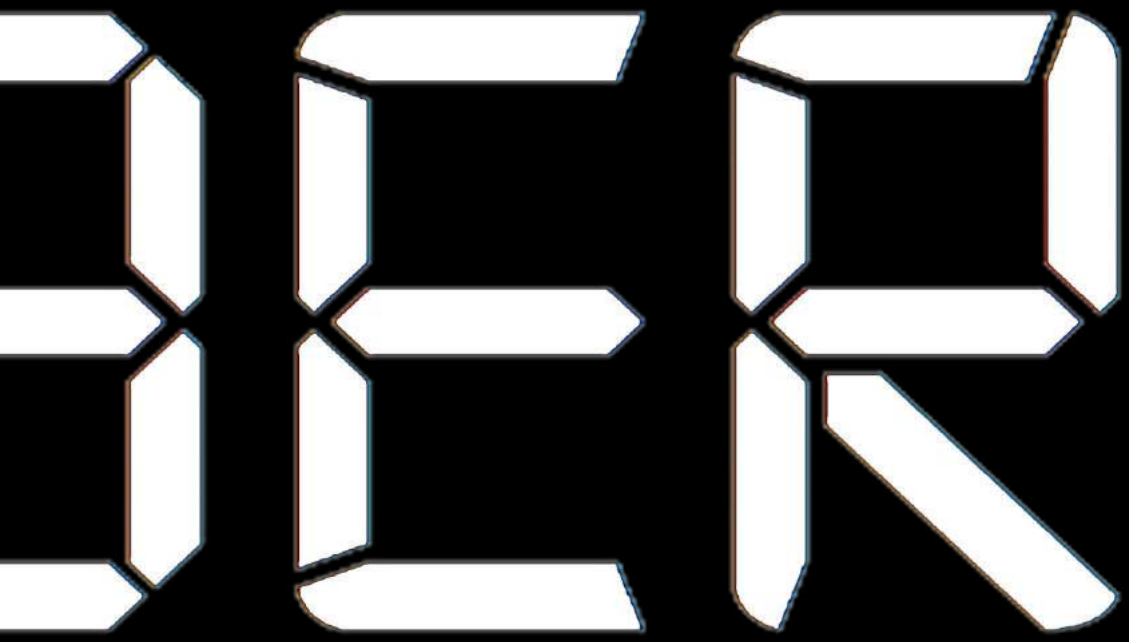
CYBER

JOURNEY BOOK

VERITY BUCKLEY-JONES



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INTRODUCTION

Creating my own vision is something I love doing and my final major project has given me all freedom to do this. I want it to reflect on me and my likes as well as bringing something new to the table for my chosen market level and consumer. I understand the importance of the development of my FMP and have wanted to show the process of start to finish through my work. My FMP itself is going to engage with my audience through visuals, colours and moving image. The concept of my FMP is something which will be different and something which hasn't necessarily been done before. By creating my FMP, I aim to show my development and the final product which will reflect on me for the rest of my time.

1.

STARTING THE JOURNEY

2.

For my final major project, I wanted it to reflect on me and my personality so that I could express my likes and creativeness through my final pieces of work. From my brand me module, I had already created my signature monochrome coloured branding which I was taking forward into my FMP. This was because it truly reflected on me and I wanted this to show. As well as specific colours, I identified sitting in the luxury lifestyle market from brand me which, again, I stuck with as this is the market level which I identified I sit in. Within the luxury market level itself, I wanted my FMP to sit in the top-level luxury bracket, where brands such as Gucci, Dior and Balenciaga lie. I identify with the top-level luxury brands as it reflects on me and my brand me branding, but I also thought it would be an exciting opportunity to discover a gap in this market level to base my FMP around.

MILLENNIALS

With identifying myself to sit in the top-level luxury market, I had to think about who my FMP would be aimed at and why. Upon researching, I found that Millennials make up a majority of the luxury market but ‘today represent only about 32% of the luxury market, but by 2025 they will make up 50% of the total market’ (Danziger, 2019). This statistic showed me that they are a generation that will spend and are set to spend even more of their disposable income in the upcoming years. Millennials themselves have a lot of key characteristics to them which interested me to delve deeper into their way of thinking. Primarily, they are a generation which have been described as ‘tech savvy’ due to their growing up around social media and technology. As well as this, they are a generation that are a lot more understanding of social, economic, political and environmental issues compared to other generations. This is due to their heavily connected lives to social media which shows another side of the world. They have also been described as an ‘empowered generation’ (BOITNOTT, 2018).

‘by 2025 millennials will make up 50% of the total luxury market’

After identifying my market level and my consumer, I started to collate information and research in order to find a gap in the market. I originally had the idea of doing a photoshoot solely about the rise of streetwear in the luxury fashion industry and how it has grown over the years. I thought about this idea as I originally looked into 5 luxury brands, Balenciaga, Chanel, Dior, Valentino and Louis Vuitton, and identified a common denominator among them which was that they have all trailed streetwear at some aspect in fashion shows and ready to wear collections, an example being Dior x Nike. I thought it was really interesting as streetwear is a lot more casual and more edgy for luxury brands to take on but has proved successful in many cases. As well as this, it is also a style which is seen being worn on millennials. Louis Vuitton for example, appointed Virgil Abloh as their artistic director in 2018 and since then LVMH ‹saw a 16% increase during the first financial period of 2019' (Wong, 2019). With Virgil having a background in designing streetwear due to his brand Off-White, his creativity shun through with Louis Vuitton which has proved that luxury streetwear is a growing area within the industry. Although this was one of my initial ideas and wasn't fully taken forward, I still looked into certain aspects of this idea such as the concept of streetwear fashion. It allowed me to open up more doors into gaps in the luxury market, primarily focusing on luxury streetwear.

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LUXURY STREETWEAR

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I spent a lot of time doing research in order to find a gap in the luxury market which would be exciting and something a bit different. I looked into digital fashion and how that is represented in the luxury industry and found it hard to find big brands such as Balenciaga, creating digital garments. There were already fashion brands which were creating digital garments, but like stated, I couldn't specifically identify big luxury fashion brands in this concept. In order to get a better understanding of digital fashion, I looked into what the digital fashion industry already has to offer in order to pinpoint my gap in the market.

I want my digital luxury concept to show millennials that you can own luxury clothes not just physically but also digitally. In order to get a better understanding of the digital concept behind my FMP and how I want the final outcome to look, I have researched in depth about certain aspects which relate to my FMP.

Currently, there are already fashion brands which create digital clothing such as The Fabricant, Carlings and Dress X but it is a niche sector and hasn't been explored to its full potential. Even though these digital fashion houses exist, they haven't currently collaborated with top-level luxury brands which is my market level. Collaborations such as The Fabricant x AAPE and The Fabricant x Adidas have been done but it is hard to find any big luxury brands taking the plunge into this sector. From this I decided that this was where I was going to place my gap in my market. In other terms, my FMP was about digital luxury streetwear which is aimed at millennials.

DIGITAL

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FASHION

I have specifically chosen streetwear to be the style of clothing in my FMP as The Insider.com stated that ‘high-end streetwear is the latest status symbol, and it shows just how powerful millennials are’ (Hoffower, 2019). To me, this was really telling that millennials are driving streetwear in the luxury market and also confirmed to me that is a style of clothing which millennials dominate. The term ‘streetwear’ itself is defined as a much more casual style of clothing which also shows off your personality. An example of a collaboration between a streetwear and luxury brand is Louis Vuitton’s collaboration with supreme which saw bright red monogram red pieces with oversized fits throughout the collection. All in all, millennials and streetwear currently go hand in hand, and this was a real inspiration to me. I, myself am really interested in the whole meaning and rise of luxury streetwear which has enabled me to be a lot more passionate about creating something like this for my FMP.

STREETWEAR

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THE FABRICANT

3.

As stated earlier there are already digital fashion houses which are selling and creating digital garments. The main one and most inspirational one I came across is called The Fabricant. The Fabricant themselves represent different fashion brands and labels through their digital garments. They have already collaborated with well-known brands such as Puma, shoe company Buffalo and have more recently worked with model Karlie Kloss in an Adidas collaboration. To start to understand how digital garments work, I used some of their free downloads to edit onto myself which also gave me an idea of how hard it would be to edit digital clothing onto myself for my final images. All in all, it was tricky to do for my first time, but I was eager to stick to my idea and develop it further into something which would be exciting.

10 & 11

STYLING INFLUENCES

4.

After the initial edits of The Fabricant, I wanted to create some styled looks using luxury garments to create an outfit which will appeal to millennials. For this, I would have liked to do a proper test shoot for my first attempts at edits but due to COVID-19 I had to overcome this hurdle and had to do a test shoot on my own in my bedroom.

I felt that the outfits I had styled were too safe and wanted to gain more inspiration in order to come out of my comfort zone and create something more layered and catchier to the eye. I specifically looked at 3 stylists to help give me inspiration for my styling. The stylists I looked at were Robbie Spencer, Ib Kamara and Katie Shillingford. Each of these stylists had their own style and gave me different ideas to experiment with. From looking at these stylists, I started to think about how I could enhance my styling in order to develop it further.

KATIE SHILLINGFORD

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IB KAMARA

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ROBBIE SPENCER

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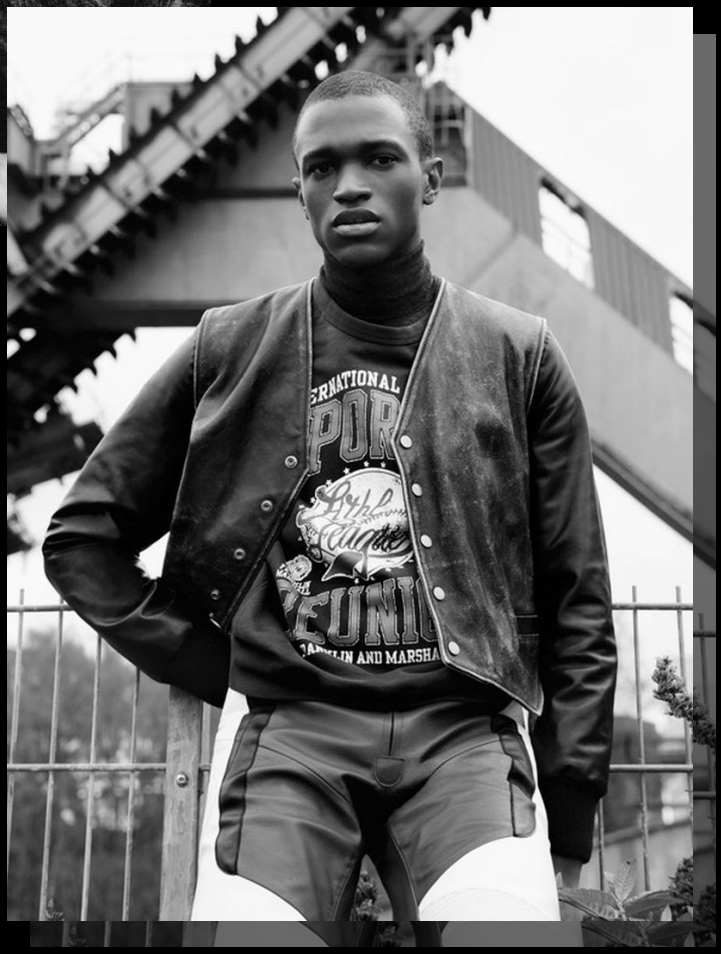

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LOCATION

5.

Like stated earlier, COVID-19 had me doing a test shoot in my own bedroom as I was not being able to go out but due to loosened COVID restrictions, I organised a test shoot with a friend which was socially distanced and COVID safe. Before this, I went to my test shoot location in order to check it out and take some photos to look back on. For my test shoot, I chose the location of an abandoned carpark which was run down and derelict. I wanted this effect as it would be a juxtaposition of the luxury digital garments my model is wearing compared to the derelict background.

THEATR CLWYD

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CHESTER

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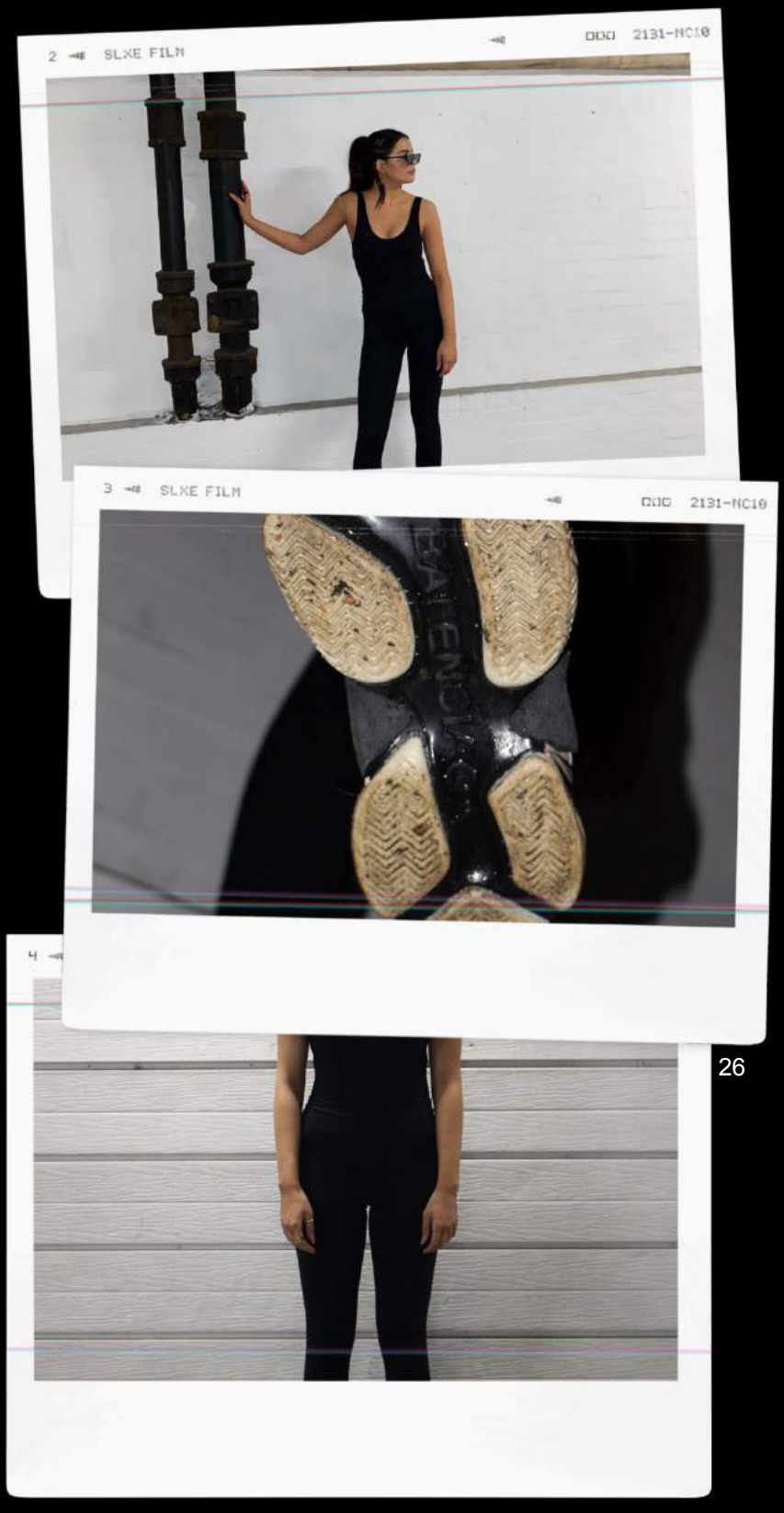
TEST SHOOT

6.

The test shoot itself was a big task as I wanted to be able to really get an idea of how my FMP would look. There were many different aspects I had to think about before the test shoot in order to make is as planned as possible. For example, I had to think about what my model would wear, how they would pose, what kind of lighting I would want and even how their hair and makeup would look. As I would later be editing on my luxury garments, I felt that It would work if my model wore plain black clothes which would be easy to manipulate when editing on the luxury garments. My model was also a girl, but I decided to keep the makeup natural and hair pretty ordinary so that the audience would be attracted to the garments and not how she looks. To me, I didn't have a preference when it came down to what gender to use for my models as I feel that anyone can wear anything, no matter what gender you are. When I did my edits, I also kept in mind the use of both male and female clothing to show that anyone can wear it.



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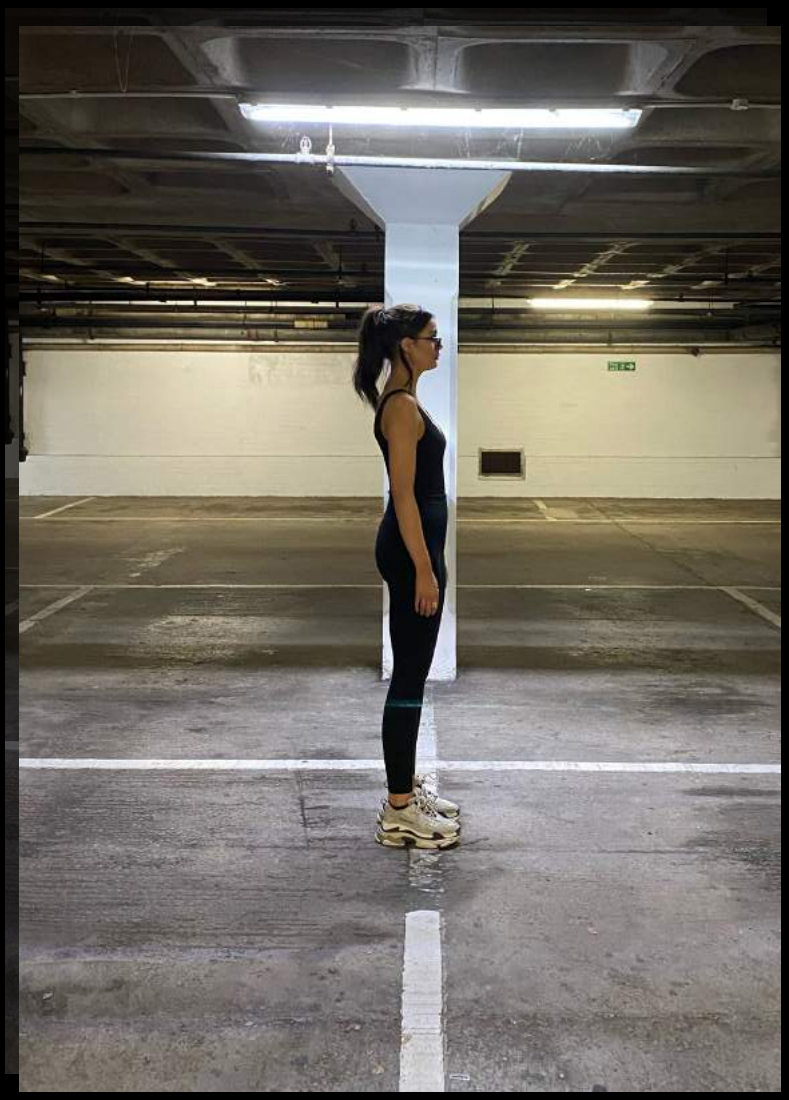

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FILM INFLUENCES

7.

Throughout my styling ideas, I have used monochrome colours with the main denominator being black. This was because it is a colour which I would identify myself as and I wanted my FMP to reflect on me but is also a colour which is seen all through the film The Matrix and also Ghost in The Shell which were 2 films which influenced me. The Matrix specifically was the main film which really confirmed my idea of using the colour black in my styling due to its futuristic and interesting feel behind it. The Matrix also inspired me to have my model wear sunglasses throughout my test shoot as it hides her identity which can be compared to hiding your identity behind a computer which relates to the digital aspect of my FMP.

GHOST IN THE SHELL

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THE MATRIX

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TEST SHOOT EDITS

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The test shoot itself gave me a true look into how my FMP could turn out. I took hundreds of images which were all very different from each other. With having so many images, it allowed me to narrow it down to the photos and poses which I felt would work best when it came down to editing garments onto my model. The test shoot really helped me when it came to developing my ideas as I was able to see what did and didn't work in the shoot.

After the shoot, I created some more luxury styling which I edited onto my photos through photoshop. I created a variety of different items from different luxury brands such as Balenciaga, Dior and Louis Vuitton to name a few. Even though I felt most of my edits worked and looked good, I wanted to push myself further and create some looks which were more layered and creative. Although I had already looked into brands and stylists for inspiration, I thought that I would research further into some more stylists and brands in order to develop and broaden my knowledge when it comes to layered styling.

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STYLING DEVELOPMENT & MORE INFLUENCES

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Like earlier, I used 3 more people/brands as inspiration to develop my styling further. I looked into freelance stylist Ursina Gysi, Futuristic streetwear brand Heliot Emil and Y/PROJECT. Although these brands didn't specifically sit in the top-level luxury bracket, I still looked into them in order to get inspiration. Ursina Gysi is a freelance stylist who I looked into due to very heavily layered styled clothing. She used lots of different garments and materials to layer up outfits to give them a much more visionary effect. I was able to gain beneficial inspiration from her which helped me to develop my styling further. Because of Ursina Gysi I also looked into Y/PROJECT which is a brand she has previously worked with. They again, are a brand which layers up clothing and brings a new look to outfits due to this oversized and visionary feel. Out of these 3 new influences, the one which gave me the most inspiration and really helped me to develop my styling was the futuristic streetwear brand called Heliot Emil. I had previously never heard of them until I found them through research. They use a lot of layering in their garments and also tend to have cut out pieces of clothing to create something new and different. As well as layering they also use accessories such as chains and industrial style clothing to accompany their garments and use materials such as holographic fabrics, water-resistant and heat reactive clothing which shows the brands ever developing innovation. Overall, these 3 new influences really helped me to further my styling development and I was able to push the boundaries more.

URSINA GYSI

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Y/PROJECT

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OT EMIL

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Using these influences of the brands and stylist I created more ideas which I edited onto my test shoot photos. I felt that the styling was really starting to work, and my vision was starting to be how I wanted it.

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COMMUNICATION DEVELOPMENT

10.

The styling which I started to create after looking at these influences really started to look how I wanted them to in my head and I felt that I was moving in the right direction. Although I started to feel on track, I still felt that my images weren't that catchy to look at. I had originally decided to do a variety of images for my FMP which would show the before and after of digital garments on my model. I had played with this idea to see how it would look when editing my final images and felt I could do more. From this, I thought about creating a short fashion film which would show the process of the before and after but in video form. I had never created a video before so was in hindsight, going out of my comfort zone but I wanted to push myself and create the best concept I could, so I looked into fashion films and how they are perceived. A fashion film can have political meaning behind it and is a way to promote brand messages as well as being more interactive with your consumer through the use of visuals, text, moving images and music/voiceovers. As this was something which I hadn't done before, I started off with making 5-second-long GIFS which transitioned from the before and after of my photos. They worked well and were a lot more interesting to the eye and it also showed my story in a more understanding way. The issue I encountered with videos is that you are not able to show them in magazines or books unless they are digital magazines or books. I brainstormed different ways that I could show these GIFS and videos to my audience without major complications. This led me on to my research behind QR codes and how they can work in magazines.

QR codes themselves are simply a printed code which you scan with your smartphone. You then get redirected to what is in the QR code which could be a video, PDF or image. I felt that this would be something different for me to experiment with and would also go hand in hand with my digital concept. I was able to make a variety of QR codes which when scanned, showed my small clips I had created but the one error I encountered was that not everyone has a smartphone to be able to scan the QR codes. In other words, if you had a very old Nokia phone, you wouldn't be able to scan the QR code like an iPhone user for example. To overcome this issue, I videoed myself opening my QR codes and posted them on my FMP Instagram account to show that they work.

CYBER
FLOWCODE
PRIVACY.FLOWCODE.COM

CYBER
FLOWCODE
PRIVACY.FLOWCODE.COM

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FINAL SHOOT

11.

After all this development I was ready to do my final photoshoot and create my final edits. Like the test shoot, me and my model were socially distanced and in a COVID safe environment. As well as this I made sure I wore my mask at all times in order to keep me and my model safe. The location of the photoshoot was in the same place as last time as I felt that it was the perfect place for the idea I had and previously worked well for my test shoot. My model was also the same as my test shoot as her look was exactly how I envisioned. When it came to the styling of my model, I had her wear a plain black vest, black leggings and a pointy pair of sunglasses so that I could easily manipulate the digital garments onto her after the photoshoot as well as giving off The Matrix feels. I again kept the hair and makeup natural so that attention would be drawn to the digital garments and not her face. It was important to me that people would see how the photoshoot went so I created some behind the scenes videos which were posted on my FMP Instagram. Not only did I just take photos, but I also did short videos whilst we were there as there was a broken light which looked like a strobe light and gave a very glitchy and digital effect. The photoshoot itself proved to be successful and I was very happy with how my images looked.

FINAL STYLING

With my final photos ready, I started to create my final styling to be digitally edited onto my photos. With my style of clothing being luxury streetwear for millennials, I kept this in mind so that my FMP was exactly how I envisioned and related to my market level and consumer. The final styling uses both male and female street garments from luxury brands such as Balenciaga, Louis Vuitton and also futuristic streetwear brand Heliot Emil amongst others. The styling was based around streetwear and features digital garments which have been layered onto one another to create an oversized street effect. I used the final styling and edited them onto different photos which I took in order for it to look like my model was wearing physical garments even though they were digital ones.

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BALENCIAGA

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BALENCIAGA

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FINAL EDITS

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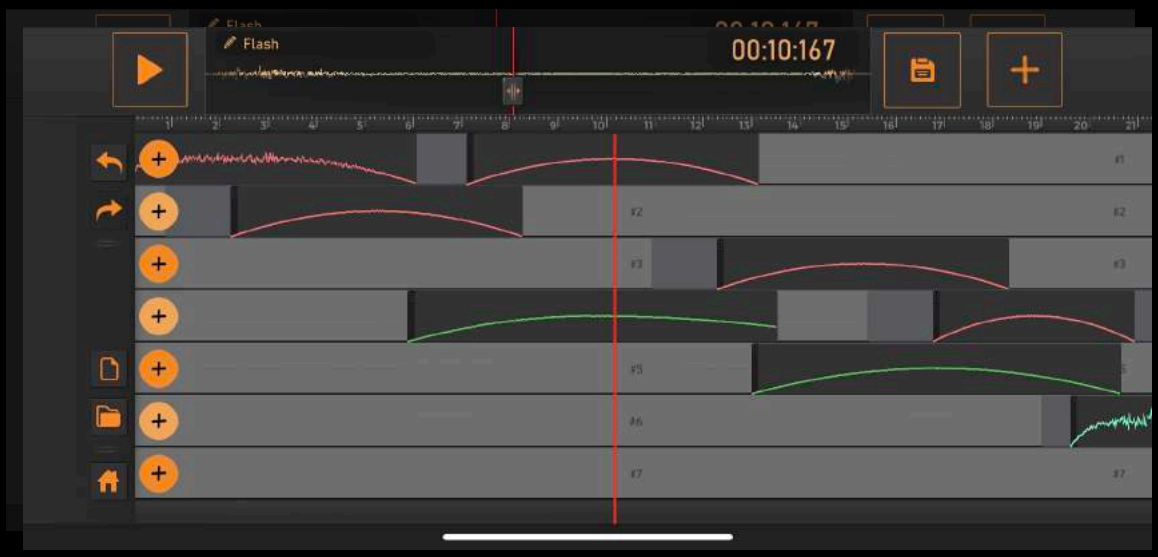
FINALISING

14.

Once I completed my final edits, I started to put together my final video which would showcase the before and after of the digital garments on my model as well as feature the flashing light video from the photoshoot itself. When making the video, I decided to make my own music to go in the background as I wanted to do everything myself and I also have experience with making music. I also wanted the background audio to fit with my concept and give it an earie feel. This was because like the location, I wanted the music to be a juxtaposition of the luxury garments in the images.



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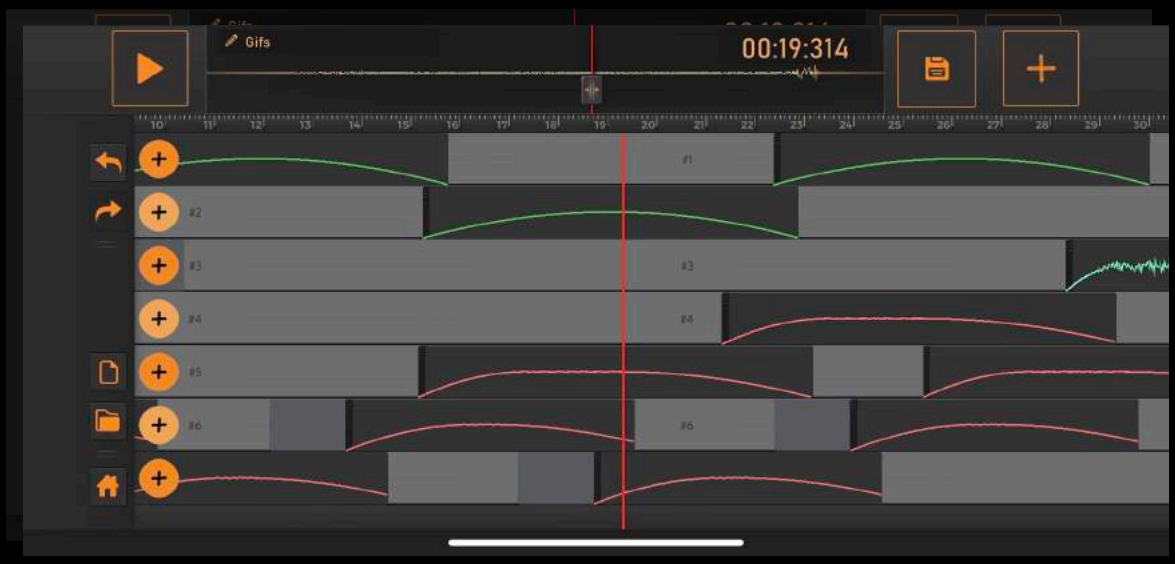
This is the music audio I created myself for PART 1 of the CYBER videos.



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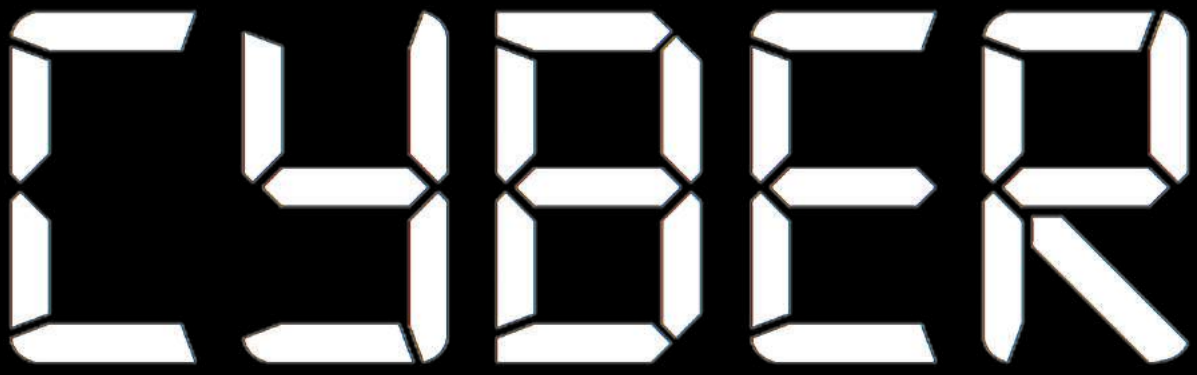
This is the music audio I created myself for PART 2 of the CYBER videos.

Throughout this journey I had ideas of what to call my FMP, but I finalised one which was near the end of the journey. I went with the name ‘CYBER’. I felt it was a name which reflected to what I was doing perfectly and is also a word which relates to technology, virtual reality and digital technology.



After creating my edits, creating a logo for my FMP and creating the audio, I put it altogether to make 2 separate videos which show how digital luxury streetwear can be styled aimed for millennials. The 2 videos themselves were uploaded to YOUTUBE where people can view them and also visit my FMP page on Instagram which is called @CYBER_FMP. I was able to upload my videos to YOUTUBE as the music was copyright free due to me making it. As well as uploading my short fashion films online, I also created QR codes for the videos so that people can scan the QR code in these books with their smartphone in order for them to be redirected and view my videos that way.

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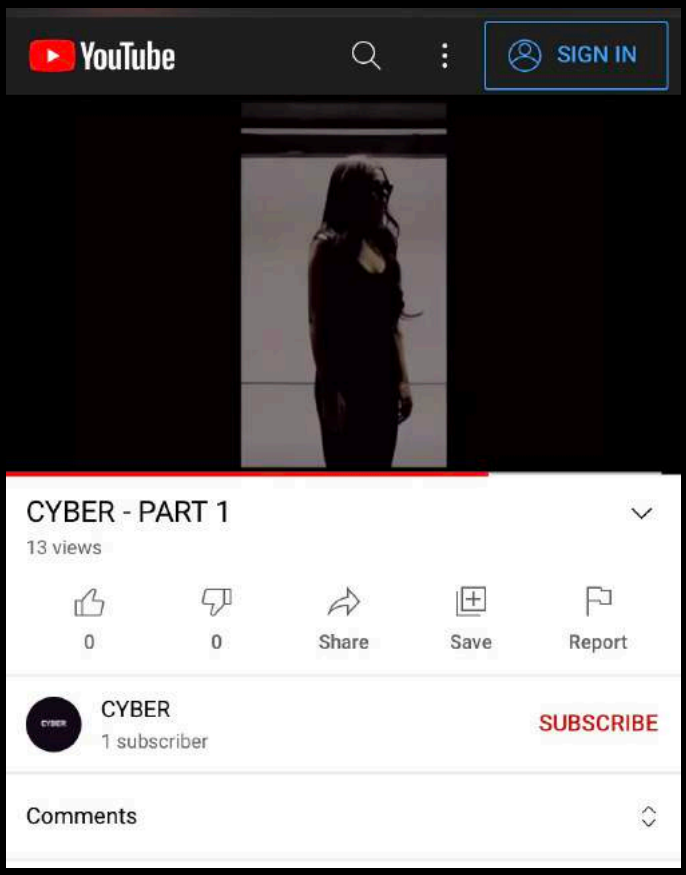
Scan this QR code to see
CYBER - PART 1

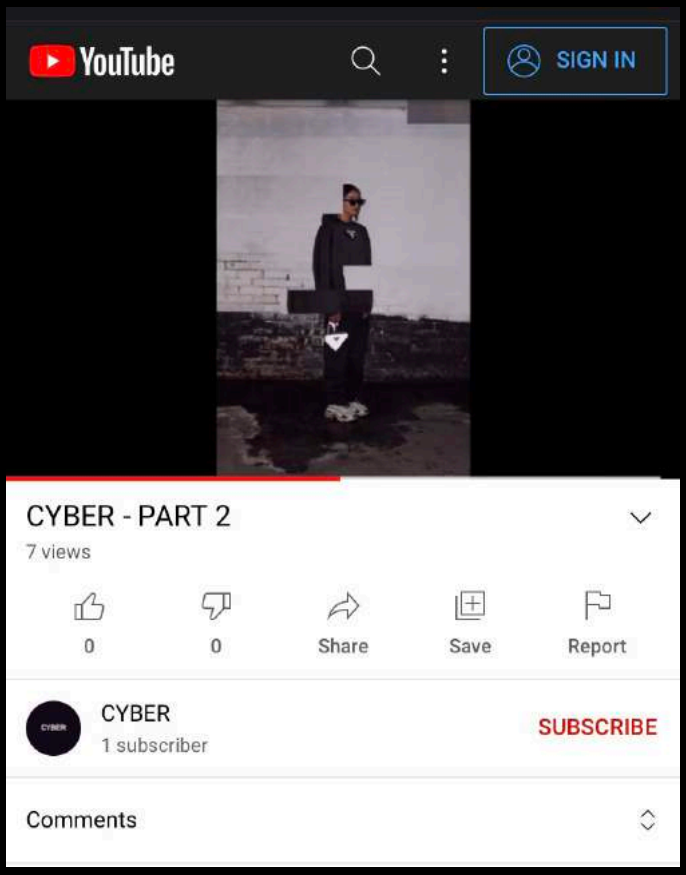
Scan this QR code to see
CYBER - PART 2



89

CYBER - PART 1 is an introduction video to my final major project. It featurs the logo I made, Music I made and moving image I made. I decided to create a 2 part video for my final major project as it represented my idea in a better and more visual way which also got my idea across better.

CYBER - PART 2 is the second part of my 2 part video which showcases the before and after of my edits. The edits shot how digital luxury streetwear can look on someone. I wanted to do a video for my final major project as it was better for me to show the before adn afters of my digital garments in order for people to understand my concept. Below is the fis to both videos, or you can use the QR codes I generated.



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PART 1 - https://youtu.be/NbQRm0z1MNM
PART 2 - https://youtu.be/HFnoOoRej8A

To round my FMP up, I went out with my market level and consumer in mind and identified a gap in the market which I was going to explore further. I engaged with different influences in order to develop my understanding and ideas of my concept through visuals, research and styling. As my main concept was about digital luxury streetwear, I made sure I understand the meanings behind this so that everything was on point. It was important that my FMP related to millennials and I feel it did through the styling, colour and concept behind it.

Overall, CYBER explores the possibilities digital fashion has through the concept of luxury streetwear for millennials and aims to show how digital garments can be manipulated onto ordinary photos in order to give a new look and feel. CYBER also understands and looks at the development social media and technology is advancing at and wants to show consumers that this is something we are going to see develop further going into the future.

WAYS TO WATCH THE CYBER VIDEOS :

YOUTUBE

PART 1 - https://youtu.be/NbQRm0z1MNM
PART 2 - https://youtu.be/HFnoOoRej8A

QR CODES

PART 1

PART 2

INSTAGRAM

@CYBER_FMP (Instagram reels)

https://www.instagram.com/cyber_fmp/

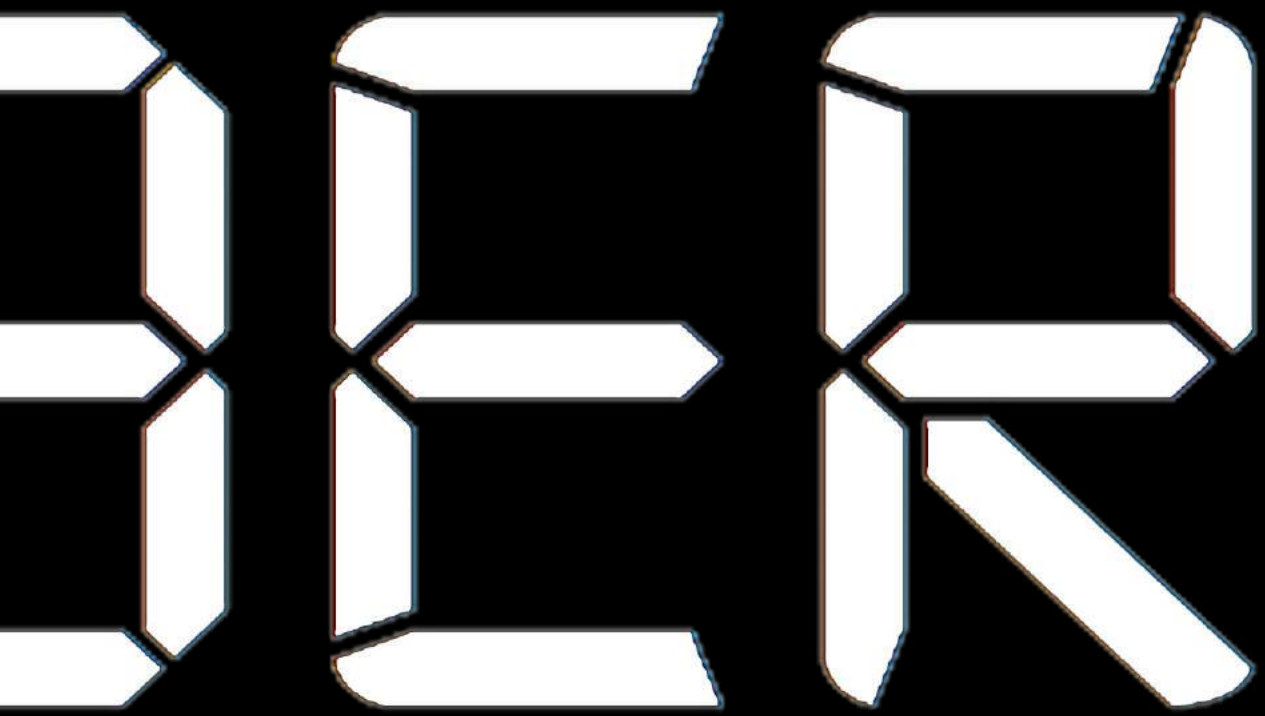

PHOTO LINKS AND REFERENCES

Figure 1 – https://dissolve.com/video/Cinematic-static-noise-video-royalty-free-stock-video-footage/001-D959-5-216
Figure 2 - Static television wallpaper https://lemanoosh.com
Figure 3 – Hailey Bieber streetstyle https://www.instagram.com/p/CLwXs8Zly-2/?igshid=1g590358izv0w&epik=d-j0yJnU9RGstazBDTV85Mmt5RV9PT2RHOHdpOU45Y282dGV2dWgmcD0wJm49WlVxV3l6bzBQaWVjUnVfUTl-jd0lTQSZ0PUFBQUFBR0NTNFpB
Figure 4 – Louis Vuitton Men's Fall/Winter 2019 – Paris Fashion Week https://www.fashionotography.com/louis-vuitton-mens-fall-winter-2019-paris-fashion-week/
Figure 5 – The fabricant Digital fashion house https://miro.medium.com/max/4800/1*ArDCtXyqodkAgwA79pGX9g.jpeg
Figure 6 - The fabricant Iridescence Digi-Couture Dress sold for $9500 https://www.thefabricant.com
Figure 7 – Carlings digital collection video cover http://www.jantrendman.com/images/trends/carlings-digital-collection/digital-collection-video-cover.jpg
Figure 8 – Hailey Bieber out in West Hollywood 22/01/2021 via https://celebrities.pictures/hailey-rhode-bieber-out-in-west-hollywood-01-22-2021-2-53128/
Figure 9 - The Fabricant jacket Marques Almeida Jacket. Credits to The Fabricant https://www.thefabricant.com/it-hong-kong
Figure 10 – Image taken by me of myself wearing the Marques Almeida Jacket
Figure 11 - Image taken by me of myself wearing the Marques Almeida Jacket
Figure 12 – Katie Shillingford, image via ShowStudio https://admin.showstudio.com/images/JNgxmrlwcFt6jGTMjJ-eUoZQSwAI=/130317/width-1280/contributors_893.jpg
Figure 13 - @_aylah_ wearing @ysl by @anthonyvaccarello for the SS21 issue of @anothermagazine. https://www.instagram.com/katieshillingford/
Figure 14 - @naomigscott in AnOther Magazine A/W19 issue https://www.instagram.com/katieshillingford/
Figure 15 - Photos from Ibrahim Kamara's 2026 exhibition Kristin Lee Moolman http://www.thefader.com/2017/05/24/ibrahim-kamara-stylist-sampha-process-black-masculinity-interview
Figure 16 - Launch of Sierra Leone's Olympics 2021 kit https://admin.itsnicethat.com/images/GddY4iui88xqZB84GEWa35LDyrI=/187981/width-1440/labrum-national-sports-authority-sierra-leone-olympics-2021-ib-kamara-fa_OjSLztu.jpg
Figure 17 - Alonzo wears jacket Gareth Pugh. T-shirt mcm. Gloves and belt les hommes. Mask ibkamarastudios. Kemi wears jacket and belt gareth pugh. T-shirt mcm. Trousers les hommes. Mask ibkamarastudios. Https://video-images.vice.com/_uncategorized/1534436691705-lf_75a4866-1.jpeg?resize=1275:*
Figure 18 – Hunter Schafer – Final Fantasy image via https://dazedimg-dazedgroup.netdna-ssl.com/1600/azure/dazed-prod/1250/9/1259894.jpg
Figure 19 – Lorde styled by Robbie Spencer https://pbs.twimg.com/media/DN-DICQWAAAMEaT.jpg
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https://www.allvipp.com/tv-movies/matrix-4-is-in-the-works-with-keanu-reevees-and-lana-wachowski-returning
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