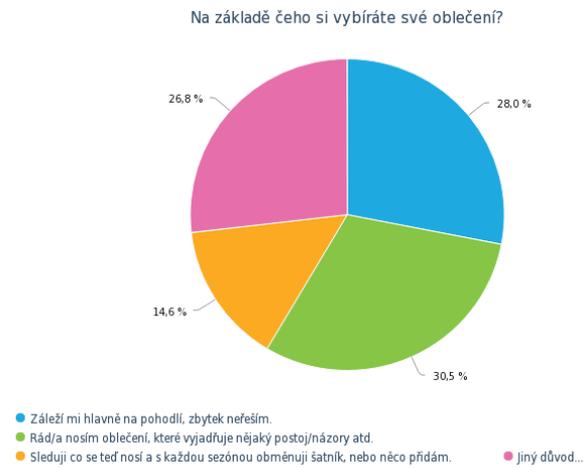
Source: own work

As we can see, most of the respondents were women (76.8%) and the rest of them men (23.2%). Due to this results, we can suppose that women are more interested in fashion than the men's part of population, at least, of our range of respondents. What was surprise for me, was the coverage of broad range of

participants' age. It means, that results of our questionnaire are not representation of certain generation's opinion, but they view us points of view of all groups of age.

5.2 On what basis do you choose your clothes?

This question had 3 possible answers: two suggested answers and one text field, so respondents could write their own answers.



Source: own work

Other mentioned opened answers from the view of its purpose:

Causal conditions	Certain responding codes
Quality of materials	practicality, long-lasting, high quality,
Appearance of outfit	attractiveness, stylish, non-ordinary colours, chic, typology of colours
Sensation of wearing	comfortableness, pleasant to touch
Saving money	cheap, favourable price
Environmental causes	ecological, processing of materials

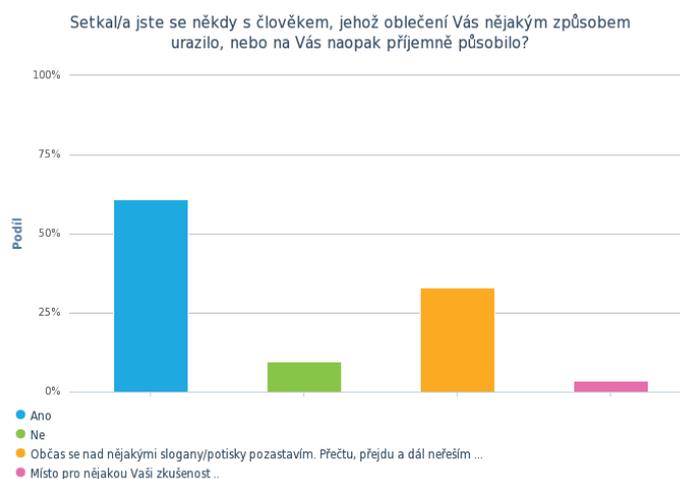
Source: own work

Examples: *“I choose what I like and what flatters my figure.”* *“Combination of all above.”* *“I am looking for good relation appearance/price/quality.”* *“Materials, style, bargain – opportunity.”*

According to these answers we can suppose that most of respondents (30.5%) emphasis their opinions through clothes that they wear or buy and 28% of them, which is quite close to the most frequent answer, prefer their feeling of comfortableness. Fully 26.8% respondents chose to write the answer themselves and as we can see, reasons for buying their clothes vary significantly, but a lot of them are related to appearance.

5.3 Have you ever met a person whose clothes offended you or the other way around influenced you in a good way?

In our thesis, we described clothes as a tool to express our opinions, lifestyle and sense for aesthetics. This question helps us to reveal, if people also perceive a clothes of other people, not only theirs, and if they have ever felt offended or, on the other hand, pleasantly inspired by someone’s appearance.



Source: own work

From the first point of view we can see that the majority of respondents (61.5%) have ever experienced encountering with someone’s clothes which had an impact on him. The minority of them (32.5%), usually notice some expressions

but do not pay much attention to it. Significantly the minority of respondents (9.6%) disregard clothes of passing people and (3.6%) expressed their own opinions in a text field. According to the results, we can assess that most people perceive other's clothes in positive way, but also in the negative (for example: political symbols etc.)

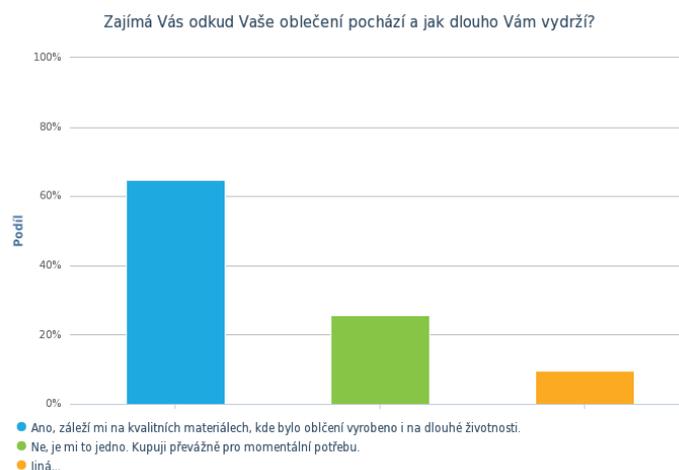
Type of expression	Method of application
Positive impression	Matching clothes of women in retire
Political signs	Neo-Nazi symbols
Own crafts	Own clothes with queer slogans

Source: own work

Examples: *“I like designing of clothes with queer slogans.” “I was impressed by pleasantly matching clothes of women in retirement.”*

5.4 Are you interested where your clothes are made and how long does it last?

The term of slow/fast-fashion is constantly becoming more well-known among people and some of them might adjust their needs to it to decrease their consumption and live in even more minimalistic way. If our respondents care about the origin and lifespan of their clothes, that is, what following answers will reveal to us.



Source: own work

The graph shows us that the majority of our respondents (65.1%) is aware where their clothes comes from and how long will it last. Some of them mentioned buying clothes in second-hands to save material or they are shopping at free-shops. Full 25.3% answered that they do not care about it and buy clothes only for a current need. The remainder of them (9.6%) expressed their own thoughts by responding in the text field.

Approach towards the problematics	Method of application
Positive	Acquirement of clothes in free-shops and second-hand
At least trying to	Interested but limited by money
Mix	Combination of offered answers
Occasionally	It depends what and when

Source: own work

Examples: *“I would like to buy clothes of high quality but most of the time I am limited by money.”* *“I do not care where it comes from, but it depends how long it will last.”* *“Clothes from second-hand lasts few years.”*

5.5 Do you think it is necessary for people to change their behaviour towards nature and environment? (if so, how?)

This thesis is also dedicated to show a reader the connection between fashion and environment and the following research will enable us to imagine what our respondents think about environment and if they apply any precautions to protect it, or not.

Indicator of agreement	Possible solution in code
Disagreement	Indifference, not interested
Agreement	Better behaviour towards nature, being considerate, less production of waste, farming, agriculture, ecological

	behaviour, recycling, separation of waste, restriction of contamination of water/land/ air, restriction of meat consumption, limitation of car transport, no plastic bottles, use of natural materials, vivo bare foot shoes, care about basic principles of eco-system function, no exploitation of nature, care about origin and lifetime of clothes which we buy, stop fast fashion, restrict buying useless things, stop over-consumption, change of working conditions, appreciation of nature, re-evaluate priorities, support of local traders, change is needed, to restrict consumption of non-renewable resources
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Source: own work

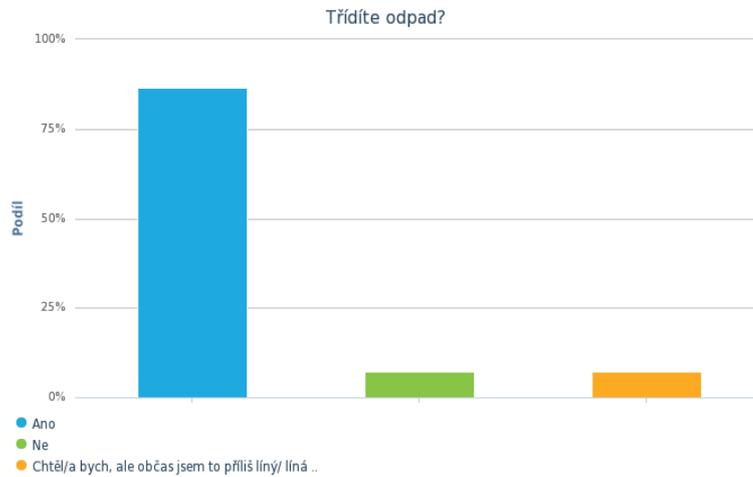
Examples: *“We should care more about our Earth to serve us for a long time.”*
“Yes, we should be more considerate.” *“Yes, of course. Separation of waste, recycling, but we should also eliminate pollution of air, water, land and there are a lot of other possibilities how we can protect the nature.”*

If we summarize all answers of this question, we receive a lot of efficient possibilities how to ameliorate our behaviour towards our environment. From the first point of view is clear, that the majority of respondents think that we are ought to behave better and care more and a lot of people actually do something beneficial for the planet. Only two answers were negative and seemed ignorant towards this problematics.

5.6 Do you separate the waste?

We chose this type of question because, in my opinion, it is related to the whole

core of our thesis. Vivienne Westwood is huge fighter for environmental protection and we put a goal to find out, if people separate waste or they do not care about this problematics.



Source: own work

From the first point of view we can see that the majority of respondents (86.6%) separate the waste, which was a pleasant surprise. Only 7.3% answered negatively and the same amount of respondents acknowledged that they would like to separate, but they are too negligent to do so. Last possible answer was an intent, because, as we can see, some people are aware about some problematics and would like to do something beneficial, but it is their own comfort, what keeps them from some actions.

5.7 How would you describe your relationship with ecology?

The next questions served us to get know, what relationship people have with environment and if they somehow care about it.

Personal attitude	Activity in codes
Negative	Ignorance, not being involved
Neutral	Neutral, being observer, lukewarm, non-extremist/non-activist but still care

Positive	separation of waste, protection, stay in deep forest, setting trees in the ground, elimination of buying packaged food in plastic, application of minimalism, support, trying at least, obligation, positive, saving of water, self-research to avoid misleading by groups of people, use of eco-friendly detergents, buying clothes in second-hands, not wasting food, eco-cosmetics, energy saving lamps, application of zero-waste, use of cloth bags, no plastic bags for fruit and veggies while shopping, use of public transport, walk, care about nature, elimination of waste production, buying local products, strong, importance, self-improvement, honour of forest cover, perception of nature's needs, informed, own crafting of ecological products like cosmetics and detergents
Feeling of minor offence	Laziness, buying clothes in retail chains, insufficient interest, use of single-use straws, buying huge amounts of clothes,
Disagreement	bad process of liquidation of separated waste in Czech republic, desperation of people's behaviour towards nature

Source: own work

Examples: *“Nothing special. I just separate the waste.” “I am sure that it could be better, comfortableness still wins.” “I am not an extremist or activist, but, in a practical life, I try to behave as ecological as possible.” “Ecology = our environment. If we will still only consume, we will be at the situation of fish without water.” “Positive since childhood.”*

According to the results we can say, with certainty, that participants of our

questionnaire prove themselves very solicitous about nature and they are interested in environmental protection. To my surprise, some answers were very voluminous. People mentioned their own ways of caring for the environment and sparing it from needless damage. The most frequent one was separation of waste, buying clothes in second-hands or trying to protect it in their own possible way. As we could suppose, not all answers were positive - negative and neutral responses also appeared on our list, but they consisted only a real minimum of the total number of obtained responses.

5.8 Have you ever been a part of some subculture, or are you still a one? If so, which one? If you left this group after some time, what made you to do it?

The second chapter of our thesis is dedicated to the term of subculture and comprehensive lifestyle in a group of people. This question deals with integration of our respondents to some subcultural category, if they are still participating in some of them or if they have disengaged because of some personal reasons.

Statement	Subculture group	Reason of leaving	Reason of being out
Disagreement	-	-	No need of any group, being yourself, discrete warrior, manipulation and abuse mass psychosis
Agreement	Freetekno, graffiti, anarchism, rap, punk, Greenpeace, zero-waste, vegan, Hnutí Duha in Czech republic,	Lack of free-time, leaving the country	-

	alternative circles, metal, reenactment, freetechno, psytrance, feminism, autonomous movement, Hnutí Brontosaurus, Svoboda Zvířat (Freedom of animals), anti-fascism, psychobilly, Neovoxer		
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Source: own work

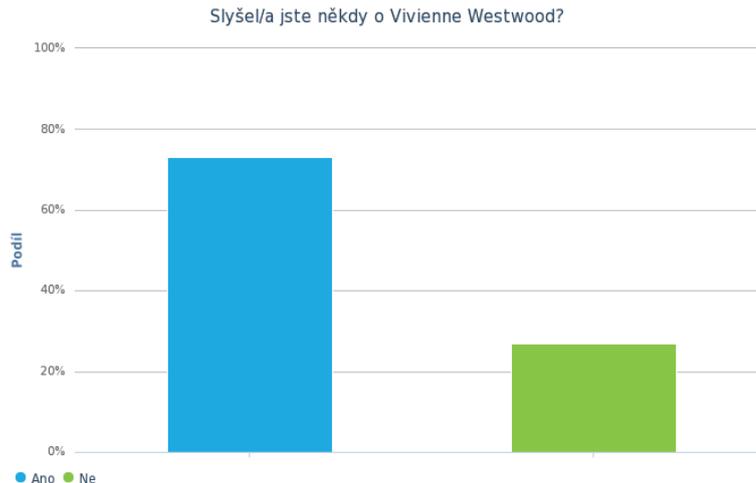
Examples: *“I hate being organized.” “Punk subculture, I am still part of it...”*
“Yes, I am a member/donor of Hnutí Duha.” “Greenpeace. Too much radical.” “I
do not know, maybe not. I just live the best I can (vegan food, try of zero-waste).”
“Yes- veganism – animal rights / ecology.”

From the first point of view, it seems that the majority of our respondents tend or tended to be part of some subculture or movement, but, if we count all negative answers, it counts 56 people who do not like being in any ideological community, prefer being themselves and do not submit to any opinion of mass culture.

Those of them who responded positively mentioned not only subcultures which are generally known, but also some organisations for animals/human help, crafting or some artistic purpose.

5.9 Have you ever heard about Vivienne Westwood?

Activism of Vivienne Westwood is the main reason why I decided to dedicate my thesis to her and the goal of this question was to find out if she is in cognizance of wider group of people, who were asked and are or not interested in fashion.



Source: own work

In the graph that we have above, we can see that the majority (73.5%) of our respondents have a passing knowledge of Vivienne Westwood and the minority (26.5%) never heard about her. This result can provide the information, that Westwood became a well-known fashion designer even in other countries, not only in the United Kingdom where she started her career.

5.10 Do you know this sign and who its author is?

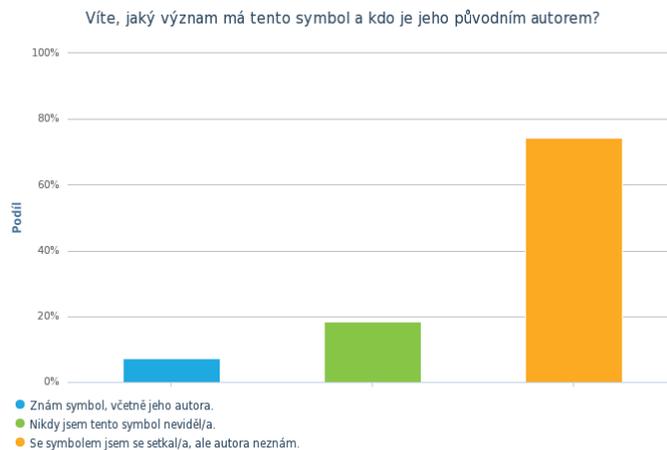
The reason why I put this question is that, in my opinion, all of us sometimes go for a walk, travel around the city etc. and see graffiti or sprayed tags on walls around us. These signs can have some meaning and one of those pictures, we can meet, could be this *A in a circle*:



Source: Internet³⁷

³⁷*Anarchy- misunderstood concept*, [online], [A 2018-04-10] Available on: <https://www.idealismprevails.at/en/anarchy-a-misunderstood-concept/>

This character is a symbol of anarchism which was invented by Dame Vivienne Westwood during punk era in Great Britain and could be seen in almost every major urban area. The objective of this question was to reveal if our prediction was right and if people are aware even about the creator of this sign.



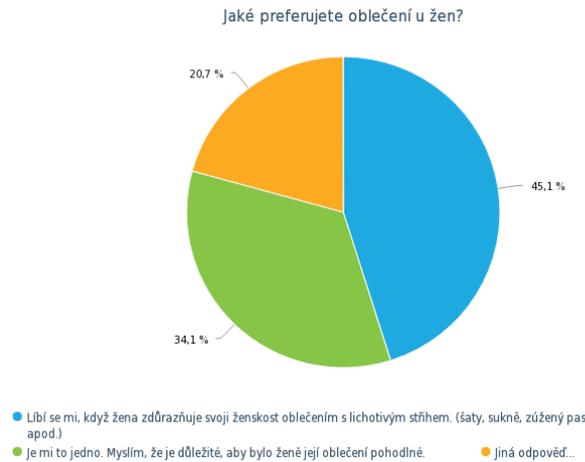
Source: own work

As we can see on the chart, the amount of people familiarized with this symbol is high, but they do not know its author. Considerably lower part of respondents confessed that they have never seen this *A in circle* and, in fact, only 6 of them knew both features of this question: symbol itself and even its author.

Summarized answers could bring us to a thought that people are really not very interested in manifestation of some subcultures even if they encounter it in their common life.

5.11 Which clothes do you prefer for women?

This question was asked to show us what preferences people have about clothes and appearance of women. It is somewhat connected with the problematics of gender stereotypes and unisex clothes which we paid attention to before.



Source: own work

The results of this question show us that the majority of people (45.1%) has a preference for women who wear feminine clothes and emphasize their curved lines of body. This could be done due to good pattern of dresses, skirts, constriction of waist etc., as we mentioned in one of possible answers. An appreciable part of respondents (34.1%) actually do not care about women's clothes and put more stress on comfortability and pleasant feeling of clothes. The minority our respondents (20.7%) chose the possibility of "Other answer..." and decided to express their own opinion about this problematics.

Discussed problematics	Respondent's expression
Clothes for women	Simple, visibly feminine, comfortability, chic, depends on a situation, feminine impression, own style for every woman, expression of personality, variety, combination of feminine and comfortable, elimination of "women" and "man" category

Source: own work

Examples: "I prefer simple, but visibly feminine clothes." "I like when women

have their own style.” “It is primarily important to feel good.” “It depend on event, where a woman goes.”

5.12 What do you think about unisex clothes?

Unisex clothes is a phenomenon which can be seen, not only on catwalks, but also on the street. Next graph will reveal us, what people think about ignorance of gender in fashion, if they sympathize with it, or not.

Approach to problematics	Single examples in codes
Negative	Do not like it, no polarity between man and woman, differentiation - as an animal species - of man and woman, do not prefer
Neutral	Why not, do not mind, clothes as any other, not offended by, do not care about it
Positive	Positive, ok but more women’s thing, fine, searching for, any clothes for anyone, good for some types of figure, clothes does not define gender, good, good but witch self-judgement, stability in clothing
Without opinion	No opinion
Practical use of unisex clothes	Gardening, sport
Comfort	Home-wear, comfortableness
Occasionally	It depends who and when wears it
Regret	Boys looking like girls, does not suit me

Source: own work

Examples: *“I think that unisex clothes is much more for women, but I have a good relation with it.”* *”I do not have any problem with it. I depends on each person how he dresses and it does not play any role to me.”* *“I do not try to take anybody’s rights and I understand that there are people who like it. I, personally, do not prefer it.”* *“It is clothes like any other.”* *“Why not, because of its comfortability, but I prefer feminine patterns.”* *“Completely all right.”* *“It is useful for sport activities.”*

According to our chart, we can suppose that opinions about unisex fashion are balanced, because we can see many answers expressing positive approach, however there is likewise a significant number of those points of view which defend differentiation of gender. Some of our respondents do not mind unisex clothes and confess that it is very practical, comfortable and simple solution for sports-wear or home-wear. Only a minority of answers expressed their interest about this phenomenon, but at the same time they think, that unisex clothes does not suit them.

5.13 To what extent does the visual part, of person you are in a personal contact with, affect you?

In this section we asked people about main problematics of our work, but what makes an important part of our research is, how much people perceive the visual part of another people they are in personal contact with and how does it affect them. This question had no suggested answers to mark with intention to make people think more about this problematics which we meet in our common life, even if do not notice.

Level of visual importance	Particular signs	Complementary factor or motive
Important	Importance of being clean and smarten, 70%, subconsciously, substantially, a lot, cleanness of clothes, <i>business card</i> of person	Do not like unkempt, dirty, smelly people, reflection of personality and character, feel of person,

		no extremes, preference of originality, social perception, nothing disturbing, pleasant cohabitation, not in a typical manner
Moderately	Partially important, comfort first, attract of people on the same wave, 40%, 50%, appropriately, not interested	Everybody according to himself, character of person first, understanding for not being perfect
Not at all	Do not care, a bit, not that much, minimally	
Occasionally	Depends on met person, context of situation, partner, place	Approval of dresses to friend/ sister etc., inspired by others

Source: own work

Examples: *“It is important to be clean and look good.” “Very important. It tells you a lot about the person.” “It depends on context of whole situation – sometimes less, sometimes more.” “My daughters go with the flow and I do not have anything against them. But I think that we attract people who are on the same wave as we are.” “Of course! I do not like dirty clothes and untidiness but at the same time even extreme care about self and clothes.”*

A positive signal, for me, which I received was that people confessed that this question was a bit complicated for them, because they have not ever thought about this problematics before. It means that the goal which we determined at the beginning of our work was accomplished.

As we can see, the first two lines are similar from the amount point of view – some people care, some do not, but what they have in common, is dislike for unkempt and malodorous people. Part of respondents, which could not be omitted,

stands for opinion that it depends on occasion, place or person they meet.

5.14 What do you think about women and wearing make-up?

Theme about women wearing make-up is discussed all the time and we encounter it in everyday life– in drugstore, YouTube channels with tutorials, covers of magazines and its contents, but also during personal meetings. Following chart will show us analysis of respondents' answers, their opinions and preferences about women and make-up.

General viewpoint	Specific extent	Single examples in codes
Positive	Completely	Possibility of prettification, obligation, accessory, highlighting of strengths, every-day use, underlining of beauty, good servant, natural make-up, influence, first impression, good feel, self-care, high self-confidence
	Partially (Yes, but...)	Not very well-marked, no extremes, ability of wearing, to a certain extent, not like a Barbie/parrot, moderate, more is less
Negative	Personal approach	useless
	Perception of others	Natural as men, useless, not obligatory
Individual	Appealing to ourselves,	
Indifferent	Does not matter, everybody's business, depends on preferences, why not	
Emphatic	Make-up for men too	

Source: own work

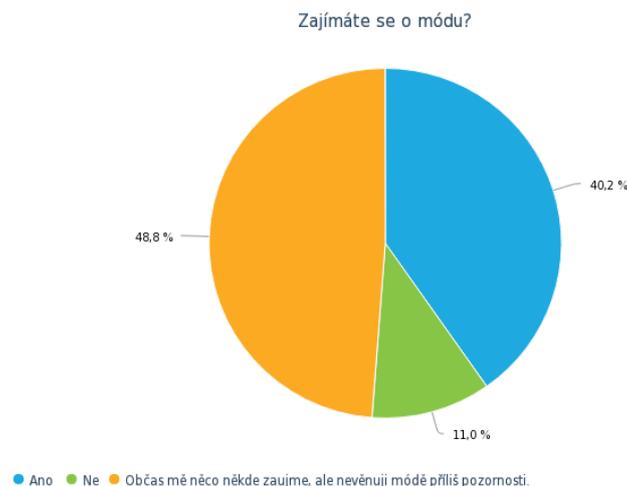
Examples: *“Make-up gives women the possibility of make themselves prettier, hide imperfections I, personally, do not care about it that much.” “I like when woman is tidy, but not some refined Barbie.” “For me, it is an integral part of whole adjustment. I mind the often women’s lax approach towards make-up.”*

“They should not use it. They should be as natural as men.”

The final chart give us an impression that the majority of asked people prefer women with make-up which is not very visible or extreme and underlines natural beauty of women. The minority of our respondents thinks that women should not wear make-up, because it is useless and not obligatory and some of them are apathetic towards this problematics. We also received one response which represented an opinion, that men should also wear make-up in order to enhance empathy with women.

5.15 Are you interested in fashion?

Because our thesis is obviously focused on fashion industry, our respondents were asked if they are actually interested in it or not. Resulting graph will show us the percentage of those who are, who are not and those who actually do not care much about it.

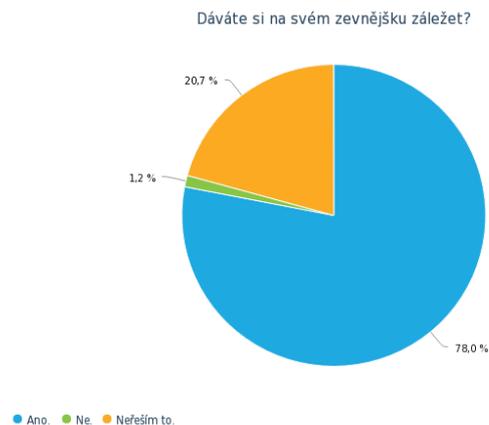


Source: own work

The results show us, that the majority of our respondents (48.8%) is actually not that interested in fashion and full (40.2%), which is really close to the majority, take interest in it. The rest of our respondents (11%) do not inform themselves about trends etc. and completely do not care about this industry. This graph is in fact seminal for our whole research, because, as we can see, we have all possible ranges of respondents and it makes our work more blanket.

5.16 Do you care about your outward appearance?

This question deals with the amount of respondents who care, do not care about their outward appearance and what number of them do not put that much interest to it.

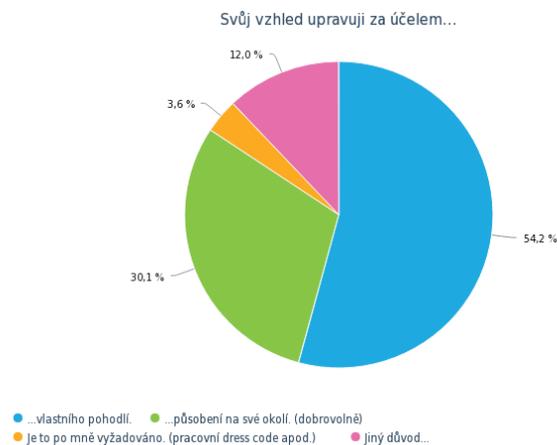


Source: own work

As we can see on the graph, the majority (78%) our respondents care about their outward appearance compared to the minority (20.7%) who actually do not occupy with it. The absolute minority of them (1.2%) do not care about it at all. This results show us that our questionnaire interested primarily people, who like to tend themselves and pay attention to their appearance.

5.17 For what purpose do you adjust your appearance?

After we analysed the amount of people who care about their appearance, we wanted to discover, for what purpose they actually do so. Possible answers which we offered to our respondents were rather general and that is why we enable them to write their own notes to a text field.



Source: own work

From the first point of view, we have two major parts in our graph – the first one (54.2%) represents people who care about their appearance in order to their own feel of comfort and the second part (30.1%) stands for the reason of impression on their own environs and they choose their clothes completely voluntary. Subsequently, we see two short sections where 3.6% dresses according to some obligation required from their work (dress-code etc.) and the rest (12%) decided to express their opinion in a text field. Because the resulting chart would be very simple we summarized 10 answers into one general concept that, the rest of respondents dresses for themselves for their good feeling and enjoyment.

5.18 How would you describe your relationship with clothing and adjustment of your own outward appearance?

We are at the state when we do know why people choose their clothes, what impact someone else's clothing has on them, what they prefer and if they think about fashion from the ecological point of view. The next question will help us determine how they see themselves, if it comes to not only fashion, but self-care too and how they describe their relationship with these factors.

Factors	Preferences and application
Clothes	Elegant, psychological comfort, trademarks, trends, sport style, local traders, dark colours, feminine, good feeling, social perception, still in self-searching, conservative, flattering, universal patterns, unusual colours/designers/prints, a bit eccentric, physical comfort, obligation, formal, practical, rebel, avant-garde, rugged elegance, broadminded, pin-up /rockabilly style, sensual, second-hands, high-quality materials, eco, stylish, relaxed, natural materials, casual,
Visage etc.	Haircare, skincare , healthy lifestyle, hair dyeing, decorative cosmetics, make-up, natural, perfume, jewellery, manicure, shaving, pedicure, massages, nail-polish, dreadlocks, hairdresser, soul-care,
Other approach	Do not care, depends on situation/mood/weather, chameleon,

Source: own work

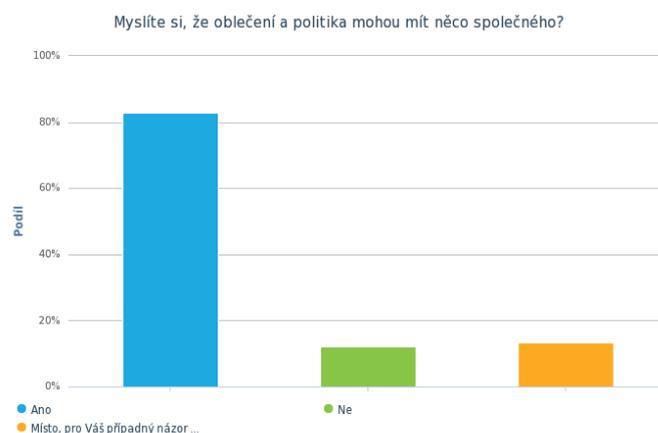
Examples: *“I like trademarks, follow last trends and buy clothes according to them.” “I like sport style but it depends on occasion.” “I love fashion.” “I like taking care about myself. I use make-up every day, try to change my hair-styles and care about my hair. I went through one plastic surgery and I am planning next one in the future.” “I prefer tidy style, as a lady, and with intention to look good*

at work, because I am meeting with clients. Hair-care, light make-up...”

In question number 17 we inquired whether people care about their appearance and now, we got to know how they do it. If we compare the graph to our previous research they are directly related to answers we received, because amount of people, who marked that they do not care about their appearance, matches the number of negative answers. On the other hand, we received a lot of notes about self-care not only from the fashion point of view, but also how people care about their skin, hair, internal balance etc. The most frequent activities were visit of hairdresser, using make-up and decorative cosmetics, practising healthy lifestyle and if we talk about fashion, the most popular factors were comfort, practical clothes which is not very conspicuous and effort of respondent to look decently and tidy.

5.19 Do you think that fashion and politics could have anything in common?

As we described before, in chapter of Vivienne’s Westwood activism (Section 3.4), politics and fashion actually have something in common and according to the third answered question, on what basis people choose their clothes, some respondents give their clothes some reason of sharing their opinions. To focus only on this problematics, we asked people if they think that fashion and politics are somehow connected.



Source: own work

Examples: *“Politics is everywhere, it is about not to go stupid.”* *“A tool how to*

express own opinion.” “Yes, for example psychology of colours and trustworthiness of suits.”

As we can see on our graph, overwhelming majority of respondents (83.1%) share the opinion of connection between fashion and politics, lower part (12,1%) do not believe so and 10 people (13.3%) expressed their opinion in a box.

5.20 Summary of the results of the questionnaire

After our analysis, which was done through questionnaire that was opened for one month, we received answers from 82 respondents. They had obligation to answer every single question and if they would preferred, they could add also their own opinion about certain problematics. We received many interesting and voluminous answers, but also those which were short and of them even one-word. From the general point of view we can say that the majority of our respondents were women (76.8%) and we received answers from all age groups, where the most part was formed by people from 19 to 30 years of age. Very balanced status of responses was when asked people about choosing their clothes because every answer was chosen by about 30% of respondents. Most people ever felt influence of someone else's clothes and the major part expressed their opinion of necessity to behave better towards our nature. It corresponded to our next two questions where we received 86.8% of positive responses about separation of waste and superiority in numbers of people who have a good relation with nature and contribute on its protection by themselves. On the other hand the majority of our respondents have never been a part of any subculture, most of them know about Vivienne Westwood but do not realize that she is an author of an anarchist sign of A in a circle which, as they said, the major part of them ever seen. From our analysis we can suppose that huge part of our participants prefer feminine clothes and natural make-up for women and is not interested in unisex style of clothing. We can say, that almost every person who responded our questionnaire perceive visual part of others and

care about their own with intention to feel good about him/herself but routines of each of them were different. As final statement we can assert that people see connection between fashion and politics.

Conclusion

My bachelor's thesis was devoted to evolution of Vivienne's Westwood carrier, punk and D.I.Y. subculture which are closely related to history of fashion and part of this thesis also deals with relations between fashion and environment. In theoretical part, we explained terms which are connected to fashion industry like *fashion shows*, *gender stereotypes* or *fashion as art*. The whole theoretical part had for the task to introduce a reader to the above-mentioned problems and to elaborate individual chapters into deeper details.

The part of applied research deals with the public opinion on fashion in ordinary life, environmental protection and our appearance in practise. From my point of view, I can say that ideas and attitude of respondents to this issue is different from one response to another, but in some cases we can find a pattern of responses which occurred again. To our surprise, results about the separation of waste were very positive and almost 87 % of respondents care about their environs and separate domestic waste with good intentions and that is what we did not presumed but, at the same time, hoped for. The overall attitude of our respondents to the environment can be regarded as very positive.

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Abstract

The objective of the thesis is to create a profound analysis of the fashion from the historically important moments to some nowadays trends and issues. Our thesis introduces reader to the influence of Vivienne Westwood on fashion industry and start of her career, including people and culture movement which inspired her. It is also an objective overview of fashion and its connection with environmental protection and application of fashion as tool for expression of individual approach. This work explores numerous issues associated with the history of fashion, term of subculture, D. I. Y., fashion shows and what is behind their preparation, view on fashion as an artistic tool or elaboration of the issue of gender stereotypes. Practical part and its final chapters deal with the analysis of public opinion on fashion, waste separation, environmental protection, unisex clothes and essence of clothing itself that related to the topic.

Resumé

Tato bakalářská práce se zabývá vývojem kariéry módní návrhářky Vivienne Westwood, jejího vlivu na subkulturu v 70. letech ve Velké Británii a dnešní politicko-ekologický aktivismus. Mimoto, se také zaměřuje na historii módy a její dnešní funkci ve společnosti. Druhá část této práce je věnována průzkumu, který zkoumá rozmanité odpovědi 82 respondentů z České republiky, které jsou zaznamenány do grafů, tabulek a následně vyhodnoceny.

Appendices

Apendix 1 – Dotazník

1. Pohlaví
2. Věk
3. Na základě čeho si vybíráte své oblečení?
 - Záleží mi hlavně na pohodlí, zbytek neřeším.
 - Rád/a nosím oblečení, které vyjadřuje nějaký postoj/názory atd.
 - Sleduji, co se teď nosí, a s každou sezónou obměňuji šatník, nebo něco přidám.
 - Jiný důvod
4. Setkal/a jste se někdy s člověkem, jehož oblečení Vás nějakým způsobem urazilo, nebo na Vás naopak příjemně působilo?
 - Ano
 - Ne
 - Občas se nad nějakými slogany/potisky pozastavím. Přečtu, přeždu a dál neřeším...
 - Místo pro nějakou Vaši zkušenost
5. Zajímá Vás, odkud Vaše oblečení pochází a jak dlouho Vám vydrží?
 - Ano, záleží mi na kvalitních materiálech, kde bylo oblečení vyrobeno i na dlouhé životnosti.
 - Ne, je mi to jedno. Kupuji převážně pro momentální potřebu.
 - Jiná
6. Myslíte si, že je potřeba, aby lidé změnili svůj postoj k životnímu prostředí a své chování vůči okolí (přírodě)? Případně jak?
7. Třídíte odpad?
8. Jak byste popsal/a svůj vztah k ekologii?
9. Byl/a jste někdy součástí nějakého hnutí/subkultury, nebo jí stále jste? Jestliže ano, jaké? Pokud jste toto hnutí po nějaké době opustil/a, co Vás k

tomu vedlo?

10. Slyšel/a jste někdy o Vivienne Westwood?

- Ano
- Ne

11. Víte, jaký význam má tento symbol a kdo je jeho původním autorem? (A v kruhu)

- Zním symbol, včetně jeho autora.
- Nikdy jsem tento symbol neviděl/a.
- Se symbolem jsem se setkal/a, ale autora neznám.

12. Jaké preferujete oblečení u žen?

- Líbí se mi, když žena zdůrazňuje svoji ženskost oblečením s lichotivým střihem. (šaty, sukně, zúžený pas apod.)
- Je mi to jedno. Myslím, že je důležité, aby bylo ženě její oblečení pohodlné.
- Jiná odpověď

13. Co si myslíte o unisexovém oblečení?

14. Do jaké míry je pro Vás důležitý zevněšek druhého člověka, se kterým jste v osobním kontaktu?

15. Jaký je Váš názor na ženy a make-up?

16. Zajímáte se o módu?

- Ano
- Ne
- Občas mě něco někde zaujme, ale nevěnuji módě příliš pozornosti.

17. . Dáváte si na svém zevnějšku záležet?

- Ano.
- Ne.
- Neřeším to.

18. Svůj vzhled upravuji za účelem...

- ...vlastního pohodlí.
- ...působení na své okolí. (dobrovolně)
- Je to po mně vyžadováno. (pracovní dress-code apod.)
- Jiný důvod.

19. Jak byste popsal/a svůj vztah k oblékání a úpravě svého zevnějšku?

20. Myslíte si, že oblečení a politika mohou mít něco společného?

- Ano
- Ne
- Místo, pro Váš případný názor