

McKenzie Campbell  
University of Michigan  
Stamps School of Art & Design  
Integrative Project  
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The Virtual Fashion Show **48234**

*I do fashion to tell a narrative.*  
*-Virgil Abloh*

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**Figure 1.**  
Outfit in 48234, the  
Virtual Fashion Show



### Project Statement

For my senior IP, I will explore how to reinterpret streetwear in a 3D Space. In doing this, I plan to take components important to streetwear and see how I can explore these beyond their tangible forms.

In my project 48234, I allow themes of identity and culture to influence my 3D-rendered streetwear fashion show. Both the clothing and environments were inspired by various elements from my past while living in the 48234 area code in Detroit, Michigan. The city introduced characteristics of flashiness, grittiness, and boldness to my style of design, which I used in conjunction with experiences from my childhood home. Streetwear designed in a 3D space has allowed home videos to become wearables, clothing to include lighting, and costume elements to blend memory, nostalgia, and my love for streetwear into my childhood neighborhood.



**Figure 2.**  
Louis Vuitton Mens  
Spring-Summer 2022  
Fashion Show

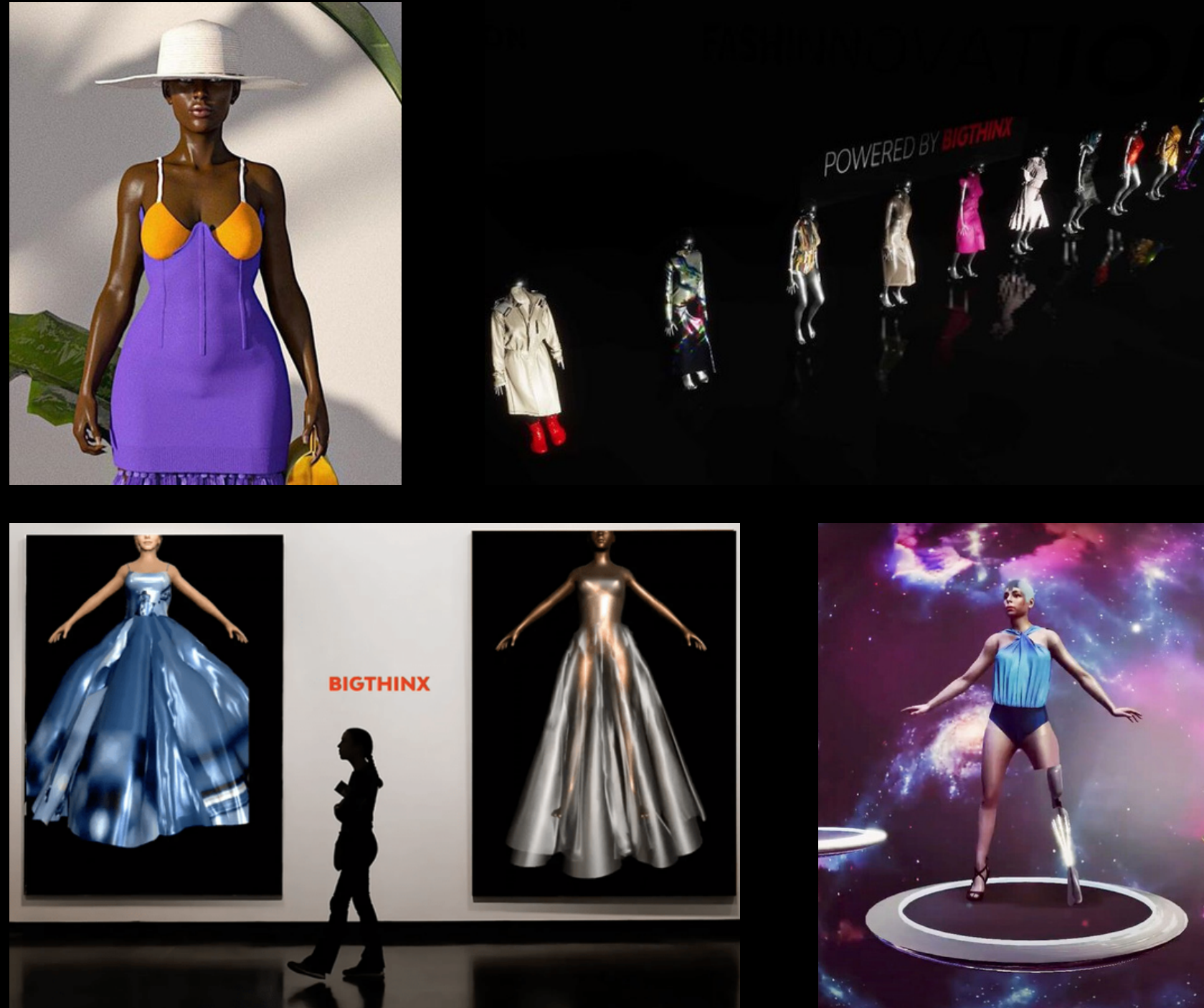
### Discussion

Hypebeast and Startegy& created the *Streetwear Impact Report* to define the fashion sector and “Bridge the gap of information” (Hypebeast, 1). The author first described Streetwear, saying “Streetwear’s dictionary definition is simple enough: fashionable, casual clothes.” (Hypebeast, 3), but explains how this simple definition undermines its routes in multiple communities worldwide and the cultural representation it has in the Fashion industry. The author discussed how themes and mindsets explored during the creation of streetwear have a lot to do with contemporary and urban Artists that created lanes for exploration in the art world. Artists like Andy Warhol and Jean Michele-Basquiat questioned art and who had access to it years prior, showing readers that these were ideas that helped drive cultural shifts in both art and fashion. This conversation later led to the introduction of the different subcultures that were responsible for the creation of streetwear: Hip Hop, Skate, Surf, and Asian Fashion during the 1980s-90s. Hypebeast goes into depth about how streetwear doesn’t have a top-down effect as it did in other fashion trends but instead gains its inspiration from the roots of fashion to expire design in this field.

The analysis of streetwear origins beginning with themes created by traditional artists and inspired by subcultures of America allowed me to look at the sector of fashion critically, and see how designers have used the intricacies of streetwear to inspire their work. The themes discussed in the prior article were easily observable in the Louis Vuitton Fashion Spring-Summer fashion show. The collection was Designed by Virgil Abloh, and described as “Metaphorically informed by the Amen Break, a little-known 1969 drum solo that became a founding factor in hip-hop and jungle music and has been sampled thousands of times since the Men’s Spring-Summer 2022 Collection explores the myth of ownership in contemporary creativity.” (Vuitton. 2). When viewing the collection, it is easily observable that these outfits were inspired by streetwear that existed during the beginning stages of streetwear. Abloh describes this best, saying “A recurring motif in the collection, the genetics of rave serve as an example of the cross-cultural gene pool found in the makeup of many of the subcultures fashion draws on today”. Virgil used clothing found in both streetwear and high-end fashion and reinterprets them, doing this to “at once activates and neutralize the unconscious biases connected to both wardrobe staples”. Simple silhouettes were taken and redesigned with different fits, cuts, color palettes, accessories, graphics, etc. That pushed the boundaries of gender norms and traditional fashion norms, encouraging the expiration of clothing beyond its original design.



**Figure 3.**  
Bigthinx Virtual Fashion  
Show



This fashion show allowed me to see how to synthesize information learned from streetwear's origins, and use what's learned, and reinterpreted in ways that are personal to me and my community, while also pushing boundaries of gender and wardrobe norms as well. This fashion show not only showed me clothing that inspired my creative thinking and process, but it also showed me a different way to display the clothing. For the display of the clothing, Virgil Abloh created cinematic scenes that showed models in different settings, ditching the traditional fashion show display.

The use of ditching fashion show norms and finding news to display them was most evident when viewing the BigThinx Fashion show in 2020. Big Thinx is a company that is responsible for "Distributing the global fashion industry using artificial intelligence and computer vision for virtual people, digital clothing, immersive fashion shows, and transformational virtual shopping experiences." During a time when the world was going through a pandemic, this brand was highlighted for creating a Virtual Fashion Show, something they displayed via video. It depicted virtual clothing on 3D figures in different atmospheres. These different forms of displaying fashion design allowed me to explore in which ways I can display the clothing I design.

Things important to me when reading/observing these sources include: how the themes created by artists and American subcultures affected the creation of streetwear, and how one can reinterpret learned trends from the past and present to create clothing/clothing presentations that challenge social norms are all things that are important to my project. But it has caused me to consider how I can explore streetwear design further in 3D software. Designing clothing in three-dimensional software allows me to use tons of different materials, environments, fits, clothing, and figures as I please. This allows me to break free of social norms, acceptable design, and materials that might not be as functional if trying to create them to exist in the tangible world.

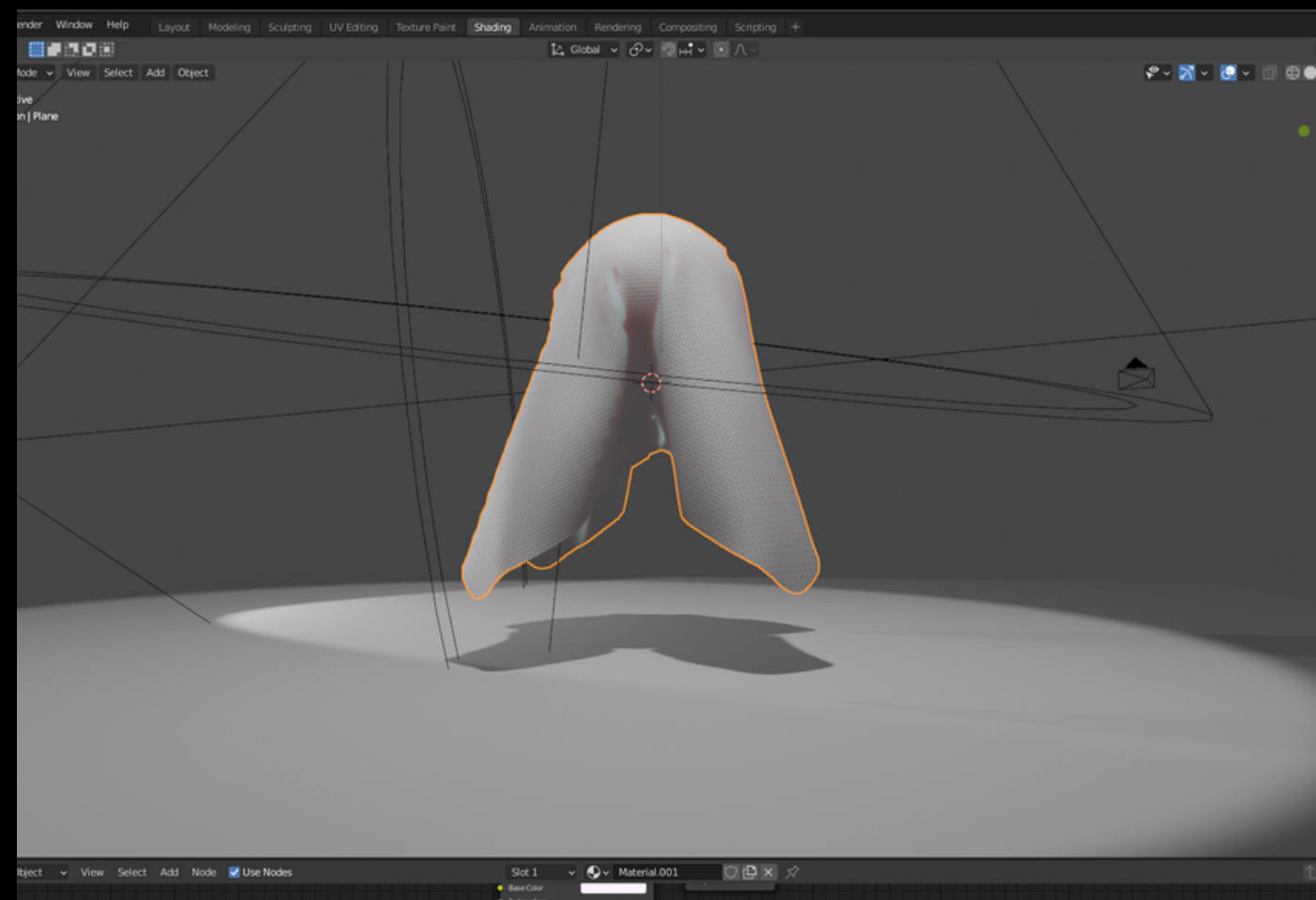


### Creative Process

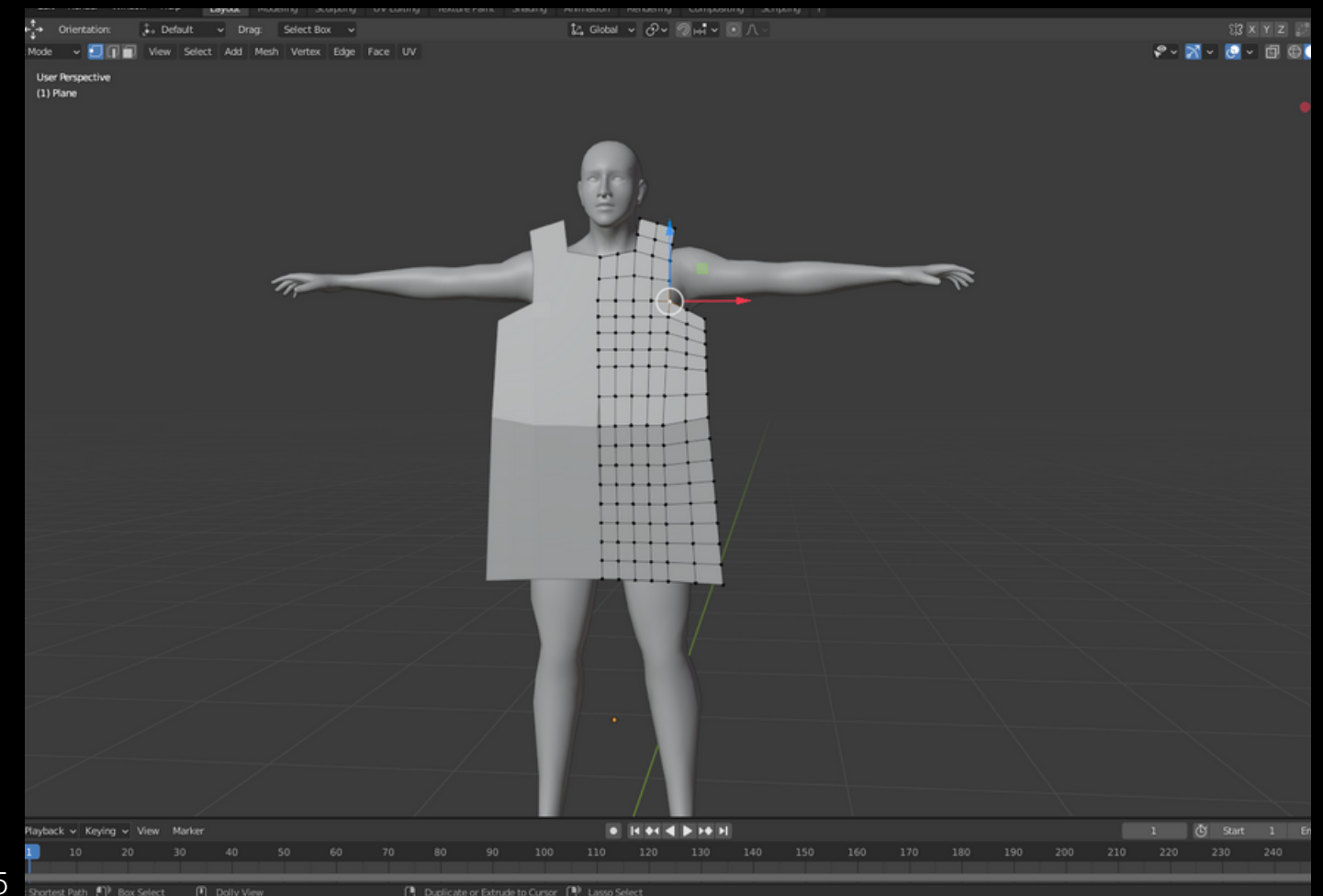
Although streetwear remained the fashion Genre for my project, its form has changed a ton since its infant stages. Originally, my project revolved around the themes of Streetwear and comfort and exploring how I can show elements of comfort in a non-tangible form. The idea of comfort being shown blossomed from the thought of having a virtual fashion show-trying my hand at creating clothing in 3D software. The ideation for this project was great, but there was one problem: I had little 3D modeling Knowledge. So as I did my preliminary research, I was also learning my way through using Blender. My first lessons involved cloth simulations, where I also allowed myself to test materials on the cloth samples created. Next was creating clothing patterns, a technique relatively similar to pattern creation in real life. This lesson started very roughly. But with more practice, I began to get better.

**Figure 4.**  
Cloth Simulation in  
Blender 3D

**Figure 5.**  
The Patterning process  
created to form clothing



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**Figure 6.**  
Clothing design with  
unfamiliar materials



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**Figure 7.**  
Patterns created for the  
five outfits created.

**Figure 8.**  
The five outfits created in  
Pattern form

**Figure 9.**  
A world texture on a  
Jumper, material test



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Once I felt that I knew how to create clothing, Iterations come through outfit creation. Five outfits were created, and my skills continued to improve as the semester went on. During my final class critiques, My teacher challenged me to step outside the box. So going into midterms, I began to test different materials, and different styles, seeing how far the software and my skill allowed me to go. During my midterm critique, I received a lot of good feedback, but none better than a critic who challenged me to include more of myself in my project. That comment allowed me to consider how I could show different elements of my life to inspire clothing design.

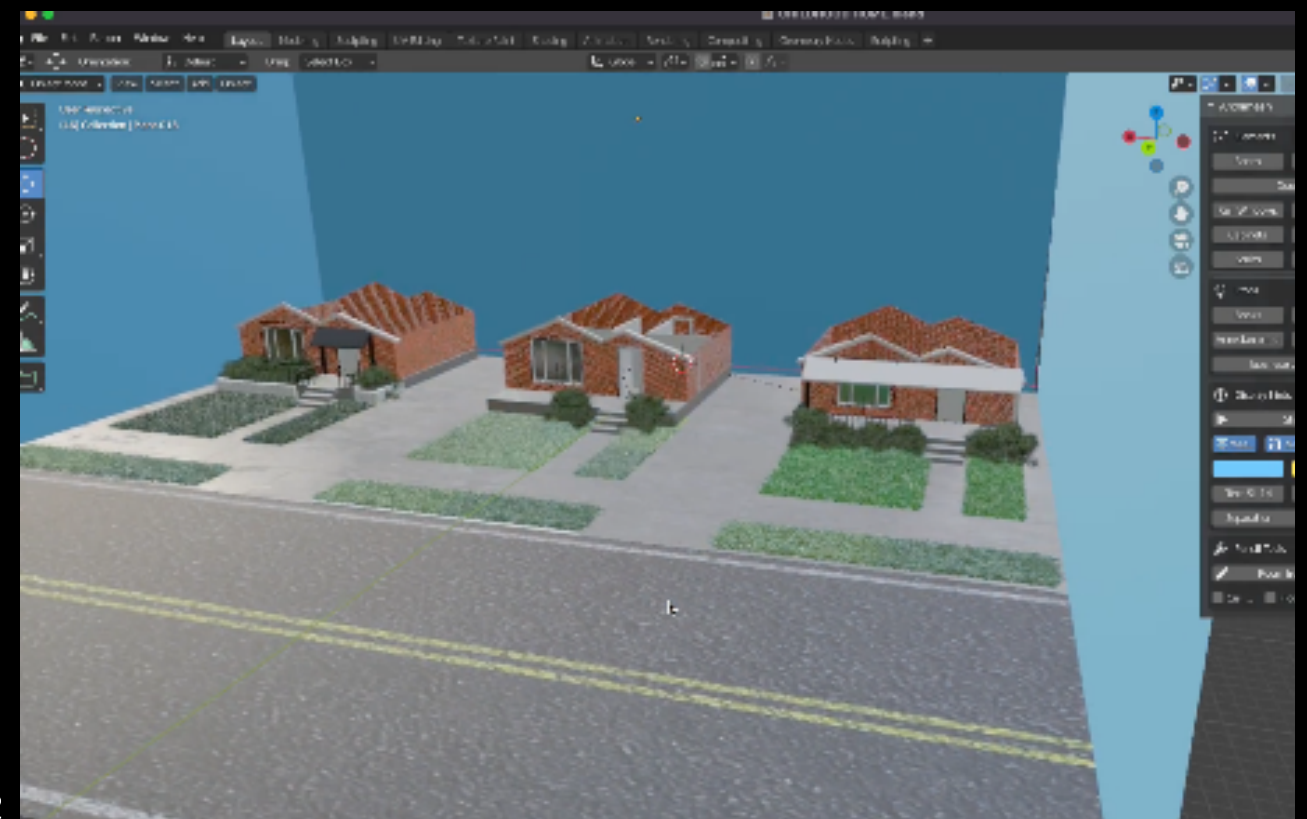
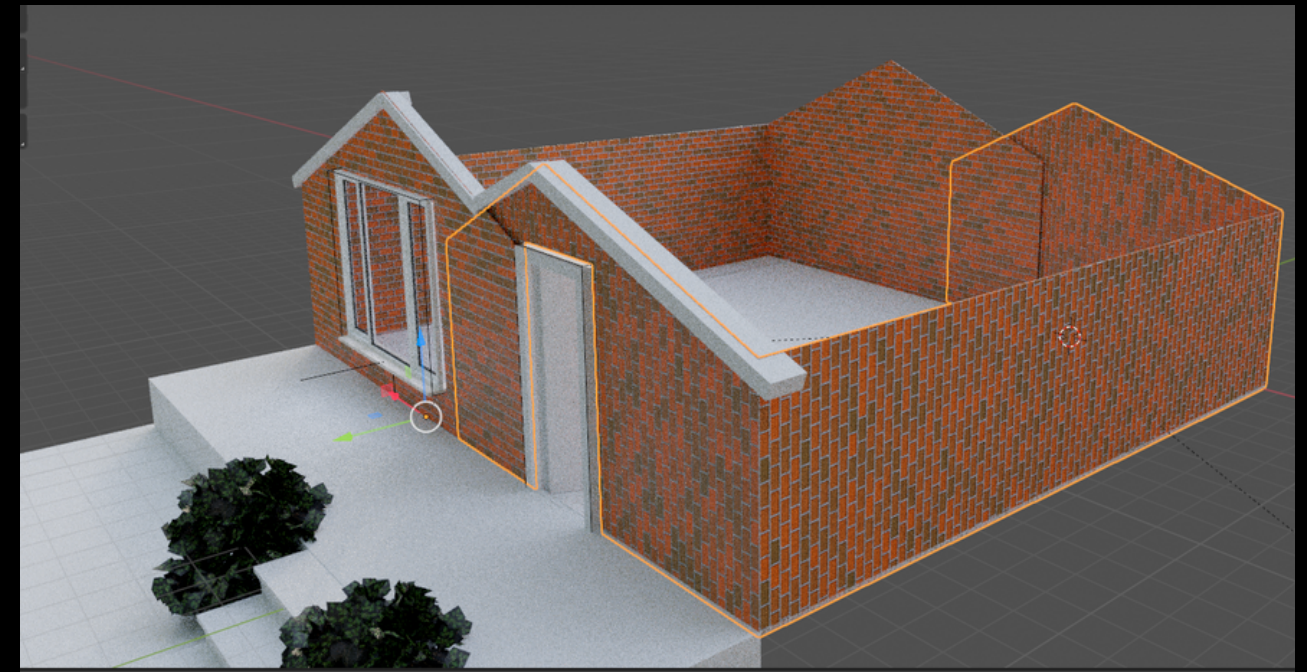
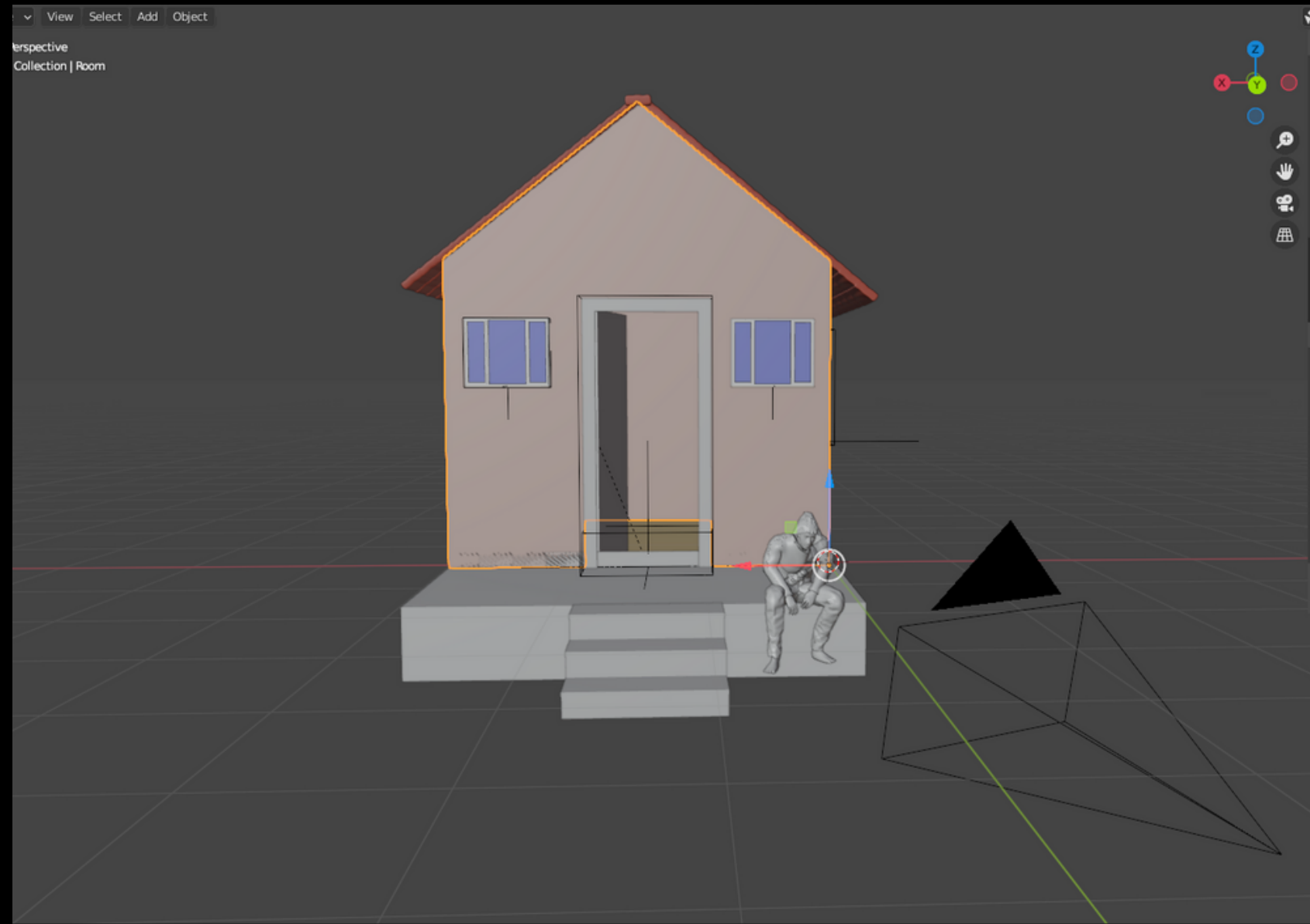


Considering this, I began learning how to build houses in hopes that I could model my old neighborhood. After learning how to use various blender add-ons, I redesigned my childhood home, something I planned to use as a set for the models to walk on. This creation was a pivotal part of my project, allowing me to reflect on My time living in that house and neighborhood, and allow various elements of living to inspire the designs of clothing.

**Figure 10.**  
First house created when learning how to create houses.

**Figure 11.**  
Initial stages of the creation of the Childhood Home.

**Figure 12.**  
Houses created for the set of 48234





When reflecting on the two times living in this house, I began to understand the important role this setting played in my life. Residing on the Eastside of Detroit, MI, my parents coddled my brother and me as much as they could, wanting us to take the right path in life. Seeing our environment from a distance, I could understand why they did their best to keep us out of it. But as I took a further glance at Detroit, I began to see how the city introduced themes of flashiness, grittiness, and boldness to my sphere of thought and understood why I saw them as admirable. I allowed these themes to inspire my clothing design while allowing my time in this house to be something I vividly show in my clothing.

**Figure 13.**

Final Render of my childhood home

**Figure 14.**

Actual image of my childhood home.

**Figure 15.**

The closing scene of the house on fire.





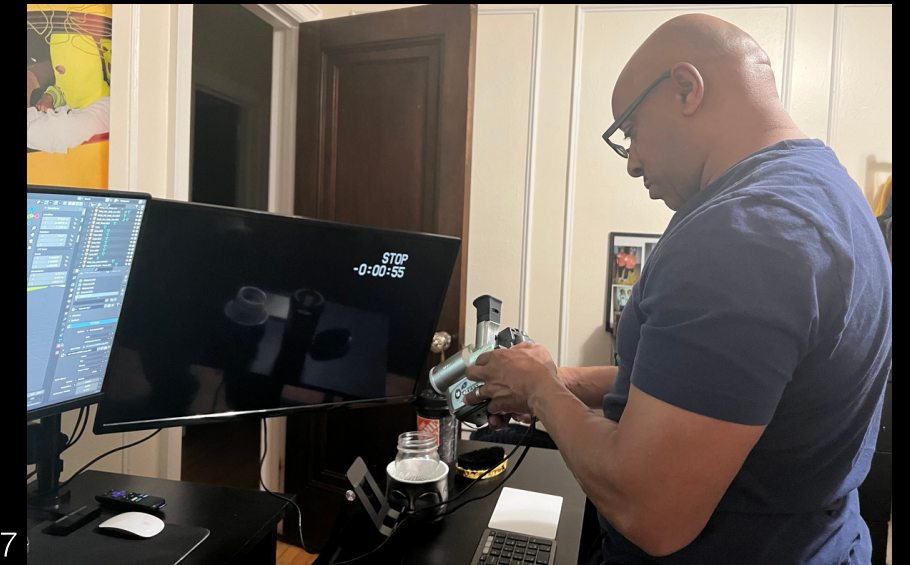
**Figure 16.**  
Figure showing how videos are displayed on clothing.

**Figure 17.**  
My father trying to start the tape of our home-videos.

**Figure 18.**  
The final 12 outfits for the fashion show.



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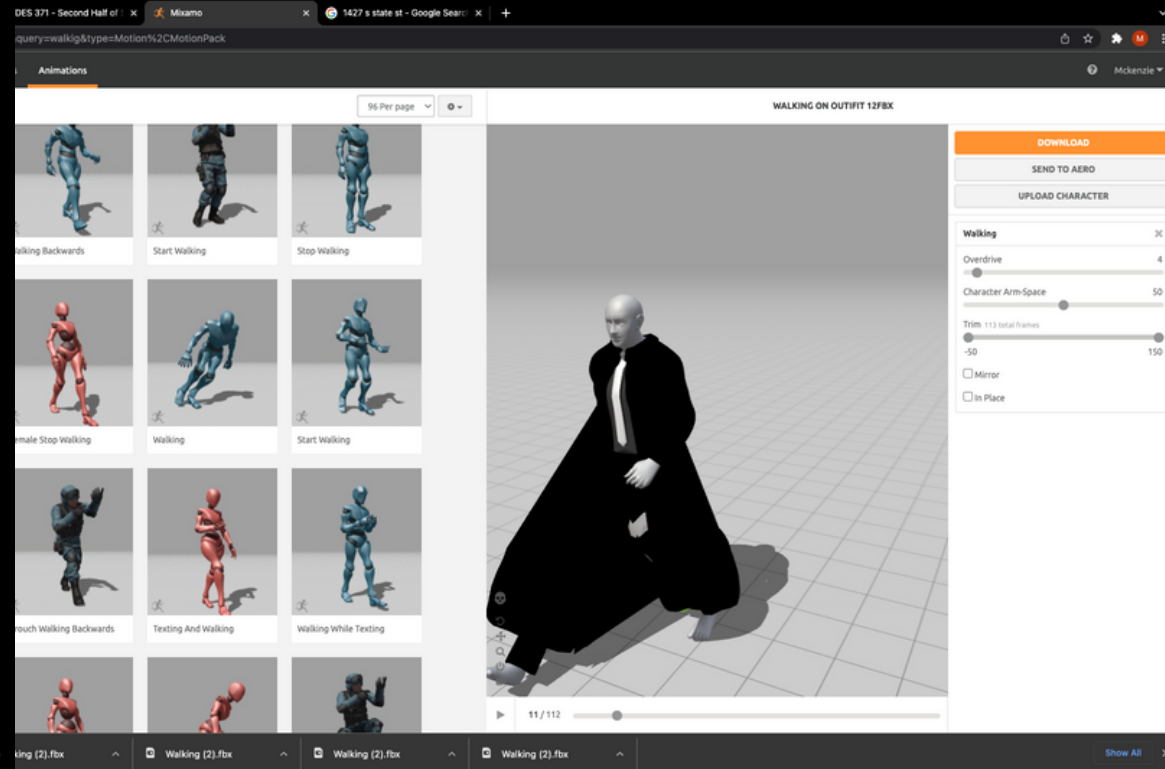


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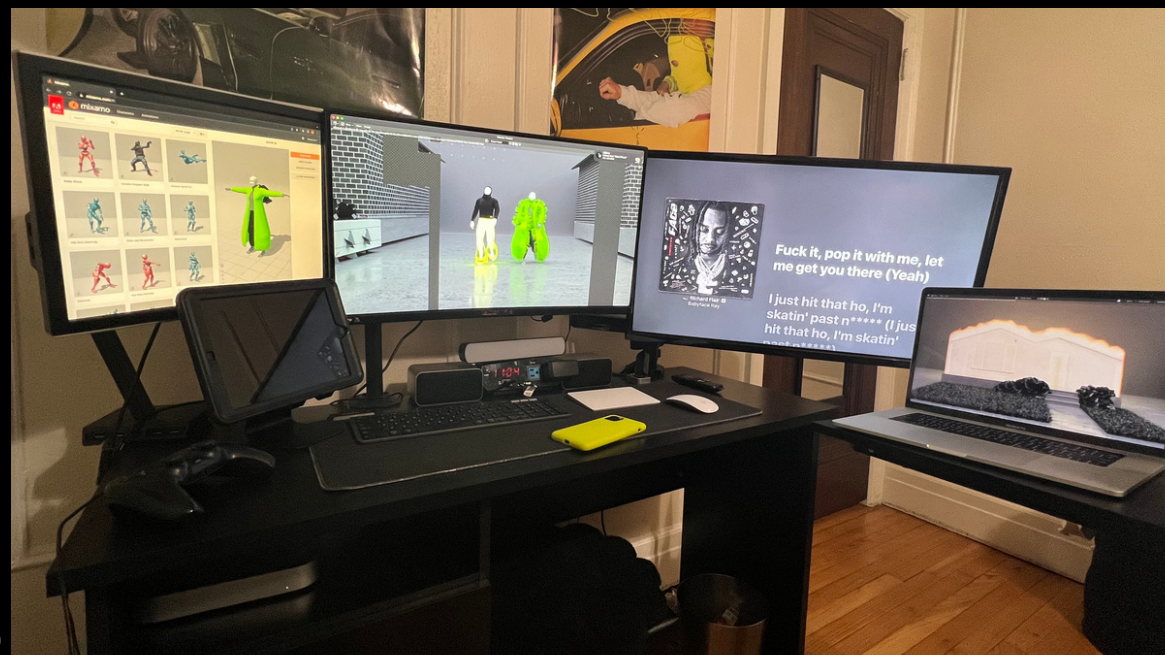
As my skills in blender continued to progress, I began learning how to place the video on planes, something that I could incorporate in both my set design and clothing design. This led me to use home videos as designs for clothing, giving the viewer vivid footage of my experiences living in that house. The collection was fully designed, and creating the fashion show followed as I began to move towards completion.



**Figure 19.**  
Character animation in  
Mixamo



**Figure 20.**  
Character Animation in  
it's various stages.



Song and sound were something that began to be important to me. Understanding the role music played in my life while living in my childhood home, I wanted a song that sounded like my city, while also being a song that I thoroughly enjoyed. During the time of design, one song that I played on repeat was “Motown Music” by Babyface Ray. The song is light, having DJ Eskimo create a beat with high-pitched pianos and hard-hitting 808’s. Babyface Ray seemed to float on the beat, rapping gritty, vulnerable, and flashy bars that represented themes of Detroit. I believed that this song was perfect for the exhibition, as I feel it fit in with the vibe of the show.

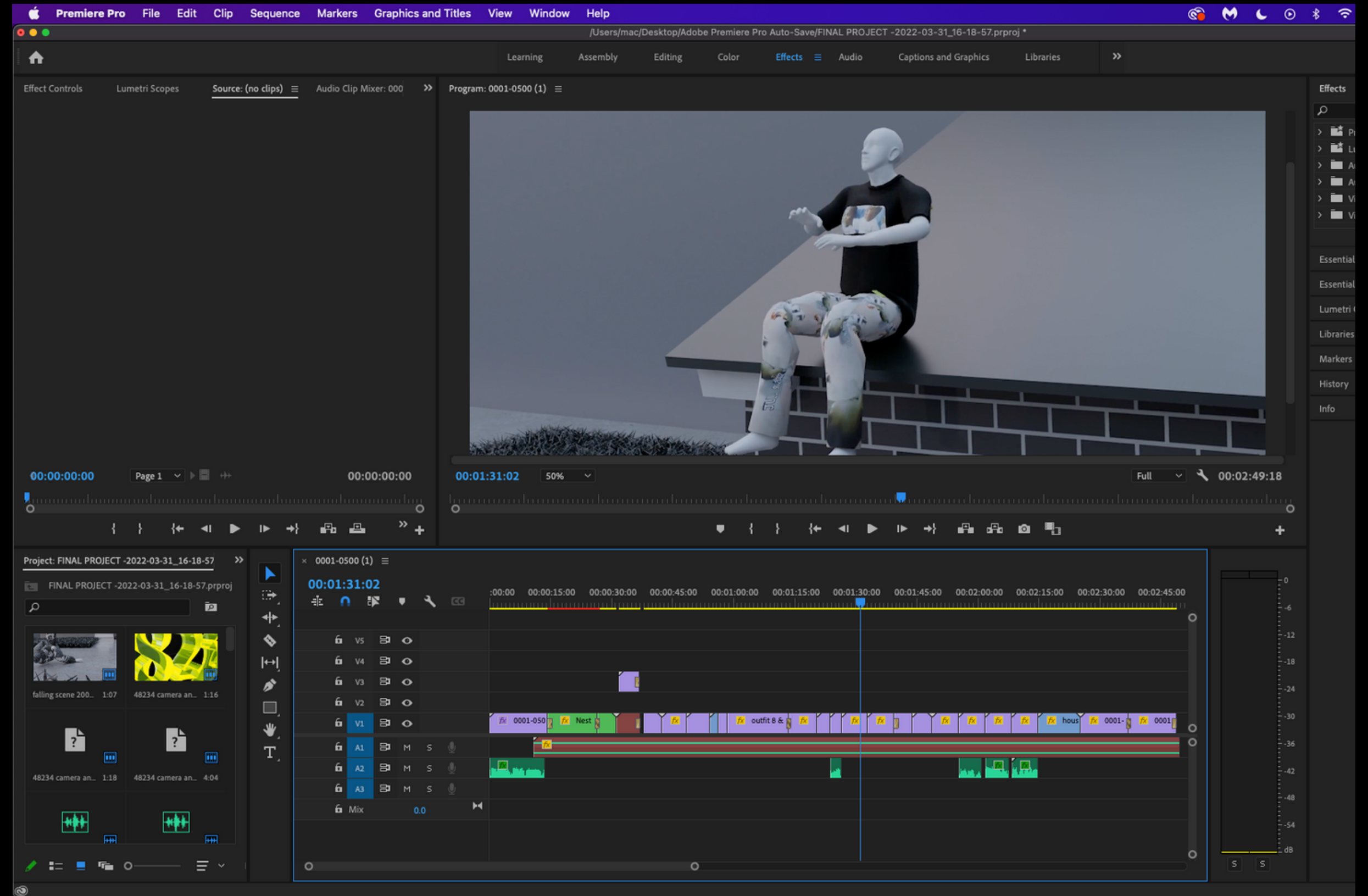
The audio of the home videos selected was something I also prioritized when constructing the fashion show. When wanting someone to understand parts of who I am through my clothing, I believed that part of my life could be shown through people hearing my parents' voices, and how they interacted with my brother and me when I was younger. I believed that it allowed for a new layer of vulnerability to the clothing design, and allowed parts of me to be both shown and heard through the fashion show.

Character animation followed the completion of the outfit design. At first, I was trying to learn how to “bone” my characters, a process that requires me to create a skeleton for my figures, allowing them to have movement. But as I continued to do research, I learned that Adobe offers a free service that bones and animates my characters for me in an application called Mixamo. This method cut tons of time for me, being able to animate and render scenes simultaneously.



**Figure 21.**  
Renderings being edited  
and sequenced in  
Premiere Pro.

Renderings seemed to be the most time-consuming part of creation. One scene alone could take 3-10 hours (depending on how many frames a scene was and how many objects were in the scene), being something I had to plan for to ensure I would have enough time to make corrections if need be. As scenes were being rendered, I actively began putting them in Premiere and sequencing the video of the fashion show. This allowed for less time being spent on gathering and editing them all at once.





**Figure 22.**  
My father and I adding the first coats of paint in my exhibition space.

**Figure 23.**  
My father applying the final coat of paint.

**Figure 24.**  
Hanging the monitor on the middle wall.

**Figure 25.**  
The exhibition space after hanging up all of the prints.

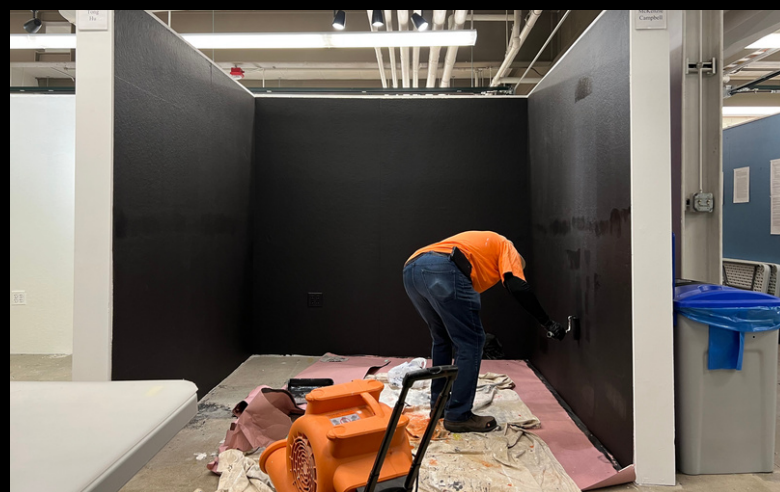
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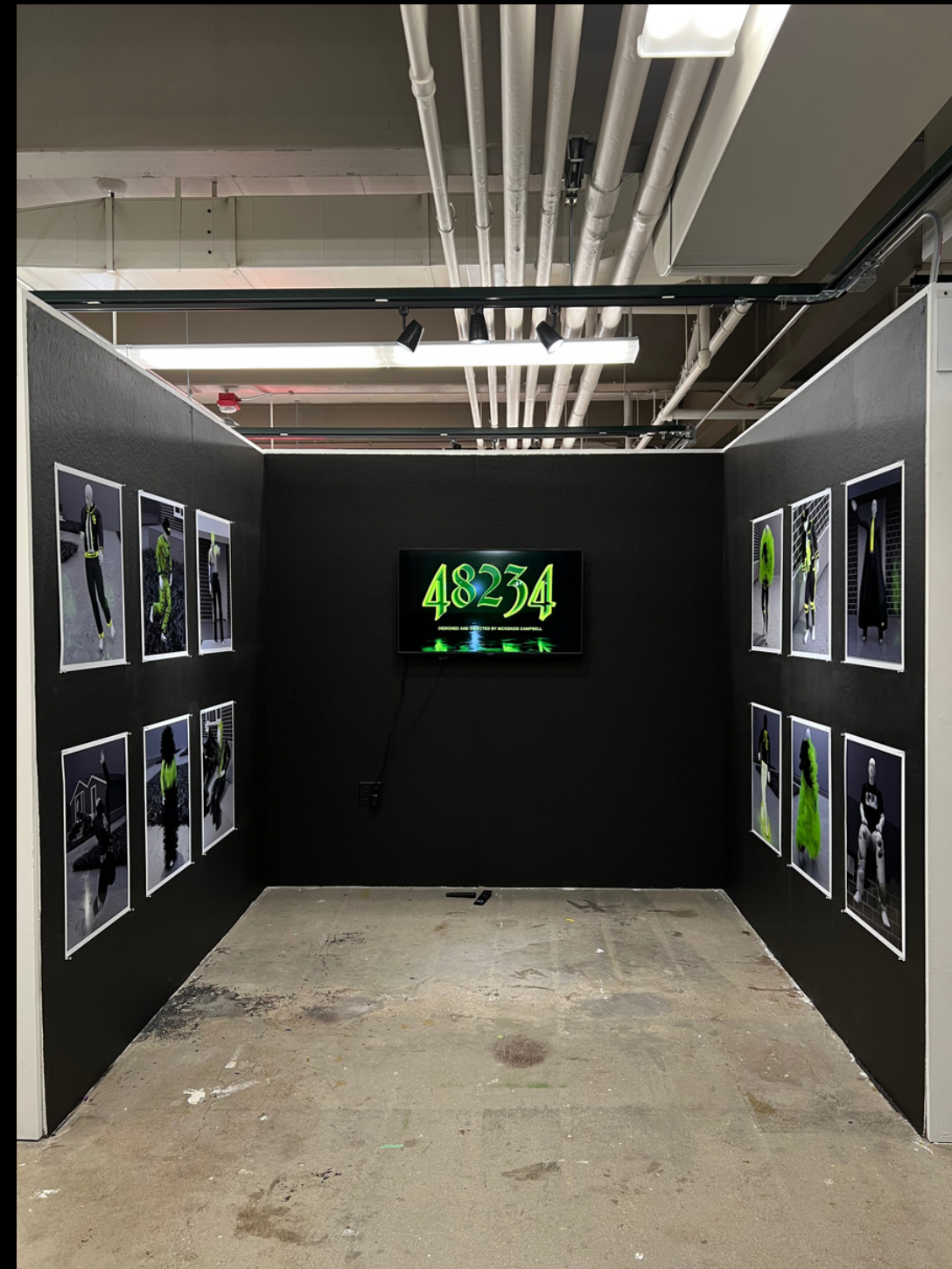


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After finding an efficient way to farm renderings and sequence the final video, the fashion show was created ahead of schedule, allowing me to focus on my exhibition space for the gallery opening. My studio-mate and I decided that it was best if we painted our studios black, being that we had videos with dark palettes. My father, being a carpenter and great painter, offered his services to me, and we painted my studio together. I decided that I would hang a monitor on the middle wall while having prints of the clothing hang on the surrounding walls. The prints were very vital to the presentation, allowing the viewers to see close-up views of the clothing designed for the fashion show.

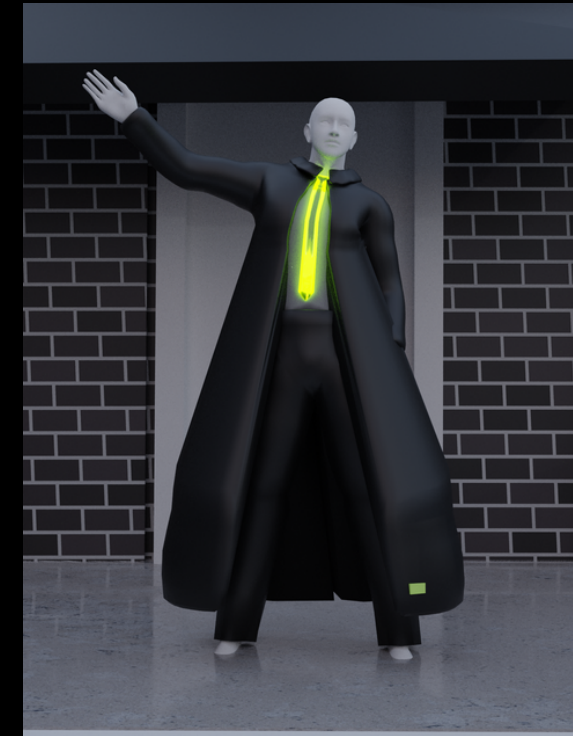














### **Reflection**

*In the end, I can honestly say that this project is something I'm very proud of. I'm honestly very grateful for all of the critiques I received, feedback that allowed me to expand my skill set, consider different elements of my life more critically, and give my work personal meaning. I'm happy that I got the opportunity to make something I enjoy and appreciate, and can't wait to see the work that will come from creating this project.*