

The Dilemmas of Aging and Down-aging : The Fashion Attitude of Senior Street Look

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of Aging and
Down-aging

Juhyun Ro · Juhee Park

Instructor, Dept. of Fashion Design, Kookmin University, Seoul, Korea

Associate Professor, Dept. of Fashion Design, Kookmin University, Seoul, Korea

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Abstract This study aimed to analyze the dilemmas of aging and down-aging by the senior street look, and to examine the styling, psychology, and attitudes of the elderly through socio-cultural discussions. It was conducted through a multidisciplinary literature review and empirical analysis of seniors featured in fashion photos collected from SNS. With respect to seniors' fashion attitudes, firstly, they make personal/social records of dress as a means of recording aging and to reminiscence. Secondly, they attempt to down-age kidult play using mature humor. Thirdly, they try to express a perfect, moderate, and mature beauty to positively adapt themselves to aging. Fourthly, they adopt a regional and ethnic look to escape from the dilemmas accompanying aging and down-aging. This may be regarded as an attitude for re-positioning themselves and planning a new life by escaping from a long-standing frame. Finally, they show a desire to stop and enjoy the moment of aging. While recording their cherished everyday lives, they enjoy the present rather than becoming concerned about the past or the future and use styling as a cure for their lives.

Key words Senior Street Look, Senior Fashion, Aging, Down-aging, Ageless Look

Introduction

Research aims and contributions

Fashion symbolizes youth. Every season models in their 10s and early 20s show their slim and long bodies and fashion on a catwalk in collections. In the most fashion consumption there is longing for a body and fashion of such young models to display youth. However, a new movement is emerging recently. With the Advanced Style, Cohen (2012) recorded senior fashionistas in their over 50s and made them appear in major fashion markets. He says that senior fashion styling is the most humane and confident self-expression. In an interview on one documentary, an old woman says, "Compared with the young, we come to accept ourselves as we are with the lessened self-criticism. So we can express the

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Corresponding Author: Juhee Park, E-mail: ju-hee@kookmin.ac.kr

self honestly and confidently through fashion” (Plioplyte, 2014). As such, it shows that senior fashionistas use fashion as a means of concentrating on the self and expressing the happy self.

In the future ahead, we will witness an aging society where seniors occupy most populations and as baby boomers turn over 60 a lot of business trend predictions and social analysis are overflowing including aged-friendly, silver and active senior projects. Schirmacher (2005) mentioned that discrimination against the aged and aging will cause global economic/spiritual disadvantages, and in 2050 population over 65 will increase in China as many as that of the world now so a society having a religion or culture making aging creative will be most successful.

In the fashion research (Lee & Kim, 2016), attention to age and aging is mainly paid to analysis on senior fashion as special clothes, ergonomic research on their physical changes and discussion about senior marketability. However, there are few studies on senior fashion culture, ‘age’, ‘aging’ and fashion attitude, senior fashion image accepted socially. Senior street look has a characteristic differentiated from young street look used as a main fashion theme but it is not a central topic of fashion research.

Hence, in order to examine the dilemmas of aging and down-aging in the relations as an individual, a member of the family and the society, this study aims to analyze individual and socio-cultural characteristics of global senior fashionistas’ styling psychology and fashion attitude through their street look. So it intends to identify various fashion attitudes from a perspective on conflicts between aging and down-aging and pay attention to the senior fashion culture unnoticed so far, finding out a positive direction for aesthetic attitudes.

Research methods

This study reviewed various kinds of volumes and books on gerontology including literature from a multidisciplinary approach to ‘senior’ and ‘aging’ and examined fashion articles on senior, aging and fashion, Vogue archives with themes of age and aged. As for empirical research, data retrieval was done for brands that recently presented a collection using senior models and a phenomenon that senior models appear on photographs from a fashion magazine, and a lot of fashion images were collected based on senior fashion-related key words including #advanced style, #ageless style, #aging and fashion, #granny look, #aging gracefully spread on SNS. Based on the representative home pages Advanced Style and Sartorialist that record senior fashionistas, it was divided into senior fashionistas on personal SNS including Carmen Dell’Orefice, Baddie Winkle, Iris Apfel and on group SNS including Accidental icon, Idiosyncratic fashionistas. Research was done from Aug. 2016 to 2017 now and analysis was done for senior fashionista photos continually updated from 2008 to 2017 now. The total number of fashion photos collected is more than 2,500, and photos not having personal introduction, interview data and memo of styling were excluded from the analysis so the total number of photos used for the analysis finally is more than 1,000. To analyze fashion photos collected, contextual analysis was conducted for visual and interview data including hair makeup, styling, clothes, pose and relations with a background and neighboring persons.

Discourse on Old Age and Backgrounds of the Advent of Senior Street Look

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Discourse on old age

This study examined the discourse on old age by identifying definitions on the aged through a multi-disciplinary approach from sociology, literature, gerontology and psychology. In 1970s, a writer and thinker, De Beauvoir (2002), pointing out a theme of old age neglected and silenced tacitly in a consumption society as a main controversial issue, criticized that the society designates their social position and role considering their individual characteristics including a body that doesn't function or past experience. Besides, it is not enough to describe every phenomenon of old age analytically since individual seniors are restricted by a practical and conceptual attitude taken by the society. Accordingly, she mentioned that a theme of old age should be captured within internal/external correlations with the individuality (De Beauvoir, 2002). She also emphasized that aging is a gradual process of changes so old age should not be studied statically and it is needed to analyze changes closely connected to a temporal flow (De Beauvoir, 2002). On the other hand, in a research on seniors, T. H. Kim (2007) said that seniors are defined as those who have special characteristics with declined physical and mental functions and decreased social roles at the last phase of a life and cannot show normal life skills because of complex effects of the population, economic, social and cultural factors. Historians, Thane (2012) and Ahn (2012) mentioned that a category of seniors and a point of old age were variable historically and a question about when old age begins depends on individual subjective and impressive judgment on appearance and physical status rather than certain arithmetical age. They gave an example of so much diverse images of the aging and the aged appeared from literature, philosophy and art since ancient times. For instance, ancient Roman philosopher Cicero emphasized the pleasure of old age along with virtues of wisdom and moderation while the contemporary poet Juvenalis enumerated disasters of old age by ridicule and vitriol. During the 18th century, European artists expressed expert skills and dignity of labor through wrinkled faces and gnarled hands of seniors but at the same time described weak images of old age including loss of teeth and sight and hemiplegia. As such, as for the aging and the aged, old age, conflicting and contradictory representations crossed and coexisted with each other as a stereotype of the affirmative and the negative. Seniors were subject to both respect and contempt, aging symbolized both wisdom and stupidity, and old age meant both transcendence and obsession of desire (Thane, 2012). In a context similar to Thane and Ahn's arguments, according to Choi (2014) who analyzed senior characters in Korean novels for the old-aged, it may be divided into those with positive adaptation and negative adaptation. Positive adaptation includes 1) active attitude on a life, 2) acquisition of self-identity and 3) acceptance of a nature - friendly life with an attitude going with the reality. Negative adaptation includes 1) weakness and suffering from illness 2) solitude and death 3) unemployment and poverty and 4) alienation and disconnection.

Recently in consumer science and design studies, senior (Nam, 2015) is much dealt with as a category of universal design. Universal design means design for everyone and it is a concept including even the disadvantaged. In design studies and consumer science seeing old age from a perspective of ac-

tive senior, another productive trend beyond a little critical characteristic of old age from gerontology, literature or history mentioned above is likely to be commercialized with the marketability of the nonmainstream. T. H. Kim (2007) mentioned that silver industry rising as the new industry pursues to glorify senior's life so it necessarily controls the experience each senior undergoes as an individual subject (T. H. Kim, 2007). In the end, it shows that discourse should be reorganized on aging seniors have as a problem of the temporal flow everyone experiences and of relationship between the individual and the social. In this study, dilemmas between aging and down-aging are on whether to go with or against the time of aging, stop or delay it and may be said as an attitude to see a direction and pace of such a change. Accordingly, the term 'old age' in this study is defined as a concept referring to a period of a life when 'aging' process comes to be recognized rather than restricted to the arithmetical age since there are various kinds of its ranges and concepts on individual, social and historic bases. However, since senior fashion and senior fashionista are being explained using the term 'senior' in the fashion descriptions, though being expressed as 'senior' in the fashion research, concepts of senior and old age are used identically in this study.

An attitude of life shown in psychology of seniors

In research on aging and psychology, Ryu, Ryu, Kang, Lee, and Kim (2014) mentioned a concept of active aging. Active aging is not necessarily based on creation of social wealth and focuses on positive effects of seniors' activities on themselves. It is centered on recognition that a life within a variety of social relations is a happy life (Ryu et al., 2014). In order to analyze seniors' fashion attitudes, representative attitudes on the life shown in psychology of active aging may be summarized as follows. Firstly, aging is to embrace the second puberty. The puberty in teens originates from confidence in youth with physical changes while the puberty in seniors originates from confidence acquired from experience of the life so far. Secondly, it is to break the existing frame. While concentrating on their own ego, they come to think about the meaning of the life through the attitude breaking the frame sustained for a long time. Thirdly, it is to sublime the loss. At the old age, they come to have experiences to be frustrated from various hardships or overcome them, and conquering and subliming such an ordeal may give them strength for living the rest of their lives in a new manner. Fourthly, it is to leave a legacy for next generations. Set what they want to record in their lives, record and preserve a moment always. Fifthly, it is to have good relations with those who around them, as a characteristic of persons who live an active old age, and the core of the relationship is friendship. Such a relation may be established by a trip or a meeting with their old friend. Sixthly, it is to re-explore the world of romance. A process that one falls in love with another means opening the ego psychologically and they may be free from burden of childbirth and nurturing compared with in their early days. Finally, it is to rediscover and reposition a familial relation. Resetting relations with a spouse, children, grandchildren and parents and repositioning their roles may be said as an attitude for active aging (Ryu et al., 2014). Besides, successful defense mechanisms of seniors' psychological characteristics may be summarized as sublimation, mature humor,

altruism and depression (Ryu et al., 2014). Cristopher (2015), presenting the wisdom equilibrium theory by Sternberg (1985), re-discusses an issue of wisdom and creativity from a perspective of aging. Sternberg's (1985) three elements of intelligence may be said as the analytic intelligence analyzing and evaluating information, creative intelligence thinking, conceptualizing and imagining and the practical intelligence. Here, practical intelligence is the competence to acquire and use the tacit knowledge for effectively dealing with problems that happen in a daily life. The tacit knowledge increases as one gets old and such knowledge is connected to individual abilities for coping with an everyday life and also regarded as the key of successful aging (Cristopher, 2015). Furthermore, there are noteworthy studies starting from various attempts to observe transitions of the creative intelligence. They say that sometimes there are many cases that works are created in an old age due to the productivity maximized after 60. It is a phenomenon of 'Schwanengesang'. That is, in their latter years, composers, writers or artists produce works very vivid, or simple but lofty and elegant. regardless of their styles in their early years (Cristopher, 2015).

Characteristics of active aging derived from a variety of discussions above may be summarized as follows. They have an attitude to overcome and sublime great or little losses they undergo in their old age, make an attempt to record wisdom and experience accumulated for a long time, and such accumulation of wisdom is shown positively, creating a synergy effect. They also acquire mature humor as a flexible attitude toward a life. Sometimes they try to change a life in order to reorganize the rest of their lives within a new frame, recreating relations with their family or friends, make an effort to form the positive ego.

Backgrounds of the advent of senior street look

It is needed to examine what value and meaning aging has in fashion. A sociologist Twigg (2010) who studied relationship between fashion and age mentioned along with various kinds of empirical cases that images, photos and articles of aging have failed in getting much attention in fashion information. Twigg (2013) conducted the research on how high fashion magazines began to compromise with issues of age and aging. As a result of the empirical research on main themes of Vogue UK, there was no mention on age or aging at all in magazine issues before 2007. Beginning from the 2007 cover under the theme of the ageless style (Gandee, 1993), it was analyzed that there was the first attempt of fashion handling age from the pictorial where models in all ages wore ageless style, look in white showing that there is no difference from 10s to 70s (Twigg, 2013). Rather than representation of fashion aged women modeled, as for editing issue of Vogue USA, it only stayed at showing real women and introducing how to age elegantly using celebrities, how to conduct down-aging or how to practice being ageless regardless of age. At the periphery of pictorials senior models with "granny look" (Yaeger, 2004) adorned from head to toe rarely appeared, who dressed up with a hat, stockings, shoes and a classy suit to express the refined and perfect beauty.

From a perspective of consumers, we often feel alienated from a fashion market after 40s. The

reason why is that images of the fashion industry concentrate on 10s, 20s and 30s. Actually image-making of a fashion brand always targets at the young and mass-produces images for down-aging. However, fashion attitude of males compared with that of females (Thane, 2012) is likely to be mainly toward power and courtesy in a society and evaluated to be less sensitive to aging.

Since 1960s, fashion trends have been directed by 'youth' and fashion industry has longed for youth till now. Young street fashion style was the antithese of fashion centered on the defiant and self-assertive young. Such young street style has influenced high-end brands since 2000s and collaboration of a luxury brand with the street style is being conducted recently.

On the other hand, issues of 'aging and aged' have increased gradually since 2008 and recently high-end brand collections are paying attention to senior fashionistas. It is regarded that such a fashion phenomenon originated mainly from 'transitions' of a generation that was a subject of fashion. The generation that enjoyed sub-culture, street style in 1960s is changing into the senior generation. The present young street look reproduces or imitates the fashion style of sub-culture in early and mid 20th century having a tendency of Retro and eventually reinterprets creative records of the present senior generation. At the center of such representation is the present senior generation. Street style images of the generation that created and experienced young sub-culture in the early and mid 20th century come to be significant archives of the modern fashion and also another theme of the present senior street look. It is natural from such a perspective that issues of aging and aged not addressed before are attracting attention in fashion related issues. They aim to reconstruct fashion images and brand philosophy they created so far from a viewpoint of ego undergoing an aging process. Senior models are positioned in place of young models and appear at the center of a collection campaign. Besides, it is safe to say that interest in the senior style by the fashion industry started from records on the street look by active senior fashionistas. Cohen's (2012) senior street look archives from 2008 to now, Sartorialist recording the street fashion since 2005, and other various expressions of seniors' daily life and the street look are making great contributions to such a trend. Rather than old-fashioned images excluded from a fashionable concept or deviated from a fashion trend, senior fashion images are turning into a theme attracting attention from the fashion industry along with diverse methodologies interpreting and expressing aging everyone undergoes with wit.

Fashion Attitudes Shown from Senior Street Look

As shown from discussions above, characteristic attitudes revealed from psychology of active aging may be summarized as sublimation from loss, record of wisdom and experience, positive manifestation from accumulation of wisdom, mature humor, transformation to a new frame for change of a life, establishment of ego through reorganization of relationship. The styling psychology of senior fashionistas may be analyzed from the dilemmas between aging and down-aging under the connection with various fashion attitudes observed from their street look.

Sincere records of aging: Individual/social records & reminiscences of dress

In the philosophical discussion, Améry (2014) considers wandering seniors, exemplifying Ms. A who has a conflict between the latest fashion seemingly eccentric from a senior's perspective and her young days' fashion in memory and recalls it in the imagination. His argument focuses on the dilemma of aging about whether to accept a social flow or respect beautiful memory that exists in the reminiscences of ego and explains it as alienation and cultural aging. However, play of the past history of clothes or fashion in the memory by senior fashionistas may be analyzed as creation of another fashion culture rather than as alienation.

Senior fashionista groups show the overall look of contemporary fashion record and history, having an effect on the present fashion. 90-year-old seniors express personal fashion history from about 1910 to 2000s in one look at the same time. They aim to record a process where they consumed and enjoyed fashion for several years in a vintage manner. It is a method to see the fashion history from an individual perspective and derive the homage to records of the fashion history every moment in a maximal expressive mode, telling the ego naturally and generating archives of the contemporary fashion. As for the representative senior fashion icon, 95-year-old Iris Apfel, her SNS under the entry of "More is more & Less is a bore" is like a wardrobe displaying always exaggerated and complex fashion history in a maximal mode (Figure 1). Abundant retro styled fashion homage unseen from the young street look is the very fashion attitude of the senior street look, combining past stories in a vintage and kitsch rather than fresh and modern manner. Another fashionista Saramai on her SNS introduces the styling in a phrase on a jacket purchased at 18 she is still styling even at 65 (Figure 2). A vintage blouse made of 100-year-old silk is selected as the daily look. Textiles and clothes that experienced their ego kept in a wardrobe, their relations with the family and their life necessarily have differentiation from the retro sensitivity shown from the young street look. While young street style may be fresh but frivolous and capricious owing to lack of experience, retro vintage style of the senior street look is serious, warm and rich owing to their own storytelling containing the practical fashion history. It is the skilled styling that generates from experience of look in a diverse manner like interesting mix-match of fashion archives. Under empathy of her own experience and record with Chanel and her lover in 1920s, one woman is styling and matching an intriguing puppy brooch (Figure 3). Mentioning that it symbolizes Chanel and her lover Boy Capel, in the look she aims at containing moments of the contemporary fashion history. As such, senior fashionistas leave their sincere records on aging in memory of the 20th century's fashion history and express memories in their individual experiences through fashion.



Figure 1.
Iris's collection
(Apfel, 2016)



Figure 2.
Saramai's jacket
(Adams, 2016)



Figure 3.
A coat inspired by Chanel
(Cohen, 2010b)

Kidult play for down-aging

The young generation has a strong tendency of conformity to read and follow a fashion attitude in a society but the senior generation is likely to observe and accept their own identity with persistence and freedom rather than social conformity (Klepp & Storm-Mathisen, 2005). Besides, as shown from the above, active seniors show an attitude to reconstruct relationship and recover the changed ego, escaping from the existing frame. Hence, seniors have a fashion attitude of a humorous and interesting style like a kidult expression, bold and rich in using colors and patterns without hesitation. It may be regarded that ego inherent in various cultural experiences is reorganized and mixed psychological emotions are expressed. Rather than staying at the conformity to and recognition on a society, self image tends to be adorned with a mature and intriguing pattern and brilliant color play, containing humor, in an exaggerated manner. Such an expression is caused from many cases using the fashion styling as self healing and play. A fashionista says that she mixes and wears strong colored DIY items for self healing since she does not match the dark and dull city (Figure 4). Furthermore, community like the red hat society is turning into the new play culture for forming relations and communicating with fun by women who hesitated to express owing to various problems including their social position and child rearing. This community is the social gathering where everyone participates wearing a red hat with a matched styling. It is the attitude to reconstruct aging through new human relations. Valerie and Jean are posting fashion street photos under the title of idiosyncratic fashion and provide fun along with the special hat styling (Figure 5). An artist couple goes shopping for clothes together all the time and play for fun, thinking the fashion styling as a collage of body. It is possible to find out humor to reposition familial/conjugal relationship and express it with styling (Figure 6).



Figure 4.
Saramai at London
(Adams, 2015)



Figure 5.
Idiosyncratic fashionistas
(Jean & Valerie, 2016)



Figure 6.
Richard and Carol: A
lifetime of style together
(Cohen, 2011)

Positive adaptation to aging: Mature elegant beauty

One of senior fashionistas' attitudes is to accept aging positively in the dilemmas between aging and down-aging. Such an attitude of positive adaptation takes a mode adorning themselves by mobilizing wisdom and experience to make them look temperate and sometimes perfect. Gray hair and matched look that can be enjoyed only in an old age are revealed with mature elegant beauty. Leaving gray hair as it is, they show a natural style of light makeup to make one look into wrinkles and traces of a life. Exposing a body naturally, they are styling to look flesh having traces of years attractive. Under the saying that #my wrinkles are my stripes, aging is sublimed in a temperate manner. Insincere efforts are not made to express natural and mature elegance. A characteristic of positive manifestation generated from wisdom accumulated for a long time may be shown from such expressions of elegant beauty. Y. O. Kim (2017) mentioned that differentiated beauty of seniors may be beauty of attraction and regarded as the aesthetic when it has many things on which eyes linger. As such, the beauty of attraction created during many years while fixing our eyes for a long time, rather than the aesthetic standard from the freshness and the novelty of youth, includes an attractive and beautiful person and an expression of respect and goodwill (Y. O. Kim, 2017). The words 'Arum+Dapda(아름+답다, in Korean, it means beautiful)' expressing the beauty may be eventually interpreted as 'Na+Dapda(나+답다, in Korean, it means that being myself) or Am+Dapda(앎+답다, in Korean, it means being knowledgeable). In the end, one's subjective feeling and knowledge make self worthy and real and it may be a subjective interpretation depending on relativity of recognition (Y. O. Kim, 2017). As such mature elegant beauty of the senior fashion originates from an attitude to accept aging affirmatively. In Figure 7, couple look attracts attention by selecting black vintage look for gray hair and styling vintage items completely kept for a long time from hair decoration to shoes. In a similar manner, Figure 8 shows mono toned styling fitting for

gray hair, allowing our eyes to be fixed on aging images to arouse aura of respect. Figure 9 is a photo of a fashionista running SNS under the theme of style matching age. Looking into an aging process slowly, she selects adequate colors and silhouettes for elegant display.



Figure 7.
A certain vintage
(Cohen, 2015b)



Figure 8.
Icon accidental: #AgeIsNotAVariable
(Lyn, 2017)



Figure 9.
Style at certain age
(Djalali, 2016)

Escape from dilemmas between aging and down-aging: Regional traditional Style

In the dilemmas between aging and down-aging, senior fashion may often select traditional codes in the region. Traditional codes originate from the homing instinct to select traditional dress or residence. As Améry (2014) mentioned that aging is a life attitude selected between resistance and resignation, such traditional selection is connected to the nature-friendly attitude and may be manifested itself from psychology to make a positive change escaping from aging.

There are many cases to wear traditional dress as comfortable casuals. In particular, in the senior street look of Asian local fashion, styling with the traditional dress stands out. Figure 10 shows the senior street look wearing the traditional dress casually in Tokyo. For combination of the traditional dress accustomed to the senior generation with the western fashion, it shows clearly know-how on how to combine and style them. Combination of traditional casuals with modern accessories shows an attempt to escape from dilemmas between aging and down-aging. In the senior street look in Europe, USA and Australia, traditional ethnic images adequate for a theme of travel stand out. Figure 11 and Figure 12 are photos to show the look matching regional colors of the travel area to keep pace with a life style of seniors enjoying a trip. Dyeing and silhouettes that are not tight-fitting show an ethnic trip concept to India or Asia. They sometimes try to escape from the existing frame to reset themselves and change their positions or roles within a family through travel or meeting. Hence, such a fashion attitude may be analyzed as the styling to make an opportunity for thinking about and looking into themselves on a

more profound basis in another environment.



Figure 10.
Japanese elegance
(Cohen, 2015a)



Figure 11.
California color
(Cohen, 2015c)



Figure 12.
Rozelle market
(Leseleyhasmanyhats, 2015)

Attitude toward stop and enjoying aging: Descriptions of precious daily life

The most noteworthy fashion attitude of senior fashionistas is styling and description of a precious daily life. They have the precious time to plan and decorate a daily life and such an aesthetic attitude is important but a process to stop and enjoy temporal changes is more significant. They show an attitude to cherish, accept and create temporal changes and momentary images. As shown from attitude of a life in the above, such styling psychology may be a method for subliming a life from loss so far, attitude for enjoying a daily life with mature humor and an attempt for changing it within a new frame to transform a life. Figure 13 reveals that daily look using sporty and colorful colors has much significance to seniors. Matching hair accessories, ornaments and socks with the identical color is a styling method much identified from senior fashionistas. As shown in Figure 14, they keep records on styling of look by designers they like including Comme des Garçons and Junya Watanabe. As in Figure 15 senior look, one living another daily life escaping from one's own is mixed with everyday life of a region. One of the most important attitude of a life for well-dying and well-being is to recover, reframe and reconstruct the meaning in a daily life.



Figure 13.
The right to wear bright colors
(Cohen, 2010a)



Figure 14.
Suzanne Golden, the world's coolest
Comme des Garçons fan (Satenstein, 2016)



Figure 15.
On the street
(Schuman, 2015)

Conclusions

This study has significance in that it analyzed the dilemmas between aging and down-aging through the senior street look and examined their styling psychology and attitude based on a variety of socio-cultural researches on seniors. Hence, it offered an opportunity to identify various fashion attitudes from a perspective of conflicts between aging and down-aging experienced by everyone and pay attention to the senior fashion culture unnoticed so far, giving a positive direction of the aesthetic attitude.

As for fashion attitudes shown from senior fashionistas, firstly they keep personal/social records on clothes as a method for recording aging earnestly and look back at memories. Secondly, they make an attempt of the kidult play for down-aging, expressing the mature humor. Thirdly, they aim to express perfect, temperate and mature elegance to adapt themselves to aging. Fourthly, they adopt traditional style and ethnic look as a method for escaping from the dilemmas between aging and down-aging. It may be regarded as the attitude to reposition self and plan a new life by escaping from a long-standing frame. Finally, they show the attitude to stop and enjoy moment of aging. Describing their cherished daily life, they enjoy the present rather than concern and anxiety about the past and the future and use styling as a means of healing.

It is more adequate to define each fashion attitude and image as the attitude of ageless look than restrict it to look fitting for old age. Regardless of age and even without consideration on age, it is assumed as an expression of the fashion attitude to accept aging everyone undergoes actively and positively. As for the street style of senior fashionistas, their positive attitude to accept aging more actively, reinterpret changes creatively and express them with fashion, rather than resistant or passive attitude as they get old, is offering the considerable synergy effects to their external attitude expressed by their psychology and styling. Such a positive fashion attitude is reflected in confidence and the attitude toward a life and it shows that dressing and styling function as a means of self-expression for telling

my interesting daily life or sincere story. Positive fashion attitude on styling fitting for or regardless of age is to be reflected in their style.

This study identified various kinds of aesthetic characteristics and fashion attitudes of the senior fashion by observing a process of aging and old age through the senior street look. It is needed to research differences by generation and regional characteristics of the senior fashion in a detailed manner. Also it is required to conduct a follow-up study dealing with the senior fashion culture on a personal or social basis across the culture at large.

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