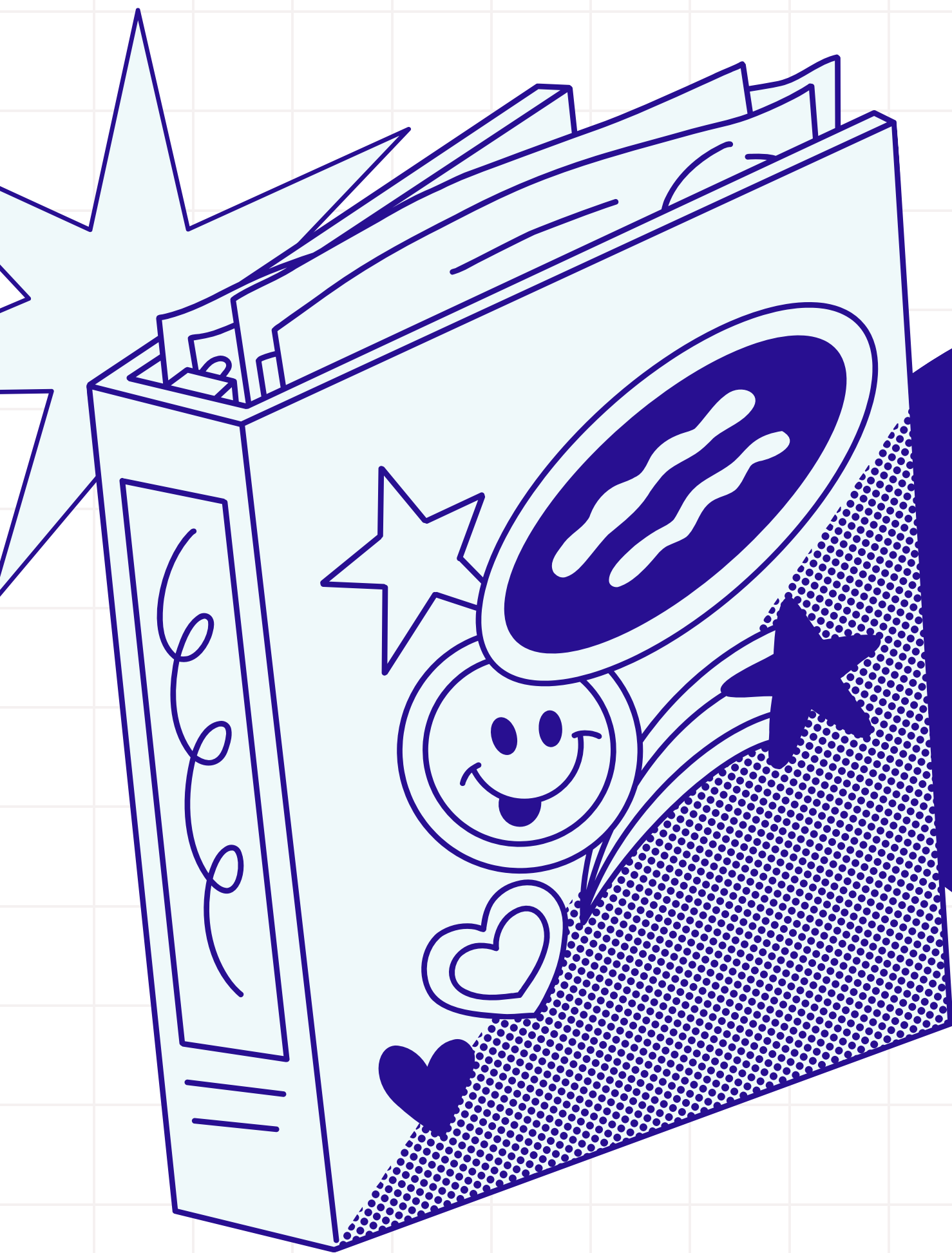
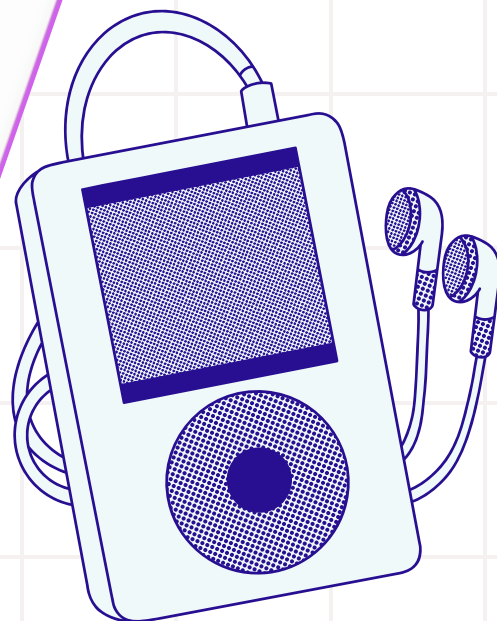




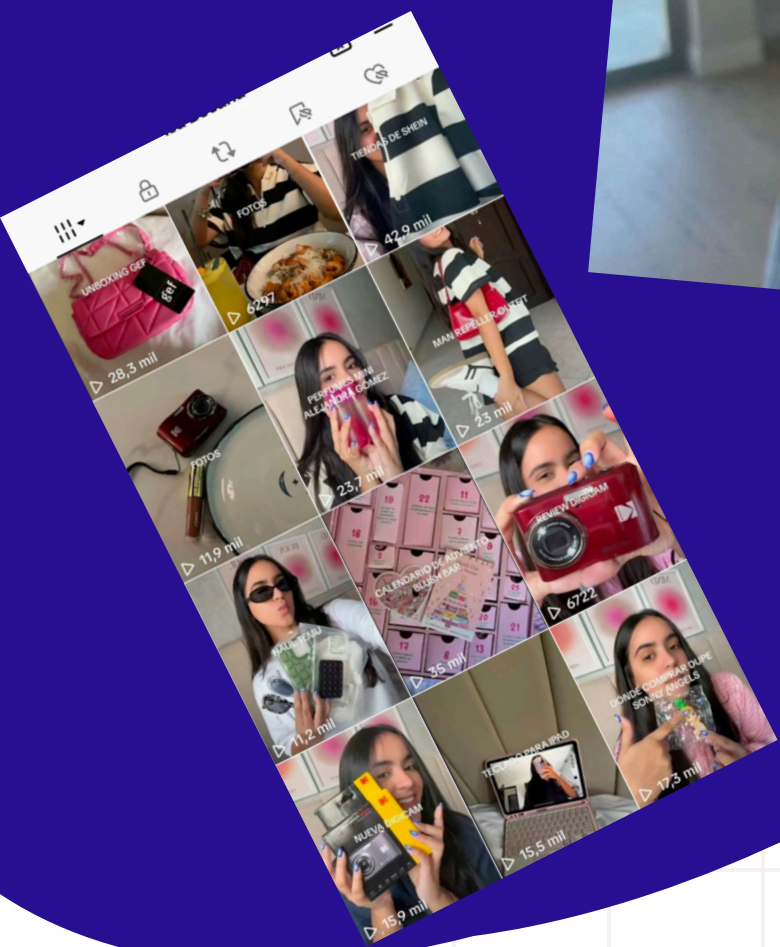
Zeitgeist of Today

Edy Lee and Eleanor Cleveland



Sustainability

One zeitgeist of 2024-2025 is sustainability. Although consumership has risen significantly, consumers have begun to value ethical production standards, safe working environments for employees, brand transparency, environmental awareness, and many other sustainable factors. This new awareness has risen among newer consumers of generation Z and millennials. With the help of social media, consumers have the ability to publicly display their values and concerns when it comes to sustainable practices in fashion industry. This has also been impacted by the desire to recycle and re-use 2nd hand clothing by new consumers.



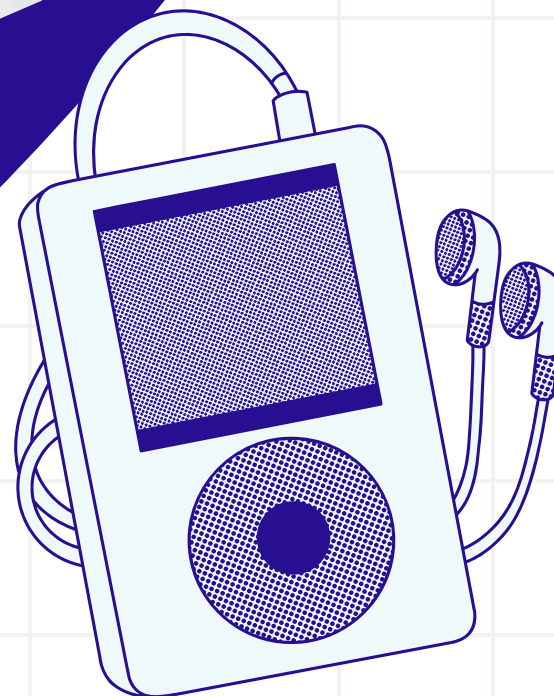
Social Media

Social media has changed over the years however its influence on consumers has only risen. This zeitgeist has become so influential when considering the evolution of trends, fashion, modeling, online shopping, and so many other aspects of the fashion industry. Social media has also increased the speed of trend cycles and given outlets for people to make careers from posting through social media. Platforms like Tik Tok, Instagram, and Pinterest are just a few of the social media sights that have began to shape the start of each new trend. Consumers are able to express themselves through their social media pages while being able to connect with others that have shared interests and styles.



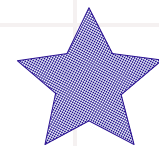
Comfort

After the shift of in-person to digital interactions during the COVID 19 pandemic, there was large adjustment to everyday casual wear. People have started to prioritize wearing comfortable clothes rather than professional clothing. Examples of this are athleisure and oversized loungewear. Consumer demand became directed to wellness and self care which created a lifestyle shift for many people. Consumers are focused on balance and health rather than formalities and traditions. Practicality has become an important value to consumers today and brands have built their customer loyalty by upholding those values by producing comfortable, durable, and stretchy clothing.



Miu Miu

FALL 2025 READY-TO-WEAR





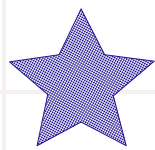
Miu Miu

FALL 2025 READY-TO-WEAR

Miu Miu is a brand that falls under Prada, and both are designed by Miuccia Prada, the creative director. Miu Miu has grown significantly over the past years, maintaining a trend-setting take on themes such as workwear, feminine versus masculine, and timeless silhouettes, all with a playful edge. In the Vogue coverage of this show, Miuccia Prada is quoted saying, ““Do we need femininity in this difficult moment to lift us up?”. This quote is telling of what Miu Miu is attempting to communicate through this collection, the of balancing feminine versus masculine silhouettes and details, and how this is telling of the current age of challenging gender tradition. This can be seen on the wide shouldered oversized suits on women, contrasted with silk slips.

The collection also seems to highlight the current move towards simplicity and comfort. Prada also stated, “This season, we really wanted to create an elegance with nothing—through the everyday, through direct manipulations of simple pieces.” In a time where there seems to be constant stimulation, which has been reflected in style and trends, it seems that brands are moving towards a plainer, more timeless appeal. Though this show had colorful prints and pops of color, the clothing featured traditional, vintage feeling pieces, such as sweaters with midi slips, and suit sets.

This move towards a nostalgic approach to workwear and simple elegance also reflects the ever-growing consciousness of sustainability, and how to enact the principles in daily life. One of these methods could be turning towards vintage clothing to keep the lifespan of clothes circular. It is interesting to note the focus on fur in this collection. Though the fur is faux, fur and leather within fashion has historically been in the conversation of sustainability, demonstrating how aesthetics and economics tend to override real attempts at true sustainability.



Chloé

FALL 2025 READY-TO-WEAR





Chloé

FALL 2025 READY-TO-WEAR

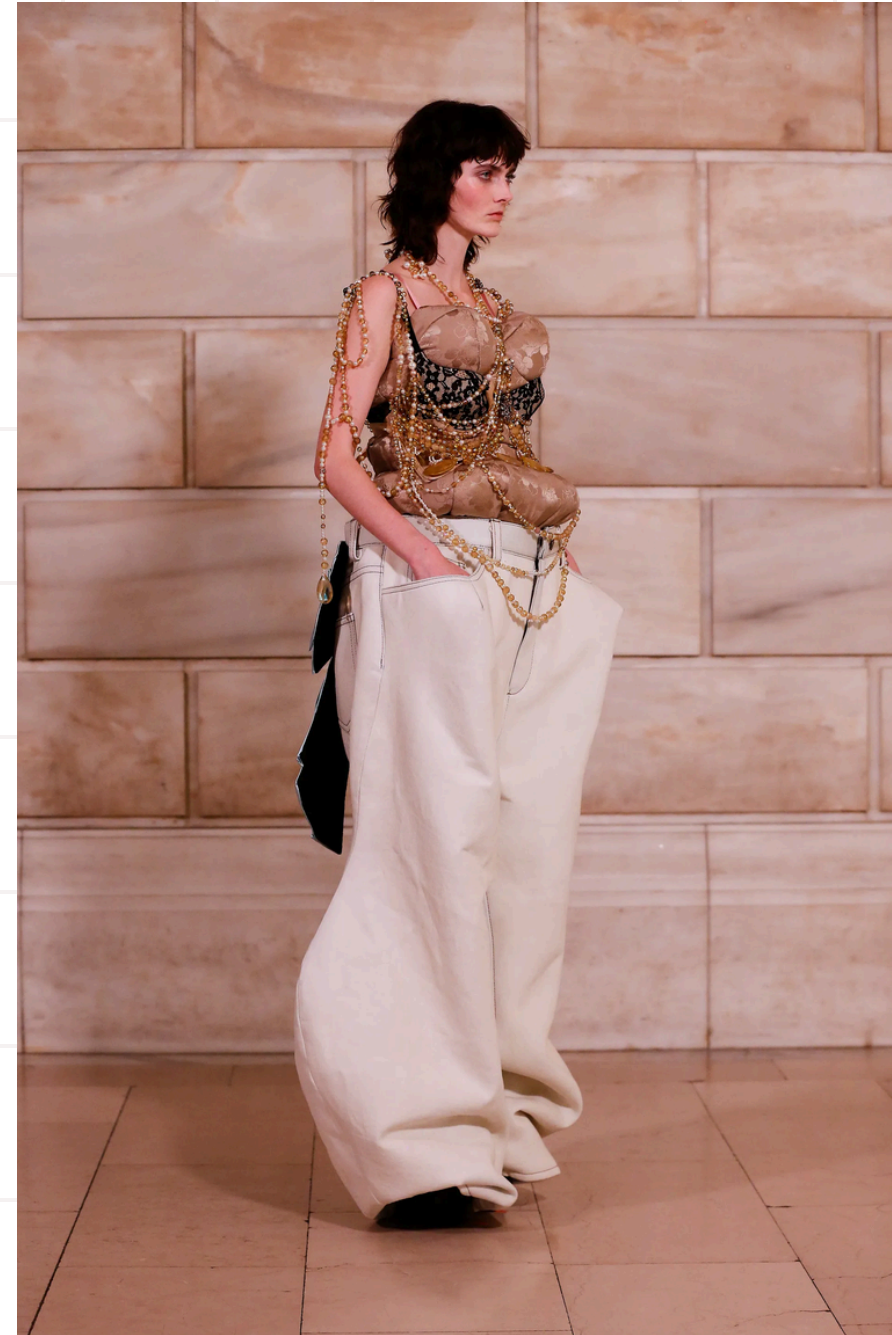
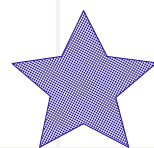
Chemena Kamali, the creative director of Chloe, has also recently experienced a major comeback in terms of attention to the brand. There is a return to the 2000s Chloe-girl aesthetic that many popular creators are recreating. In terms of commentary on the current zeitgeist through this collection, there are many similarities to the Miu Miu show discussed before. The first is the contrast between feminine and masculine elements. Though the Chloe show is arguably more feminine, with flowing, sheer dresses, Kamali also incorporated an edge, with leather jackets and black lace. This again comments on the current fluidity within tradition, especially within empowering yourself through dress. The return to a more flowing, boho, femininity is reflective of past decades such as the late 60s, early 70s, in which counter-culture against the violent political atmosphere created a way of dress that mirrored this feeling. Therefore, the return to this aesthetic could convey a similar societal attitude in response to uncertainty and fear from current events.

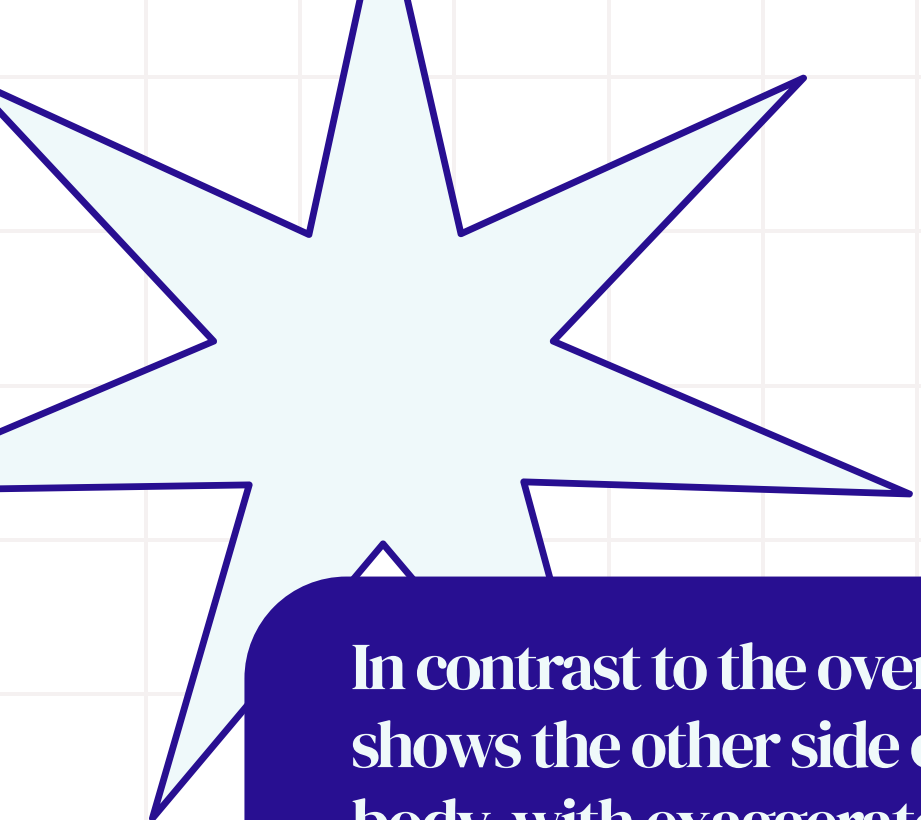
Similar to Miu Miu, Chloe also included many elements adjacent to a vintage style, such as early Hollywood-esque slip dresses, and even 80s inspired wide-shoulder blouses. The Vogue coverage article quotes Kamali, “In a way, a woman’s wardrobe evolves naturally over time. It’s uncured. You buy things throughout time, you collect them, keep them, give them away, sometimes you rediscover them.” Again, the looks in this show could almost be fully recreated by true vintage pieces, relating to ideas of sustainability in the growing appeal of vintage style.

Another similarity to Miu Miu is, again, the focus on fur. Many looks featured large faux fur stoles, as well as long fur collared jackets, making it almost identical to Miu Miu’s obsession. This heavy use of fur is another element bringing out the feelings of vintage glamour present in both shows, bringing tradition with a twist. However, also bringing questions about the authenticity of sustainability in this industry.

Marc Jacobs

FALL 2025 READY-TO-WEAR

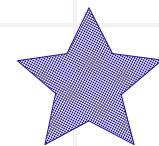


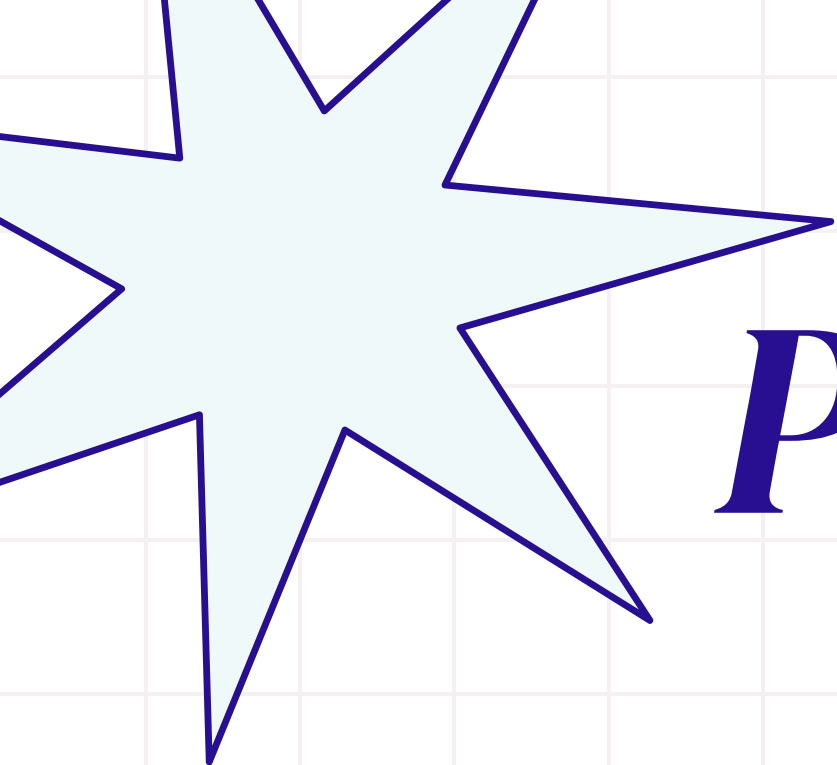


Marc Jacobs

FALL 2025 READY-TO-WEAR

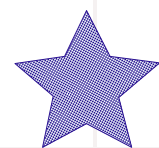
In contrast to the overarching return to simplicity and traditional silhouettes, recreating vintage pieces, Marc Jacobs shows the other side of the current Zeigeist. This collection included avant-garde experimentation of shape and the body, with exaggerated sleeves and oversized, boxy white jeans. The Vogue coverage article noted that post-pandemic Marc Jacobs started the brand's wave of exaggerative, imaginative pieces, which gives note to the societal commentary being made by the brand. The feeling of the era is one of extremes and a pace of living that seems to keep speeding up. Whether this be through cultural trends within memes, food, or even people, there always seems to be a new fascination. Marc Jacobs seems to be reacting directly to this feeling, while other brands seem to be rejecting it and attempting to return fashion to a time before. Marc Jacobs is moving into the future, as this exaggerative style is becoming more widespread within street-style and the push for individuality, breaking conformity. The contrast between Marc Jacobs and the past two shows discussed is a perfect visual representation of how we are living in a time of extremes, while Miu Miu is creating elegance “through direct manipulations of simple pieces”, Marc Jacobs is challenging the narrative of “beauty”, rejecting comfort and tradition. This time of extremity is not limited to the fashion industry, and can be felt within the political atmosphere as well, demonstrating how fashion reflects the overarching zeitgeist of the time.





Poor Things

2023





Poor Things

The costumes in the movie *Poor Things*, directed by Yorgos Lanthimos and costumed designed by Holly Waddington, create a balance between the zeitgeist of the period presented in the movie, the 1880s, and the current spirit of time. The film takes place in the 1880s, but is highly imaginative, and takes many creative liberties in the way the world-building is portrayed. Therefore, the fashion of the time takes inspiration from the 1880s, but also feels modern in the way the costumes are assembled.

An example of this is quoted from a New York Times article on this costuming for *Poor Things*, “for this film, she cut loose the corsetry — a scary prospect at first, she said, because corsets give period clothes their shape — and mixed eras and materials.” The lack of corsetry relates to the zeitgeist of this film and of the main character, a world in which constrictions exist, but there is a push for freedom in both dress as well as mind. Bella Baxter, the protagonist does not conform to traditional silhouettes, as seen in her costume in Lisbon where she wears traditional 1880s undergarments as outerwear. The costumes additionally relate to the zeitgeist of today in their exaggeration and imaginative nature. With the ease of ability to access information about decades of past fashion, each decade’s style seems to pop up today. For example, the costuming in *Poor Things* is directly related to Marc Jacobs recent collection, with an inspiration from Victorian clothing. This is especially seen in the exaggerated Victorian-era sleeves that are key to Bella Baxter’s wardrobe and the collection. Therefore, the current zeitgeist of extremities, exploration, and using details from the past are plainly seen in the costumes and spirit of *Poor Things*.

I
n terms of fueling changes for a later era, the experimentation with traditionally “out-of-date” style, such as the 1880s, may come more into play. *Poor Things*, as well as movies such as *Wicked*, also reflect a turn towards whimsicality and escapism, creating a world that shares themes from reality, but is highly imaginative in terms of aesthetics.