

**Cursed with an  
over-analytical mind, and  
an over-sensitive heart.**

M&O COLLECTION

Brand me  
Brand me  
Brand me  
Brand me  
Brand me

"MY NAME  
IS CARYS  
BULLOCK  
AND I  
WILL NOT  
APOLOGISE  
FOR WHO I  
AM"

BRAND BOARD



"I KNOW I AM A  
NATURALLY STRONG  
LEADER BECAUSE  
OF MY FAMILY BUT  
I NEED TO LEARN  
TO ACT ON IT  
SOMETIMES"



- MY MOTHER MY WORLD

# What Is My Perception?

## Painting, Interior, Beauty

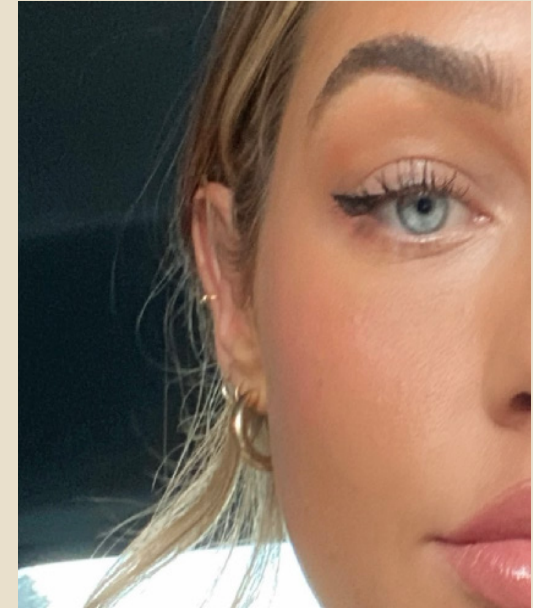


When i was asked on my perception of what beauty is, reading between the lines this could be anything that is satisfying in my life such as what artists i like both musically and fine art or a passion of mine such as interior design.

Minimalism or the art of simplicity is such a satisfying concept to me as seeing bright light and space makes me feel content and a sense of relaxation that everything is out in the open. When researching on the minimalistic movement in the art world around the late 60's the artist Mino Argento came up as an artist who painted the picture above called "White on white" highlighting the feeling of Deja-vu with the square within a square theme.



This picture is what I would perceive myself as if i was to describe my favourite interior design as again it is simplistic and makes me feel at ease as there is no mess, distraction or colour which is what i love the most and reflects my personality. As i have grown older in my years i have started to become more stripped back in the way i set my space out, how i dress, the way i do my hair and also makeup. I always struggled with the balance of fitting in to a stereotype or being bold as my personality is one to not fit in with the crowd as i have confidence. However, I learnt that a blank canvas allows room to add sparks of my personality when needed which is how I perceive beauty to be in my surroundings.



The picture above is a you-tuber, influencer and now fashion designer named Sammy Robinson from Australia who i have followed on both social platforms and YouTube for many years as a source for inspiration in terms of fashion, health and fitness, business advice and beauty. Sammy is someone I look up to in terms of beauty both inside and out but mainly on how she sees life and how she treats other people. Beauty to me isn't just about how someone looks but i am also a realistic person and in my generation looks is a powerful thing and can dominate someones perception on how they see you and can often make changes to the opinion of that person. Without sounding cliché beauty to me isn't just the face or the hair or makeup however, Sammy is my idea of what i see beauty is in a person as i take her videos on makeup and hair as a source of inspiration

"Everything in the **outside world** is so **chaotic**. I like to come into a place and immediately feel the **calmness**,"-  
Axel Vervoordt, interior designer



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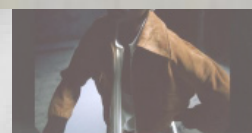
Designer: Martian Agency

Artist: Mino Argento

Perception:

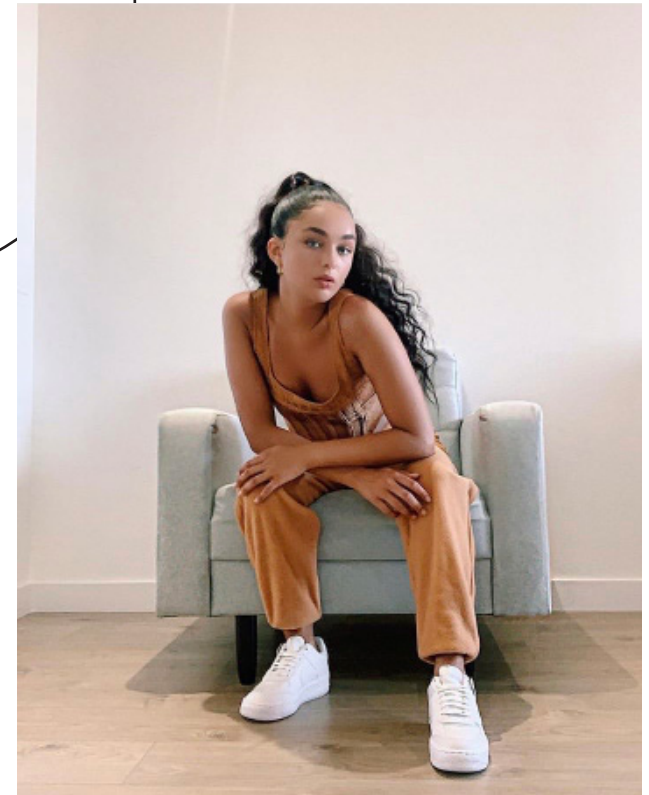
Minimalist

Interior: Axel Vervoordt





## SO WHAT MAKES ME A MINIMALIST



## Insta Effect

The rise in a minimalist lifestyle is very typical of what you see scrolling through Instagram explore as the breakthrough of social media influencer's are taking over Instagram. For example, the way they set their lifestyle out on their Instagram timeline is something that has been copied for other to be apart of which creates this clean, fresh aesthetic...including myself. Social media is a massive part of my generation as it can lead to gaining business, help grow your brand or a way of reflecting your passions. I wouldn't necessarily say that my timeline on my private Instagram is minimal, however my fashion account which is my digital portfolio for my future styling career definitely remains clean in terms of neutral colour tone with pops of colours running through how thats what best describes my trends, my personality as mentioned previously makes me feel content, represents purity and relaxation. The pops of colour to me represents my bold, confidence and independent personality which has stemmed from my childhood and growing up.

Becoming a minimalist is something that definitely came to me within the last year successfully as to me minimalism lies a lot deeper than just style, it is also the art of letting go of the past and valuing the things that are important so to me that is myself, my family, health and friends. Having struggled with my immense emotions at certain times and not knowing how to deal with them over the years, I have learnt that focusing on eating healthy, drinking plenty of water and keeping my mind clear by letting of things that have held me back helps me maintain routine which allows me to get things done.

The Simplicity of a minimalist lifestyle has allowed me to appreciate my life for what I already have and not what I need, which is something that modern society has brain-washed my generation which really aggravates me due to social media influencer's and social media.

A huge fashion inspiration for me is a London based freelance stylist and content creator called Rachel Williams who I came across when researching into my career aspiration of becoming a fashion stylist. Her wardrobe resembles mine in terms of pairing similar colours in various different shades and involving textures and layering to create a unique yet minimal aesthetic. My day to day style i would describe as very basic street style but sometimes mixed with sophisticated shapes such as a blazer or tailored trousers with a pair of white trainers.

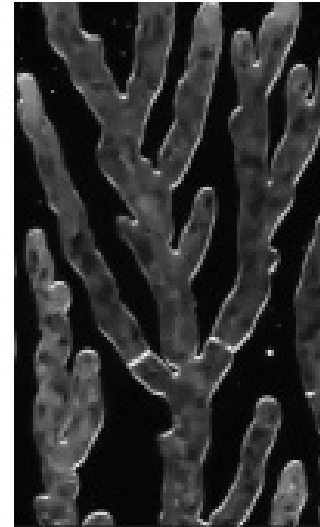
However, the art to being a minimalist is there is always the comfort to add pops of bold colours which I tend to do for when I get dressed up. I would say I have not always been so simple with my fashion style and lifestyle as it is something that has become a trend within my generation (GEN Z), which I believe Instagram has been a massive influence for this trend.

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AM I ORGANIC?

-BITE STUDIOS  
INSPO

AM I  
SOPHISTICATED?



BRAND BOARD



## Am I organic or structure?

I would say that I am a bit of both when it comes to being free flowing or structural in my everyday life especially my working lifestyle. I like to consider myself organic in my everyday lifestyle as I tend to push away from things when i feel pressured to do something. For example, I like to feel free and to not have set plans as my personality revolves around if it happens it happens and i like the independence of being able to do what i want when i choose to do so. This free flowing trate i carry definitely comes from being so confident and independent from a child which my mother gave me. It is really interesting because my brother is the polar opposite to me as he prefers his home comforts and not a very sociable person when it comes to meeting friends, going out for food, partying where as I love being with people, being loud, partying and always doing things. For anyone who knows me they will always describe me as a very outgoing, outspoken, feisty girl.

When thinking of structure in my life I always incorporate this into my educational/work life. I always like to be on top of my work and really get down on myself when i forget some things as this can often make me stressed and overthink. Therefore, the way i solve this is to plan ahead and i have once been known for the queen of to do lists as it makes me sleep at night knowing i wont forget the next day. This organizational trate definitely comes from the women in my life like my grandma and mum. My grandma was a primary school teacher where she always taught me to always write everything down so nothing is forgotten and it doesnt weigh on my mind.

Overall, I see both sides my personality reflected in my work as theres not too much going on symbolising that free flowing, clean aesethic, however the structure is there with the text and preparation what concludes the final goal.









# My family have shaped me into the person I am today



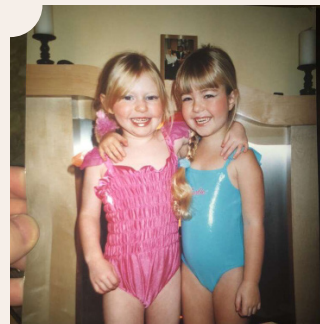
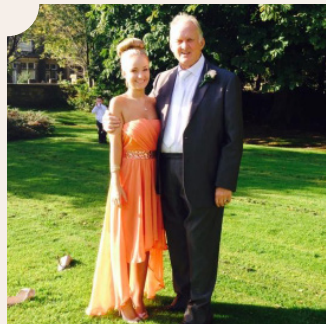
Growing up in a small northern town of Burnley in a very privileged yet hard working family background has taught me a lot over the years. My grandfather and his father in law set up a family business in the medical industry which led my mum to take over the business once my grandad had retired. As the business has grown and set me and my family up my mum and grandparents have inspired me to work for the good things in life instead of sitting back and waiting for it. I had the best most happiest childhood I could imagine provided by my mum who always worked hard to make sure me and my brother had the best of everything and getting to see and experience everything the world had to offer. My mum always drilled it into me that I should want to achieve more than what life gives me and work hard to be able to move away from our hometown of Burnley as it did not offer much growth and stability for someone like me. My mum always talked about her childhood to me and my brother saying that she did not work hard enough to get the top grades she could of got which is motivating to do better.



## My Childhood

This photo is of me my mum took whilst at nursery and it means so much to me as all my life I have always been told from my family that ever since being a little girl I have always smiled and laughed with the cheesiest little grin on every photograph taken, which symbolizes my personality of being a happy, bubbly, confident person and shows the way I perceive life as always being worry less, live more.





## 01 Family business

### BRAND BOARD

Talking more on my family business that I have grown up with played a really big influence on me as well as my grandad who basically built it from the ground up after gathering so much experience from other different companies really humbled me as a person but also made me work hard for something that I want in life, which has always been drilled into me from both grandparents and my mum as this is all i have seen from my family. Hard workers and to always remain humble. My grandad is the one strong male figure who i look up to as he has always looked after me and my family, takes a massive interest in me and my life and also someone who will talk to anyone with no judgment or prejudice. His personality is something that i really relate to from him and also my mum as we are all so confident, business minded, loud and feisty characters which for me has not been easy to deal with, being loud in my generation can often cause unnecessary attention. However, being able to speak with passion and address a room is

## 02 Strong female influence

Besides my grandad being the male figure i look up to in my life i also have a strong female influence in my family like my grandma and mum. My grandma is a massive source of women empowerment to me as back in her day a sexist society was common however she fought to make something of herself and her career instead of relying on the help of a man. I remember her telling me a story about when she wanted to go to university to train to become a teacher. When she received her O-levels she was told by the head of maths that she will never become a teacher so my grandma worked hard and proved her wrong as she then went onto to study teacher training at the university of Bradford all while courting with my grandad. As i look up to both my grandparents equally, i really have respect for my grandma in following her dream alongside the struggles women faced in that generation. Ever since studying history at GCSE and learning about feminism and the fight for equality in the workplace i really became captivated into what they went through and ever since then i have always been passionate about strong women in the business environment and knowing that my grandma worked hard in her generation to make something of herself in the teaching industry as well as my mum who is now the managing director of the family company, dealing with finances, accountants, customers and her employees.

## 03 Strong work ethic

Due to my strong family upbringing and the importance of staying humble and working hard to achieve what you want that has definitely had an impact on the way I look at myself and my work ethic whether thats a part time job or education. I have always struggled in education leading from primary school to secondary, I noticed that I was never going to be as clever as some other children in my class but instead of letting that get me down I knew i just had to work a bit harder than anyone else and that is the type of energy and mindset I have had since. Everything i do I always put blood, sweat and tears into even if I have bumps along the way.

## SELF REFLECTION...



Finding these quote pictures on Instagram i felt were really applicable to me as growing i have always been a confident person through from primary to secondary however growing up and entering a very competetive industry such as fashion i have felt through my university experience that there will be people better than me and this scared me a lot to the point where a lot of my passions and aspirations were getting lost and outhsadowed instead of me remaining confident. Growing up i knew i wasnt going to be the cleaveriest and wasnt going to get the highest grade in the class compared to my brother who was a high grade acheiver every time so i always thought the black sheep of the family, which obviously gave me pressure and a lot of knock backs. However, due to my personality and not being one to wallow on things i have always realised and taken it upon myself to use blood, sweat and tears to be able to reach my goals and get that grade. I have never been one to slack at anything I do, I go big or I go home which has been my philosphy in terms of my career aspriations in the fashion industry as i have realised it is has been my passion and talent for many years. Therefore, the three pictures above symbolise the growth of my journey into brand me and leanring more about myself instead of constantly comparing myself to other people.



## MY STRENGTHS

### “DONT WALLOW, OVERCOME”

THE BEST STRENGTH I BELIEVE I HAVE THAT ROUNDS ME UP AS PERSON IS PROBABLY MY CONFIDENCE. IT HAS ALLOWED ME TO DO THINGS IN LIFE THAT IF I DID NOT HAVE THE CONFIDENCE TO DO IT WOULD HOLD ME BACK FROM A LOT OF THINGS WHICH WOULD REALLY BRING ME DOWN. HAVING CONFIDENCE HAS OPENED DOORS TO OPPORTUNITIES I HAVE BEEN SO GRATEFUL FOR OVER MY YEARS SUCH AS HAVING THE CONFIDENCE PRESENTING WORK MATERIAL IN FRONT OF MY PEERS. IT HAS ALSO ALLOWED ME TO BECOME NOTICEABLE BY OTHERS SUCH AS DIFFERENT RELATIONSHIPS, FRIENDSHIP GROUPS BUT THE MOST IMPORTANT ONE IS BEING ABLE TO EXPRESS THE WAY I FEEL IN A PROFESSIONAL FORM. FOR MANY PEOPLE, CERTAIN SITUATIONS FACED TO THEM WOULD BE REALLY CHALLENGING AND HARD TO FACE WHICH I AM NOT SAYING I DO NOT FEEL BUT CONFIDENCE ALLOWS ME TO TAKE THE CHALLENGE ON HEAD FIRST WHICH I AM SO GRATEFUL FOR.

MY SECOND STRENGTH IS THAT I AM A NATURAL BORN LEADER WHEN IT COMES TO FACING SITUATIONS. THIS DEFINITELY LEADS ON FROM BEING SO CONFIDENT BUT INSTEAD OF STEREOTYPICALLY TAKING OVER OR BEING BOSSY I BELIEVE I AM A LEADER AS I BELIEVE I AM A GOOD LISTENER AND GIVE THE BEST ADVICE, WHICH IS ONE OF THE CHARACTERISTICS OF A NATURAL LEADER. I HAVE ALWAYS BEEN A OLD HEAD ON YOUNG SHOULDERS AND SOMETIMES SURPRISE MYSELF WITH THE ADVICE THAT I GIVE TO PEOPLE BUT THATS PROBABLY BECAUSE I LOVE LISTENING TO PEOPLES PROBLEMS AND HELPING THEM OVER COME THAT. BEING ABLE TO UNDERSTAND OTHER PEOPLE ALLOWS ME TO EVALUATE A CERTAIN SITUATION DUE TO PAST EXPERIENCE AND OVERCOME THIS.

## MY WEAKNESSES

### “NO POINT CRYING OVER SPILT WINE”

ONE OF MY WEAKNESS THAT SOME MAY FIND AS NOT A WEAKNESS IS THAT I AM HIGHLY EMOTIONAL AND WEAR MY HEART ON MY SLEEVE, WHICH OFTEN CAUSES PEOPLE TO WALK ALL OVER ME. BEING AN EMOTIONALLY DRIVEN PERSON THAT MEANS TO ME THAT I THINK ABOUT THINGS MORE THAN OTHER PEOPLE WOULD BUT IN TERMS OF MY EMOTIONS BEING A WEAKNESS THEY CAN TAKE OVER IN CERTAIN SITATUONS WHICH THEN LEADS ME TO NOT ACHIEVEING MY BEST SELF. AS I FEEL LIKE MY EMOTIONS TAKE OVER HOW I ACTUALLY SHOULD FEEL THAT THEN LEADS ME TO SAY SOME THINGS AT THE WRONG TIME WHICH CAUSES DAMAGE.

THIS THEN LEADS ONTO MY SECOND WEAKNESS IS THAT MY FIESTINESS CAN BE MISTAKEN FOR BLUNTNESS AND OFTEN SEEMED TO BE RUDE AND UNCALLED FOR. OVER THE YEARS AND BEING GUIDED BY MY GRANDPARENTS AND MOTHER THEY HAVE TAUGHT ME TO REALISE THAT IN SOME SITATUONS IT IS BETTER TO BITE YOUR TONGUE IN ORDER TO BE THE BETTER PERSON. IF ANYTHING THAT HAS BEEN ONE OF THE BEST LESSON LEARNT FROM MY ELDERS IS THAT YOU DONT ALWAYS HAVE TO PROVE YOURSELF TO BE ANY BIGGER OR BETTER IF ANYTHING STAYING QUIET AND LETTING THEM SEE YOUR ACHIVEMENTS IS THE BEST WAY TO WIN.

LASTLY, STUBBORNESS IS ANOTHER WEAKNESS OF MINE IN WHICH I CAN PUSH PEOPLE AND OPPORTUNITES AWAY OVER HOW STUBBORN I CAN BE. THIS IS ALSO SOMETHING I HAVE WORKED ON GROWING UP AND GOT CONSIDERABLY BETTER AT TRYING TO LET THINGS GO BUT IT WILL ALWAYS BE A TRATE OF MINE DUE TO ME WANTING TO BE THE ALPHA WOMEN AS I HAVE GROWN UP IN A FEMALE DOMINIATING BACKGROUND.



# Perception: Minimalist

Q minimal



@thenoisetier

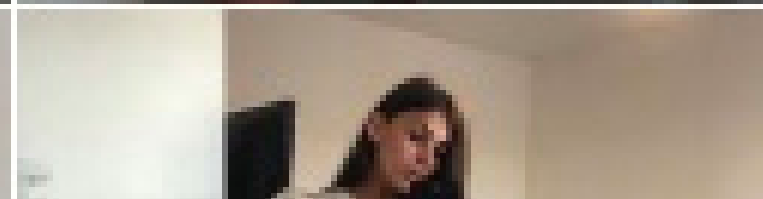
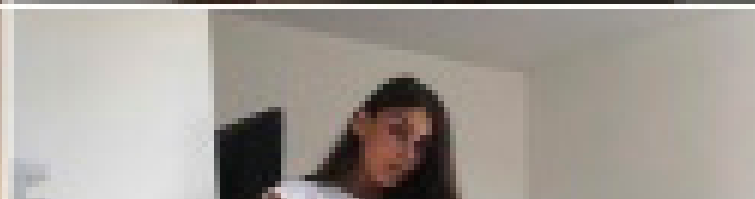
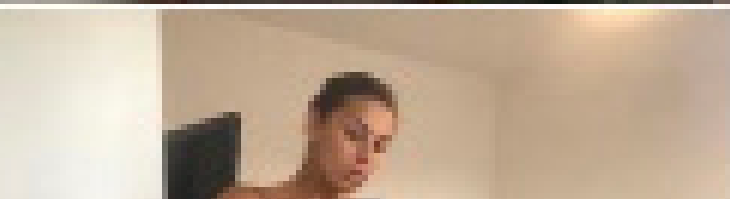
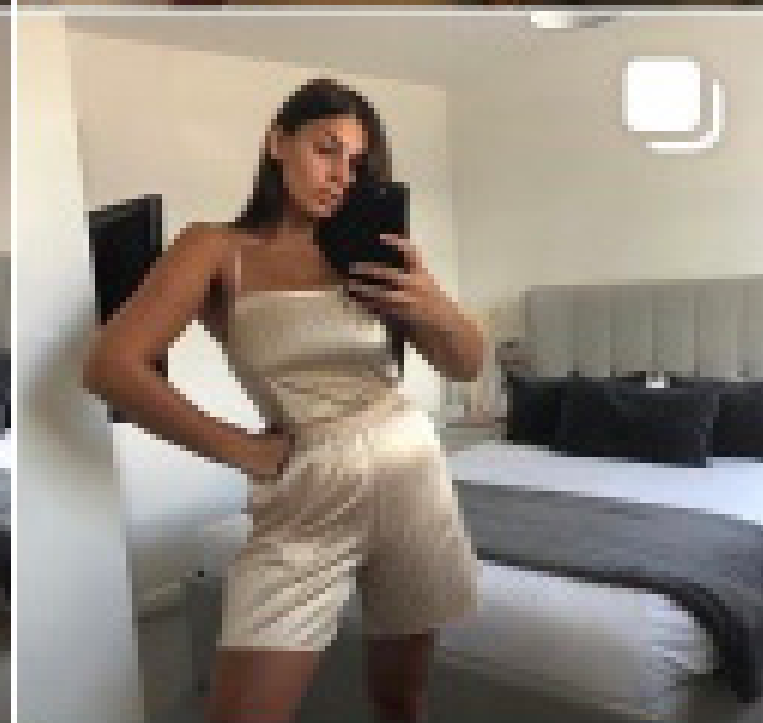
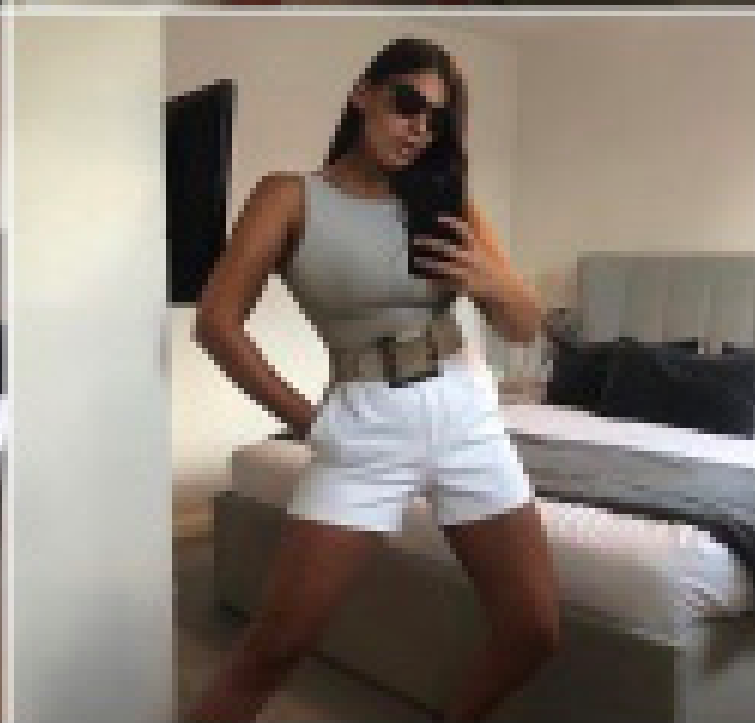


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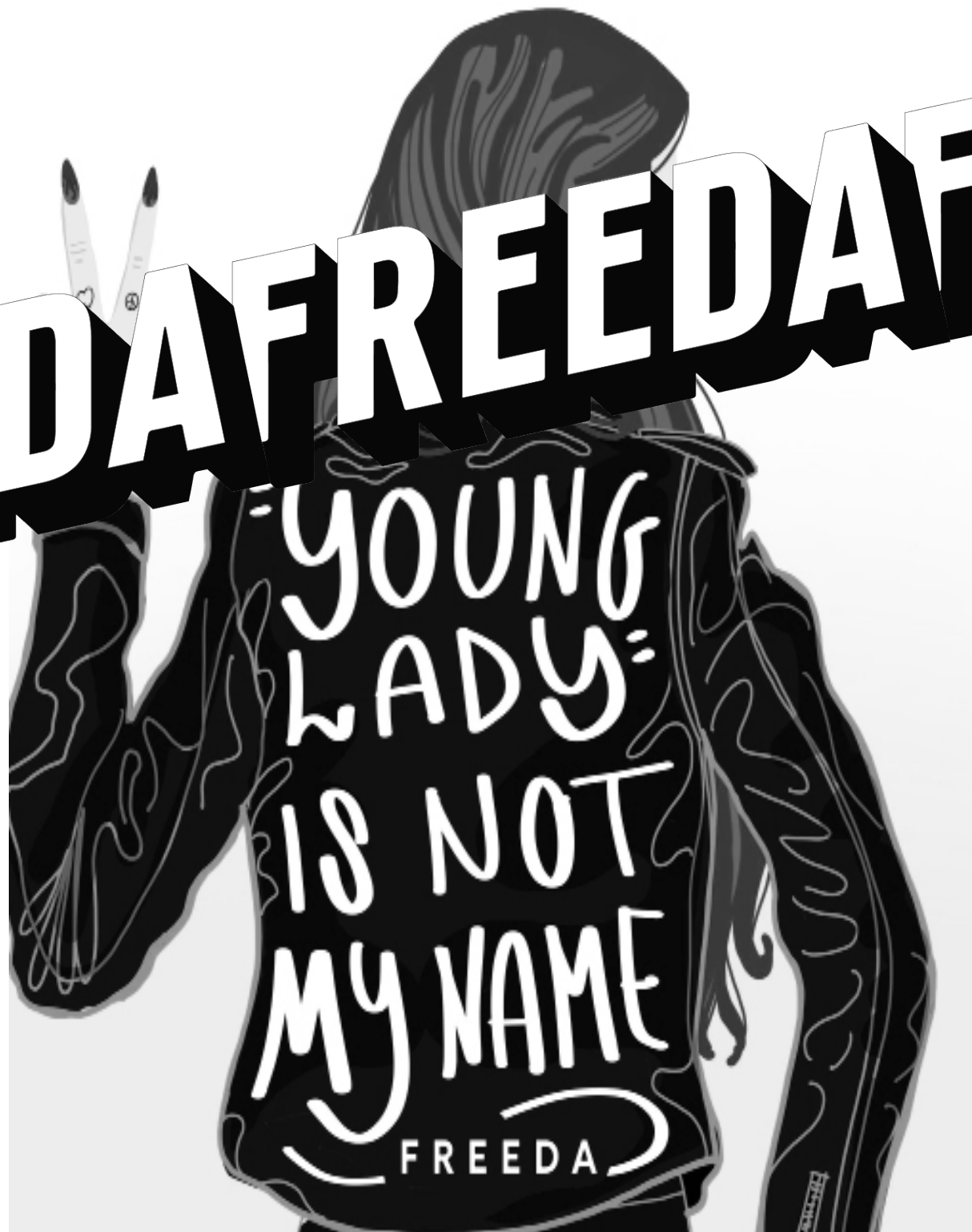


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# FREEDA FREEDA FREEDA

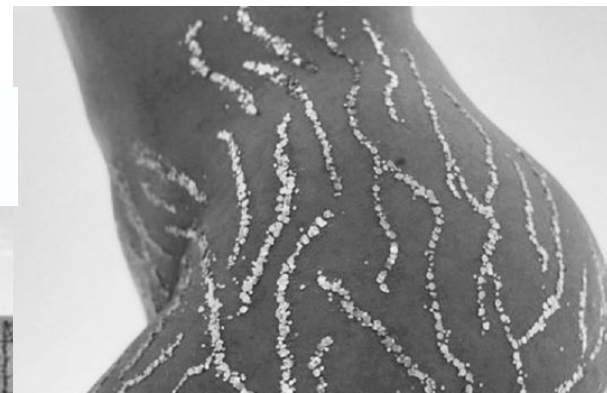


My 2020 inspiration...  
New generations seek  
brands who embody  
their values

-Freeda



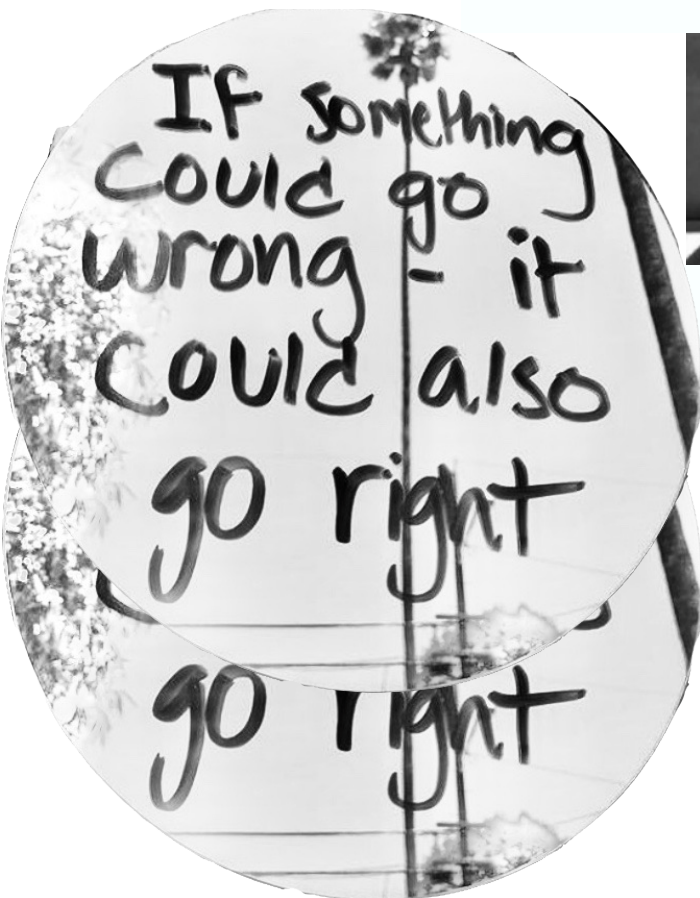
ORGANIC



FREE SPIRIT



FEMININE



CONFIDENCE

INSPIRING



CONTEMPORARY



FREEDA

# FREEDA

Freeda is a brand that I came across through Instagram which promotes and celebrates diversity and fluidity. The brand mainly focuses on giving all different women a voice who did not feel represented by traditional standards or stereotypes which is why I feel I can relate to their brand. I wouldn't like to call myself a feminist but I have strong views on equality for women and also highlighting the differences between men and women today. For example, my main struggle I have faced which Freeda highlight on their marketing campaigns and Instagram is body-shaming and the body ideals women should live up to for the of males. Instagram has played a massive part in my lack of self confidence when it comes to my body and weight, over the last couple of years I have become addicted into the way my body should look because of others over social media as well as what I should look like so that boys will accept me.

However, engaging with these sort of brands that promote a realistic image and lifestyle gives me confidence into how I want to look or how I should look and if I don't then that's okay. As mentioned previously about my strong female influence as a child, these sort of brands that promote this is something I look up to immensely as it is real which allows positive mentality to run through all ages.

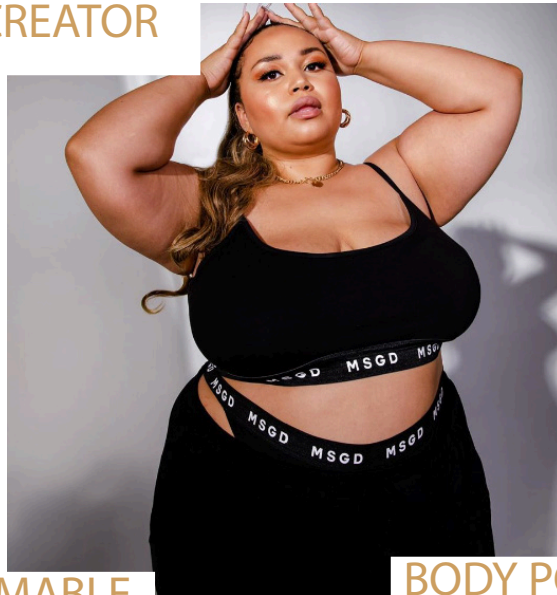
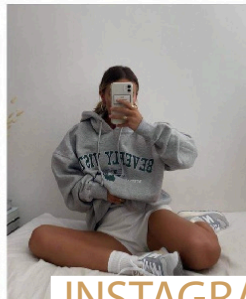
Super-fluid a new brand from the creators of Freeda which is a beauty and skincare brand their to help women feel their best. This brand is their to help women enhance their natural beauty instead of changing themselves to fit to a certain ideology and to me this is what beauty means to me. The brand promotes a realist identity which is something I can relate to as it doesn't hide behind the standards of an Instagram stereotype but instead promotes what girls really look like in their bedrooms or in their environment to show that is still beautiful and you don't need a filter to be accepted. Similar to Freeda.







CONTENT CREATOR



INSTAGRAMABLE

BODY POSITIVITY

INFLUENCER'S



MOTIVATIONAL  
MESSAGES

EMPOWERMENT

CELEB  
ENDORSEMENTS

MEME'S

Rule number 1 : never be number 2



### What was it about?

The Channel 4's new doc-series 'Inside Missguided: Made in Manchester' takes a look at the insides of one of the biggest fast fashion brands in the UK, it allows the viewers to look into the offices, factories and team members of the company showing us how they run things and getting back on top after nearly going into administration a couple of years ago. The 4 part series almost straight away shows the fast fashion brand to be female empowered, fun, highly sexualized and no holding back attitude especially with the campaign creator 'Treasure' who we see a lot during the show.

I must say when watching the series it did make me feel passionate about the fashion industry and made me reflect onto my career and made me appreciate what I specifically want to do and the market level I wish to work in.

As stated previously, in 2018 the brand lost £26 million with lots of staff losing their jobs and cuts were made so the series really highlighted their hard work to reaching the top and showing how they are doing that. The brand worked hard to invest their money in their campaigns, trend spotting, disruptive marketing and celebrity/influencer endorsements which judging from the series seemed to have worked enormously after reaching £20 million in sales.

The brand works hard on showing how the fashion industry is changing in which they have strongly pushed the idea of diversifying their models, body positivity, introducing different cultures and religions and reducing the use of filters to promote a healthy message to their audience.



But is it all as pretty and glittery as it seems...



Watching the TV series in some aspects it did make me feel positive and passionate about my job aspirations however, when watching and then researching about the brand post the show it all seemed to good to be true as if they'd purposely shown the bits they wanted the viewers to see to manipulate the viewers perception. Even though they stated they had lost nearly £26 million and their brand image plummeted the series constantly focused on the good things they were doing which to me as a viewer and a fashion student understanding the industry does not seem as believable and to me seemed to good to be true. As much as we love to see it the brand always seemed to have an excuse to pop a bottle of champagne when really i wanted to see more on them as a brand itself, their opinion on the effect fast fashion has on the environment and what they are doing to protect this and where do they think they went wrong to nearly have to say bye to the brand. However, all i seemed to gather from the series was how they are changing up their models and female empowerment while this is still interesting and relevant in my generation i felt deflated after watching as i personally feel theres more to fashion than just pink stuff and influencer's to sell clothing.

Whilst researching i came across this brand called 'Anti-brand' a sustainable fashion brand that sources multiple ethical and sustainable fashion brands across the globe and promotes them on the Anti-brand platform. However, the brand doesn't just promote sustainable living through buying sustainable clothing they also aren't afraid to shed light on the damaging effects fast fashion has on our environment and that includes exposing those fast fashion brands such as Missguided. What was interesting about the post Anti-brand posted on social media on their review of the TV series was that it was not hard to find as the post had gone viral exposing everything with Missguided's practices.

The post firstly highlights the extreme deadlines the factory workers work round the clock in order to meet the extreme quantity of units exiting the factory within a matter of days but when i was watching it failed to show the opinion of the workers and how this has a positive effect on them and thats not even knowing the salary they must be on, which will be next to nothing.



## Inside Missguided review – flimsy fashion doc doesn't mean business

Talented, potty-mouthed staff are the saving grace of this propaganda-like series about the online clothing retailer known for its cheap, shiny wares

– THE GUARDIAN, HANNAH MARRRIOTT, 2020

Secondly, Anti-brand thanks Missguided for purposely highlighting how anti-feminist and anti women the women at Missguided are with their statements from the show "(we're) baddass bitches that work our asses off 24/7" and "we get our tits out if we want to because we are empowered". Me personally, i wouldn't necessarily say that makes them anti women however it doesn't make them empowered and comes across highly unprofessional. When in actual fact anti-brand shifts the focus onto the women who actually make the clothes in Pakistan and the Chinese factories, which interestingly they did feature in the series yet there was no thanks. We in the UK are lucky to be living in a modern day society with the correct working conditions under the law however, factories in Pakistan and China don't have any womens rights at all in facts in the most common cases the women working in these unethical factories don't feel empowered as individuals or even comfortable about going to work and in most situations experience sexual harassment and abuse at work under a male dominated work environment. Inside Missguided are constantly focusing on what they want the viewers to see. This is something i feel passionate about exploring as unethical practices are happening in low economical developed countries which are the main contributors to the damaging uprise in fast fashion yet because of clever marketing over in the UK or US and it involved pretty pink glitter to grab the attention of its audience we are becoming blind-sighted to what really happened behind closed doors.

Thirdly, it has been obvious that fast fashion is just a convenience platform for the consumers to get clothes quick for a specific occasion. I will admit i do this myself when i need something quick and trendy for the upcoming days ahead. However, being a fashion marketing student and understand the market levels it is becoming increasing obvious that all fast fashion really does is rip off high end, expensive fashion that designers spend up to years creating, building the narrative, sourcing the materials, sewing, beading and more, Missguided just notice influencer's and celebrities across the globe wearing a trend that has trickled down from these designers and make it ridiculously cheaper. I understand the need to spot that trend and make it cheaper to fit a wider audience as a company but what i noticed from the series was how very little work goes into making their samples different to fit their brand and actually coming up with their own ideas, to me i just saw a lot of trend analysis on who is the most popular and trendy celebrity and

PROPAGANDA  
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PROPAGANDA

Perhaps - let's hope - this one heartening exchange is an accurate representation of the entire, sprawling, pan-global Missguided supply chain, although the show offers no evidence that would prove it. It is more caught

although the show offers no evidence that would prove it. It is more caught up with what the brand represents in a conceptual way - good vibes!

- THE GUARDIAN, HANNAH MARRRIOTT, 2020





Fashion for bank  
robbers  
- 01





# "Fashion for Bank Robbers" Is an Insta Obsession

## for the Anti-Selfie Set

### - Vogue 2019



The trend for self perfection in this generation is only becoming more and more popular which has birthed the apps of face tune, portable selfie lights, Instagram filters and because of this the rise in extreme plastic surgery and fillers. Current to this reassessment of self is the opposite which is where fashion for bank robbers comes into play. The rise of the mask.



Masks can usually be seen as terrifying and often seen as hiding ones identity for the purpose of a criminal offence, however FFBR (Fashion for bank robbers) creates a narrative surrounding the masks and headpieces to reflect a source of fantasy and beauty by different artists and designers. "The subject of masks and headpieces had fascinated me for a few years already, and I started collecting images of contemporary pieces a while ago to get an idea of what is going on in that field," says Corina Shoshtary who runs the FFBR's Instagram account from Germany written on Vogue 2019. Corina herself is a jewellery artists but the account itself is actually a platform in which she features different artists and their designs/digital art to share their creative pieces to fuel her own art.



"Headpieces and masks are quite often a direct extension of the maker's own body to express an idea. Often artists tell very intimate stories about themselves with these kinds of pieces." Having looked at the FFBR's Instagram page the work that goes into executing their narrative is something that is inspiring but also confusing as some designs the narrative is more obvious than others.

# Corina Shoshtary- Metalsmith Magazine

Written for Metalsmith magazine Corina Shoshtary spoke about the rise and narrative of the modern mask in our contemporary western society and whether the meaning of them has changed and if so why. She firstly started explaining her interest for mask and headpieces as she was drawn into the fact that masks can be seen as a way of transforming into someone or something else, which is something i studied in last years module using fashion for bank robbers as a source for my identity concept. Furthermore, she speaks on how masks and headpieces have taken a different form of meaning and the use of them to express a point weather thats in fashion, environmental crisis for marketing or rebellious attitudes. She states that many runway collections have used masks, headpieces, face jewelery and balaclavas within the last two years to create this idea of a different identity, however i find this particularly interesting in light of the current pandemic (COVID 19) we face today where many different brands from high end to fast fashion are profiting from using face cover ups and masks which i predict will be a huge trend not only now as it is but post COVID-19.

As stated in my research from last year based around the concept of hiding from ones identity with a masks in order to become something or someone else within todays society the idea of using these elaborate masks and headpieces especially covering the face is clever from a marketing stand point as the face is the main focus on a runway and brand campaign as in my generation it is all about the look, makeup, hair then its the clothes so being able to hide this to create a completely different narrative is intriguing.

## How I see their brand fit?

In terms of how i see their brand fitting into the market I definitely would only see them as a Haute couture/high fashion brand as researching her as a person as well as the brand it is too elaborate, meaningful and expensive to be fast fashion as the narrative runs deeper than just a trend in fashion. Fashion for bank robbers as a brand to me fits well as a Haute Couture/ bespoke where it sits well alongside art galleries and blurring the lines between both mediums of art and fashion. Where as art the consumer would go to this and appreciate the narrative behind the art this brand is something that fits into this to convey a message. Many fast fashion brands only seem to care for finding that trend within their market to be able to make sales and become popular on social media for example PLT and Missguided. They usually pick trends from high fashion brands that celebrities wear and imitate this in their designs

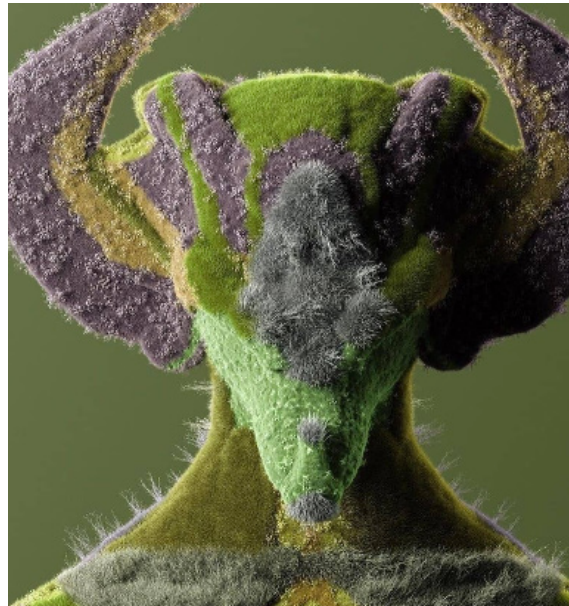




M&O COLLECTION



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Is it where i see myself?

Many luxury fashion brands have been featured on the fashion for bank robbers Instagram account where they use fashion masks on their runways shows. Brands being Gucci, Alexander McQueen, Moncler and Marine Serres have all used headpieces and masks in their campaigns and runway shows to convey a narrative through their work. The narrative and creative direction behind the imagery of the brand FFBR is something i would envision my career as styling and creative direction is a career aspiration i see myself fitting as creating that narrative and concept behind that piece of imagery or media and seeing it come to life is something i am hugely passionate about.



Having had experience researching into the luxury fashion sector of the fashion industry and having created a luxury styling shoot for my own portfolio really gives me that sense of understanding when it comes to what goes into creating a luxury fashion catwalk, campaign, 360 video or Instagram posts and more as the luxury market has really intrigued me and that it mainly reflects a lot of personality and style.

Not only do i see myself fitting into the luxury market level because it reflects my sense of style it runs deeper than that as its all about the narrative surrounding that collection and campaign which can sometimes reflect issues we face in our generation and communities such as homophobia, racism, sustainability, body ideals, sexuality and so on. For example, the medium of fashion for bank robbers allows the fashion on an art form to project these wider issues that effect the fashion industry through their mediums.

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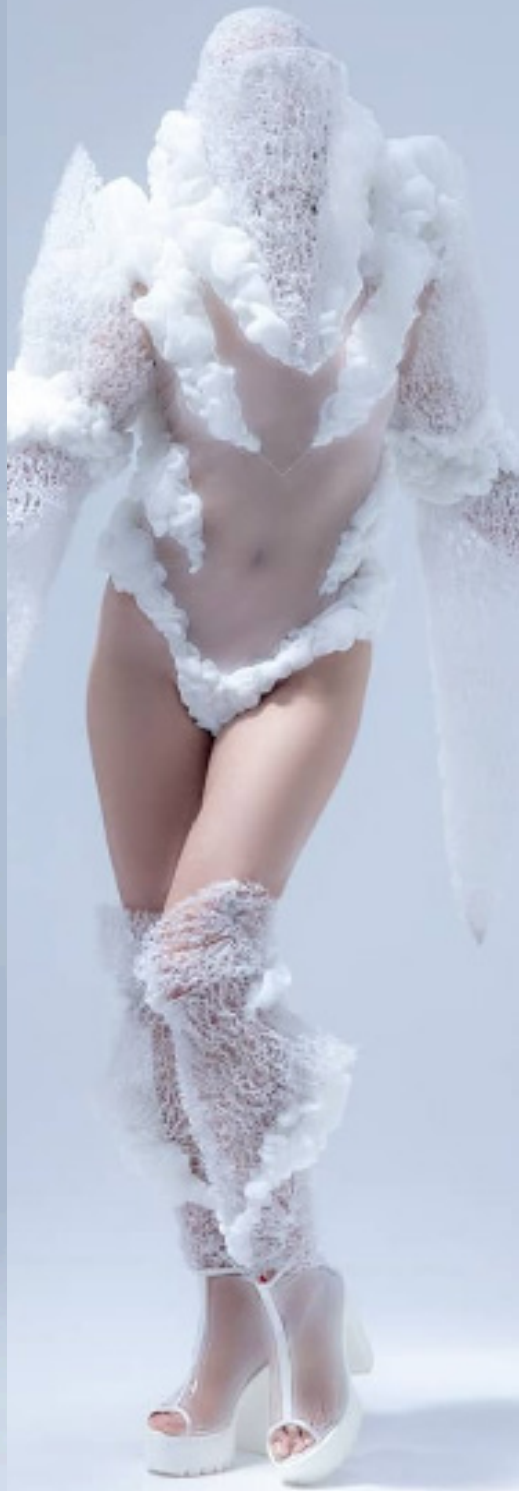
However having researched fashion for bank robbers and the curator (Corina Shoshtary) this type of creative direction to me is more focused on the headpieces as an artistic view than a fashion standpoint. Even though i agree with her views and how she exhibits her narrative i personally would want to see myself working the narrative more around a fashion view than a jewelry/headpiece imagery.

In terms of understanding the narrative is a tricky one as the majority of the imagery posted on their Instagram and reading on their concept it is quite understandable and really interesting as again some of the issues highlighting that contribute to their narrative is so relevant to what effects the industry today and us as individuals which is the exciting part of the creative direction. However, there are some pieces that are more extreme and 'read between the lines' sort of a message, which makes me think would i do that differently as a stylist in order to go further in exposing the narrative.

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Whose Their Audience?





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This is a collection i took off the fashion for bank robbers page created and designed by Marine Arnoul called ASTRAEIRA goddess of air soon to be exhibited at the fashion futures museum. I have featured this as inspiration for the career aspiration i wish to go down in terms of the market, high end luxury fashion. I decided to choose this as the narrative and styling direction within this collection and imagery is something i can relate to in terms of industry and really became captivated with the her perspective of femininity as an art form. She says "what makes each woman unique is the complexity of her armor, her ability to reveal her true nature and her resistance to life's challenges". looking at this through my eyes i can relate to this narrative as i possess strong feelings for female equality so i see this collection as an artistic view on super hero armor that makes a strong women powerful to deal with everyday life.





### Who is their consumer?

I believe that the consumer for fashion for bank robbers are artists, luxury fashion brands, designers and museums. When i first started researching on the fashion for bank robbers Instagram page i started to think that it was more of an artistic extreme view that only consumers who like visiting art galleries would be interested in as some pieces is an extreme complex narrative that you would often see at a gallery. However, i started to research into luxury fashion brands such as Alexander McQueen and Gucci had featured on the fashion for bank robbers page and as i dugged deeper into this i started to notice the uprise in headpieces and masks as wearable art and trickled down into catwalk, luxury fashion which seems very appropriate in todays generation with issues like COVID-19. Furthermore, blending the platforms of art and fashion together to create what has been mentioned by Corina Shoshtary as 'wearable art' is interesting to me as why shouldn't this brand be seen as art as it expressing a narrative to expose everyday topics within our society that should be talked about. The fashion for bank robbers Instagram to me represents the perfect marriage between fashion and art in which i believe the consumers of this page will attract are creative designers, artists, stylists, photographers and models all wanting to produce wonderfully weird content in order to push the boundaries of our society.

### Does it fit with my brand?

As i started thinking about building my brand and what i believe in terms of my narrative and how my life has influenced my journey, during second year i had the experience of doing a lot of research around fashion for bank robbers to relate to my concept of identity and thought it was quite fitting of using a brand that use masks and head pieces as a new form for creating a new identity to become who or whatever you want to be. However, i decided to use my ideas to go down the direction of using anonymity, so masking the face, in order to protect our identity from the dangers of technology and how our privacy as consumers has been exploited. So researching into Corina and her messages for the Instagram page i completely agree that this sort of imagery and the blending of art with fashion is something i can relate to with my brand and also fits perfectly with the market level i aspire to work towards as a styling career path. although pieces featured on the page may be bespoke pieces there are some designed by luxury high end designers which is where i see myself in the industry market level.

M&O COLLECTION



BRAND BOARD



LOUIS VUITTON MENS F/W COLLECTION 2020  
LOUIS VUITTON MENS F/W COLLECTION 2020



M&O COLLECTION

TIM WALKER  
TIM WALKER  
TIM WALKER

HEAVEN ON EARTH  
HEAVEN ON EARTH  
HEAVEN ON EARTH

BRAND BOARD





MENSWEAR - AUTUMN 2020

# The Great Beyond at Louis Vuitton

Virgil Abloh was an architect. Now he needs to learn how to become an alchemist.

LOUIS VUITTON F/W COLLECTION 2020: VIRGIL ABLOH & TIM WALKER

Louis Vuitton fall winter collection 2020 with the creative direction of Virgil Abloh and shot by Tim Walker captures the surrealist universe in today's society and with the Utopian ideal of "HEAVEN ON EARTH" which connects the two worlds with the use of clouds and distorted camera angles. The creative director Virgil Abloh uses clouds as a symbolism of freedom, unity and peace as a way of seeing the world through the unspoiled eyes of a child. Virgil Abloh's creative vision through the use of clouds reinterprets boyhood, highlighting the freedom of youth. I as a communicator can understand this symbolism of clouds as when thinking of myself as a child and the famous sayings of "away with the fairies" and "your heads in the clouds" not only does symbolize that your concentrations somewhere else but to me symbolizes the lack of stress, thought or complications you had when you were a child. Therefore, in certain aspects of the 2020 campaign I understand and find interesting how Virgil and Tim Walker has concluded that distortion effect through the childhood eyes but in some ways I feel as though I don't understand the narrative of luxury campaigns as it is something that doesn't always make sense because the brands push it too far, which is why me as a communicator is more sophisticated, straight to the point and minimal.

When researching about the fashion collection which will be Virgil's fourth collection for Louis Vuitton, I desperately wanted to try to understand the collection's narrative and the inspiration behind what Abloh, the brand and Tim Walker was trying to achieve but in all honesty I just couldn't see it. Reading an article on The Business of Fashion, the writer, Tim Blanks states that the show and collection together lacked coherence which in my opinion I could not agree more. For example: The large tools, pencil and sharpener, a huge tree trunk centering the stage, scissors and needle and thread and a paint brush. Even though I have never seen anything like this before it just did not seem to make sense. The props used including the aesthetic of the clothes were described as "a school project" and that "kids might have fun with it", which I wouldn't go to that extent as personally I visually find the clothes exceptional from a trend spotting view but in terms of a luxury, catwalk show that usually the brand would immerse their audience into did not seem to work for me. There was no link from the catwalk surroundings to the collection itself.

M&O COLLECTION



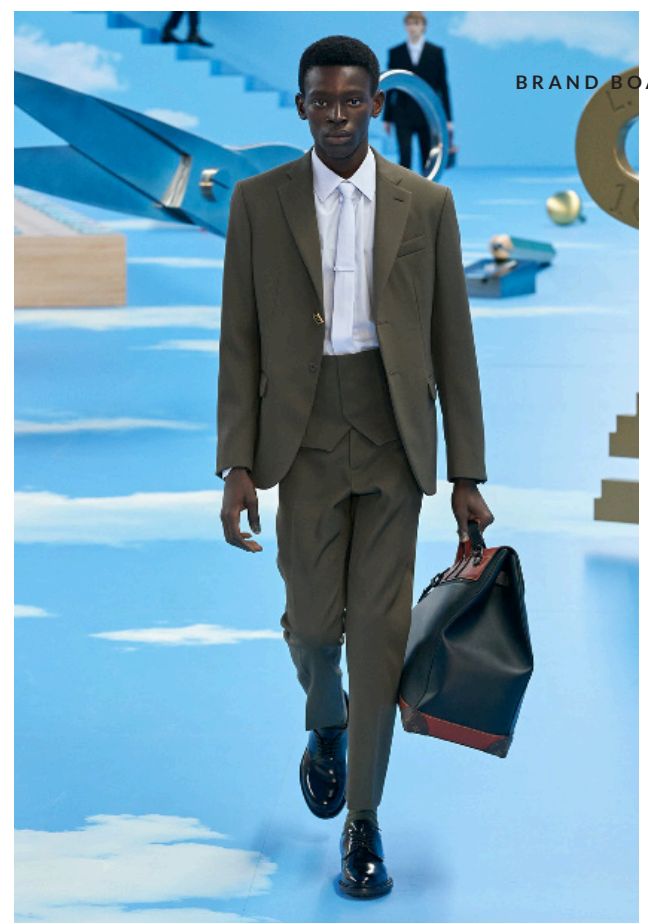
TOO PLAIN



TOO BORING



BRAND BOARD



...DISAPPOINTED





# DOES VIRGIL STORY/NARRATIVE FIT WITH MY BRAND NARRATIVE

EVEN THOUGH I LOVE THE IDEA OF STREETWEAR WITHIN MY GENERATION AND THE POPULARITY IT HAS GAINED WITH THE HELP OF THE LUXURY STREETWEAR DESIGNER I FEEL AS THOUGH HIS AESTHETIC WOULDN'T NECESSARILY FIT INTO MY BRAND IN TERMS OF HOW IT LOOKS OR THE NARRATIVE BEHIND HIS BRAND. THIS IS BECAUSE I FEEL AS THOUGH VIRGIL HAS THESE OVER CONSTRUCTED IDEAS WHERE AS I WOULD CONSIDER MYSELF TO BE MORE TO THE POINT IN WHICH CONSUMERS WILL UNDERSTAND MORE.

FOR EXAMPLE, HIGHLIGHTING ISSUES WITHIN COMMUNITIES AND MY SOCIETY THAT EFFECT THE WORLD OF FASHION.

REFLECTING ON THE LV "HEAVEN ON EARTH" CAMPAIGN AND RELATING THIS TO MY OWN BRAND I FEEL AS THOUGH I CANT REALLY RELATE TO IT IN TERMS OF THE BRAND NARRATIVE AS IT IS A LOT MORE COMPLEX AND RANDOM. IT IS DIFFICULT THOUGH AS EVEN THOUGH I UNDERSTOOD ONCE I HAD READ THE BACKGROUND STORY ON THE CAMPAIGN, THE CATWALK SHOW AND CREATIVE DIRECTION TO FULFILL THIS NARRATIVE DID NOT REALLY CORRELATE IN MY IMAGERY AS ME PERSONALLY I WOULD HAVE CREATED A MORE OBVIOUS AND CANDID DIRECTION.



M&O COLLECTION

**THE FABRICANT**

BRAND BOARD

**THE FABRICANT**







The fabricant are a digital fashion house leading the fashion industry into a new sector of the fashion industry where it is digital fashion ONLY. The brand specialise in 3D animations were they only design and present digital clothing and nothing physically so that they don't waste any stock and fabrics in order to help sustainability across the globe. The company who are based in Amsterdam work on a fairly new platform in the fashion industry that has not yet been promoted to its fullest potential, which is developing digital fashion editorials, digital clothing and occasional collections. There statement is "we waste nothing but data and exploite nothing but our imagination" which i find such a powerful mission statement as it is such an alternative view on the fashion industry in terms of helping the environment as data is something that is constant but to exploite their imagination which gives the same effect as physical designs but without the waste in landfills, expense on fabrics and materials and less risk on climate change.

The Fabricant also work with other brands and designers within the fashion industry as there digital platforms and fashion forward thinking in terms of incorporating technology captures the attention of other audiences, in which The Fabricant offer packages as well as 3D animations and designs that can be used in stores, Online platforms and digital channels.

Sustainability at The Fabricant

Digital fashion is a platform that i have rarely witnessed on social media in terms of everything being digital as well as the models giving off that avatar aesthetic which also taps into the less reduced carbon footprint as the models don't have the travel to model the clothes and the brand can create body positivity with avatars they use to model their designs as it doesnt appeal to any body ideals, skin colour ideologies and beauty ideals.

Furthermore, the brand leading digital fashion sector helps provide sololutions for the short term and long term environmental goals. Firstly, there is the 3D samples they create digitally help sales and marketing teams to continue without again needing to board a plane or to travel in general to see people or the samples.

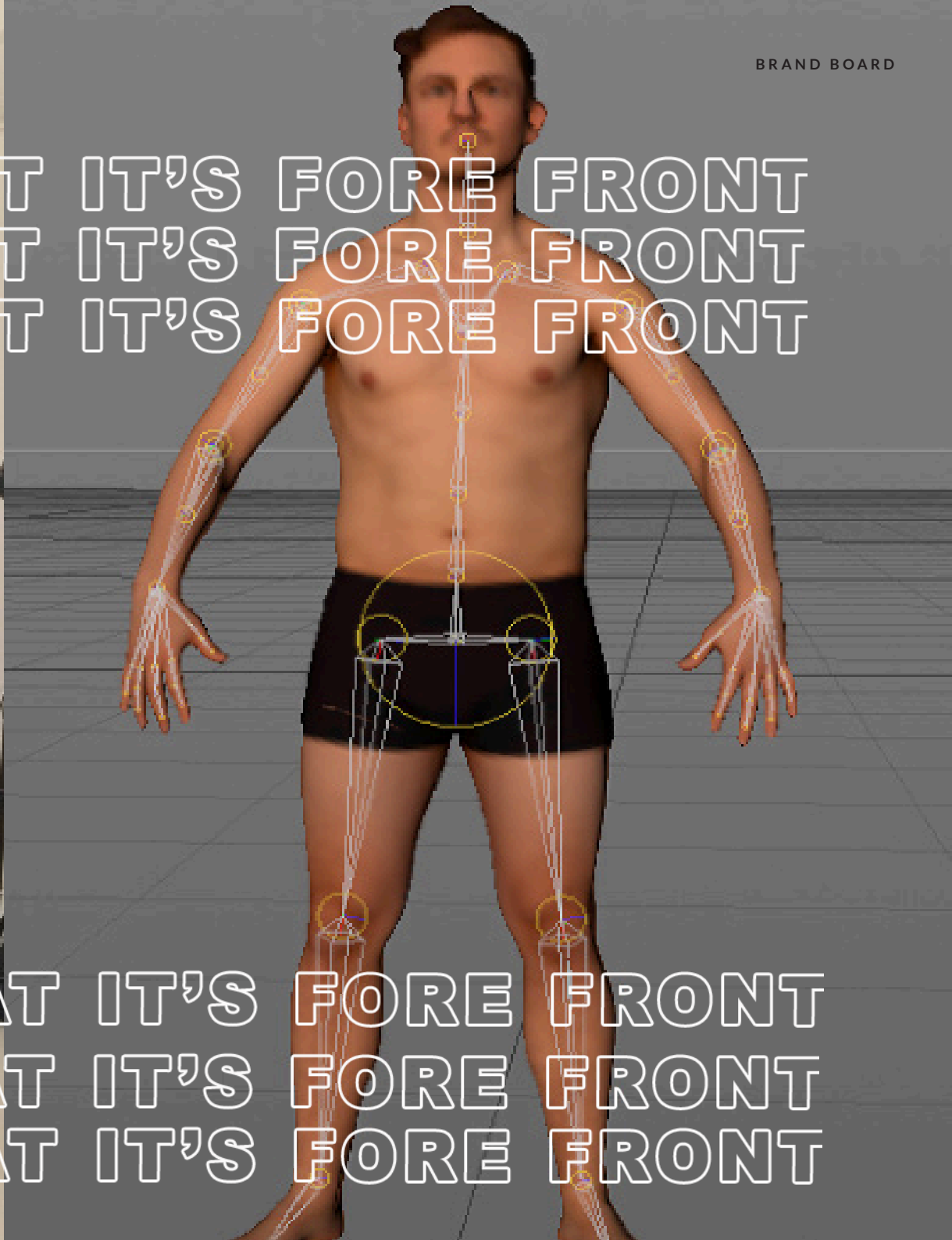
Secondly, the need for digital showrooms where it allows all platforms and consumers a hyper-real immersive space giving all access into themes, shapes, patterns, creative direction. This again backs up the point of the carbon footprint of the consumers wanting to witness these showrooms will create which damages the enviroment so to be able to access this digitally will protect the enivronment, climate change and less risk to Co2 being emitted into the air.

Thirdly, the most obvious one is that the fabricant create digital imaginations in not only designs but 3D animations and channels for other luxury/couture brands. By creating digital designs instead of being a brand that designs phyically working with materials it allows less risks for air pollution coming from the factories and less waste production ending up in landfill. In this sector of fashion there is no need for sampling for designs, high retail stock production and less physical need to travel as it is all virtual and immersive. The brand is sustainable by nature.





TECHNOLOGY AT IT'S FORE FRONT  
TECHNOLOGY AT IT'S FORE FRONT  
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Digital Technology- The Future of Fashion

Digital fashion and virtual reality has been looming in the background for years and constantly being adapted to meet our circumstances but personally i have started to noticed the immense detail in which luxury designers and brands are going to in order to make virtual reality, technology and 3D printing a serious market for consumers to invest in. The Fabricant are at the forefront when it comes to digital fashion as thats their main focus and aim in everything they post even using body scanners for the models to use as avatars. In fact i would have to say that from my research the fabricant are the first fashion house that work solely on digital fashion ONLY and promote this as a brand instead of just creating one campaign that brands typically do. Even though i do not relate to them as a brand as they are more of a visionary brand i relate to them digitally as they have envisioned what the future of fashion will look like and how issues like sustainability and COVID-19 will effect fashion in the future which then allows me to think and incorporate how i see my brand (luxury lifestyle) for 2020.

Digital fashion or using different technology methods as part of brand is something i have wanted to underpin as a part of my research in order to relate this to social, political and economical issues as well as sustainability. This is brand is a massive source of inspiration when it comes to sustainability and thats what the founder (Kerry Murphy) wanted out of the brand. However, with the issues such as COVID-19 and no certainty of the virus ever going away the brand has shed light on this being the new normal for the fashion industry. In terms of focusing this new normal on my brand it has pushed me into researching brands that go to this amount of effort to help with sustainability such as 3D printing but also what are they doing to help with Corona virus and how they have incorporated this into their brand and if not why haven't they. I would class myself as a contemporary and technophile so it is really important and goes without saying that researching and bringing this side of the fashion industry into my brand aesthetic is the main aim as we are only moving forward and digital fashion is growing immensely.





# ANTI FASHION MOVEMENT 90'S

This anti fashion documentary that features a lot of iconic designers both commercial and who created the anti fashion movement such as Rei Kawakubo, ao, Maison Margiela, Hussein Chalayan and may more was deeply inspiring and insightful into the deeper meaning as to why designers create the almost art form designs they do. It starts by introducing the Japanese designers Rei Kawakubo and Yohji Yamamoto who both moved to Paris with the avant garde idea to completely revolutionized the face of the fashion industry and in tern this changed the way consumers saw and thought fashion after the first fashion show of Rei Kawakubo. The anti fashion movement was created in the 1980's after the over the top, commercialized and extravagant designs by Gianni Versace and the movement was nothing less than the opposite of this. Rei Kawakubo and Yohji Yamamoto along with Belgium designer Anne Demeulemeester shocked the fashion industry and completely changed Paris for creating unconventional designs and collections to convey a long lasting message and incorporate a narrative surrounding the designs which were to symbolize the issues in society at that time. Spectators of Rei Kawakub's Paris show in 1997 spoke on the show as shocking, scary and revolutionary and also commented on the way the models reflected the message they were trying to convey. Researching more into the brand narrative of Rei Kawakubo, she wanted to abolish traditional designs and trends and the way society and culture made stereotypes of the western women. Therefore, she created 'The New Women' which filtered into her brand Comme De Garcon in which she expressed in the documentary that women should not be sexualized because of there traditional tight clothing and she wanted to refrain from this. Therefore, she created flowing, masculine silhouettes with holes, rips, pleats and Gothic touched to show her passion for change and she succeeded in doing so.

Same can be said for Belgium designer Anne Demeulemeester who was part of the Antwerp Six who strived for the 'non look' counter trend, which was created after the grunge movement taking place in Belgium. The political crisis which took place in the early 90's again filtered into the world of fashion creating that unconventional almost homeless look to portray an emotion for consumers.

After the 1992 Anne Demeulemeester paris fashion show, it was said "People no longer chose clothes as a disguise but to express themselves" and thats what highlighted the difference between the 1980's and the 1990's. In creating this change it became noticable to me that designers did not care for the extravagnt designs to wow conusumers it was all about the way the collection communicated their brand narrative, which was often highlighting issues and world crisis's to bring about that element of personalisation in their collections in which i personally believe is the main factor as to why the antifashion movement was so successful and relevant to the fashion industry today. The designs made by these designers were almost art and espeically in the way they were communicated and often consumers saw their designs as poetry and many people related. The antifashion designers during the 1990's created this bubble of reality where there designs shocked and moved people to the point where they were drawn into this world and they believed in it.

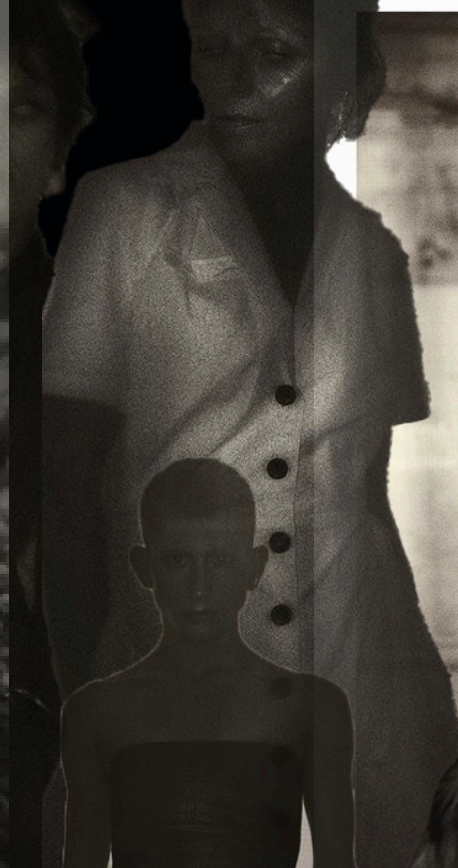
### How do I relate the movement to my brand ?

Watching the documentray and understanding every inch of the movement makes me so inspired to carry elements of the moevement forward into my brand, espeically incorprating deeper issues surrounding the world into the way i work as communicator. I believe in the message i took from the documentray which was to stand against the norms and step out of that comfort zone as i see comfortable as boring and does not achieve much. A lot of the time i see the world for what it is which most of the time can be a hard place to live and in reality nothing is perfect or easy, which is why i believe in powerful and intense forms of communication similar to the ideas of the designers in the anti fashion documentray.

My brand aesethic as a whole epitomises the minimalistic way of living where i consider less is more in terms of a lifestyle and as an image. This stems from feeling at peace with the geometric colours and shapes surrounding interior designs, clothes, beauty, architetur and art. Simple, stripped back, clean structures and aesethics in all of these things are what i enjoy and what i feel reflects me and my personality the most but with that luxurious and dark edge to it.

Relating the documentray and seeing things through the eyes of my brand, it is important to me to be able to add to the world of changing the newer generations mind on issues that effect our world such as sustainability and to help in adapting the future of fashion after COVID-19. After much research on digital fashion and technology helping restore healthy and ethical practises in the luxury fashion industry i noticed where the change needed to be made as far as technology goes, it needs to be at the forefront of what consumers see in their luxury brands so that it changes the stigma and trend of luxury sustaianble fashion.







Eden Loweth is a 26 year old london born designer who is one half of the design duo 'Art School' in London working with his partner Tom Barratt who create luxury clothes that depict gender stereotypes and homophobia by embracing sexuality, non binary bodies and genderqueer. The most inspiring thing about their brand narrative and how they incorporate this into their designs is how inclusive and free minded thinking they are together to create a whole brand around something that in todays society is faced with adversity and arrogance. They have built and set a pathway for other young designers or the consumers to feel accepted in LGBTQ community and competwltly manged to change the way fashion see's how individuals decide to lieb their lives.

Eden Loweth was a ravenborne gradutate who gained widesrpead praise for his genderless, queer fashion label highlighting real bodies and real lives instead of the stereotypes we have even still today. However, before he gained rexogmition for his designs and fashion label, Eden has always been an activistist and campaigner to change the fashion industry from within. As stated on the Ravensborne website Previously, he has worked with the houses of parliament o pass the bill making non-binary recognised as a gender. Eden is an inspiration to me and many others that you dont have to come from privileged backgrounds to achieve what you want out of life but by working hard you can.

### What do i think is their brand message?

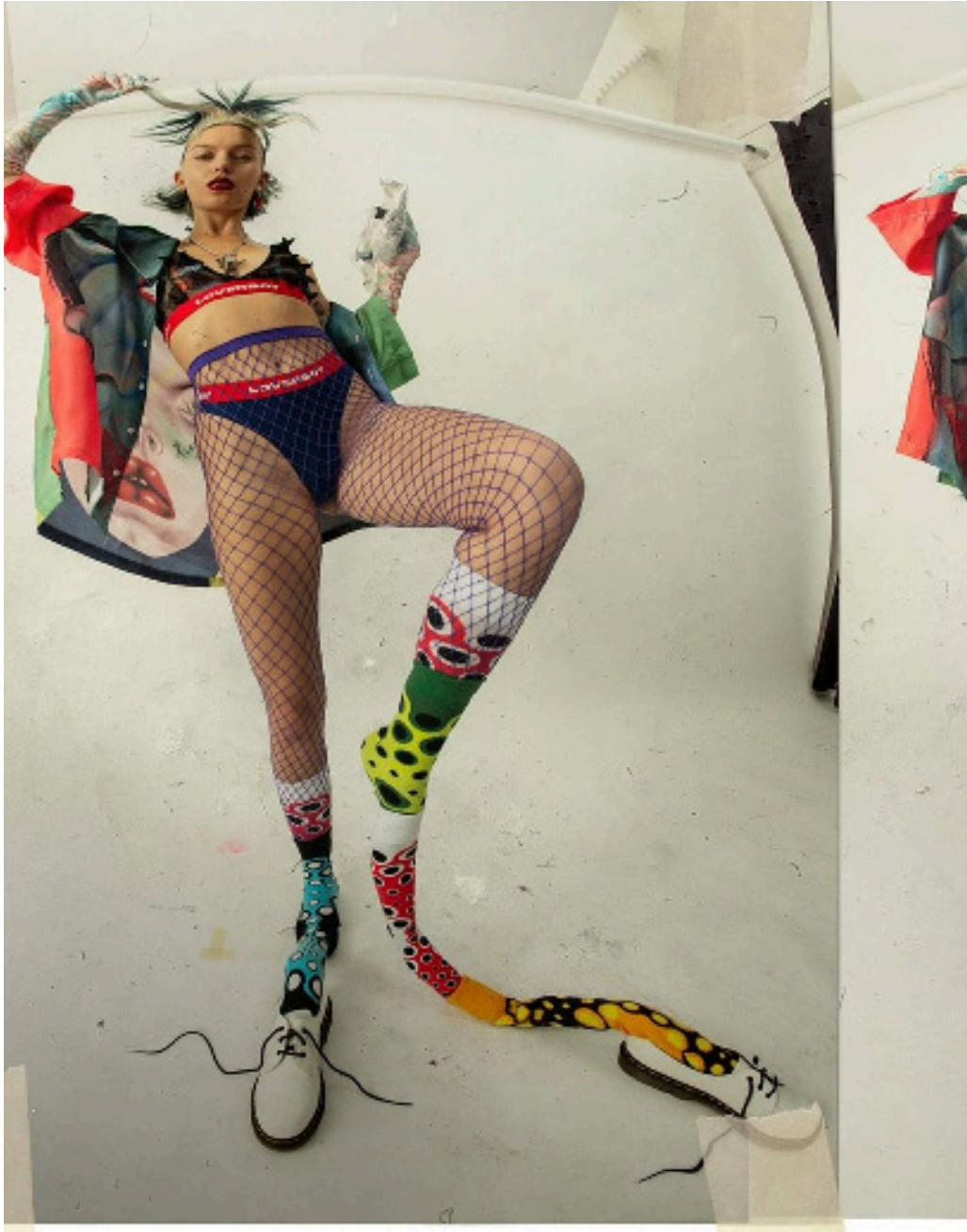
I believe that their brand message is to be oppose the social norms and follow what ever makes that individual happy. However, i find this really interesting as this is very similar but in a more contemporary way of the anti fashion movement within the 90's. Personally i see the design duo and their collections (especially the 2020 "THERAPY" collection) to be a modernized version of what Rei Kawakubo and Yohji Yamamoto set out to achieve to change the face of the fashion industry.

Within our society today we have a lot more freedom of speech and choice in the way we live our lives, which is astonishing compared to centuries previous. However, Eden Loweth and his brand are very brave to stand up for what they believe is right as they put themselves in situation where they will inevitably face backlash for.





This collection for Art school was a pivotal moment of the career for Eden Loweth as he suggested he was taking full reign of the label. For me i believe the collection was a moment of him saying "right take me seriously now" as in his previous collections it has been centred around colour and party influenced with sequins and diamonds where as in the "Therapy" collection it was a lot more down to earth and serious. All elements that he considered where thought of and pulled apart to make sure he got that narrative across from the music to the location to the models. Watching the live review on ShowStudio Callum Knight says "it was almost like the evolution from a teenager to an adult" and i couldn't agree more. The brand message created here by Eden is almost like it is what it says on the tin kind of obvious by the name used to conclude the whole collection. I havent always followed Art school and to be honest i do not feel like i relate to their brand aesthetically, however some of their brand messages like "Therapy" is something i feel he chose to relate to everyone as well as the LGBTQ community as a source of therapy to those stuck in a diffult situation such as lockdown due to COVID-19. The fact he chose a beautiful open space with flowers to be symbolises freedom we have been craving during this time. I also feel the brand message for this collection was to create a different avenue for queer, non binary fashion instead of again being stertyped into the drag queen, cheap costumes



Charles Jeffery is a scottish born designer who moved from glagow to london to study fashion design at Central Saint Martins. During his placement he worked in retail in order to afford his three month internship in haute couture for Christian dior in paris. When he went back to london after the internship Charles his musican and photograpghers friends launched the club scene label 'loverboy' where the brands main inspiration was from over the top almost queer party outfits and thats where it grew.

Charles and his label and since gone on to attract the attention of other haute couture designers such as Vivienne westwood, maison margiela in collaboration with john galliono for LOVE magazine as well as winning fashion awards.

### What do I think is his brand message?

Personally, along with art school, charles jeffery is not a designer i would look at and straight away relate to due to his sense of style, his designs and his brand as this is because his brand typically relates to the new romantics era and the clubland way of living and dressing. It is extravagant and in your face with bold colours. However, his latest collection S/S 2021 "The healing" shot by Tim Walker represents a simialar message to what eden did for aet school but Charles presented it in a weirdly, euphoric manner with the photograpghy angles and distortion of the models faces. In term of the collection name itself i feel like he has related the issues of the current pandemic (COVID 19) into this collection with words such as hope and the healing in order to bring peace to his consumers. However, the art work he creates and the designs in terms of relating this to the brand message i do not understand or feel like they relate in any way as to me it is more avant garde and too artisitc to be able to link everything together in the imagery.

i feel as though his brand image overshines his brand narrative as it is clear he is more of a visual communicator and is very artisitc in an area of fashion that is at the opposite scale of the industry.

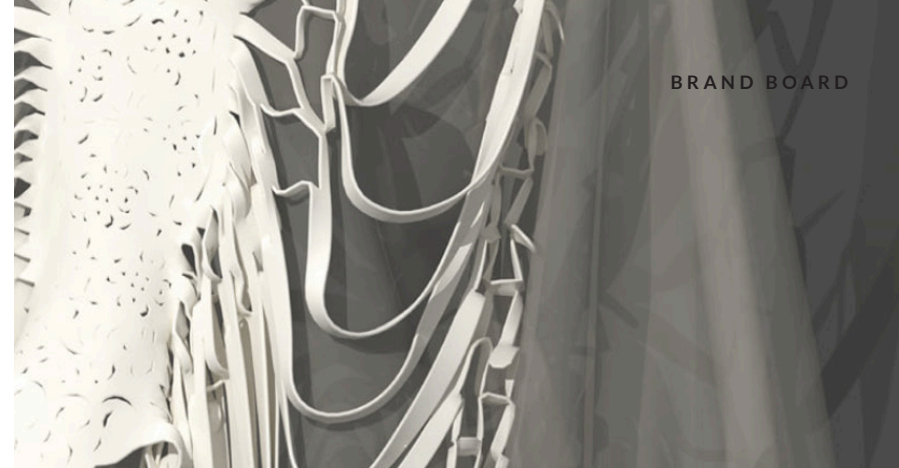


## Chapter One: My response to the summer research

Overall, the summer research findings were highly insightful in the journey of finding out who I am as a brand and what area of the luxury market my brand reflected with the most. However, some of the research tasks I did not relate to in terms of style, colour, narrative and market level but I saw this as an advantage as it allowed me to express what I did not relate to and why so that I could carry this forward into my brand me journey in realising what is about my style, colour, font and other luxury brands that I could relate to in finding who I am and finding that niche within the market. In addition, I found that each brand and designer from the research tasks allowed me to piece together parts of my brand me journey in finding out what my motive and narrative is surrounding each idea that I had. It also allowed me to broaden my research findings in existing designers, schools, brands that had not heard of with the same ideology as me working in the luxury lifestyle market. In terms of my most interesting and fashion forward thinking topic to explore and relate to my brand, which really opened my eyes to how I could visualise this in the luxury fashion market, has to be the brand 'The Fabricant'. At glance, the thought of having to relate to The Fabricant and understand how and why they work as a brand really intimidated me as it seems to complex and different entering the fashion world, as me as a communicator who is always in touch with social media and the future of the fashion, I always knew this was and is going to an emerging revolution in the luxury fashion sector.

### The Fabricant

Over the years in my fashion marketing journey my strengths and weaknesses have been highlighted the most during the summer research and when researching into, The Fabricant, it showed me how much I need to work on my digital skills and how I can incorporate this into my skillset, style, brand and narrative. Even though I realised that the brand does not relate to me as a person or who I am as a brand aesthetically, the brands visuals and message was constantly enticing me in with how they communicated this and how fashion forward they are even though it isn't a brand that is widely recognised. One of the core factors that I related with on a moral, ethical and their brand message was how important sustainability is to them as a brand and for it to be at the heart of everything they do.



## M&O COLLECTION

They have been clever in how they have analysed the growing dangers of pollution from the fashion industry and paired with the increasing use of technology incorporated into our lives not just fashion, therefore consumers will relate to this more. I instantly became obsessed with how the fabricant work and calling themselves the first leading digital fashion house. Once I did more research on the brand it became noticeable to me that apart from the intricate digital designs and the platforms they use to almost make these designs become a reality, the narrative and factors taken into consideration such as COVID-19 and Sustainability, all were fairly simple and what the fashion needs to do in order to keep up with the zeitgeist. In terms of relating this to my brand, the sustainability mixed with the digital aspect of their work I would like to carry forward within my brand but tone it down into the minimalistic colours, simple and geometric shapes instead of being a visionary aesthetic which I feel the fabricant has. Another digital edge they took their brand which has been on the rise for a number of years is the avatars they use to model their clothes on instead of a physical model. Only on the fabricant and MUGLER S/ S20 21 have I seen this in the fashion industry where avatars are used in an immersive space. I took this as a source of massive inspiration to carry this forward into the luxury lifestyle market as a sustainable and social issue due to the affects COVID-19 has had globally, this is where I feel the fashion world will change drastically. Not only is technology evolving every day, but it is changing the way consumers think and feel about fashion, which along with sustainability technology was a main factor I was hugely passionate about when exploring topics in my fashion journey this year.

Once I had filtered down what part of the research, I was interested in I then needed to understand how something as complex as their brand, colours, technology and digital communications could be simplified to fit around my style and aesthetic. This then allowed me to research into designer brands, such as KHAITE, who use digital editing and avatar body scanners to visual a certain garment or product in a realistic and natural environment whilst still keeping the colours very monochrome and edgy which reflects my style instead of the colours The Fabricant uses.



## BRAND BOARD



## Anti- fashion movement

As I have heard of the anti-fashion movement before and the part of the history surrounding the movement I genuinely thought that I wouldn't really be interesting but I couldn't disagree more now after watching the documentary and digging further into the politics and how important narratives and external to the fashion world issues really are. As pieces of brand were slowing coming together through my research findings I completely understood the anti-fashion documentary especially how Rei Kawakubo and Yohji Yamamoto pioneered the way for changing the face of fashion and involving important political and social and issues to be the forefront message surrounding fashion in the 1980's instead of it's previous being glitz and glam commercial fashion. Exploring the anti-fashion movement and being able to research into designers such as Rei Kawakubo, Anne Demulemeester and Jill Sander who were all the most Influential figures relating to my brand the message, within the documentary. This is because these designers were not afraid about standing out from the crowd and being unconventional and they lead the fashion industry with creating designs and narrative which related the difficult times that were going on the world outside of fashion which is something I am passionate about doing in my brand. I would like to class myself as an intelligent person who always creates substance behind everything I do in life, which is what the designers in the movement made me realise is a good thing especially in the generation and society I live in today. What is interesting now reflecting on the anti-fashion movement and seeing this through the eyes of my brand, more younger consumers have an increased attitude and mindset into political, social and environmental issues within our society, therefore we want to make and see a change the damage that has been done previously and this is heightened with the both positive and negative effects social media has.

## Fashion for Bank robbers

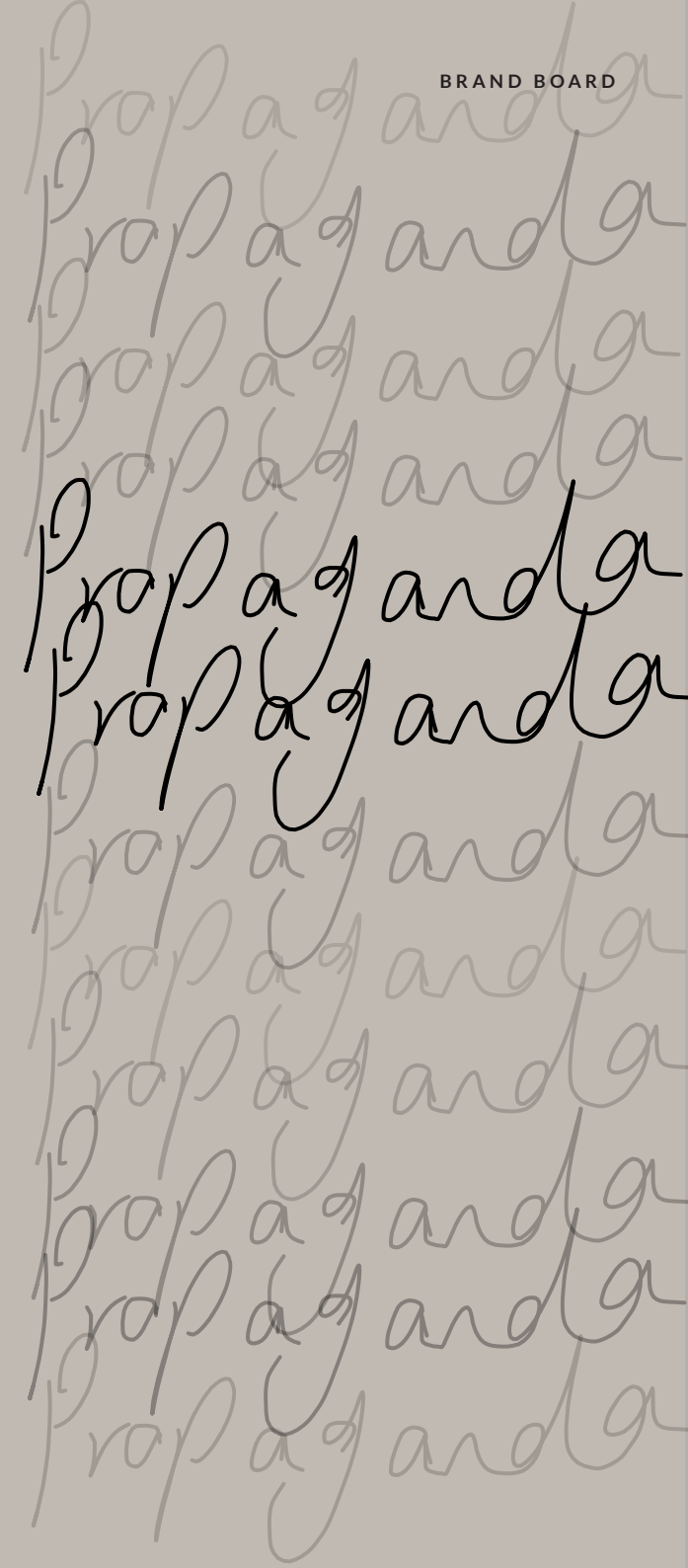
Fashion for bank robbers is a brand I have become familiar with as I had a similar concept to them in my previous work and used them as a source of inspiration. However, even though I enjoyed learning about them and Corina Shoshtary (who runs the socials for Fashion for bank robbers), really struggled understanding some of the narratives surrounding some of the masks and often found the brand as a whole quite eccentric and too artistic instead of it being fashion based. I completely understood the idea of being able to transform yourself into a different form, being or animal to fit into the surrounding or to emphasise issues such as climate change however, many of the masks I found would fit perfectly in a museum or be better understood on a more artistic/visionary perspective instead of this fitting into the luxury fashion market. However, what was really interesting about researching about fashion for bank robbers in the year 2020 is how the brand image has changed due to COVID-19 and the rise of the mask which I believe will effectively be incorporated into many more luxury designs that hasn't already been done. On the fashion for bank robbers Instagram I noticed that high end brands such as Gucci and Maison Margiela often use extravagant headpieces and masks to convey a deeper and darker issue and the way to catch the consumer's attention is by covering the models faces. However, I found that the brands message of using these weird and over the top pieces which covers the face and head in order to transform that person and convey a message of the times is clever but not really relatable in terms of how I would see myself communicating that message. It seems to me too weird and wonderful to get my head around before actually understanding the message whereas with me I am almost straight to the point with more simple forms of communication.

Eden Loweth and Charles Jeffery

Both fashion designers were interesting to research into and how they choose to communicate their narrative through their sense of style, however I personally did not relate to either of them as a brand. The fashion designers created the message of inclusivity towards all LGBTQ communities and blurring the lines between stereotypical fashion which I fully support but I suppose I didn't relate to their brand and them as a whole as they have experienced life and the world of fashion differently towards I have. Having said this, when researching on Eden Loweth and his recent collection 'Therapy' for S/S 21 I became enticed as I noticed a considerable difference in this collection and the style, he decided to showcase the collection. It was seen to be a very humbled collection with simpler silhouettes and colours whilst still remaining on brand with the edginess of his models. Therefore, I thought well I could I relate to this through the eyes of my brand and I started to understand him more as a person and as a brand. The narrative surrounding 'Therapy' was to create this sense of hope for the future of consumers entering crazy times globally such as the global pandemic we are in and suggest maybe consumers do need a sense of therapy to remain healthy mentally. The collection and models reflect this message immensely as the clothes are dark and edgy to reflect the dark reality we live in in today's society and to me the use of a broad range of models from age to weight shows that no one is exempt from feeling the way they do and that everyone needs to come together.

Inside Missguided Documentary

The inside misguided documentary was insightful into the damaging effects and almost brainwashing type material the fast fashion industry has to offer to consumers to just simply buy their products. However, when I started watching this I was quickly sucked into the glitz and glam of it all and how amazing they made everything at Missguided to be. However, when researching past the propaganda like documentary I realised how far they had gone to just try to win over consumers and try to get the brand back on the map for being the norths leading fast fashion brand. The first reason why I didn't relate or understand the brand or the documentary as the fast fashion brand or fast fashion in general isn't something I support anymore as the dangers cheap clothing has on the environment is detrimental. Seeing this through the eyes of brand and how I can change this into a positive it made me focus on sustainability within the luxury fashion market and what is being done by who to try to keep up with looking after the environment. Having researched into lots of different moral and sustainable luxury brands then lead me to find brands that reflect my style and brand such as the brand KHAITE by Catherine Holstein.





## Louis Vuitton

Lastly, the men's fall/winter collection for 2021 by the brand Louis Vuitton with the creative direction of Virgil Abloh I found interesting but not relatable nor did I understand the narrative in relation to the communication or the catwalk show. I was glad when I realised, I didn't understand the collection or the campaign as it allowed me express why and I could see why I would have done things differently in relation to myself as a brand and future campaigns. What I found from this campaign and the catwalk was that it has been taken too far to the point where it just didn't make sense to me. Even though I understood the narrative and why they had used the colours and the clouds however, the direction Virgil decided to take the campaign seemed to thought over and the collection compared to the show and the surroundings of the campaign just did not seem to link or make sense as there was too much happening. As my brand and style is more minimalistic with simple geometric shapes and silhouette's this could be the main reason why I couldn't relate to the LV campaign.

Complex



Conceptual  
luxury

Heaven  
on  
Earth

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