# INSECURITIES

# THAT WE DIDNT ASK FOR



BY DURU ATES
FOR MASTERS IN FASHION STYLING AND VISUAL MERCHANDISING
ACADEMIC YEAR: 2021-2022
MATRICULATION NUMBER: 2347FS2122S
PROJECT DATE: 07/ '22

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Milano: Domus Academy Final Exam of Duru Ates, 2022

Insecurities That We Didn't Ask For

Masters in Fashion Styling and Visual Merchandising

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Duru Ates

#### **DEDICATION**

This thesis is dedicated to my Mom, who have mesmerised, shaped and inspired me through my life with her endless creative vision, elegancy in style. Her ability to see the biggest picture, with utmost attention on each detail. She has been my best team mate in every project and in every step, with her experience, support, attention, intellegence and love.

This thesis is dedicated to my Dad, who I am echoing the interrupted dedication, committed work ethic and absolute love towards what he created, proudly. On 16/06/2021 he have send me a postcard writing; 'Sometimes we feel alone before giving up, we forget eachother. I'm always here, right before you say that you're giving up.' since that day I feel my endless determination and commitment.

This thesis is dedicated to Maxi, who I'm grateful and breath-taken by, with his intellectuality and utmost support. It has been a voyage to design for him, with him being a law student, and he has been the secret creative director of many ideas. Couldn't ask for a better partner in crime.

This thesis is dedicated to my friends, who have inspired and fascinated me with their experiences and ideas in each and every step.

This thesis is dedicated to each and every person I've interacted with this industry, with good or bad, easy or difficult for creating this restless journey of finding my mindset.

This Masters Degree Thesis is only one of the first steps of a very long journey, but a lot of love have grown into this project, and it has been shot with the help of a very meaningful team.

I never wrote a dedication in my life before.

But I guess this does it in my way.



your insecurities are you.

but some are not because of you.

to be aware is a step ahead.

to see, what is expected, and what expands the normality.

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Sitography

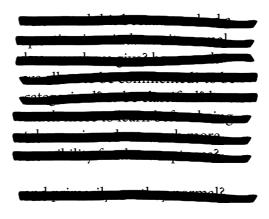
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8

want to take a breath

but there is no time.

we are taking a step into a normalized dystopia. where one means much but doesn't know, where one knows much but can't grow. where to be everywhere is a requirement, and to be seperated in mind is regular. expectations, achivements, tries and questions. youth at it's peak point, pressed and stressed, trying to make it 'out' while taking steps deeper in.



we created this because we had a question in mind. was it normal how much we give? how much we allow to be commented? to be categorized? to be classified? how much more to learn before being taken serious? how much more acceptance?

and primarily is this dissappointed feeling in us... normal?

10

ITWDAF

ITWDAF

research - what you Must Do?



RESEARCH

#### **METHODOLOGY & ANALYSIS**

## Customer Research

The following methodology for the analysis of the 'What You Must Do?' data has been used, elimination of unreliable and/or unrelated date through the scope of multiple variables such as personal opinions, personal and family problems and past experiences, fixetion of the time period to the present has been applied through out:

Step 1: Analysis of the quality of the data. Comparable data are available for several participants.

Step 2: Description of the relationship between characters, opinion and conditions.

Step 3: Construction of concepts. The main concept as identified above is constructed by means of correlation and factor analysis. Whenever possible, scales are constructed in order

to comprise the information and increase the reliability of the data. Step 4: Categorizing the data according to the results.

#### Trend analysis

The following analysis steps has been executed:

Step 4: Analysis of comparability of the data.

Step 5: Identification of trends and changes in technology, work organisation, behavioral habits, communication, fashion and education.

#### **DATA SOURCES**

The main goal of the Research was to collect Primary data and set the trends research through the personal data, for the Concepts enhancement.

For comparison purposes, we looked at generationally (age 20-30) representative data on stimulation and stress on psychology, common behavioral habits, extensive work organisation, technological developments in work space, prefered communications among millennials & late gen z, fashion trends, interests and accomplished education.

#### WHAT YOU 'MUST' DO?

Our lives can be filled with "shoulds"

Overdoses of shoulding and musting take away our sense of choice, freedom and autonomy.

How many should and musts do you have in your daily life? How many would you have at the end of the day if you kept count and did a tally do you think?

A pattern of shoulding and musting is described as a style which can lead to feelings of anxiety and depression. They can become automatic and something that we are not even conscious of. They can become embedded in our daily life, and we don't even notice them.

Behind the shoulding and musting there can be realistic expectations of ourselves which can lead to feelings realistic expectations of guilt disappointment frustration within ourselves and create an ever perpetuating and failure and escalating cycle of stress.

should and must are a type of black and white thinking. There is no grey area- no room for negotiating.

You "should" and you "must" or you fail.

They are words that hold you to a very high standard,

This can be what you really want in life. Focusing on

what you think you should or must do.<sup>1</sup>

you "should" and you "must" or you fail. They are words that hold you to a very high standard and put you under a lot of pressure. This can be exhausting and take you away from focusing on what you really want in life. Focusing on what you really want to do and value rather than what you think you should or must do.

When musts become a part of reality, behavioural habits come into the picture which is step-by-step degenerating the normality into the expectations and requirements.

The research starts in real life among us. Days pass and dilemmas make their way in front.

"Why do I have so much education but I still need to apply for a payment internship to be recognised by the company?"



"I spend a lot of my income for garments that are pieces but not statements. I feel the necessity of 'being on the same level'. But it is weird now to deny every brand, it is like now having Instagram, it's kind of suspicious."



If I don't have the latest computer then I cannot fill in the work requirements because 'the team' works this way. A limit to take the team' works the team' who provides.



Everyone has it, it's not a big deal. I need to get my face done but in small details then I will be photogenic.



I like commitment and also my job. So for me it is okay to have a full day of work. But I did not accomplish many personal goals within the time that I'm working. Started as an intern, now I'm paid since how long, but it adds up, and now it's been 5 years I'm working, and many people don't have a 'budget' for creativity, but for the continuity of the same work, because 'it works'.

-M

TO THE YOUTH

MILAN, ITALY, 06-12/07/2022

QUESTION: "WHAT YOU 'MUST' DO? "

AS THEY UNDERSTAND THE QUESTION THEMSELVES AND GAVE IT A CONTEXT, FOR AND FROM MANY, THE COMMON MINDSET STARTED TO RISE.

because some concepts require depth within their complexity coming from the personal foundation. and we found ourselves in one of these that if we listen to eachother without replying with what is normal; what we considered normal standing by others became heavy. For the person. For the mind.

THESE ARE SOME OF THEIR THOUGHTS, FROM OUR CONVERSATIONS.

18

I must belong to be accepted

I must inspire if I overcame

I must find a job to stay in the country

I must be online to be connected

I must have an online footprint to be legit

I must be active for the lifestyle

I must be fit for the image

I must be educated excessively to start with minimum

I must be okay with the minimum to be reached

I must take time to sleep

I must find time for me

I must commit excessively

I must commit my free time for my job to be seen

I must become a brand

I must be up to date

I must upgrade my electronics to keep up with the team

I must wear brand to show quality

I must add a PS to state my opinion after the brief

I must be sustainable in my words

I must find a way to communicate the unfair kindly

I must focus on personal branding

I must find my touchpoints

I must get a little touch on my chin

I must get a little touch on my cheeks

I must get a little enhancement touch on my nose

I must lift my eyebrows

I must have a bachelors degree

I must have masters

I must know unrelated information for unexpected briefings

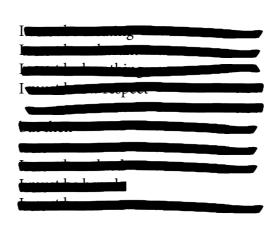
19

I must be open to personal comments

I must be accessible whenever needed

I must be 'over the standart' to be trusted

I must be 'something'



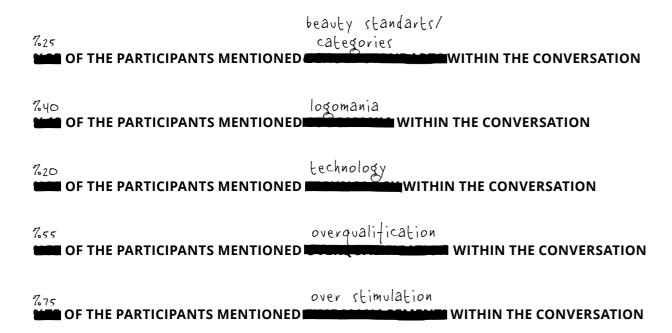
And the standart must be set

```
I must be coherant
I must know respect

but then
I must be breathing with calmth
I must be healthly physically
I must be valued
I must be heard
I must be cared
```

I must be creating

I must be me.



there is a lot to change for the good, if someone just would listen the opinion; rather than teaching a generation of self made characters how to behave, look or be.

<sup>2.</sup> With primary data collection, answered by 20 designers inbetween the ages 20-30, out of 78 total current 'musts', executed personal opinions, personal and family issues and past experiences, 4/20 are struggling at work because of their technological equipment such as computers and apple products. 5/20 included beauty with surgical enhancement within for reasons such as photogenic look, better content, opinion of close associates and social media. 8/20 stated the importance of brands and logos with contexts such as, gaining followers, sponsorships, prepared look within the workspace, condemination of similar looking products without the branding. 11/20 are currently graduated from masters degree and working without payment as such; intern, freelancer, volunteer, uncontracted, or unemployed or in search for the position for various personal reasons such as bureaucraticguarantee, 15/20 are currently struggling with finding time to do personal activities, including watching tv and taking a day trip, without risking assets such as, opportunity or guarentee for a job, existing position, respect/trust within the establishment, opportunity for a paid job after the internship period within the establishment.

TRENDS RESEARCH

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trend noun

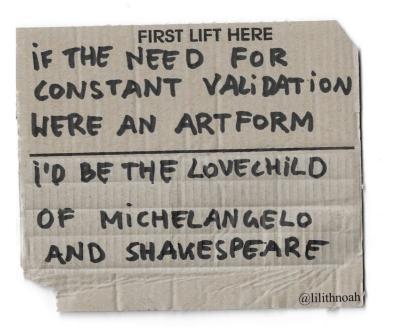
a: a prevailing tendency or inclinationb: a general movementc: a current style or preferenced: a line of development

trends

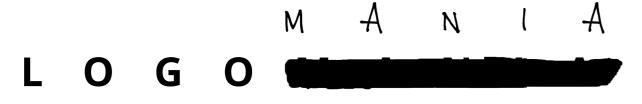
i need a calculator for 2+2 and a therapist for everything else but my friends have told me that i might be a decent writer, maybe, for some. and now i ask myself: is that enough? i spill my guts out for your enjoyment, tender heart seaping out of unforgiving ribs every day just to feel an ounce of appreciation from every single person around me. (i like nothing less than not being liked) and maybe i am an attention seeking wannabe, i guess, craving nothing but a pat on the back, or maybe a pulitzer price. if the need for constant validation were an artform. i'd be the lovechild of Michelangelo and Shakespeare, my craving for confirmation Mona Lisa's long lost sister but i guess that if you tore it all down, ripped everything around me to shreds, if i were the only one left and had a pen and paper i would still write. and that has to mean something right?

there's not much i am good at.





**TRENDS** 



meaning: madness Borrowed from Latin mania or Ancient Greek μανία (manía, "madness")

Society's relationship with the power and promise of the fashion logo.

By Mary Stringham.

ITWDAF

In 1925, Coco Chanel transformed her brand by doing something that was, at the time, revolutionary — she put her name directly onto her clothes. With two interlocking "Cs" the iconic designer created a lasting insignia that is still recognizable worldwide today. Much like Claude Monet's name scrawled on the corner of his famous Water Lilies, something about Chanel's newfound logo crafted from her very own initials imbued a particular kind of magic into her designer garments. Since then, the fashion logo has acted as a symbol of status and belonging for generations of consumers.

The origin of the fashion logo is centuries old. The term's root derives from the Greek "logos" meaning "word," "reason" or "plan." Ancient Greek philosophy defines the logo as the divine reason implicit in the cosmos. Much like the Greek attempt to bring order to the universe, a brand logo attempts to visually signal a company's identity and values.

A millennium later, came the advent of family crests. Consider these medieval emblems to be the OG fashion logo. Coats-of-arms were passed down through generations to be sewn onto flags above manors or placed on shields. They signaled family identity as well as legacy to those who saw them. Much like the family crest, a brand logo can symbolize a particular identity. Now, instead of using one's own initials on a favorite jacket, the wearer substitutes their identity for that of the celebrity designer. A fashion logo, elevated in status, can then act as a badge of pseudo-aristocratic heritage. European fashion houses have managed to maintain identifiable branding for decades now, symbols that are intrinsic to their very DNA.

" It signifies status and money which go hand in hand. The thing is you can have the status but nobody will know you don't have the money."

-Dapper Dan/Daniel Day

With the logo came logomania—a trend whereby obvious branding is strewn all over one's clothes. Rather than a brand name hidden away in a shirt on a tag, a fashion house's logo was now worn to be seen. The Reagan era saw a rise in overt logos during an age of opulence for the upwardly mobile white-collar yuppie. Though, according to David Marchese of the New York Times, in all actuality, it was the music industry, specifically '80s and early '90s hip-hop, that made logomania what we know it to be today. The game changer responsible for popularizing the aesthetic trope was none other than Harlem-based designer and haberdasher Dapper Dan, a.k.a. Daniel Day.

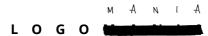
Back in the early 1980s on 125th Street, Day began screen printing leather goods with high-end logos ranging from Fendi, Gucci, and Louis Vuitton. Rather than 'knockoffs,' the haberdasher called his pieces "knock-ups" since he used these logos in entirely new ways. According to a New Yorker piece done on the designer, Day and his customers saw the logo-covered clothes as "paying tribute to [the luxury houses]." Marchese likened it to the music sampling happening at the time.

As these monograms were incorporated into Day's street style designs, they were reimagined for powerful people —for rappers, hip-hop artists, and athletes. Day dressed everyone from LL Cool J to Salt-N-Pepa, from Diddy to Run-DMC, and as a result, the designer helped define the visuals of the emerging hip-hop counter-culture. According to The Strut Magazine, by taking the logo out of its clean-cut European roots, Day reimagined the luxury clothes with a streetwear edge that would influence emerging designers for years to come.

The Cut's 2015 interview with Day proves that the designer knew the power of the logo from the get-go, "It signifies status, and money, which go hand in hand. The thing is, you can have the status but nobody will know you don't have the money. So that's what gives it such an impact in your look."

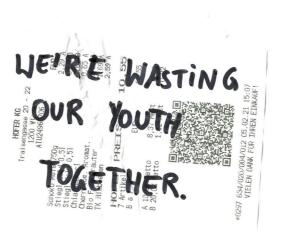
**TRENDS** 

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Those in their teens and early twenties adopt logos to signal their allegiance to a tribe or cause. But now, either the hype is around big luxury, or around skatewear brands like Supreme, which has a legitimate cult following. Why? Jonathan Gabay, author of Brand Psychology: Consumer Perceptions, Corporate Reputations told Vice.com: "Supreme was started in the right bit of New York by skaters. That makes it authentic, or seen to be authentic." He adds: "A brand is an extension of one's self – psychologically, in terms of how you want the world to see you, or what you want the world to believe you are," says Gabay. "But deeper than that: what you believe you are, through that brand."

The need to belong doesn't go away, neither does the need to reinforce your values and allegiance to a tribe back to you.



ITWDAF

**TRENDS** 

# CATEGORIZED



'It is a success to convince many to look alike, to lose the unique for perfection. Yet who's the protagonist of the ultimate perfection we are trying to reach for?"

We are all individuals with such unique assets, that for so many people to share the same assets physically, we really needed access, availability and the trend. Overall, we do get irritated when our clothes are matching with someone unplanned.

Our current times are full filled with visual expectations, categorizations and the word 'like' and the situation is legitified by changing the mindset of many; what would it take to just do it so it looks 'right'?

Welcome to the age of image ostentation.

This is what is happening to Millennials and post-Millennials who, with the peak of popularity reached by filters on social media and stars who sing the praises of positivity without renouncing a session at the aesthetic doctor, continue to live in a confused world, where appearance counts and clashes with the concept of well-ageing. Young people live their lives on social media and they never hide it. After all, according to the Zs, if digital correction can sweep away dark circles, reduce nose blemishes and increase lip volume, why could it not achieve that perfection in a lasting way?

High cheekbones, oval face, full mouth and pronounced facial profile. A nonsense that, in minds of this generation, can only be translated with the real retouching that emulates Instagram and TikTok filters, perceived as "easy" as doing hair and nails sessions, as opposed to serious risks that retouching involves. And it's a shame to say, because the Generation Z really started out with good intentions, much more proactive than Generation Y. For example, they saw flaw as a symbol of identity - for some it has remained in this exactly way - and nothing for them is contrived, just spontaneous. Unlike the Millennials, who resort early to aesthetic procedures to stop time and signs of aging with fillers and botox, the Zs aim for the "rich girl face", or rather the desire to correct the face in likeness.

The lockdown has accentuated this phenomenon because smartphones and computers have been mirrors of defect amplification, and the concept of the expensive face is driving the Zs' interest. It is not difficult to understand why people choose operations aimed at restoring an image that is increasingly similar - but at the same time personalized - to the one that appears in photos or on apps. Is it right to call it a "simple" beauty routine? The doctor finds himself, in fact, having to fight with ethics, if he decides to comply with the requests of a very young patient. As a psychologist, he should try to understand the motivations behind the requests, evaluating alternatives with the patient and informing on the best approach to follow, as well as making understand the risks and consequences.<sup>5</sup>

## OVER

# QUALIFICATION

'...the concept of 'overqualification', or 'overeducation', provides a way of describing, and thereby helping to understand, trends in the relationship between education and the labour market.' 6

The interaction between the older and newer generations in recent times brings a very interesting questions for both sides to the table;
Who is worth to listen?

Who knows more?

Who understands more?

Who sees the bigger picture?

Who sees the bigger picture and can participate in the small one?

Who can think bigger?

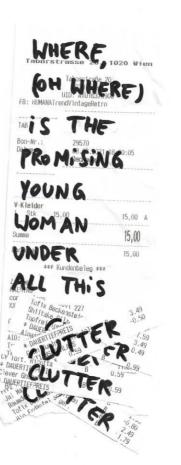
Who has the ego?

Who is able to listen?

Who has more to lose?

Who is scared of change?

What is change?



**TRENDS** 

# DYSTECHNIA

'It is a trend limited to the person, but when the need for technology comes up in workplace the approach mustn't be a search for the owner.

## dystechnia noun

Dystechnia is a barrier to organizational performance, a condition of flawed or failed efficacy in the use, deployment, or logistics of technology. Dystechnia occurs at every level: individual, team, firm, industry, region, nation, and world.

To buy the new iPhone is a trend. To buy the new Macbook is a trend. But this trend doesn't get limited only with the person, but expend to cooparete level. Workplace tech isn't living up to the expectations of its users. And the companies' expectations get higher for the worker to provide.

Insufficient technology doesn't just harm the employee experience – it's also harming the wider business. Throughout the pandemic, businesses spent an estimated \$15 billion extra per week on technology to enable remote working, according to KPMG. Freshworks' survey reveals that dated tech is restricting business productivity, as frustrated employees grapple with daily IT challenges. More than half (57%) of unsatisfied employees say their current software makes them less productive. Nearly half (44%) of employees surveyed say the time spent dealing with technology issues has increased since the beginning of the pandemic.

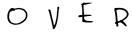
The research found that nine in 10 (91%) employees reported that they're frustrated with their work software and a staggering 71% of leaders acknowledge that employees will consider looking for a new job if their current employer does not provide access to the tools, technology or information they need to do their jobs well.

Amid the talent war, nearly half of employees globally are still considering changing jobs, and easy-to-use technology is an essential contributor to employee satisfaction.

And when the company does not provide, but instead change the mindset into finding one among the talent, the talent war takes a different turn. And insufficieny in personal technology hides many talents in the dark.<sup>7</sup>

Dystechnia is a barrier to organizational performance, a condition of flawed or failed efficacy in the use, deployment, or logistics of technology. Dystechnia occurs at every level: individual, team, firm, industry, region, nation, and world. At the micro level, dystechnia is a diminished self-efficacy or technophobia personally experienced by an individual or team. At the meso level, dystechnia is a disconnect among the critical organizational elements of people, culture, and technology. At the macro level, dystechnia is a condition of suboptimal functioning in the socio-technologic-economic network, where the yield from resources and the efficacy of transactional logistics is compromised by latent demand for technological innovation (EG Carayannis and MR Stewart,2007–2011, unpublished lecture notes; Stewart2011; Stewart and Carayannis2011).8

**TRENDS** 





"Overstimulation, or sensory overload, is when your senses are just completely overloaded with information, making it difficult (or sometimes near impossible) to fully process the information you are receiving." 8

Two years on from the start of the COVID-19 pandemic, Gen Zs and millennials still find themselves in uniquely unsettling times: their long-term plans and aspirations for a more inclusive and sustainable world continue to be undermined by global threats and daily challenges, with no end in sight to the disruption. Therefore, it is perhaps unsurprising that the 2022 Deloitte Gen Z and Millennial Survey found that stress and anxiety remain at heightened levels for both generations, most notably in younger respondents. And, as highlighted in a small group of virtual qualitative interviews conducted with 15 Gen Zs and millennials across five countries in April, this year's additional geopolitical and economic shocks have likely only served to worsen an already concerning situation. In response to Deloitte's survey of over 23,000 people across 46 countries, nearly half of Gen Zs and just under four in ten millennials said that they feel stressed or anxious all or most of the time. <sup>9</sup>

Overstimulation is to cause (someone or something) to become too active or excited: to stimulate (someone or something) too much <sup>10</sup>. We as the newer generations are multitasking, fast processing and instinctively have the solution providing approach. The ability and naturally gained adoptability expends the borders of expectations on how much of a person can be committed. Yet commitment when asked from every field and direction extensively, is getting harder to cope with and correspondingly, overwhelming.

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best practises

ITWDAF

## LILITH

## N O A H

Lilith is a professional poet based out Vienna Austria. She is currently attending college for a Communication degree but plans to pursue professional writing as her career in the long run. Her poetry and graphics are representatives of her feelings, experiences and expressions, which shares many common outcomes and the mindset that came out with our research, represented through the concept.

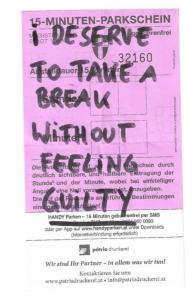


BEST PRACTICES LILITH NOAH



just because other people have bigger problems than me doesn't mean mine aren't valid whether you have to carry a boulder up a mountain or carry nothing at all the path is the same, long trails and crossroads i wish we had signs pointing us were to go, telling us how long it will take to get there but we don't so we carry our boulders, our rocks, our pebbles. we all have a long way to go so if you help me with the weight on my shoulders, lift it up, let me breathe and walk with a spring in my step, i will carry yours when the weight gets unbearable for you.

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i never allow myself to rest because taking time for myself seems wrong selfcare like a guilty pleasure mostly guilt. when i relax i can hear the old white clock in my kitchen ticking, each tick tock an accusation to get off my lazy ass and do something with my life or else i will be a human sack of wasted potential. worthless. even sleep feels like laziness sometimes, unused time i could have spent working on something useful and i JUST want to breathe for a second, calm down, be slow. Somtimes this world moves to fast for me and i feel like if i take a break, just for one second, tick tock

i'll never be able to catch up again.

43

ITWDAF



i sometimes feel like my art is worthless like it has been done a thousand times before by bigger, better, more talented artists and who am i to charge people, steal the money they've earned through hard work by charging them for my hard work. i sometimes feel like i don't own my art, as if my brain is public property, take what you need and leave a donation or don't. i sometimes feel like my art has no value in this society, that's telling us our art degrees are useless, our jobs are useless, our creations are useless but they will consume it anyways and after all it's just art, just music, just movies and books, it's all CONTENT. it is replacable, right? just rip the content out of my body, and maybe also my starving stomach and my bleeding heart until i'm nothing but dry skin and bones. after all i'm just an artist right?



Trainment of the control of the cont



**BEST PRACTICES** 

## MART VAINRE

A Chuck of Paint without Self-Awareness represent the stability and constant conditions being implied on a chuck of oil paint, which is unable to resist against the conditions and stay as such according to it's materialistic nature, or move away on canvas under shadow where it belongs, represents and impacts since it has been installed as it is by the artist himself.





Exhibition view at The Great Painter in Evald Okas Museum. Photo: Stanislav Stepashko, 2016.

Exhibition view at "Self-Contained Pictures" at Hobusepea Gallery. Photo: Anu Vahtra, 2018

Chunck of Paint Without Self-Awareness Oil paint, dimensions getting bigger over time 2016-...

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INSECURITIES
THAT WE DIDNT ASK FOR



**VOL1 / 5 IMAGES / 2022** 

ONE MORE DAY AND

IT WILL BECOME NORMAL

it hasnt yet

Its important to know your good, to know your bad, to know what to enhance and what to work on in your work; character and behaviour.

to know which of your approaches needs development; and to embrace them.

to embrace the effort; the time committed; to embrace your value within your own standarts before someone else sets them.

everyone thinks they have a great taste.

and noone will agree on their taste not being shitty.

we are proving ourselves everyday to each other with or without proper foundation.

it is awareness which saves us from this illogic.

personal awareness to be able to say

I know what i am in this moment my worth and my

strengths; yes I need help/Im not good in this and

there is no point in pretending;

and awareness on your surroundings

so you can respect the person in front
for their character opinions and taste

or exclude yourself
from the confusion of denial and acclamation when faced.

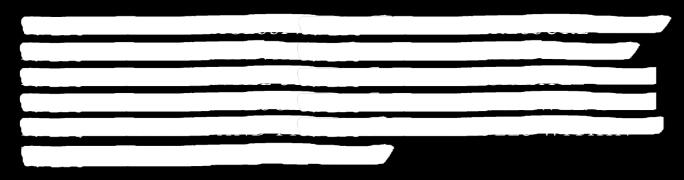
## MISSION

the aim is set to make the viewer find their roles within the imagery by creating moments of interaction with the external unseen pressure. We aim to create awareness through questioning. Awareness through a visual experience.



## **VISION**

to represent excessive amount of pressure and confusion of younger generations in various topics from the current life with minimal elemental styling and to create cinematographic scenes where the viewer can find, discover and process their roles within.











ITWDAF







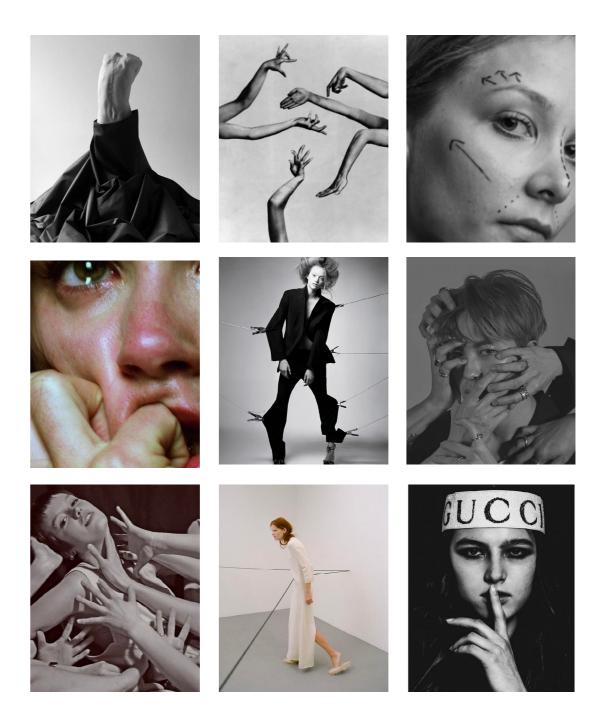




we all have musts. but are all really musts? and are they even our musts?

what is normal?
what should I do more?
how accessible I should be?
what else do i need?
why?
everything is everywhere
everyone is demanding
i feel the pressure
but i dont know if im the one failing

days are passing but i am not growing something is not normal i am a step ahead from awakening. if only i knew my value well its hard to discover when Im selling it everyday. i must be sure i must be sure of myself i must be aware but how? and what is even happening? why nobody says nothing? am I doing wrong?



or is ,it, wrong?

54

55



## NAME

Insecurities That We Didn't Ask For

## CONCEPT

insecurities.

our current normal and externally created insecurities.

## **LOCATION**

Milano MI

Via Giacomo Watt, 5, 20143

## **PHOTOGRAPHY STYLE**

Editorial Photograpy

## **CREW**

Models: Tyler Taylor
Caio Pasqualini
Katharina Gieselberg
Teng Dong
Maximilian Lentsch

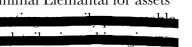
Photography/Videography: Duru Ates

## **STYLING**

Minimal Styling for garments

representing the free soul within the persona.

Minimal Elemantal for assets



creating an easily processable yet detail oriented imagery

## **EQUIPMENT**

Lumix 25-400

DATE

16/07/2022

## **BRANDS**

Emerica Nike SB Adidas Alice+Olivia

Heirloom Diamonds

Pagoda Oysho Karl Lagerfeld

Vintage

Yohji Yamamoto Zara

Fila Birkenstock

Viamaggio Massimo Rebecchi

Gucci

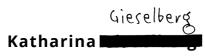
## **TALENTS**





Hair: Brown Eyes: Brown Height: 157cm





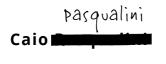
Hair: Blonde Eyes: Hazel Height: 168 cm





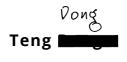
Hair: Blonde Eyes: Blue/Green Height: 195 cm





Hair: Brown Eyes: Brown Height: 180 cm





Hair: Brown Eyes: Brown Height: 177 cm



CONCEPT

ITWDAF

## **STYLING BOARD & LOOKS**

## **COLOUR CODE**

white & beige

Many of the concepts that white symbolizes are associated with 'purity'—innocence, virginity, purification, and cleanliness—a pure state, before being 'tainted' by color.9 Meanwhile beige is used for creating dimensions with colour play, establishing levels & shadows on proportion.

## **STYLING**

business casual

A true lifestyle among the younger generations. It was an expanded normality being diminished in history starting from 1965's with Hawaiian Shirts making their way into businesses to establish the Aloha Friday, casual fridays for workers in the office.

## **PIECES**

vintage

(combined with recent sportswear)

Many garments used within the shooting are vintage pieces collected inbetween 2010-20's, made inbetween 80-00's. This is a contribute to the existing reality and it's foundation, being carried by the individuals that represents the youth, and creating a certain mindset with respect towards the foundation, but comment on the extent through the concept.

## **MATERIALS**

freesflowing

A very important asset within the styling is achived through the representation of free soul & floading creativity in it's material approach.





LOOK 2



LOOK 1



LOOK 3



LOOK 4













Dress- Vintage

Alice+Olivia

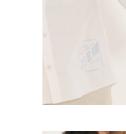
Up 2x Pagoda

Tshirt- Emerica

Pants- Nike SB

Shoes- Adidas















Shirt- Vintage Yohji Yamamoto Pants-Vintage Zara Shoes- Fila



LOOK 5





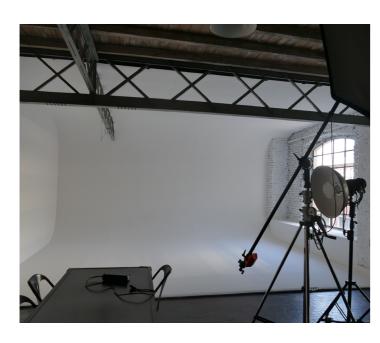


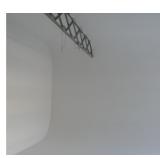
## LOCATION

cross +studio

Via Giacomo Watt, 5, 20143 Milano MI Studio SOHO

H= 3.60 m Ht(a)= 2.78 m Ht(b)= 2.92 m A= 7.21 x 7.17 m Limbo= 4.62 x 6.69 m







A complete white background has been used with the goal of minimalism in the visual approach, allowing the talent and their expressions to be understood as the primary asset in representation.

## digital photography

The concept has a personal approach, with minimalism as visual direction, meaning each detail and expression takes the shape of 'assets' and requires great

attention.

The digital camera used has 1MP MOS sensor which provides excellent detail focus, low light and color depth performance.

This allows us to really take a look at the moment, with details in clarity, and allows the viewer to process the emotion in their first glance without the visual clarification or focus within details.

## Print Documents

The supporting documents (Newspaper & The Folding Map) are the enhancers of the project. They take the viewer into an immersive experience within the presentation of the concept.

The smell, the touch and the sight creates a beautiful combination for personal and memoriable experiences.

Handled print touches to senses. It is an emotional media which holds the ideology of belonging behind.

a piece of the mindset to carry home.



**MEDIAS** 

The concept gets complete with a fashion video, which's storyline follows the steps to enforced insecurity being created and faced, the intro shows confusion, wish for denial, and questioning while the middle part of the video is specified on fashion and the outro introduces the relief of expression against the situation. The music used in the video is created by Kendrick Lamar, called

implying the wish for reality in the current world approach.

## **COST-REVENUES PROJECTION**

Feasability

8/10

Studio Cross Studio

100€/h (x3) + Utilities

Rented

305,00€

Props

Logo 1,00€

Computers 0,00€ Eyeliner 0,00€

Pre-owned Pre-owned

Label

1,50€

Talents

through volunteers

Styling

Max's Outfit 0,00€ Tyler's Outfit 0,00€ Watches 50,00€ Teng's Outfit 0,00€ Caio's Outfit 0,00€

Pre-owned Pre-owned

Rental Pre-owned

Pre-owned

Pre-owned

Katharina's Outfit

Catering 20,00€ Dry Cleaning 16,00€ Transportation 55,00€

Total

Services

448,50 €

0,00€





## **HANDS THEORY**

pressure

The points are represented through the hands within the imagery.

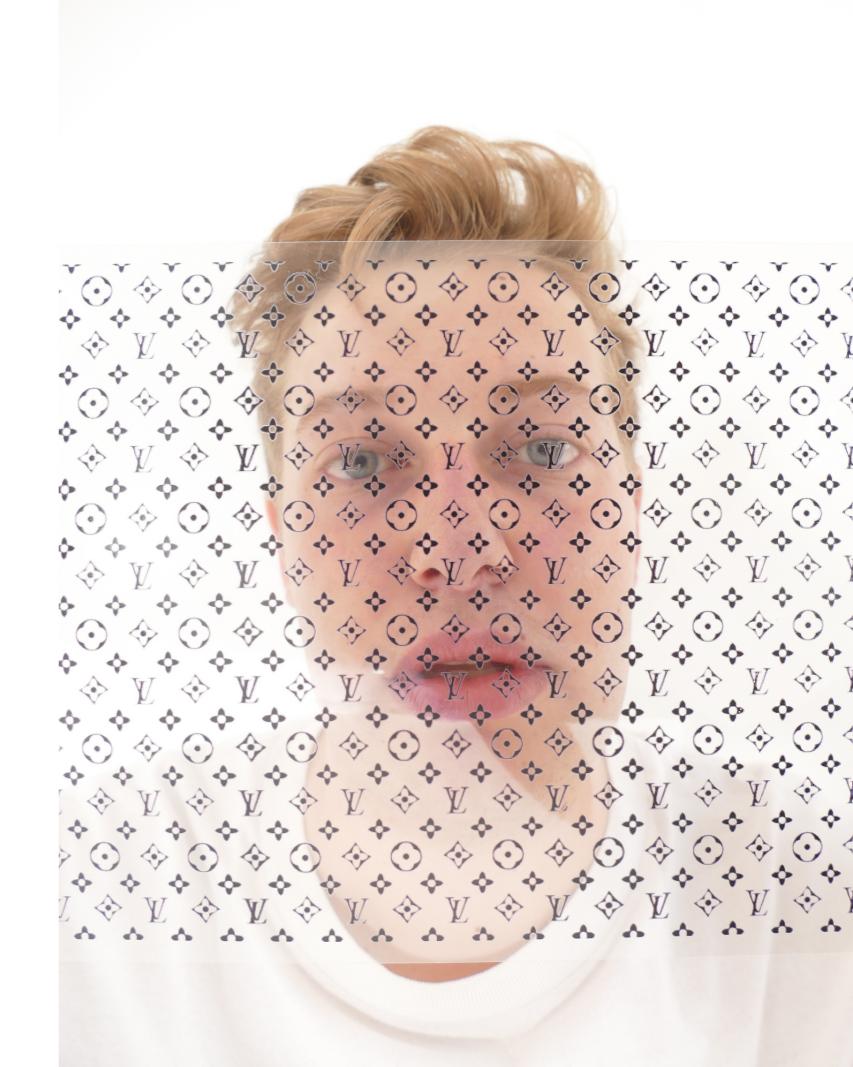
The personal pressure created by the individual themselves are implied through the positioning of the hands on one's own body.



## THE COLLECTION

The Skin Disease, 2022

1824×2736px DMC-FZ1000 sRGB IEC61966-2.1 9,12 mm 1/60





Just A Little Touch, 2022

1824×2736px DMC-FZ1000 sRGB IEC61966-2.1 23,3 mm 1/60

This Belongs To You 2022

1824×2736px DMC-FZ1000 sRGB IEC61966-2.1 21,01 mm 1/60



2736×1824 px DMC-FZ1000 sRGB IEC61966-2.1 12,12 mm 1/60





Excuse Us, 2022

1824×2736 px DMC-FZ1000 sRGB IEC61966-2.1 36,53 mm 1/60

The Concept Video can be found at

https://youtu.be/D2LFWBW9aAE

#### **BIBLIOGRAPHY AND SITOGRAPHY**

#### **BOOKS**

Gen Z, Explained: The Art of Living in a Digital Age by Roberta Katz, Sarah Ogilvie, Jane Shaw, Linda Woodhead ISBN-10 022679153X Millennials & Management: The Essential Guide to Making it Work at Work by Lee Caraher ISBN-10 1629560278 The Beauty Myth by Naomi Wolf ISBN-10 0060512180

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whitepaper.pdf

10. Unknown, Delaoitte, 2022- The

#### **MOODBOARD IMAGES**

Starting from Left Top Corner by Row

Left Page: Editorial With Georg Jensen Offspring Collection COS Archive Bauhaus Obsessed with Obsession - Obsessed by Calvin Klein Campaign with Kate Moss Tim Tadder - Nothing to See 1 Walk The Line: Irina Kravchenko by Hart + Leshkina for Tank Magazine Spring-Summer 2015 - Fashion Editorial 1

Unknown Portrait Of Cate Blanchett

Tim Tadder - Nothing to See 2 Unknown

Right Page:

Human Sculptures by Joakim Heltne Charlotte Rudolph – Mary Wigman in Hexentanz – 1926 Rock Your Ugly Body by Myrna Ayman Michel Comte - Demi Moore Gemma Ward by Craig McDean for

Vogue Italia

Vixx 3rd Album Eau De Vixx Scent Teaser Unknown

Walk The Line: Irina Kravchenko by Hart + Leshkina for Tank Magazine Spring-Summer 2015 - Fashion Editorial 2 Antonio Grimaldi Spring Summer 2018 Couture Collection

#### **ARTICLES**

#### Foundation

The State Of Fashion, Bof - 2022 Business Insider- How Levi's Made 'Business Casual' The Standard In American Workplaces Who What Wear - 1990'S Fashion Trends Aloha Shirt Shop - What Is Aloha Friday? The Atlantic - Why American Workers Now Dress So Casually Marketplace - Dress Code: The History Of 'Business Casual' Apple- Do You Like Ice Cream?: An Artist Podcast

Iza World Of Labor - How Is New Technology Changing Job Design? Chron.- How Does Technology Affect The Work Environment Today? Time- We Tell Our Kids That Hard Work Always Pays Off. What Happens When They Fail Anyway? National Library Of Medicine- Are Affluent Youth Truly "At Risk"? Vulnerability And Resilience Across Three Diverse Samples by Suniya S. Luthar And Samuel H. Barkin

80 81

take a breath. itll be okay.

you must question so it

changes. you must be aware

so you can avoid or so you

can value so you can take

the created insecurities out

and know what is worth the

attention its impartant to

know your own foundation.

\thank you.