

# Emotions and fashion: how garments induce feelings to the sensory system

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## ABSTRACT – REZUMAT

### Emotions and fashion: how garments induce feelings to the sensory system

*Emotional design is the concept of creating a design that evokes emotions, which results in pleasant user experiences. It is important because emotions influence decision-making and affect both our attention and memory. Although clothing has a direct impact on our mood and attitude, fashion is rarely given attention as an area where emotions play an important role in the design process. We have summarized the existing data on this topic using a secondary research method. This review aims to explore whether garments induce senses and sensory experiences, what is the importance of emotional branding and brand experience, and how fashion brands employ sense marketing. After a theoretical review of the literature, in the results section, we present a brief overview of evoking the senses with specific examples from the fashion industry. The findings of the review indicate that the relationship between emotions, senses and fashion can be seen through: the colour of the fabric (sense of sight), the store interior (sense of sight and touch), the scents in the store (sense of smell), the interaction between skin and fabric or touching the textiles (sense of touch), and finally the music in the store (sense of hearing).*

**Keywords:** fashion, emotion, senses, sensory evaluation, sensory system

### Emoțiile și moda: cum induce îmbrăcămintea sentimente în sistemul senzorial

*Designul emoțional este conceptul de a crea un design care evocă emoții, care au ca rezultat experiențe plăcute pentru utilizator. Este important pentru că emoțiile influențează luarea deciziilor și ne afectează atât atenția, cât și memoria. Deși îmbrăcămintea are un impact direct asupra stării de spirit și a atitudinii noastre, modei i se acordă rar atenție ca zonă în care emoțiile joacă un rol important în procesul de design. Am rezumat datele existente pe această temă folosind metoda de cercetare secundară. Scopul acestui studiu este de a explora dacă articolele de îmbrăcăminte induc simțuri și experiențe senzoriale, care este importanța brandingului emoțional și a experienței de brand și cum folosesc brandurile de modă marketingul senzorial. După analiza teoretică a literaturii de specialitate, în secțiunea de rezultate prezentăm un rezumat al evocării simțurilor cu exemple specifice din industria modei. Rezultatele studiului indică faptul că relația dintre emoții, simțuri și modă poate fi văzută prin: culoarea materialului textil (simțul văzului), interiorul magazinului (simțul văzului și simțul tactil), mirosurile din magazin (simțul olfactiv), interacțiunea dintre piele și materialul textil sau atingerea textilelor (simțul tactil), și în final muzica din magazin (simțul auzului).*

**Cuvinte-cheie:** modă, emoție, simțuri, evaluare senzorială, sistem senzorial

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## INTRODUCTION

We live in a society with a growing interest in unique and personalized products, seeking authentic experiences. Scientists who studied design twenty years ago began to discuss several relevant affective phenomena in design, such as pleasure, mood, and emotion. This research resulted in the creation of a relatively new concept – emotional design [1]. It is a concept that refers to a type of design that strives to create products that induce and cause the appropriate emotions [2]. While most authors agree that useful design should include personality and emotions [1, 2], in discussions on design methodology, fashion is rarely given attention as a field in which emotion plays a significant role in the design process [3]. Emotional design is thoroughly elaborated within architectural design, web design, and product design; but there is a noticeable literature deficit regarding emotional design in the field of textile and fashion.

Also, despite the recognition of consumer emotions in design practice today, a literature review of design research in the field of fashion has revealed a lack of conceptualization of consumers' emotional needs in fashion [4]. The human sensory system, such as sight, smell, touch, taste, and hearing, receives a great deal of information every day based on the feedback mechanism of cranial nerves [5, 6].

In today's commercial activities, consumers are seeking rewarding, memorable, and pleasurable consumption experiences. Thereby it is important to explore the relationship between emotions and the senses in the field of fashion design. The secondary research (desk research) method was used for data processing in this study on emotions, emotional experiences, moods, emotional branding, and sensory marketing.

## GENERAL INFORMATION

The databases presented in the review were compiled and sourced from a variety of channels such as journals and magazines (61), books (17) and conference papers (4). The examined sources were the Web of Science and COBISS (Slovenian library information system), but also documents available by websites. The period included in the analysis is the period from the 1970s to recent works from 2021.

### Emotions and mood

It is a universal phenomenon that mood and emotion influence the way consumers purchase clothing. One's attire or dressing style is said to be an important part of the personality representation as it gives the first impression on others, though emotion and mood are two factors of a person's personality which clothing can have an impact on [3, 7, 8].

Commonly emotions are considered within two main schools of thought [8]. Firstly, emotions are viewed as biologically given or "inherent" [9]. Secondly, emotions are viewed as "intersubjective" [10], involving active perception, identification, and management on the part of individuals [11]. Emotions can be understood as central to human behaviour because they condition our experiences (by limiting, modifying or enhancing them), substantiate the belief systems we uphold, and are an inherent aspect of all human action [8]. Illouz [12] contends that the concept of emotion usefully explains how consumption is anchored in cognition and culture (beliefs and evaluations) on the one hand, and in the motivational structure of drives within the body (affect) on the other.

According to Mehrabian and Russell [13], individuals engage or approach environmental stimuli that create pleasurable affective responses and avoid stimuli that create unpleasant affective responses. Approach responses include willingness to purchase a product and return to the site or store. Laros & Steenkamp [14] found that we choose clothing daily to cope with social circumstances and one's feelings and indicated that favourite clothes are important for controlling one's emotions and mood.

The means by which connections between emotions and clothing have been made can again be divided into two main approaches [8]. Firstly, there are those accounts which focus on women's emotional attachments to clothes, for example, wedding dresses [15], whereby clothing provides symbolic access to women's emotional pasts. The second body of work focuses more explicitly on women's relationships with clothing, beyond considering clothing to be an emotional trigger, instead documenting more deeply the relationship between clothing and female identity through wearing, selecting, and keeping clothing [16]. Recent work on emotions suggests that we consider emotion not as biologically inherent in its form and production, but instead look at the intersubjective nature of emotions [8].

Work which has considered women's relationships with clothing and fashion more generally has tended to dichotomize women's emotional connections with clothing as "positive" (playful, performative, and celebratory) or "negative" (enslaving, patriarchal or indulgent) [17]. These accounts tend to emphasize the product of emotional sensation, i.e., positive and negative emotions, rather than how emotions are produced and experienced. However, Negrin [17] does not mention men's relationship with clothing and fashion in her article.

The work of Sayer [18] illustrates those sentiments such as pride, shame, envy, resentment, compassion, and contempt are not merely abstract and temporal emotions. He asserts that sentiments are borne out of evaluative judgements that people make about how well they, or others, are being treated, and whether they have access to the things they consider affect their well-being and happiness. The way a person chooses to dress can affect their everyday life in numerous ways. The circle of friends and associates, job interview performance or how a person feels can all be affected by what the person decides to wear on daily bases [6, 7].

The affective component covers the motions and the positive and negative responses of mood [16] and is considered to be one factor of preference. Moody, Kinderman and Sinha [19] found out that both mood and personality played a role in the person's choice of clothing style but the mood had a more significant effect. Kwon [20, 21] found that clothing items with higher clothing functions had a strong positive relation with a person's mood, in the sense that, if clothing item were highly fashionable and highly individuality, it would boost the person's mood higher than a clothing item that had only one clothing function. Asare, Ibrahim and Kwesi [22] researched social and psychological factors that influenced female students' choice of clothing, they found that body image played a significant role in the selection of clothing. More specifically, the female students preferred clothing that emphasized the body parts that they were satisfied with.

When shopping for clothes women may experience uncomfortable feelings and emotions about their bodies in clothing, but in turn, engage in practices of consumption that enable the moment(s) to be experienced differently [8]. Emotion and mood were shown to be managed and reflected through clothing with implications for assistance in consumer clothing decisions. The result from Samadi [6] indicated a strong relationship between mood and emotion. There are many other factors about dressing like the colour of the dress, print, quality of fabric and design of dress are important for the person, and people do consider these factors.

### Importance of emotional branding and brand experience

Emotional branding is a brand's strategy that stimulates consumers' affective state, appealing to their feelings to increase consumer loyalty toward the

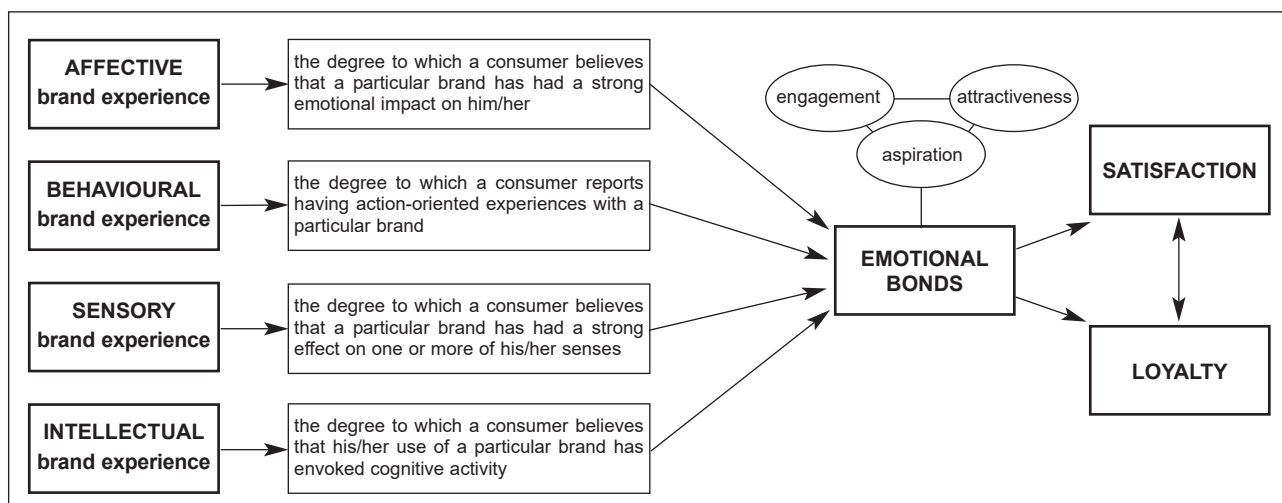


Fig. 1. Brand experiences scheme according to Brakus [27]

brand [23], and it is an extremely important strategic practice for fashion brands because it can create strong attachments between consumers and brands [24]. Emotional branding establishes itself as a critical factor in developing brand loyalty, which has been conceptualized as a long-term partnership devised to characterize consumer-brand bonds [25].

Fashion brands today must develop new strategies to capture consumer attention. Emotional branding and brand experiences can help them become more competitive and delight their customers [23]. This is particularly important because research shows that emotionally connected consumers are 52% more valuable to a brand than those who are just satisfied [23, 26].

A brand experience includes subjective sensations, feelings, and evaluations, which are internally processed responses to brand-related stimuli like brand design, visual identity, packaging, communications, and other environmental cues [27]. Therefore, a brand experience can occur at the level of a product, service, store, or marketing campaign. Based on Schmitt's [28] identification of five sensory experiences (i.e., think, feel, sense, relate, and act), Brakus et al. [27] proposed four dimensions of brand experiences: affective, behavioural, sensory, and intellectual experiences (figure 1). These experiences inspire emotional bonds and lasting impressions in consumers, leading to the success of branding efforts. Nowadays, retailers employ emotional branding to engage their customers – appealing to their needs, aspirations, dreams, and ego [29].

As marketing emphasis has shifted from the product to the creation of consumers' experiences, sensory marketing seems to be integral to stimulating excitement and pleasure [30]. As Lindstrom [31] stated, a brand's appeal to consumers' senses allows them to experience the brand more profoundly and have an emotional connection with it at a deeper level. Sensory marketing engages and triggers consumers' senses (i.e., sight, sound, feel, taste, and smell) [32]. All five senses elicit emotional responses to goods,

services, and the environment [23]. In terms of ranking the senses, previous research has pointed sense of sight as being the most powerful in detecting changes and differences in the environment [33] and the sense of smell as the one triggering the most vivid memories (figure 2) [34].

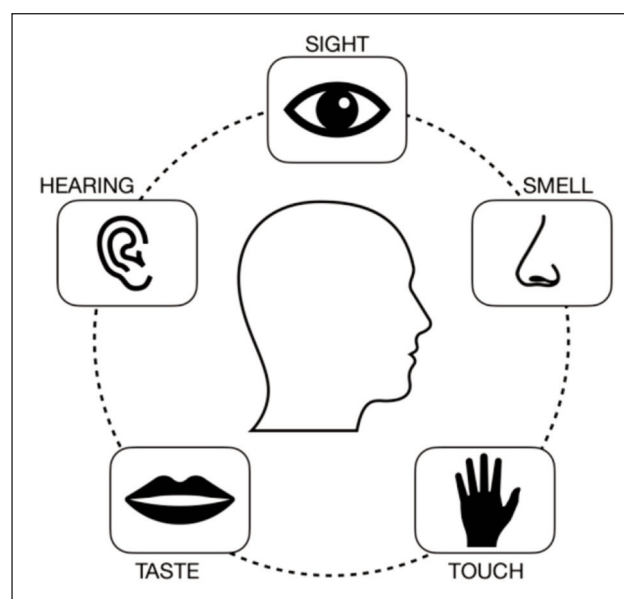


Fig. 2. The five traditionally recognized senses

Holbrook and Hirschman [35] outlined that the consumption experience can be intrinsically satisfying when the experience pleases the senses and feelings. A lot of research support Holbrook's proposition that emotion is a key link in the consumption experience [36–38]. Mattila & Wirtz [39] showed that pleasurable stimulation from store atmospherics increased impulse buying behaviour, and the stimulating experience will enhance willingness to purchase from the online store. The stimulating (emotional) experience involved in the consumption process can be effectively represented by two dimensions, emotional arousal and emotional pleasure [40, 41]. Emotional arousal refers to the degree to

which one feels stimulated, excited, or alert in the situation, whereas emotional pleasure is the evaluation dimension of affect referring to the degree to which one feels good, happy, or satisfied [42]. According to DeLong and Larntz [43] preferences are composed of two components: cognitive and affective. The affective component is the emotional and overall positive and negative mood response to the object, which due to the very nature of clothing, is a very intimate experience. The cognitive component or schema, are product, aesthetic and social attributes inherent in the object which are evaluated through previous experiences, concepts, and situations of use [38].

For example, Lush, a handmade cosmetics brand, has been successful in employing sensory marketing: sight from round shapes of visually attractive products and live plants to illustrate the actual ingredients of their products; smell from the intoxicating and sweet scents; sound from knowledgeable salespeople talking actively behind a large bubbling hand bath; feel from unusual textures of the products and smooth and natural packaging; and imaginary taste from products with delicious food colours [44].

An example from the fashion industry is Chanel which has LED signage that visually promotes its signature tweed [23]. Chanel boutiques have a sitting area that features tweed chairs, plush carpet, fireplaces, and coffee tables stacked with Chanel books on each floor for visual consistency [45]. In addition, the store sprays classic Chanel No. 5 perfume to enhance the customer's olfactory sensory experience [46]. Furthermore, since touch increases the probability of purchase, it places accessories where customers can feel the products. Chanel is one of the successful brands that have utilized multi-sensory stimuli to intensify their customers' experiences.

Another fashion example was set in 2014 in Shanghai, China by the Under Armour brand. They combined striking architecture and visual effects – a panoramic film featuring Michael Phelps. After watching a 6-minute film of intensive sports training on a 270-degree panoramic screen, customers emerge in a custom-designed retail space in which several Under Armour products were exhibited.

The store itself also has an important role. More than before, fashion stores are the reference “touch-point”

of the brand. They keep evolving and adapting to customers' needs. Some of them have set up a ramp for skateboarding (DC store in Bali, Indonesia), others provide a selection of books and magazines (Mulberry's first flagship in New York, USA, and many more), many have expanded into the pedestrian area with tables and beautiful flowers etc. Some of the best design achievements when it comes to fashion store interiors involve the use of unusual materials and colour combinations. Ssense's store in Montreal, Canada features a metallic interior designed by British architect David Chipperfield. The same architect designed the 1,850-metre-square store for Valentino in New York, USA. Light blue Pinta Verde marble appears throughout Celine's flagship store in Miami, which has been designed by Swiss practice Valerio Olgiati. Eduard Eremchuk on the other hand has designed pink furry changing rooms for a concept shop in Rostov-on-Don, Russia. All these examples show us an immediate way in which the fashion industry manages to stimulate the senses of sight and touch (figure 3). However, it should be emphasized that in addition to the interior, stimulation of the mentioned senses is successfully achieved also by garments with their colour and texture.

### Sense marketing

Characteristics of a store's environment can have a substantial impact on consumers' shopping behaviour [47]. Previous research has shown that music [48], colour [49], lighting [50], crowding [51], and ambient scents [52] are a few atmospheric cues that affect consumers. Experiential marketers view consumers as rational yet emotional creatures that like to encounter pleasant experiences [53]. According to retailers, appealing to the senses is an important factor in these shopping experiences [53, 54]. Schmitt [53] defined sensory marketing as follows:

*Sense marketing appeals to the senses with the objective of creating sensory experiences through sight, sound, touch, taste, and smell. Sense marketing may be used to differentiate companies and products, motivate customers and add value to products (e.g., through aesthetics or excitement).*

The most common theoretical basis for studying the effects of atmospheric cues on shopping behaviour is

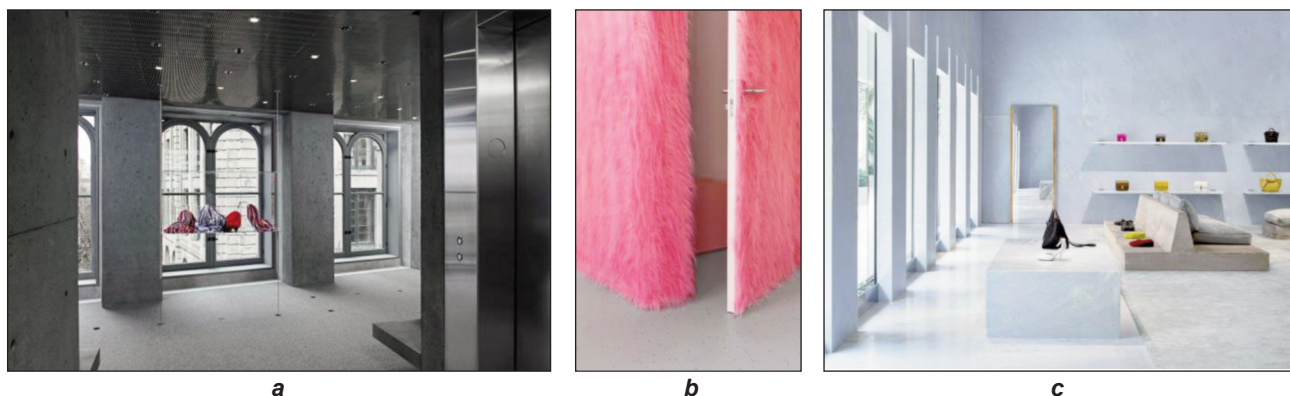


Fig. 3. Photos of: a – Ssense store in Montreal; b – concept shop in Rostov-on-Don; c – Celine store in Miami

based on environmental psychology [47]. One of its basic paradigms is the stimulus–organism–response (S–O–R) paradigm [13, 55, 56]. In the retail context, a store’s atmosphere (S) is the stimulus that affects consumers’ internal evaluations (O). These evaluations then lead to behavioural responses, that is, approach or avoidance responses (R).

Department stores such as Harrods in London, and Bloomingdale’s Inc. in New York City, have experimented with olfactory marketing, diffusing different odours into their departments [47]. Individuals who enjoy the shopping experience will be more positively affected by the presence of a pleasant ambient scent in the store than people who shop for utilitarian reasons. Orth and Bourrain [57] found that the presence of an ambient scent evokes nostalgic memories. Bruner [58] stated that music has the greatest effect on consumer behaviour when consumers are either highly affective involved or low cognitively involved with the product. Because ambient scent is also an atmospheric element, it is most likely that scent influences consumers when they buy products based on emotional motives (e.g., prestigious clothing) or when they are low involved with the purchase decision.

Colour is an important factor in the visual appearance of products as well as brand recognition, and it is critical for designers to understand consumer colour preferences as part of an effective design plan [59], such as evoking emotions. Kodžoman et al. [59] examined colour preferences about attractiveness across all decades of the 20th century and found that the most unattractive colours were: Caramel Cafe (brown), Desert Sage (grey), and Sulfur Spring (green-yellow) showing that we are repelled by colours associated with negative connotations because of experiences we have had with them, while most attractive colours in their study were: Black, Pink Yarrow, and Blazing Yellow. As they stated the stability of preferences depends on the period and era we live in, all influenced by age, gender, and education. Young-adult female consumers continue to be the most attractive targets for the fashion industry [60, 61]. And many women report that fashion plays a significant role in their lives and affects their sense of emotional well-being [62–64].

A large body of research has studied how a combined measure of positive employee-displayed actions, which has sometimes included the presence,

visibility, or availability of store employees, can impact customers’ attitudes, affective states, and purchase behaviour [65–68].

Söderlund [69] has explicitly examined the isolated effect of employee mere presence on key customer outcomes and found that customers entering a store with an employee present reported significantly higher levels of customer satisfaction, with their increased levels of pleasurable feelings mediating this effect [70]. Otterbring and Lu [70] replicated the main findings from Söderlund in a large Chinese sample, indicating that prior theorizing pertaining to this topic applies not only to data collected on customers in Western and individualistic societies but also to customers from Eastern and collectivist societies.

Within the economy, retail continues to grow and is now the largest and one of the most influential sectors [71]. Clothing and accessory stores are among the largest retail employers [72]. Nearly 1 million U.S. workers – almost 1% of all workers – were employed in clothing retail in 2014, which pays less than most other retail positions [73]. This industry disproportionately employs young people, not unionized, women, and racial and ethnic minorities, making it a key area to study to examine vulnerable workers [74, 75]. Research suggests that employers seek out workers who identify with the store brand [76, 77].

### Selecting the clothes we wear

It is widely accepted that clothing has the potential (and is commonly used) to reflect and convey the inner self [19], e.g., self-image, mood, political affiliations, and social aspirations [78–80], but also that consumers prefer products that are consistent with their identity [81]. Raunio [82] identified three factors in the preference of clothing: physical features of clothes including skin response, size and shape of the clothes, thermal comfort, and fit (looseness and over-sized), revealing levels and visual features; the wearers’ self-appearance; and associative reasons and memories. All of these factors would generate an emotional response. Raunio [82] also found that we choose clothing daily to cope with social circumstances and one’s feelings. She indicated that favourite clothes are important for controlling one’s emotions and therefore have regulative purposes (figure 4).

Furthermore, Kwon [20] researched the relationships between the perception of mood, self-consciousness, and the selection of clothing, and concluded that

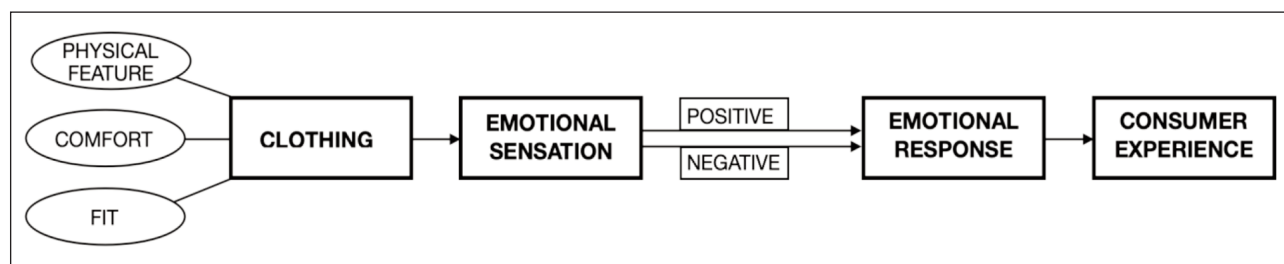


Fig. 4. Factors in the preference of clothing according to Raunio [82]

females were more sensitive to mood than men, which affected their clothing choices; and negative moods affected their choices more than positive moods. Kwon [20, 21] also showed how much one feels and their emotional baseline about themselves, can affect their choices and behaviour. These findings indicate the emotional management functions of clothing.

Tombs [83] found that outfit choices are made to match the mood and that they are a form of self-expression, but clothing can also be used to control emotions since memories attached to our clothes can evoke good or bad feelings when we wear them.

Woodward [84] conducted a study by interviewing women in their homes while they were choosing an outfit from their wardrobe (figure 5). She found that women order and re-order a personal narrative and while choosing an outfit ask them-self the question “who am I?” In several studies [8, 84, 85] women’s choices of clothing emerge as a mainly intellectual exploration of their own identity and a conscious decision about which aspects of this identity to show and underline, given the social circumstances under which the choice is made and the characteristics of the situations in which the clothes have to be worn. Studies have also shown that closer interest in clothing can correlate with increased depression, but also that over short periods after dressing, clothes can lift or change a low mood [86].

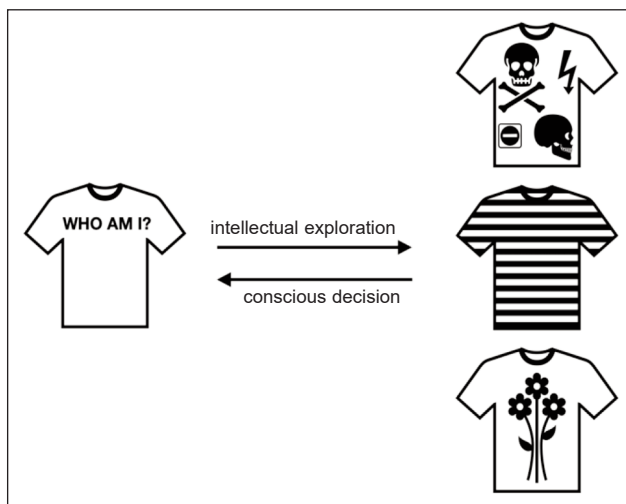


Fig. 5. Choices of clothing emerge as an intellectual exploration of identity according to Woodward [84]

Even when we are struck by the beauty of a dress, it may happen that when we put it on, we stop liking it. The power of clothing to transform the wearers is pushed to the fore and the event of selecting and wearing clothes can thus be interpreted as an encounter between a human body and objects that initiates a process of mutual becoming with either a positive or a negative outcome [87]. One’s wardrobe is known to be an extension of the diverse aspects of one’s beliefs, and the clothes we wear send powerful signals to our peers and strangers, projecting the self-image of us that we want to display.

## RESULTS

Stimulus to the sense of sight can be evoked by colour fabric. By default, every garment evokes a sense of sight but it depends on colour trend. Stimulating the senses of sight depends on fashion trends that are subject to constant change. Colour trends change (or repeat) from season to season, and are set by trend scouts and trend researchers. Figure 6 shows examples of key colours in the last 3 seasons at the time of writing this review (S/S 2022, S/S 2021 | A/W 2021) as predicted by WGSN [88], as well as a brief overview of brands that have implemented these colours in their collections. However, it is not uncommon for brands to evoke a sense of sight with the store interior.

Stimulus to the sense of smell can be evoked by using fragrances (olfactometry method) in stores. Scents can generate memory-related affective reactions as they are directly processed in the brain’s limbic system, which is the centre of emotions and memory. Many consumers associate the scent of citrus (the lemon-tangerine scent) with neatness and cleaning, and that is the reason we can often smell citrus in different shops, not necessarily in fashion stores. Of course, we must be aware of the fact that textiles are the holders and diffusers of the perfumes or colognes we apply on our bodies, and scented textiles can affect our mood and emotions even better than store interior scents.

Stimulus to the sense of touch can be evoked through the skin–fabric interaction, or simply by touching textiles. By default, every garment evokes a sense of touch but it depends on textiles forecast. Figure 6 shows examples of textiles forecast predicted by WGSN. The texture of the material is first determined by the way in which the material has been handcrafted or industrially processed. Skin–fabric interactions generally can be divided into active touch, i.e., the hand value of a fabric, as well as the fabric feel, when a fabric is stroked across a person’s skin. Both interactions lead to touch, which evokes sensations concerning both sensory (e.g., tactile sensitivity and discrimination) and emotional (e.g., pleasant, painful) aspects.

Stimulus to the sense of taste can be evoked so that the threads of textile fibres stimulate the taste buds. This implies the production of edible garments. There are a few examples of artistic reinterpretation of edible garments mentioned in figure 6, but this problem has not been accessed on the scientific level.

Stimulus to the sense of hearing is mostly presented in this review as an outcome of sounds played in stores since music has a profound effect on consumer behaviour. However, these stimuli can be generated as the fabrics are rubbed against one another during the movement (walking, jogging, and running).

## CONCLUSION

As one of the most intimate contact items with the human body, garments can induce different feelings






				
<p>S/S 2022 key colours - ● pastels, ● greens</p> <ul style="list-style-type: none"> <li>Brands which showcased these colours were: <u>Sunnei</u>, <u>Nina Ricci</u>, <u>Roksanda</u>, <u>MSGM</u>, etc.</li> </ul> <p>S/S 2021 key colors - ● A.I. Aqua, ● Quiet Wave and ● Lemon Sherbet</p> <ul style="list-style-type: none"> <li>Brands which showcased these colours were: <u>Alberta Ferretti</u>, <u>Rotate Birger Christensen</u>, <u>Miu Miu</u>, <u>Maisie Williams</u>, etc.</li> </ul> <p>A/W 2021 key colours - ● Neo Mint, ● Redwood and ● Digital Teal</p> <ul style="list-style-type: none"> <li>Brands which showcased these colours were: <u>Christian Wijnants</u>, <u>By Far</u>, <u>A.W.A.K.E. mode</u>, <u>ALC ltd</u>, etc.</li> </ul>	<p>Brands which use scent marketing are:</p> <ul style="list-style-type: none"> <li><u>Chanel</u> - Chanel no5,</li> <li><u>Benetton</u> - fragrance modeled after Verde cologne,</li> <li><u>Abercrombie &amp; Fitch</u> - using nebulisers, etc.</li> </ul> <p>Department stores such as: <u>Harrods</u>, <u>London and Bloomingdale's Inc.</u>, <u>New York</u> are using coconut blankets for the swimwear section, baby powder for the infant area and lilac for the lingerie department.</p>	<p>S/S 2022 textiles forecast - GOTS and BCI cottons, cupro, modal, lurex, econyl, cotton chiffon, recycled nylon.</p> <ul style="list-style-type: none"> <li>Brands which showcased these textiles were: <u>Marni</u>, <u>Missoni</u>, <u>Pangaia</u>, <u>Henrik Vibskov</u>, <u>Napapijri</u>, etc.</li> </ul> <p>S/S 2021 textiles forecast - pure linen, hemp, jute, raw silk.</p> <ul style="list-style-type: none"> <li>Brands which showcased these textiles were: <u>Jil Sander</u>, <u>Lemaire</u>, <u>Hannah Culshaw</u>, etc.</li> </ul> <p>A/W 2021 textiles forecast - RWS wools, GOTS cottons, linens, ramie, bamboo, nylons etc.</p> <ul style="list-style-type: none"> <li>Brands which showcased these textiles were: <u>Filippa K</u>, <u>Loewe</u>, <u>Sacai</u>, <u>Cecily Ophelia</u>, etc.</li> </ul>	<p>Examples:</p> <ul style="list-style-type: none"> <li>underwear by <u>David Sanderson</u> and <u>Lee Brady</u>, called "Candy pants"</li> <li>photo series "Hunger Pains" by <u>Ted Sabarese</u> featuring clothing made out of real food</li> <li>bio design and edible garments (made from a derivative of brown algae) by <u>Oonagh O'hagan</u> and <u>Cassandra Quinn</u></li> </ul>	<p>Audio streaming services such as <u>Apple Music</u>, <u>Spotify</u> and <u>SoundCloud</u> regularly release a playlists bringing together the in-store and fashion shows music soundtracks:</p> <p>Examples:</p> <ul style="list-style-type: none"> <li><u>Chanel</u> - ref. [89]</li> <li><u>Dion Lee</u> - ref. [90]</li> <li><u>&amp; Other Stories</u> - ref. [91]</li> <li><u>Dior</u> - ref. [92] etc.</li> </ul>

Fig. 6. Overview of brands and principles of sensory simulation

in the sensory system. The use of sensory experiences to design pleasant or unpleasant garments is an important concern. Fashion is an interdisciplinary field, and this review shows some methods of collaboration between psychophysics, textile technology, marketing, and fashion design. However, most of the studies presented in this review have looked at only one factor at a time. This review aimed to explore ways and possibilities of inducing 5 senses and sensory experiences in the field of fashion and point out some relevant examples.

Through this review, we have shown that arousing emotions with different sensory principles is present in the fashion industry. The limitation of our study is

that a limited amount of literature has been reviewed but the results indicate that emotions in fashion are composed of many factors, and fashion brands use different techniques and approaches to evoke emotions and associate them with clothing. Some of these factors, shown in this review, are the colour of the fabric, the interior of the store, the scents in the store, the interaction between skin and fabric or touching the textiles, and finally the music in the store.

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