

# Fashion as a new attitude. *Time Style and Design Magazine*: 2005-2009

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## *La moda como una nueva actitud. Time Style and Design Magazine: 2005-2009*

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### Resumen:

Esta nota de investigación examina la historia, estructura y contenido del suplemento *Time Style&Design* como un punto de inflexión en el periodismo de moda. Se ha trabajado examinando las fuentes originales y escogiendo como muestra los ejemplares publicados desde 2005 hasta 2009, de los que se ofrece un análisis en detalle de su estructura y contenido. El estudio revela un nuevo concepto de información sobre productos de moda, diverso al que presentan las revistas femeninas, y muestra cómo la evolución de las tendencias sociales acerca del lujo ha cambiado la mente del consumidor.

### Palabras clave:

Moda, periodismo, tendencias, mercados, consumidor, cultura.

### *Abstract:*

*This article examines the history, structure and subjects of Time Style&Design as a turning point amongst a new type of publication. To do this, it examines the structure and content of the issues appearing between 2005 and 2009. In so doing, the study demonstrates how the supplement extends the concept of information about fashionable products in a different way to how the feminine magazines do and also how an evolution in luxury trends over the same period have changed the consumer's mind-style.*

### *Key Words:*

*Fashion, Journalism, Trends, New Markets, Consumer, Culture.*

## **1. Time Style and Design**

*Time Style and Design* appeared in the market in 2003 as a new type of fashion magazine which covers not only fashion aspects from a professional perspective but also design, professionals, new markets and luxury domains. The periodical supplement of Time is a reference framework for professionals and people interested in fashion with ground knowledge of the matter.

The audience is enlarged to a certain extent to the design world in the broader sense of the term. It is possible to find in the market further publications in this direction most of them in digital format: Herald Tribune, New York Times, the Wall Street Journal, or Financial Times, and all of them with a similar structure. *Time Style and Design* was launched as a paper edition and recently moved also to a digital version. These types of editions are addressed to a certain different public, searching for specific information on very concrete subjects and with a different approach than pure fashion magazines as *Vogue*, *Elle*, *Harpers*, *Marie Claire*, etc.

In these new types of editions there are not so many reports on fashion, as typical clothes articles with models, but rather reviews and interviews to people working on the fashion world. The mainstream is providing a global sense of style and design in all the different disciplines from a broad and global perspective, taking into account the markets and the customer behaviours.

As of September 2009 it has suspended publication due to the global financial crisis and to a reorganization of the company. The one million-circulation magazine was closed in September this year but the directors hope to bring it back when the economy improves. Kate Betts, editor of *Time Style and Design*, will remain with the company and she is expected to cover the shows for Time.

## **2. The Editorial Vision**

According to TimeWarner, the American *Time Style and Design* was launched in New York during the New York Fashion Week benefiting the council of Fashion Designers of America foundation. Some of the brightest fashion designers, architects, photographers, graphic artists and event designers were present in the inauguration. The attendance and interest of so many high-profile professionals reveals the value of a this new project. Moreover, the magazine grew out of a European Fashion issue that appeared twice in Europe since 2002, with a particular structure; half of the issue was devoted to fashion and half to design in a moment where design was part of everybody's life and culture (TimeWarner, 2003).

The first issue's editor, Belinda Luscombe, explained then the social context of the new magazine: "We've entered an era in which design is infiltrating every corner of our lives and our culture, and TIME is in an ideal

position to explore and chronicle the implications of that” (TimeWarner, 2003). It is the first time that a publication envisaged fashion in a different way, not only like a business but as a cultural phenomena. This signified an important moment of social change.

In fact, the supplement includes the internal relation that exists amongst business, design, consumers and culture. As a consequence, this supplement, proposes a new concept of fashion. It is understood as a social phenomenon that is covering wider aspects of life.

Kate Betts was the editor of *Time Style and Design* for the last six years. Her vision when she entered this new type of publication was defined in an interview with Emily Fromm: “My goal was to create a product that would appeal both to the Time reader and to the fashion industry”. That concept of fashion is like a continuation of her work at *Vogue* or Harpers. “My personal point of view on fashion has always been to give the general reader an inside glimpse into the industry”. And that is because “beautiful, luxurious visuals and intelligent reporting do not have to be mutually exclusive”. She thereby indicated a vision in for the magazine a publication aiming to be of interest to the whole of society, a publication pushing forward the so-called democratization of fashion. This new way of tackling specialised fashion subjects has proved very appealing to the fashion industry. “The stories are not too inside that they would not interest a general reader, and yet they have enough of a fashion quotient to appeal to the industry”, (Fromm, 2003).

Betts defined her work as being like that of a journalist, and thus quite different to the function of writers in female magazines: “I wanted to give the *Time* reader an inside look at fashion but not make it too obscure and too over-the-top or detailed in a way that wouldn't reach them”. It is a question of conveying the phenomenon from a journalistic perspective and therefore bringing it nearer to the reader. Like Betts said, “I've always been interested in more of a journalistic approach, even when I was at *Vogue*”, (Fromm, 2003).

She wanted to give an inside view of the fashion world in a way that enabled her to reach different readerships. To do this she put together an interesting team: the art director, Terry Koppel with Andrea Ferronato the photo editor both, coming from *Vogue*. At the same time she drew upon people coming from Times Magazine like Richard Lacayo, Michele Orecklin and Joel Stein and from global bureaus which added an invaluable “savoir faire”. The project was enriched with people from the fashion business, journalism and the weekly issues journalism.

With this new team, which subjects did Betts choose to publish and how was *Time Style and Design* going to establish itself as a new reference publication? She, having come from the monthly fashion magazines, found herself publishing four issues per year for a new audience. Though when asked about the number of

issues per year that a fashion magazine should have she answered in *Ailing Fashion Magazines* that it might be good to publish less often and come to twice a year (Fashionologie, 2009).

### **3. Time Style and Design Content**

*The magazine* offers an editorial structure with common chapters that repeat themselves in each issue, as an opportunity to give a different point of view: *Right this minute*: a most interesting trend that shows a fashionable city or a main fashion tip for that year; *Notebook*: presents the latest news in the fashion world; *The A list*: chooses one item in fashion and features it in different countries and brands; *10 questions*: features an interview done to a fashion designer or specialist with 10 main questions; *Who's who*: describe new people in design and fashion, which are new in the design and fashion world.

Anyone getting a glimpse of *Time Style and Design* pages could easily find the frequent topics of the magazine, each issue features some articles specific to the main subject being covered<sup>1</sup>. In order to study these subjects it is possible to arrange them in three big topics: Design Professionals, Consumer Habits and New Markets. These topics are addressed in the magazine not only from a financial approach but also with a cultural perspective.

At the same time, there is a consistency in this structure covering firstly the professionals that work in this environment and secondly the rising importance of women in top management and design positions. Once the professionals overview is presented it is possible see the consumer habits of this business, habits that focus on new luxury products, green living and travel; all of these topics are a result of the typical taste of this new client consumer. From here it is possible to jump into the new markets, China, India and Russia, that are attracting an important part of the fashion effort and business.

Through the report it is possible to see some social consequences as markets disclose the influence of eastern designers in the occidental world, and how western companies feel urged by the consumer to create sustainable businesses in underdeveloped countries.

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1 The following subjects repeat themselves throughout these issues of Time Style and Design from 2005 to 2009: New Markets (Spring 2005/Fall 2007), Green Living (Summer 2006/Winter 2008), Travel-trips (Winter 2008), Design and new Professionals (Fall 2007/Summer 2007), The New Luxury (Winter 2005/Winter 2006/ Winter 2007/Winter 2008), Retail and e-commerce (Fall 2006/Spring 2007) and Consumer habits (Spring 2006).

#### 4. Design Professionals

“The Design 100. The People and Ideas Behind Today’s Most Influential Design” is the focus of the monographic issue Summer 2007. The supplement covers the design world in all different fields like architecture, sculpture, house design, hotels etc. At the same time there is a clear trend to cover design as a multidisciplinary field where the common tendency pulls all the different disciplines, enabling a certain main trend in style that influences all the Arts. It is perhaps easier to see this in this new style of magazine where different artists appear, and all design styles have a common structure addressed to a highly educated targeted fashion design professional point of view.

“The Design 100” (*Time Style & Design*, Summer 2007) brings together ideas behind today’s most influential design. We already see here in all these fields, a green tendency in the products that will be seen in the issue Summer 2006 and 2009. Modern Renaissance Men and Women shaping all type of products: from pots and pans to private jets, to the star makers, visionaries and interior designers unearthing traditional motifs and materials for homes and hotels. Kitchen & table concepts being redesigned with new materials. An architecture artist transforming spaces in a new way. Designers newly redesigning packaging from water bottles, perfumes or drinks. Professionals that are making possible, walking, talking, cruising and strolling in a new creative and artistic manner. The idea of fashion is enlarged and transformed. The beauty that contributes to the design of a multiplicity of products is enriching life. The essence of beauty and the constant ever changing dimension of fashion enables a business associated with the creation of new different fashionable products.

As an example of this multi taskers designers transform everything from households, first aid kits to latest hotels (*Time Style&Design*, Summer 2008): interior designers such as Thomas O’Brien or India Mahdavi, architects like Greg Lynn, industrial designer Harry Allen; and product designers such as Ann Ronan and Erwan Bouroullec give their opinion on new design. A special section focuses on architecture, artisan food, hotels, retail, lighting, fashion classics, and transportation. All this provides a comprehensive and thorough overview on the latest talents.

A special emphasis is given to women in the fashion industry. Coco Chanel as an icon introducing some interviews to some of the most relevant women today (*Time Style&Design*, Fall 2007). The list is long from Valerie Harman the new Yves Saint Laurent designer, to Tory’s Turn creative director, previously working with Vera Wang at Ralph Laurent; Tamara Mellon president of Jimmy Choo to Silvana Armani creative director of Emporio Armani women; Wanda Ferragamo, honorary chairperson of Salvatore Ferragamo to Vera Wang, chairman and CEO of Vera Wang ending with Amanda Harlech and Chanel Sounding Board. All of

them, top ranked women in first brands with a strong influence in the market give their view on today's fashion, global brands, design and new role of women in this business.

Following the same idea, in the Fall 2008 supplement, some of the most outstanding women were featured: Odile Roujol president of Lancome; Liya Kebede owner a children's clothing company using Ethiopian fabrics; or Stella McCartney, creative director of Stella McCartney. All very different women with extremely interesting lives and businesses, working successfully in the fashion industry providing a view of medium size brands (except Stella McCartney).

In the last issue Fall 2009, Donna Karan is featured as a talent turning to the health care field. Pascale Muscard, the living consciousness of Hermes, upholding a tradition of eco-awareness at the French Design House, Zhou keeping the label; Phillip Lim, practical and posh with her interesting view, having been brought up in China; Sophie Théallet the French born, New York based couturier, mixing old-fashioned dressmaking methods with a modern point of view; Maria Cornejo as a modern artisan at Nolita; Isabel Toledo, inspired by emotions, patterns and craftsmanship using technical innovation to create singular designs with timeless appeal; Ali Hewson (Edun's founder and Bono's wife); Rachel Roy bringing, an old world aesthetic working ethic to her own line; Tracy Anderson, celebrity fitness trainer; Lauren Luke, internet make-up guru; Sara Blakely, turning a footless pantyhose into a multimillion-dollar business and finally Angela Ahrendts, CEO of Burberry is featured in an extensive thorough interview. One can see a diversity of areas and fashion scenarios where women are taking the step ahead and provide their special and specific ability to leverage and enhance the roll of fashion nowadays.

New markets are providing limits to multidisciplinary designers as a multidisciplinary field, where the common tendency pulls from all the different disciplines enabling a certain main trend in style that influence all the arts and women designers.

## **5. Consumer Habits**

The new consumer habits go from the new luxury report to new trends in social conscious fashion or green ecological trends. All these trends are creating a new way of being from the consumer perspective. Consumerism is featured as a way to improve society and build a socially conscious environment. It is a new way for the client to decide with his act of buying which type of product is he acquiring not only focussing on the product itself but on the essence and production line of that product. The decision of buying is also a new style of being and feeling towards the world, and with the act of buying the consumer is also making a business act supporting or not, the companies that are socially and ecologically conscious.

Fashion and Luxury behave as twin souls, but in the last years the idea of luxury is changing fast. It is possible to see it across the supplement of Time: “Everywhere you look in the global luxury business, a merger or acquisition is going down” (*Time Style&Design*, Fall 2006); “What is Luxury?” asked the editorial in Winter 2006; “Green Living. Is sustainability the New Luxury?” is the cover title of Summer 2006. In 2007, Betts spoke about a panel regarding the future of Luxury “one panellist dismissed the idea of luxury altogether, arguing that it had become too accessible” (*Time Style&Design*, Fall 2007).

The winter supplement of Time offers every year all the latest luxury items providing a global vision of the new luxury focussing on products, people and places. Those issues are an interesting mirror to all consumer products and brands, a laboratory and description of all new products in the market since that 2005.

In winter 2005, it is possible to read in the editorial of The luxury Index, that in addition to a traditional object of desire and lifestyle trendsetters start to speak about “sustainable luxury”, that means solutions, not commodities: “an environmentally sustainable factory or store, or it could be the notion of feeding company employees home grown organic food for lunch”. Betts presages in this editorial: “These ever expanding definitions of luxury keep the business interesting” (*Time Style&Design*, Winter 2005).

But in April 2009 fashion was described like a new attitude changing completely the point of view. The issue brings up Africa to show new projects of ethical fashion business, which tend to develop the African’s economy at the same time as enhancing their creative inspiration. Close to the financial crisis, there is a deepening view of the idea of global fashion, more and more executives are forging ties with East Africa, raising the employment in Africa with local businesses changing many lives. There is a new approach to fashion as a way to empower low-income countries by fair commerce. Besides this the issue provides an overview on the new gold standard where fashionists are concerned about resources.

Since 2005, the interest for the ecological trade has grown and the idea of luxury has changed. As a consequence all the ecological markets and products, designers and fashionists are creating a new trend that is creating new ways of seeing the world under a new umbrella: green living. The consumer habits that can support a green world, where natural resources play an important role. The Green living as a new fashion trend where sustainability is shaping the new luxury. Here is an overview on eco friendly resorts; green giants reinventing the supermarkets, and an eco guide looking into the most famous fourteen-eco friendly.

In Fall 2008 Betts says: “No one is immune, however, to the dramatic changes in the global economy over the past six months. Concerns about the environment and an increasing sense of social responsibility have fostered a new consciousness among consumers. These large forces necessitate a new attitude toward luxury,

one that is being defined, increasingly, by the women in this business” (*Time Style&Design*, Fall 2008). In winter Betts spoke about people spending less and fashion business searching to redefine themselves (*Time Style&Design*, Winter 2008). The next generation “doesn’t feel that it needs to ‘earn’ luxury” (*Time Style&Design*, Spring 2008). Along these years luxury seem to be replaced for the best design from summer 2007 with “The design 100” (*Time Style&Design*, Summer 2007). This idea repeats itself in summer 2008. Finally luxury will be defined as a new attitude in April 2009. In that force, creative introduced global luxury in a new directive” (*Time Style&Design*, April 2009). And Fall 2009 proposes the creativity women as a answer for the crisis.

In conclusion, the evolution of luxury trends in the last years changed the consumer mind-style. The consumer mind-style is a mixture of cultural, historical, environmental, financial and human reactions towards society that frames a new way of seeing things, people, and life influencing in a straightforward way the consumer habits. Getting to know this new mind set we can be able to envisage the consumer habits and new tastes as a consequence of a new way of looking at life.

## **6. New Markets**

“East meets West” (*Time Style&Design*, Spring 2005). A guide through the best Japanese architects and their work in the West, how their way of doing things has already created a minimalist trend. Some of the greatest Japanese architects are also producing some of the most astonishing architecture in the US from Shigeru Ban to Yoshio Tanigushi or Tadao Ando.

Ban designed emergency housing for refugees in Rwanda and earthquake victims in Japan. His knowledge of temporary structures is also helping him to build his Nomadic Museum, columns similar to his Issy Myake gallery; Tadao Ando, with his special gift to use the concrete in delicate ways. In the church of light in Osaka, he introduced a cruciform opening that shines like a glowing cross. In his modern Art Museum of forth Worth in Texas, five bays of glass appear floating in a reflecting pool. Yoshio Taniguchi, in his museum of modern art in New York city, provides an atrium that rises 35 metres. He is a master in minimalism at the Tokyo National museum.

Within the section notebook we can see an interesting article covering the subject of how for Hong Kong’s designers, China is becoming an extraordinary interesting market with benefits close to one third of the total market. China needs to add value to its exports, and design is a crucial way to begin with. A new Japanese wave of trendsetters in US with a new eastern way of seeing space creation, is surfacing.



On the other hand, Chinese report with an article on Shanghai and one on how the Japanese effect on the 80s is now taking place in China. This effect is not only taking place in Shanghai but in other cities such as Dalian and Xi'an. Moreover Chinese designers such as Hang Feng, that were a success in New York, are now taking to in Shanghai.

At the same time a new Japanese generation is contributing with a new way of doing things. The magazine offers an overview of Asia's new generation and of how the East is influencing the West in all design fashion areas.

“East meets West” means that *Time Style and Design* Magazine offers a vision of fashion market as an encounter of culture and the impact on each other. But at the same time China, India or Russia are emerging countries and new markets for occidental brands to enter, while time production places.

The issue introducing the “Global Luxury Survey” (*Time Style&Design*, Fall 2007) focuses on how the best brands measure up in China, India and Russia. China is foreseen for many as the country that will surpass the luxury-good consumption by 2015, and Russia as a place well known for the number of millionaires and India, for an extraordinary cultural affinity for luxury with an enormous potential growth.

This issue contains an interesting report about how China is breaking all the records of markets where logos and top brands are being purchased and an interesting interview to Balbian Wong, the go to person for Chinese luxury retail scene. India with a prediction from Bain&Co of a luxury market 25% growth, is also studied in terms of brand selling. Priya Tanna featured as the launcher of *Vogue* India explains in an interview her vision of fashion in India. Finally in Russia, specialists predict a growth of 15% of the luxury market in the next five years. Besides an interesting interview to Evelina Khromtchenko the *L'Officiel* editor in Russia, the issue provides an interesting in depth view of the fashion world in Russia. It is a tremendous potential in all aspects from these markets that influence decisively the fashion and design world in an extraordinary way.

## **7. *Time Style and Design* legacy**

These magazines are an invaluable source of knowledge around the design, fashion, consumer habits, and retail world. They appear as a window of the creative world from the professional standpoint, providing very complete and comprehensive information to mega-trends and cool hunters as well as design historians. This supplement provides an outstanding bibliography of these four years evolution in trends in design, fashion and consumer habits as well as new luxury ways.

Through their pages it is possible to see the cultural fashion change in the last years as a consequence of the economic and financial crisis. The increasing feeling about sustainability and the new idea of luxury are certainly changing the consumer habits. These Time magazines are a clear reference to these new types of publications and an essential archive to the history of design of the last years.

The analysis of this magazine from 2005 to 2009 shows how a publication that enlarges the fashion subjects to design, trends, living, markets and consumer habits has a concrete consequence in the different type of readership. The sociological value of beauty and the emerging trends of green living change the consumer mind and promote a new concept of luxury. Beauty is also related to every day life in consumer products.

Women appear in the role of designers and fashion professionals and not only as a consumer. The new markets are a new opportunity to cultural change influencing and developing sustainable businesses.

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