

e brands instagram account is an artistic representation of who the brand is. Results from shoots, new collections and modelled garments are scattered all over the feed. The grid is tremendously cohesive, less so in colour unlike brands or influencers such as Anna Felcia Wedin, and more in the culture within the images. The account artistically creates this world of casual luxury and what can only be described as this very quintessentially british and posh depiction of life in the UK, hunting wear, suits, tweed and tartan and cravats sailing through the brands' feed, appropriate for pushing this identity for themselves that is unique for the era, if not with design then with professional photography. Green, blue and red seem to be the brands core colours, featured heavily on the brands website and instagram - an important cohesiveness that is aiding to the branding and marketing strategy. The account is an artistic representation of the brand, it is a world of casual luxury and what can only be described as this very quintessentially british and posh depiction of life in the UK, hunting wear, suits, tweed and tartan and cravats sailing through the brands' feed, appropriate for pushing this identity for themselves that is unique for the era, if not with design then with professional photography. Green, blue and red seem to be the brands core colours, featured heavily on the brands website and instagram - an important cohesiveness that is aiding to the branding and marketing strategy.

FILM & FASHION SPACE

RESEARCH FILE BY LAUREN BYRNE

FASHION FILM

INTRODUCTORY NOTES

How are fashion films similar and different to:

filmed fashion shows: they are less linear than filmed runway shows, more area of movement, more creative in terms of scene setting and acting/playing into whatever that theme may be. They are similar in the sense that a garment is being vertically showcased on a moving body, allowing the audience to see how the garment moves, flows and sits on a moving person.

fashion in film: fashion in film is creative and can be used to express concepts/eras within the film. Similarly to fashion film, fashion in film is a creative exploration and showcase of a particular garment, being used to tell a creative story and having freedom of scene, setting and space. It is different in the sense that in a fashion film fashion is not necessarily being 'promoted', while these outfits that costume designers construct have the power to represent era/state/emotion, the garments aren't being actively promoted in that way they are within fashion films.

Fashion documentaries: in my opinion a fashion documentary runs through the heritage of either a brand or garment of relevance. They usually follow the life of the designer/the design process. While it does in a sense promote the history and power of a garment, it doesn't put attention onto the thing itself in an artistic, creative and beautiful way.

Fashion films are located between:

- high art and popular culture
- the avant garde and commercially visible
- music, fashion and visual culture

Fashion films can be

- edgy, experimental films
- large scale budget productions, using big time directors.
- More directed toward art films than Hollywood blockbusters

Regardless of budget fashion films:

- represent fashion in a state of motion
- Due to how creatively and immaculately they are made, the fashion film and videos can blend, photos being used on company websites.

TIME TO REMEMBER - TURN OF THE CENTURY (1896 - 1902) - RECORD F - REEL 1 (1900)
Scenes from life at the turn of the century - life in Britain and around the world
British Pathe

THE GIRLS OF OUR YOUTH! (1934)
Two ladies juggle barrels with their feet in archive film from the 1900s.
British Pathe

WILL EVE GO BACK? (1928)
The old fashioned clothes of yesteryear are featured - women model outfits from 1909.
British Pathe

ITALY: TITA ROSSI EMPHASIZES ETHNIC LOOK FOR AUTUMN AND WINTER FASHION COLLECTION. (1977)
One of the more obvious phenomena of the seventies has been the influence of young people on the styles adopted b...
Reuters

NEW YEAR'S CELEBRATION IN LONDON AND LOOK BACK ON PAST 50 YEARS (1950)
Celebrations of New Year, historical footage of past events from 1900-1950 including royal weddings and coronations, war...
Reuters

TIME TO REMEMBER - TURN OF THE CENTURY (1896 - 1902) - RECORD J - REEL 2 (1900 - 1902)
Scenes from life at the turn of the century - life in Great Britain and around the world.
British Pathe

4:48 PM Wed 7 Feb
britishpathe.com



"A shiny, candy-colored look inside Cardin's world"
- FILM INQUIRY

house of cardin

THE ERICARLE HUGHES COMPANY and UTOPIA DISTRIBUTION present a CORY COPPOLA PRODUCTION of a P. DAVID EBERSOLE & TODD HUGHES film
HOUSE OF CARDIN starring JANE FONDA, GAILLEAN, PHILIPpe STARK, KENNETH CAMPBELL, SHARON STONE, JANE FONDA, ALICE COOPER, ALAN WATKINS, KENJI TANAKA,
TAKASHI MURAI, GUY PEARCE, SHARON STONE, TONY GARDNER, ANDY FINE, COLLING and featuring MADRID, BACILICATO, CARDIN, MARCO GASPARDI, JANE FONDA, HEISE, KENJI TANAKA,
score JAMES PETER WOFFATT, editors MEL WEL, SINGARANA, MORGAN, BRAD COMFORT, director of photography LAURENT KING, co-producers I. BAINKOLE, ALISON MARTINO, CAROL ANN SHINE,
MARC SHOLOMITZ, DANIEL THOMAS, BEN WILKINS, executive producers MATTHEW GONDER, MARCET FLAHERTY, producer CORY COPPOLA, a produced and directed by P. DAVID EBERSOLE & TODD HUGHES
The movie is the copyright of the film 'House of Cardin'.

DOC NYC 2019
76
OFFICIAL SELECTION
OFFICIAL FILM FESTIVAL

FASHION FILM DOCUMENTARIES

Back to Search / FASHIONS (VERY EARLY 20TH CENTURY)

FASHIONS (VERY EARLY 20TH CENTURY) (1918)

Short Summary
Footage of models displaying various fashions of the very early 20th century.

Description
Fashions (Very early 20th century). Several women walk down a street in various outfits. (Various shots). Various fashions.

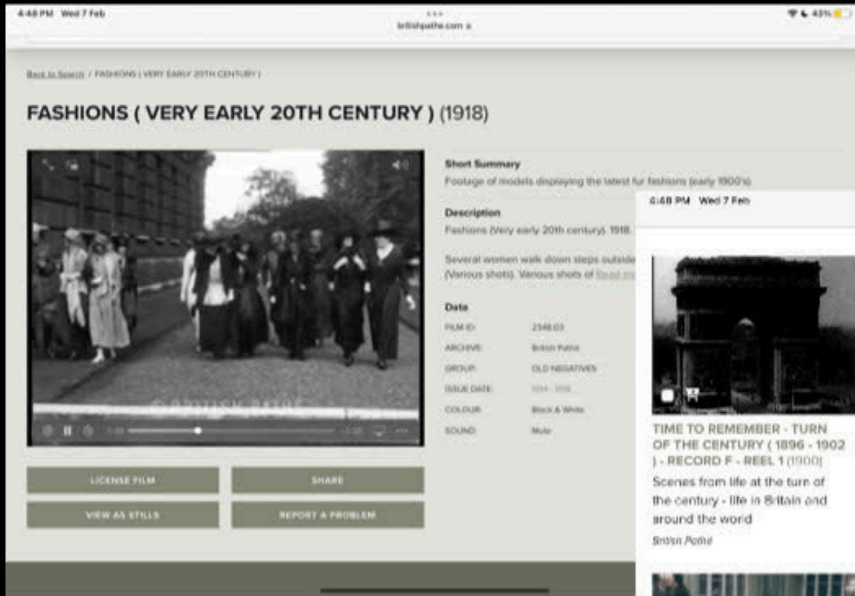
Data
FILM ID: 2348
ARCHIVE: B118
GROUP: OLD
ISSUE DATE: 1918
COLOUR: Black and White
SOUND: Mute

LICENSE FILM SHARE
VIEW AS STILLS REPORT A PROBLEM

FASHION FILM

DOCUMENTARIES STRANDS

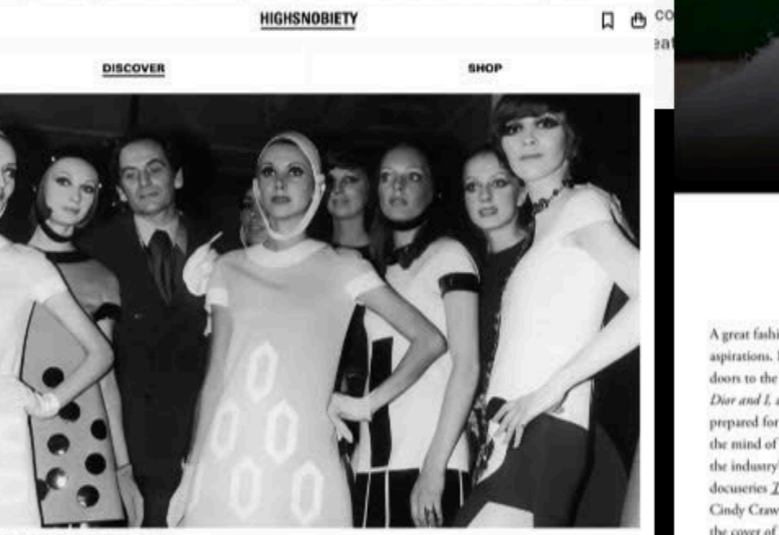
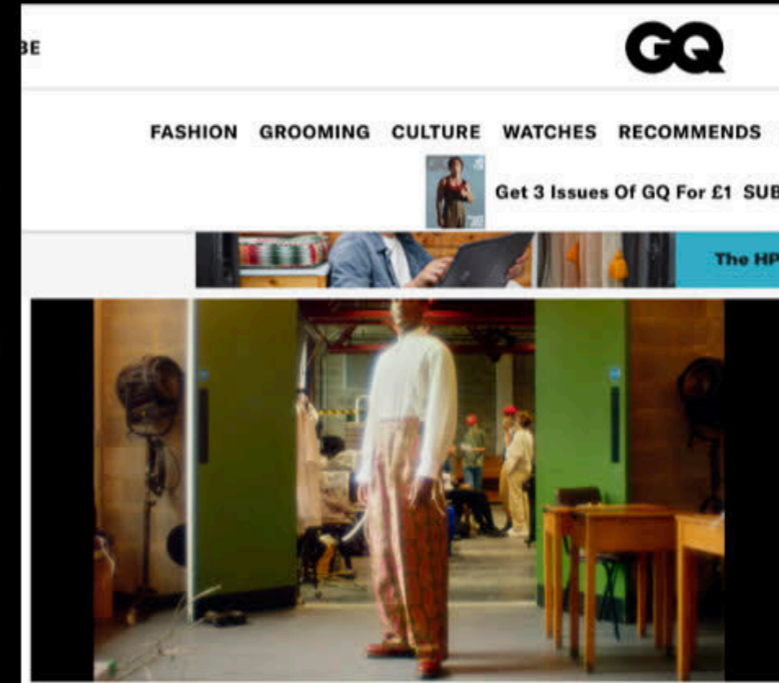
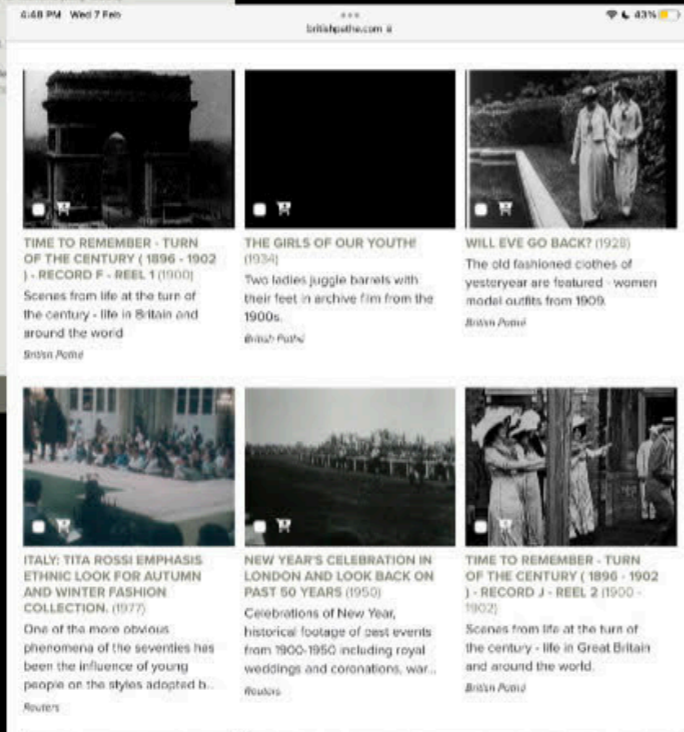
BRITISH PATH



The British path site is an accessible site that allows vintage enthusiasts to watch real footage from centuries past. It focuses on providing as much vintage content as it can get its hands on, covering a myriad of topics and interests. The site has allowed me to watch real footage of what was being worn in each era alongside how things are being advertised, (referencing my case study 2.) These documentaries are so different from modern day, truly capturing life in its rawest, most untrusted form in such a beautiful way. I personally feel very calm endeavouring in these types of fashion documentaries, each ranging in length, their ability to capture life in such a slow and real way really speaks to me.

Why do people love fashion documentaries so much. The regular person won't have access to the behind the scenes of a fashion house. These films allow regular people to glimpse into that world and feel part of it, understanding the design, production and promotion of a fashion house. These fashion houses have followed suit, taking glory in their rich heritage and unique founding stories that are each interesting but more importantly accessible. It allows those who haven't had the access to designer brands to access it, £3.99 for an open door into the worlds of these beautiful brands.

Watching the behind the scenes of the processes within a particularly exclusive brand is incredibly exciting and interesting. The exclusivity and secrecy almost of these brands makes the unveiling of their processes and 'secrets' so much more exciting.



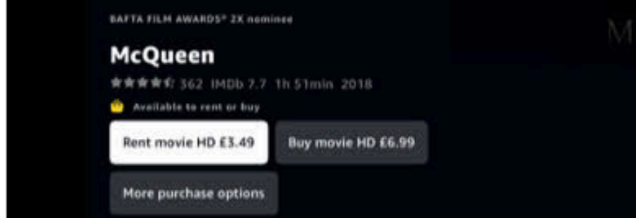
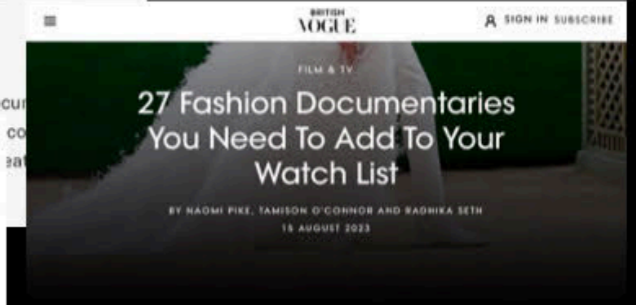
THE BEST FASHION DOCUMENTARIES EVERY HIGHSNOBIETY READER SHOULD WATCH

7 MONTHS AGO IN STYLE
WORDS BY RICCARDO ZAZZINI

Fashion documentaries have been taking the world by storm in recent years, and it's easy to see why. With their eye-catching visuals and in-depth exploration of the fashion world, these documentaries offer a fascinating glimpse into one of the most exciting and dynamic industries around. From the high-stakes drama of fashion week to the behind-the-scenes workings of top designers, fashion documentaries are the perfect way to learn about all the

MODERN

In this century, almost all fashion houses have opened their doors to the likes of film crews, allowing enthusiasts to really see the behind the scenes of a fashion house. Many magazines and websites including GQ, High snobbery, Vogue have pushed forward these documentaries - them being extremely beloved by fashion fans but why (refer to introductory paragraph). These fashion documentaries are huge, becoming obscenely successful but whats different from these to the ones we see from the previous century. Speed. In these modern day documentaries we aren't slowly spoken and taken through the design process step by step - we are bombarded with flashes of paparazzi pictures, celebrity endorsements, fashion shows, runways, photoshoots - an excess of images popping Ono the screen at a time ensuring there is no time for ones brain to relax. Producers are aware of the current attention climate, youths of today having short attention spans, having to keep things fast and busy to engage attention.



FASHION FILM

BRAND ENDORSEMENT – CASE STUDY

CHANEL
AND CINEMA



CHANEL supports "Barbie", a film by Greta Gerwig – CHANEL and Cinema



CHANEL
2.49M subscribers

Subscribe

15K



Share



489K views 6 months ago #CHANELandCinema

The House of CHANEL has collaborated on one of the summer's most-anticipated film, "Barbie", directed and written by Oscar nominee Greta Gerwig and produced by and starring Oscar nominee Margot Robbie, who is a House ambassador, as the global icon. ...more

CHANEL X BARBIE

Fashion brand endorsement within films is not rare or unheard of. Brand endorsement within films is ultimately very similar to when brands pay celebrities to promote products and garments, they pay into the cause in order to get their name and designs out there.

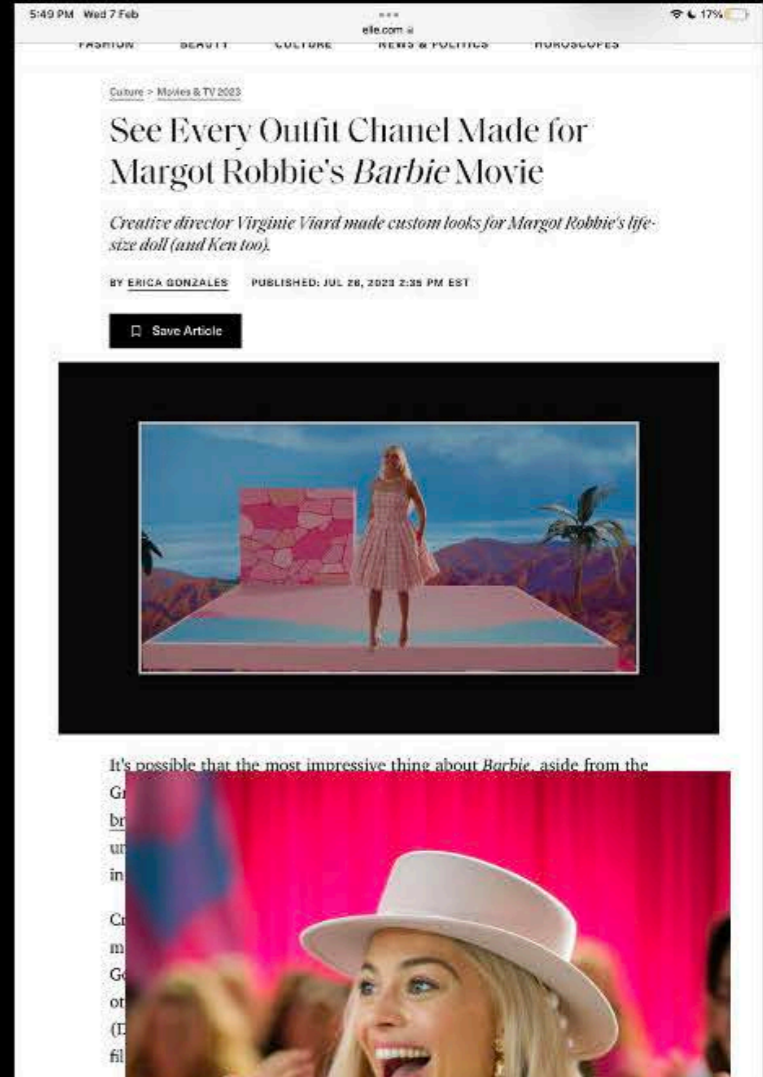
To talk about this particular case study lets look back into channel. Chanel has always been a company that has focused and emphasises the beauty and grace of feminists and womanhood, in the most elegant form, beautiful tweed suits strutting down the runway for almost a century now.

But why Barbie. To unpack this we have to divulge into what barbie is. The doll coming about in March of 1959 – the doll has become its own animated tv shows, many movies and many songs. The enterprise of barbie has surpassed what anyone, I'm sure, thought it would be able to become back in 1959, taking the world by a very surprising storm. Since then, the barbie doll team has created an image for the company – the doll consistently dressing in pink, very beautiful garments. This brings us back to why Chanel? Why would Chanel want their name all over this blockbuster all star movie. While the Chanel name will always be a strong staple in the fashion industry, for years there has been talks of the brand losing relevance, structure and creativity - however true or harsh.

The use of Chanel designs within the film allows Chanel to be reborn in a sense. The barbie movie reflecting very vintage styles and looks throughout, more so reflecting style trends of the 60's, a time when Chanel was truly the reigning designer and epitome of this very graceful lady likeness. Having the all famous and

beautiful Margot Robbie promoting and modelling this kind of wear while simultaneously playing the character of this ironically perfect woman, the garments become separately perceived as flawless and beautiful able to capture this essence in a really easy and effortless way, creating or rather refreshing these stereotypes and concepts of the brand.

Moving to the how, as we know the clothes were worn within the movie, promotion in its own right, the pink tweed worn by Claudia Shiffer unmistakable by all, but in interviews with the cast, red carpets – cast members are consistently talking highly of the brand, explaining that Chanel and barbie go hand in hand, the delicate and seemingly perfect nature of the barbie doll would wear Chanel if in real life. This tells us as viewers that clearly this is a partnered concept, the brand being pushed and pushed within one of the biggest films out for the year if not decade.



It's possible that the most impressive thing about Barbie, aside from the



FASHION FILM

FASHION IN FILM

SEX IN THE CITY



It's about the unattainable. Realistically, four regular women, especially living in New York, probably wouldn't want to, nor be able to afford to – Dress the way they do, so why put the actors in such radical looks. Patricia Field curated her looks around this theme of fun, flirty friendship – light-hearted and easy. Cohesive looks further subconsciously push these looks and standards that are completely impossible to obtain, and are therefore fascinating. Everybody is enthralled with what they can no do, fashion films use these outlandish looks and divine looking actresses wearing thousands and thousands worth of clothes so as to trigger an impression, identity and enjoyment. This was what made the film stand out and special.



Fashion in film can be used to promote brands, create tone and diversity and tell a story. Here are two very different but overlapping case studies, Clueless and Sex in the City.



Fashion in film. Sex in the city is a film about, and featuring fashion. The films follow specifically the life of Carrie Bradshaw, a woman paving her way in the design industry and what, fictionally, surrounds that – but more interestingly, the film showcases some of the most iconic looks seen in film in the 21st century. Stylist, Patricia Field, claims to have never liked fashion rules. This is seen through her styling strategies, Sarah Jessica Parker's heels and tutu outfit being a brilliant example, found through AP news. A co-heaps I've design landscape was fundamental for this movies success. Sex in the city follows the lives of four best friends in New York, but certain things have been curated so as to separate this film from any other.

CLUELESS



The film clueless was set in the mid 90's and was made successful through polish stylist, Mona May. Many resources say that the fashion in this film redirected the trend current of the 90's, pushing more layered grungy looks that took over the 2000's. Fashion is used in this film in several ways. To separate class, cement fictional friendships and create tone. Class here is distributed through fashion in the looks we see featured on Brittany Murphy, acting as Tai. While characters Cher and Dionne feature in pressed, good quality put together outfits, Tai's look was more akin to what would be seen on a regular person in the 90's, fairly plain and unfitted. An immediate wealth disparity is outlined here through fashion, Cher wearing outfits resembling the likes of channel, blazers and colour coordinated outfits – not 'regular' looks of the teens in the 90's. Mona May used fashion to ensure the viewers knew that Cher and Dionne and other extras in the film who were cast to be equally as fortunate, were special in their wealth, different. Cher and Dionne's friendship is pushed through their outfits that can be described as cohesive in the 'Mary-Kate and Ashley Olsen,' way. This method came about earlier in the 2010's when fans of the twins became enthralled by the way they would match colours, textures and brands but very subtly and we see that through Cher and Dionne. A red vest and a red skirt, matching tweed suits in alternate colour ways – their friendship is pushed through the film in this way. Fashion is also used to create tone.



Iconic skirt suits featuring during the scene where Cher and Dionne are in class, planning and scheming, school girl headbands, vests and skirts when characters are striving to appear innocent, a large funeral-like hat when a loss of love and relationship occurs and so forth. Fashion was used heavily in this film to tell a story.



Gucci fashion film analysis

By Floria Sigismondi



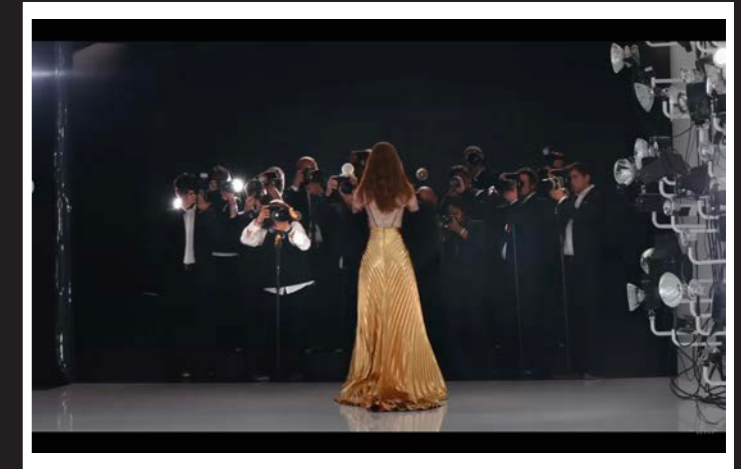
This fashion film is an example of a high end, high budget production. The film begins on an eerie street with a model staring through a peep hole to this view. Opening the door, we are transported into a new set.



The door opens up to a new space, initially dark but soon harshly lit by a wall of rustic lamps. A catwalk is followed through, without an audience, the models look directly at the camera.



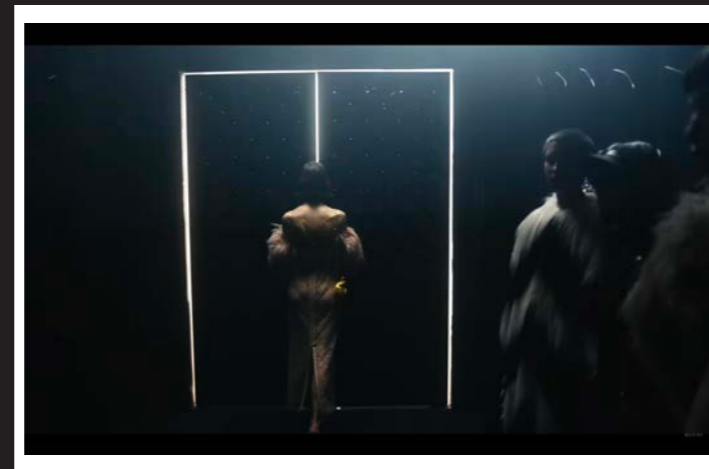
For about 6 minutes, the new collection of Gucci is showcased, cameras zooming in on a model's face and zooming out of a different one - the runway has been tailored for film as opposed to a film of a live audience show.



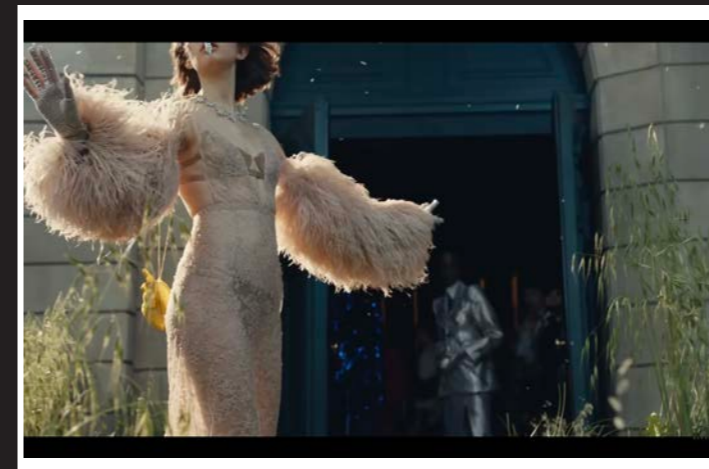
The last model reaches the end of the runway and is greeted with a swarm of paparazzi, nudged at the foot of the catwalk. Here is where the third part of the film is introduced.



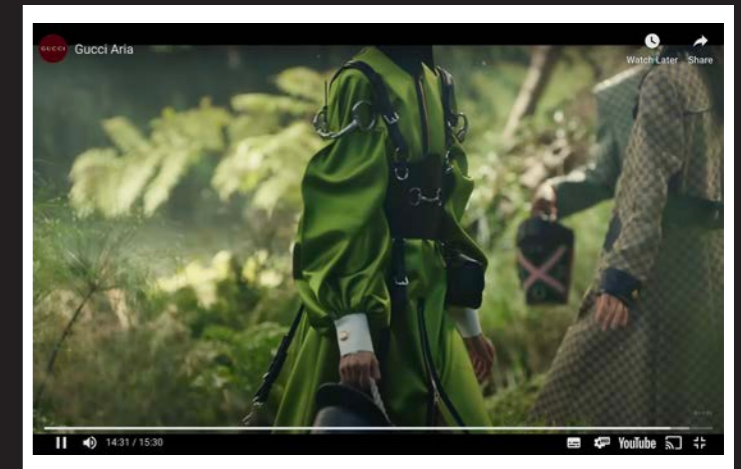
Walking off stage and turning a corner, we can see dazed models lazing on walls, talking, judging - in a backstage/VIP feeling area. More clothes and jewelry are showcased here, outfits being panned and captured.



Moving through the crowd of models, the camera catches on one woman who pushes her way through two doors, and here enters the fourth scene. Such natural and slow eases into new sets, intentional and planned, unjump.



Still seeing the darkness and models in the room before, the model comes alive, harshly contrasting this lazy, nonchalant attitude that encompassed the darker, moodier scene prior.



The set features birds and horses, all the models frolicking in this heavenly mystery land, before all eventually floating up and away to end the scene. I love the way Sigismondi has transported us with

Cecilie Bahnsen -

Case study 1.

Cecilie Bahnsen is a renowned designer from Copenhagen. With eleven collections so far, the CB website tells a story of each collection and uniquely sells the garments online immediately following shows, a type of runway fashion called ready-to-wear. Cecilie mentions in her Brand feature page that she strives to blend the 'Traditions of fine french fashion and the design culture of scandinavia', also being said to hand craft her fabrics. Their brand mission statement is as follows: 'Our aim is to develop a world of pieces that can be cherished for years, passed between friends, reinterpreted and restyled to express the individuality of the wearer'. From this, without directly saying it, we can sense that the brand is pro sustainability, reusing and rewearing.

Cecilie's design principles revolve around femininity, creating these beautifully flowing garments and pieces that reflect femininity in a very doll-like and fragile way. Bahnsen strives for uniqueness, striving to create silhouettes that are uniquely her own and are, in her words, recognisable. She deems these shapes to revolve around 'puffed sleeves, peplums, ribbons, and ruffles', all things that very much push forward this french coquette, Marie Antoinette appearance.

The brand has been featured in several fashion weeks, primarily Paris which seems to be where the majority of the brand's success lifted from back in 2022. Uniquely, the brand has a featured segment where a customer can book an appointment, resulting in a walk through of the couture, tailoring and shopping guidance.



Fashion Film

Directed by Freja Sofie Kirk, Cecilie Bahnsen's brand has a youtube account, featuring 25 artistic fashion films, revolving around the behind the scenes to both brand photoshoots and runway shows.

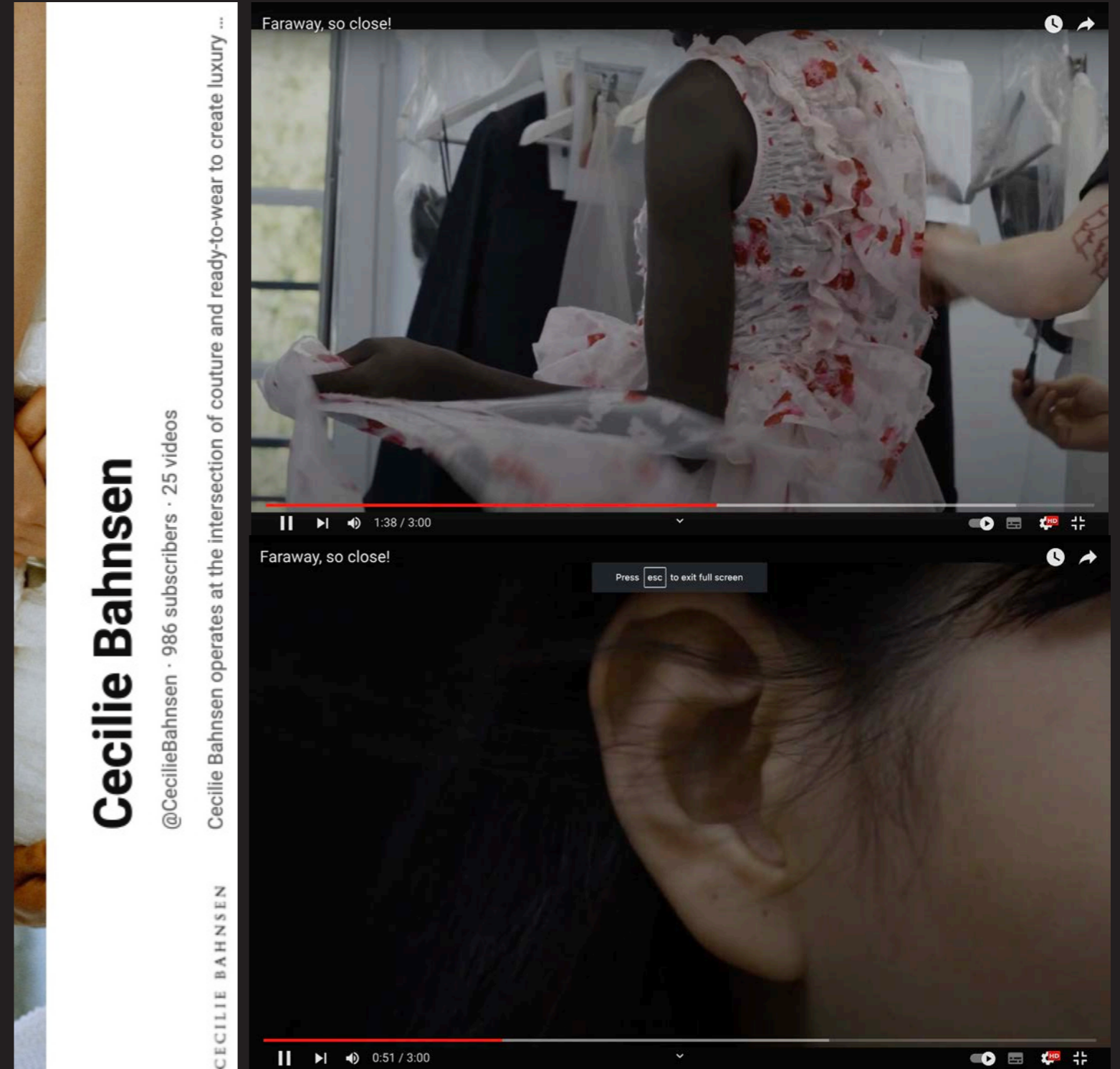
The brand uses fashion film in an incredibly artistic way, touching on sound, movement and motion in order to promote their brand.

Cecilie Bahnsen is a brand that encapsulates a particular outlook on femininity. From the puffy sleeves and doll like dresses, one can initially assume Cecilie is aiming to encapsulate this delicate depiction of womanhood, designing in order to emphasise a certain fragility but when diving into her Fashion films, I was able to learn it is so much more than that.

Her fashion films massively 'humanize' the models wearing the clothes. Accurate noises being monitored such as inhaled and exhaled, hair being brushed behind the ear, wind moving pieces of fabric along the beach. While 'humanize' is a slightly odd word to describe a situation already involving humans, models in general are viewed almost as dolls, not allowed to smile, having to stay on beat - robotic. The film follows several models' journeys, dressing into the clothes and moving around in them, the camera being zoomed into various parts of each garment, tracking in such immense detail how it is affected by the way, slight rain, the models' movement and more. The Bahnsen brand have used their fashion films as an incredible way to show how a fabric reacts to human experience and life, how stiff the material is, how it flows, how easy it is to put on.

Another part of the CB fashion films that struck me as particularly interesting was the way that Cecilie both viewed, and interpreted nature. The ways in which human nature and physical nature can be symbiotic and exceedingly alike were captured so elegantly, capturing the models' nerves before walking the runway, focusing on this hyperventilated, heavy breathing before panning to a chair, for example, with fabric dangling beneath it blowing in the wind. Cecilie captures delicacy and femininity in such a beautiful way, focusing on sunlight, loose materials that allow women to feel the effects of nature, light enough to be picked up by the breeze.

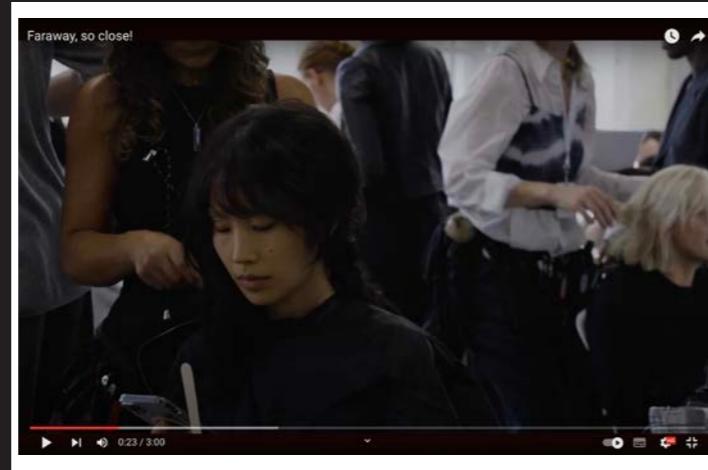
The music in the videos are immensely calming and meditative, creating a calmer world almost, for her viewers, focusing on wind, breath and sunlight.



youtube analysis



Faraway, so close, starts with a series of sounds and movements. Close up colours and materials moving naturally. Windows and doors wide open, allowing the camera to rawly capture how the garments react to nature.



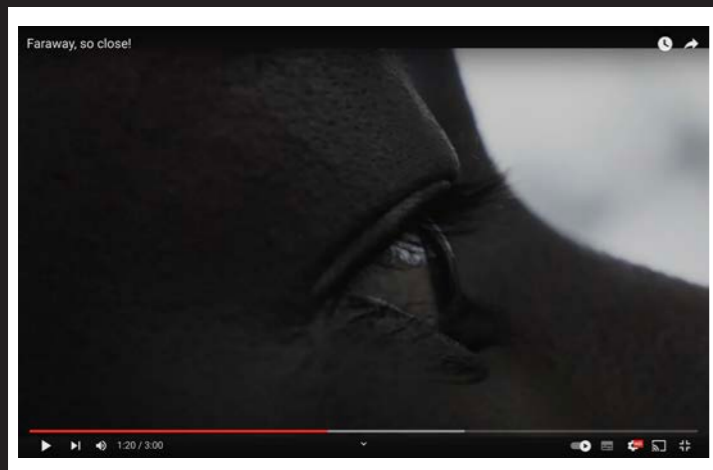
The piece focuses on zooming in on models, assistants and things, filmed behind stage at a Bahnsen runway show



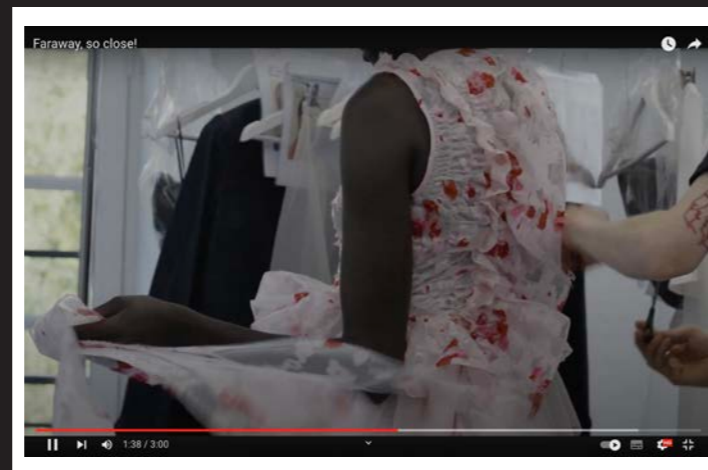
The title makes increasing sense as the film progresses, ASMR and smooth, seamless camera footage being it's unique feature.



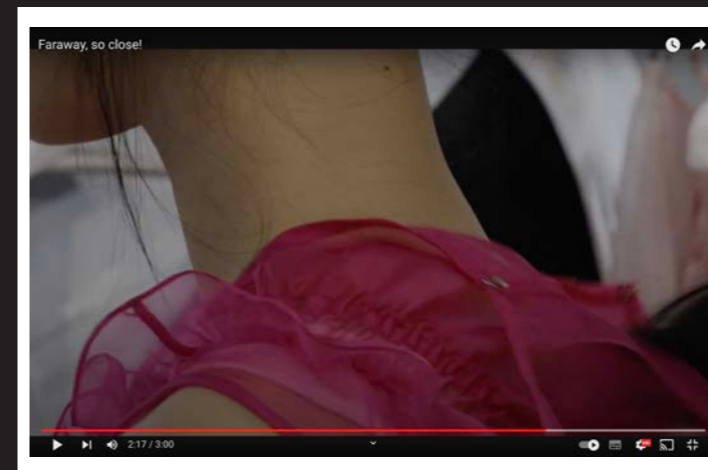
From footsteps, chairs being pulled, hairspray, getting changed and unchanged, breathing - every intricate noise is caught.



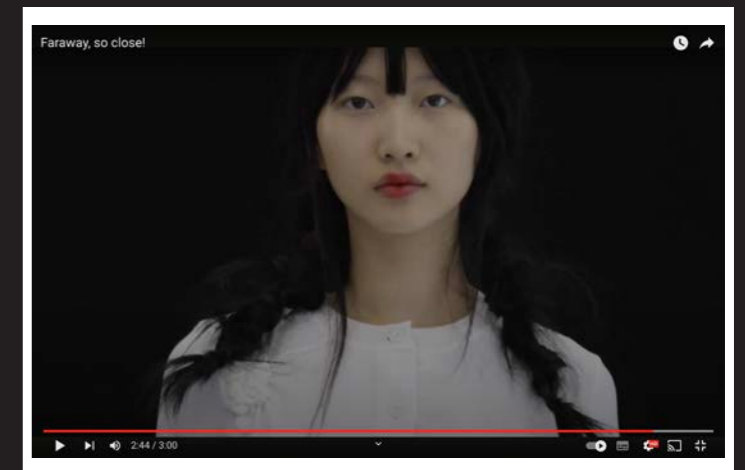
However, white noise is filtered underneath, meaning one sound is isolated at a time. Zoomed in faces while make up is applied.



Cecile, in this, has found a beautiful way to humanize her models, allowing viewers to see the people and garments up close.



Capturing the way each piece reacts to touch, wind and motion in an intimate way, allowing the viewer to understand the clothes.



Closing with a slow frame moving outwards from a models face, we can see how cecile has incorporated a delicate and feminine side to nature and life.

Events and Platforms

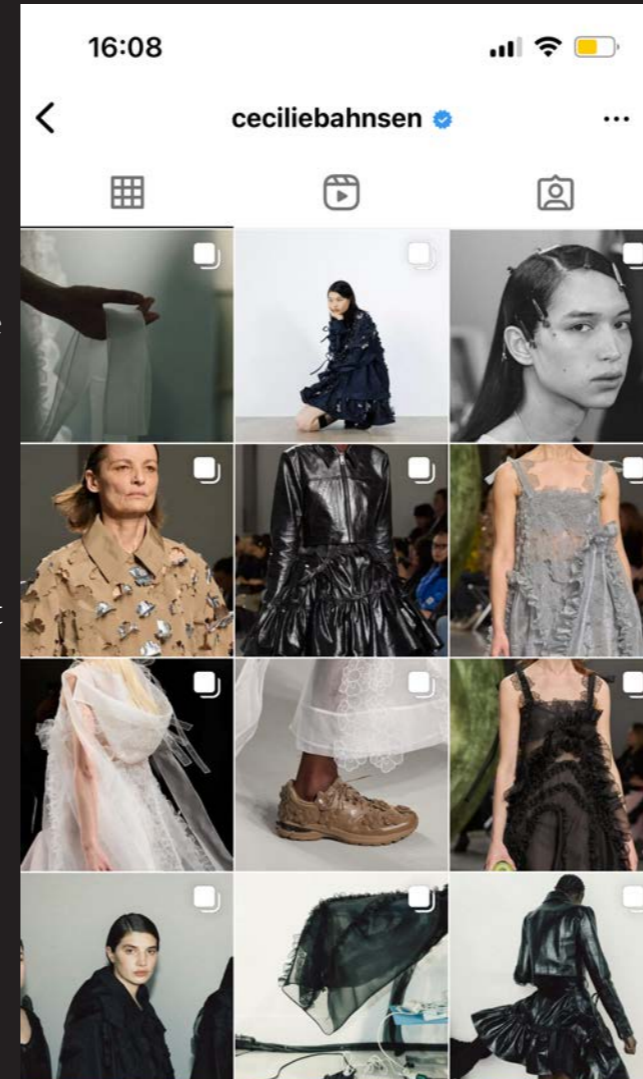
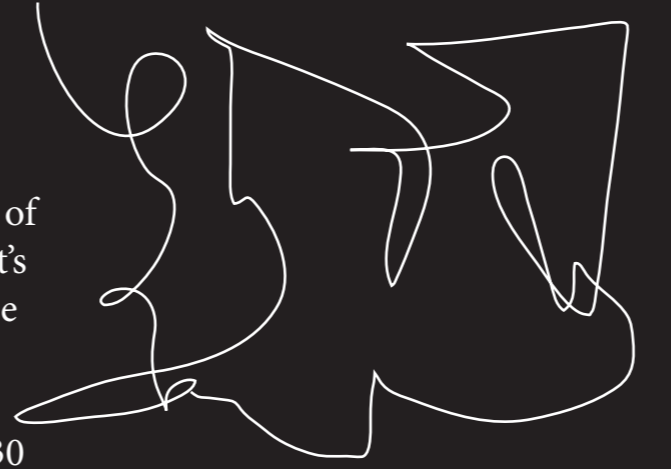
Cecilie Bahnsen has an Instagram reach of 564K however, only runs an average like count per post of around 10,000 - making her engagement levels just below 2%. As a high level brand having just began featuring in fashion weeks this type of engagement isn't surprising, many fashion enthusiasts following the brand when it's featured in Vogue and appearing in fashion weeks, but not being so big that these followers remember at this point to keep checking the account.

In terms of the way that Bahnsen uses space, Cecilie's designs are sold in over 130 stores world wide, spanning Asia, Europe, Middle east, North America and Australia. This is a remarkable accomplishment, getting the name and designs out their globally.

In terms of events, the designer has done a lot in order for her name to be recognised. Advertised sample sales for old collection garments were a huge way for Europeans to dive into the designers work in a more cost friendly way - inviting the public to become familiar with her brand. Cecilie Bahnsen runway shows have been incredible events, especially her fashion week debuts, another incredibly way to use space to gain attention and make noise. Lastly, Cecilie held her own fashion week 'event' in collaboration with Brodie Sessions. This event was a concert, allowing locals to sing and celebrate their music and talent in a beautiful way. Seen through her fashion films, Cecilie clearly has a close relationship with music, associating her designs to it very closely, making this 'collaboration' a great way to not only create attention for herself and her name but also create a brand visual for herself. Cecilie said in an article with V magazine, 'I still remember the goosebumps and rush of emotions I felt when I first heard Suki's voice and music live. It was like poetry. I wanted to re-create this feeling in Copenhagen, merging it with our ethos of everyday couture, how we wear and live in the collection.'

Having a singer whose voice is extremely melodic, soothing and feminine, wear Bahnsen designs while performing, affirms Cecilie's brand concepts further.

<https://vmagazine.com/article/cecilie-bahnsen-and-brodie-sessions-host-an-intimate-concert-for-copenhagen-fashion-week/>



ceciliebahnsen

2,702 posts **564 k** followers **216** following

Cecilie Bahnsen
Cecilie Bahnsen operates at the intersection of couture and ready-to-wear to create luxury clothing, shoes, bags and accessories for everyday wear.

CECILIE BAHNSEN COLLECTIONS PROJECTS OUR UNIVERSE CART

STOCKISTS

ASIA

CHINA
DOVER STREET MARKET, BEIJING
IINC
NET-A-PORTER CHINA
SKP BEIJING
SKP CHENGDU
THE REPUBLIQUE
MOIMDINS
A SURNAME BY LABELHOOD
SOLSOL

HONG KONG
HARVEY NICHOLS HONG KONG
I.T HONG KONG
NET-A-PORTER

INDONESIA
THE PAVILION
PILLAR

JAPAN
BARNEYS JAPAN
DOVER STREET MARKET, GINZA
HANKYU
HAUNT
ISETAN

Eirin Hayhow -

Eirin Hayhow is a sustainable designer whose work consists of gender fluid, nature inspired designs.

She describes nature, through her about page and in interviews, to be a major source of inspiration for her, her designs deriving from the beauty she sees within the 'synchronised patterns of the natural world'.

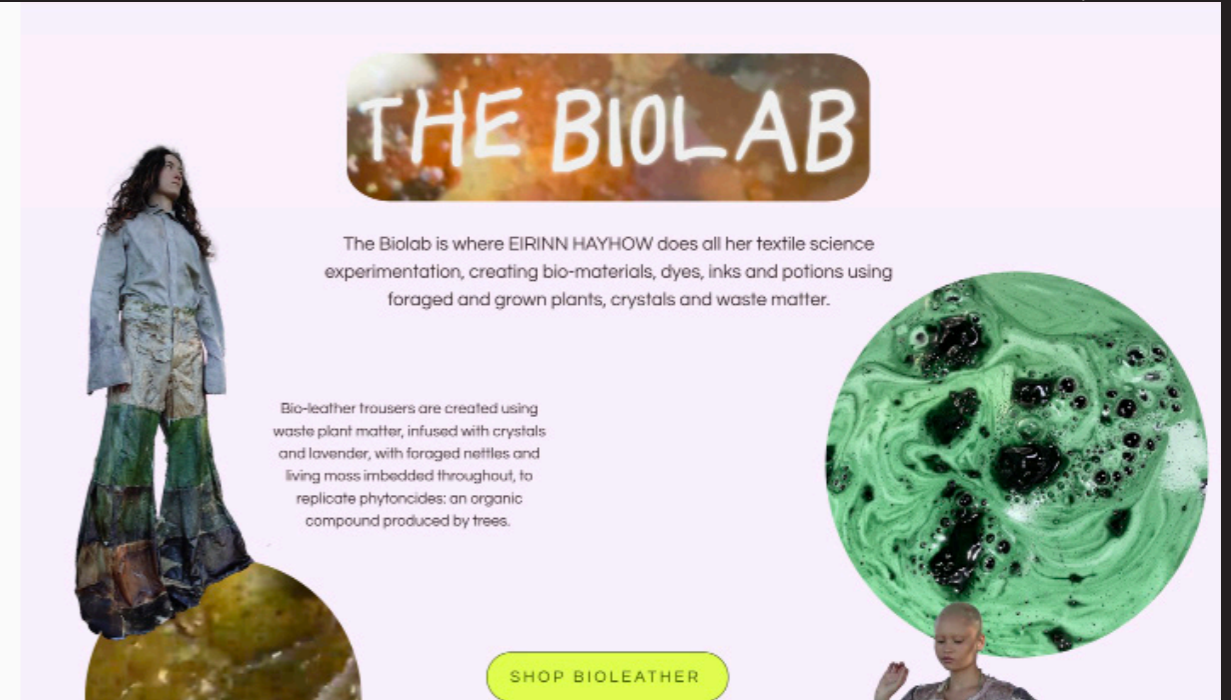
Eirin is unique in that many brands claim themselves to be sustainable, but Eirin, however, goes as far as to have a lab where she creates dyes, materials and potions using natural matter such as plants, crystals and waste. So, naturally her designs feature mainly multitudinal shades of green, brown and orange, whites, greys and some reds.

For me, this makes Eirin's designs an inspiration, not only for the public to start thinking more about what they are buying but also other designers and the ways in which they could be more environmentally friendly - however, I wouldn't deem this brand as 'wearable'. It's art. As opposed to luxury, whose connotations revolve around wealth, abundance, a certain put togetherness - Eirin Hayhow designs are 'scruffy', in my opinion. Featuring immaculate textile work mixed with science, stringing looks together in the most sustainable way possible, but it's not attractive to be worn. Using 'waste matter' as a describing word for one of the ways Eirin constructs her designs is enough to deter any fashion enthusiast.

Case study 2.



EIRINN
🌸
HAYHOW



Digital Marketing and Fashion Film

Eirin Hayhow currently has only nine fashion films spread across her youtube channel, resulting in a total of 62 subscribers. Directed by Sam Giles, the Fashion films are incredibly psychedelic. The clips are all blurred in a very 90-00's way, random blotches of colour spreading their way across the screen while this eerie almost piercing music plays.

Snippets of birds chirping can be heard through most of the video soundtrack, Eirin mentioning that her inspiration derives from the concept that, "Our internal realms desperately seek reconnection with the natural world and the hallucinatory, kaleidoscopic energy that it can awaken within us."

A very out there and riddle like explanation to an equally peculiar piece of film. The videos feature people laying down and rolling their eyes back, laughing as if their mind were maybe in another place, placing flowers on their tongue, hinting at the brand logo.

Their promotional video for their appearance in London Fashion Week was similar in its eeriness. Monkeys and birds chirping behind generally spooky music while we see models within thickets of forest playing with plants or toying with the scenery - close to blending in with the colours and materials used.

The film layout itself strikes the viewer as fairly random - jumpy joined clips of the brand's models standing in the foreground, flowers and colours superimposed onto the film surrounding them in a very psychedelic way. Random images coming into frame of neon flowers, bold make up and looks, changes of pace throughout the film, stagnant shots of multiple people staring to the camera, unmoving - Eirin truly does capture this eerie feel that hints at the hallucination and confusion alike to the described effects of several drugs including Mushrooms, of which it very much appears she is taking inspiration from here. Vocalising that we as humans need to 'explore the power of play within nature and the power of plant magic. Entangled within a web of technology, an idea plagiarised from the connective mycelium roots of our wood-wide web,' having previously spoken about that ways that nature can 'awaken within us' and reconnect us with the 'hallucinatory' further pushes this concept.

EIRINN HAYHOW

@eirinnhayhow · 63 subscribers · 9 videos

'See the beauty in everything, find the light in the darkness.' is EIRINN HAYHOW brand philo...

eirinnhayhow.co.uk and 1 more link

Subscribe



EIRINN HAYHOW - CRYSTAL EARTH - LONDON FASHION WEEK SEP 2021



youtube analysis



Noise and flowers is one of Eirin Hayhow's LFW fashion films. Straight away we can see a very psychedelic and heavily edited aesthetic with this opening image, moving/swaying.



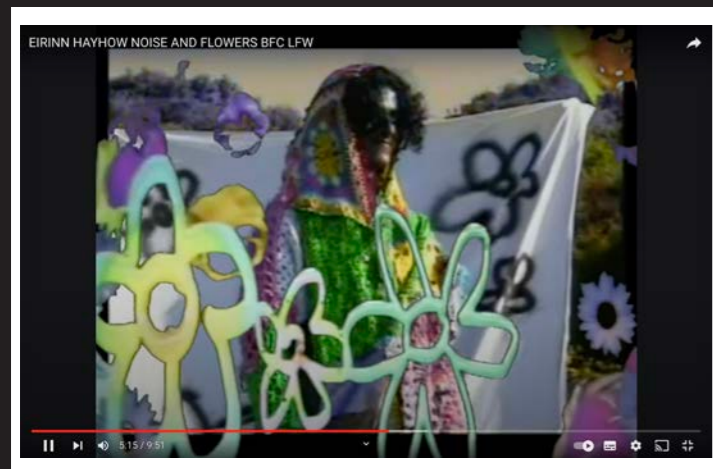
The film to me is very disconcerting, flipping from video to video - each clip heavily edited, colours jumping in and out of frame, blue/orange lines of hue flickering throughout.



The film differs between two frames, various models standing in front of this white sheet with Hayhow's flower logo spray painted over it, and then clips of the models in the grassy field.



The models act in a very odd way, eating flowers, smiling profusely, eyes rolling around - appearing as if on a relaxing drug, one that could promote these sorts of illusions.



The excess of editing and special effects makes the film particularly overwhelming, alongside disconcerting - making me personally dizzy, images flitting on and off the screen.



There is a lack of focus on the clothes, effects covering a lot of the garments, and more so on the way the models are acting, jumping in sequence in various scenes?



This frame was particularly odd, a jumpy clip of the two male models talking then slowly looking towards the camera. I don't know the angle Hayhow was striving for here, the aesthetic being consistent but confusing.



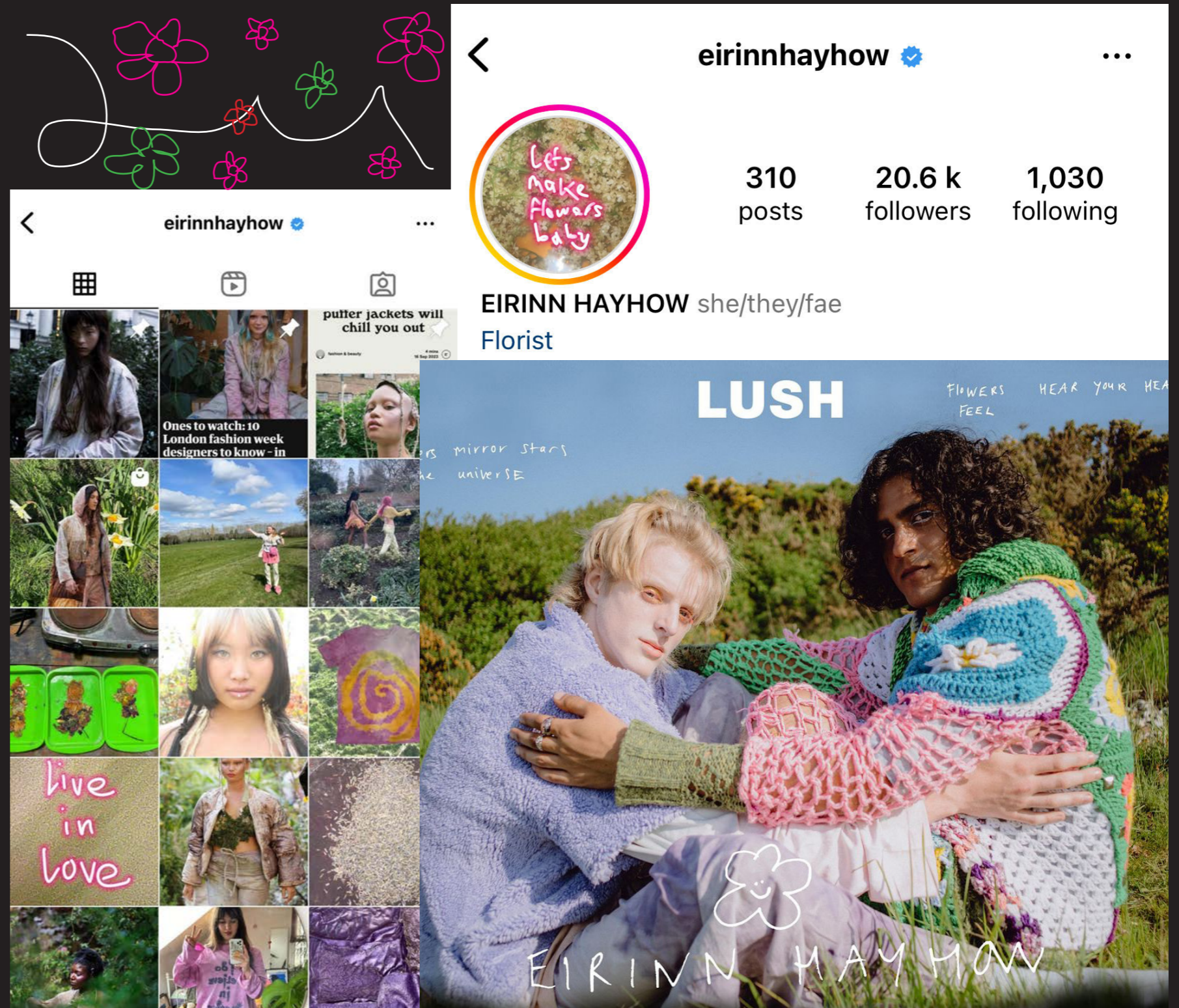
The closing frame summarises this very trippy and odd film, Hayhow's logo printed on the models' foreheads in a very cult-like way, each of the models seeming to be very out of reality.

Events and Platforms

Eirin Hayhow has an instagram reach of 20.6K however, runs an average like count per post of around 200 - making her engagement levels just below 1%, some posts receiving below 10 likes. This can allude to some unsuccessful marketing strategies by the brand, the brands grid appearing fairly casual and unprofessional - blurred iphone images and mirror pictures scattered across the feed.

In terms of the way that Hayhow uses space, Eirin Hayhow's designs appear to be sold solely online, no doubt contributing to this lack of outreach but not having stopped the brand from appearing in fashion week and being mentioned in several high level magazines recently.

In terms of events, the designer has done a handful of shows and collaborations that have aided her in becoming noticed. Firstly, Hayhow did a collaboration with Lush, taking shape in the form of a workshop. The music played was said to have been 'euphoric', according to the site's description of the day. This heavily pushes Eirin Hayhow's brand concept, creating this mystical euphoric land with her fashion and carrying that into whatever she endeavours. The ultimate goal of the event was to use a non-fashion space to promote mindful ways to create dye, be it for clothing or body products. While the event itself had more to do with product, the event introduced the younger demographic of Lush, to healing plants and ways in which to look for and avoid certain dyes and materials. Something educational while being so fun in an experiential and childish way is so unique and important. The event was called Mindful magic, a fitting name for an educational workshop such as this one. Alongside this all, this not only pushes the Hayhow business name but also is subtly wiring the younger generations to view sustainability as a priority and to not shy away from natural and healthy ingredients/materials regardless of what they look like.



AGR knit -

AGR Knit was founded in 2018. Their founder is a British woman named Alicia Robinson and they describe their brand as a 'luxury knitwear brand that speaks boldly through colour'. Through analysing the brand's designs and concepts, I can see that this is entirely true.

The brand is incredibly bright, trendy and fresh - particularly in terms of their digital presence. Their website and brand logo is incredibly modern along with their photographic techniques, effects and results. While the garments themselves are fairly niche, the brand creates a world where wearing bold, outlandish colours and silhouettes such as the ones they create, everyday as normal. Reflecting the pop culture of the 80's, the brand, for me, has hit every nail on the head.

AGR is almost created as a teleportation unit back into the 80's, colourful durags, purples, extremely large earrings, neon pinks, glitter and leg warmers - the brand is true to itself and its vision while playing with modern twists - hoodies and tracksuit sets that are plainer incorporating their way into lines, enlarging the brand's demographic.

The brand has done very well for itself in the last five years. Robinson said in an interview with Elle that 'the plan was never to start a brand, a few of my friends asked me to make some clothes for them to wear to the Notting Hill carnival, before I knew it I was designing for 15 people and Nike had asked to be involved' <https://www.elle.com/uk/fashion/what-to-wear/a42036643/introducing-agr-knitwear-alicia-robinson/>. The brand being worn by Rihanna, it has excelled at a fast pace.

Robinson herself, however, has stayed true to her roots and community, providing in collaboration with Nike, workshops for school kids to attend during summer.

Case study 3.



Digital Marketing and Fashion Film

AGR Knits is incredibly talented in terms of their digital media and presence.

Firstly, having several collaborations under their belt - AGR have several fashion films with High snobity, Nike and Knitwear lab - each video intertwining the bright, london based trendy and colourfulness of the AGR brand concept. The videos are very graphic design influenced, featuring tie dye screens, green screen clips and more, all filmed / edited to appear like it was taken in the early 90's, grainy and vintage in that same way. Through doing this AGR is pushing even further their brand idea and concepts in a loud and unique way, unseen in such a raw way in the fashion industry at a high level for a while.

The brand's website features a fashion film equally dedicated to pushing forward this late 80's bright and very vintage concepts and idea. From colour coordination to general layout, the brand's website is immaculately created, neon green orange and purple sitting as the front page - immediately telling a striking story from the offset.

In terms of social media, the brand currently have 37.1K in following and an average of 1,000 likes per post - sitting them at an average engagement of about 2.6%. Their grid is cohesive, full of colour and light. The content ranges from photoshoot results, behind the scenes all the way to celebrity sightings in the garments such as Lewis Hamilton and Yves Bissouma most recently.

The company does not own its own youtube channel meaning that many of their fashion films are featured more on their website/via instagram reels, being more 'tik tok' like than artistic, featuring packaging and shoot processes.



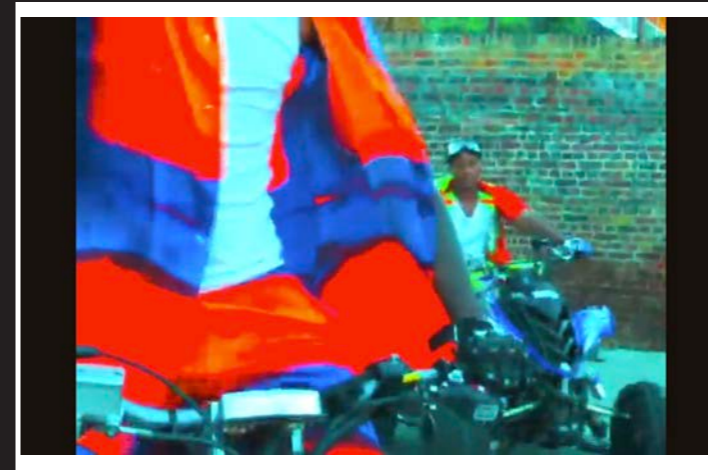
youtube analysis



London heat is AGR Knits collaboration film with High Snobiety, a renowned fashion website. The name London heat, no doubt stems from Robinsons initial inspiration of the nottingham festival.



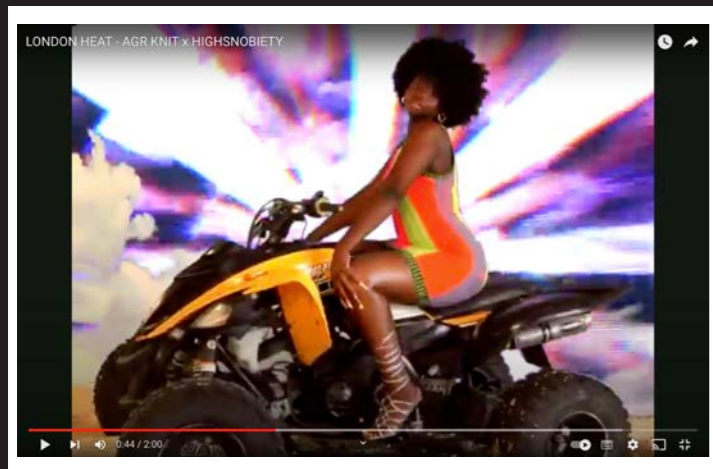
The film is very fast pace and jumpy, flipping quickly from clip to clip. It features motorcycle modelling/racing, modelling, bright effects and behind the scenes of garment construction.



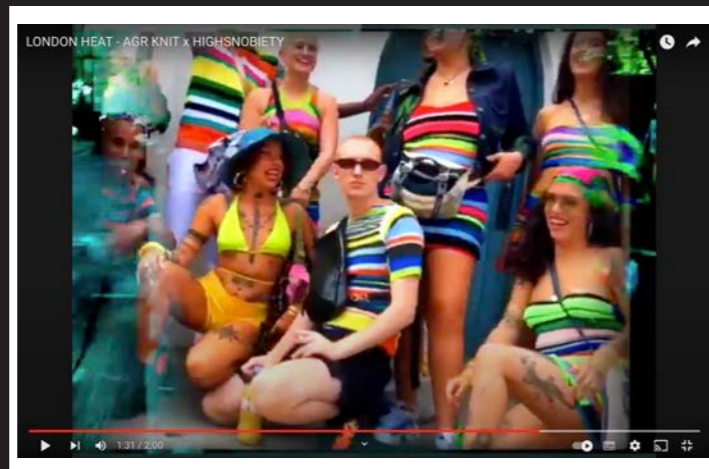
The very random joining of clips is held together by a theme of psychedelic effects, different to those of hayhow. Robinson creates a very hip hop, bright 80's/90's undertone in the film.



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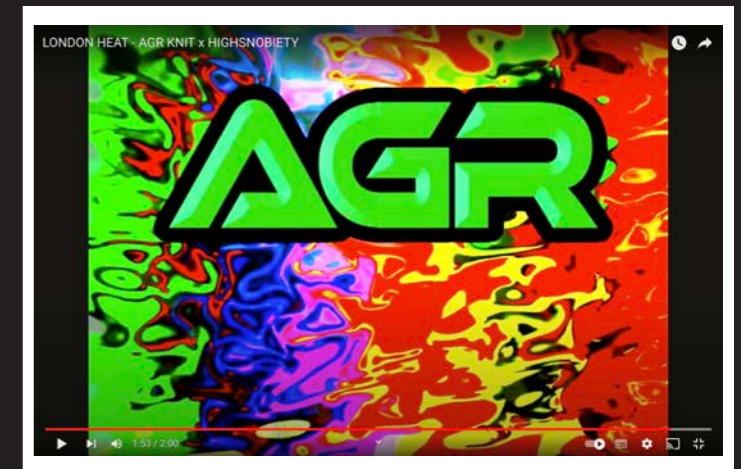
From the infamous square/unfilled screen created from 90's tv shows placed onto larger tv screens to the 'bad quality' tie dye green screen effects that feature throughout the film....



... the 80's and 90's are captured flawlessly, mimicking an age where electronics and editing was so fresh, new and fun. Bright and wild just full of silly experimntaion.



Clips such as these broke up motorcycle shots and construction/design scenes seamlessly in a cohesive way - this is to say that while it was extremely jumpy and unorganised, it had order.

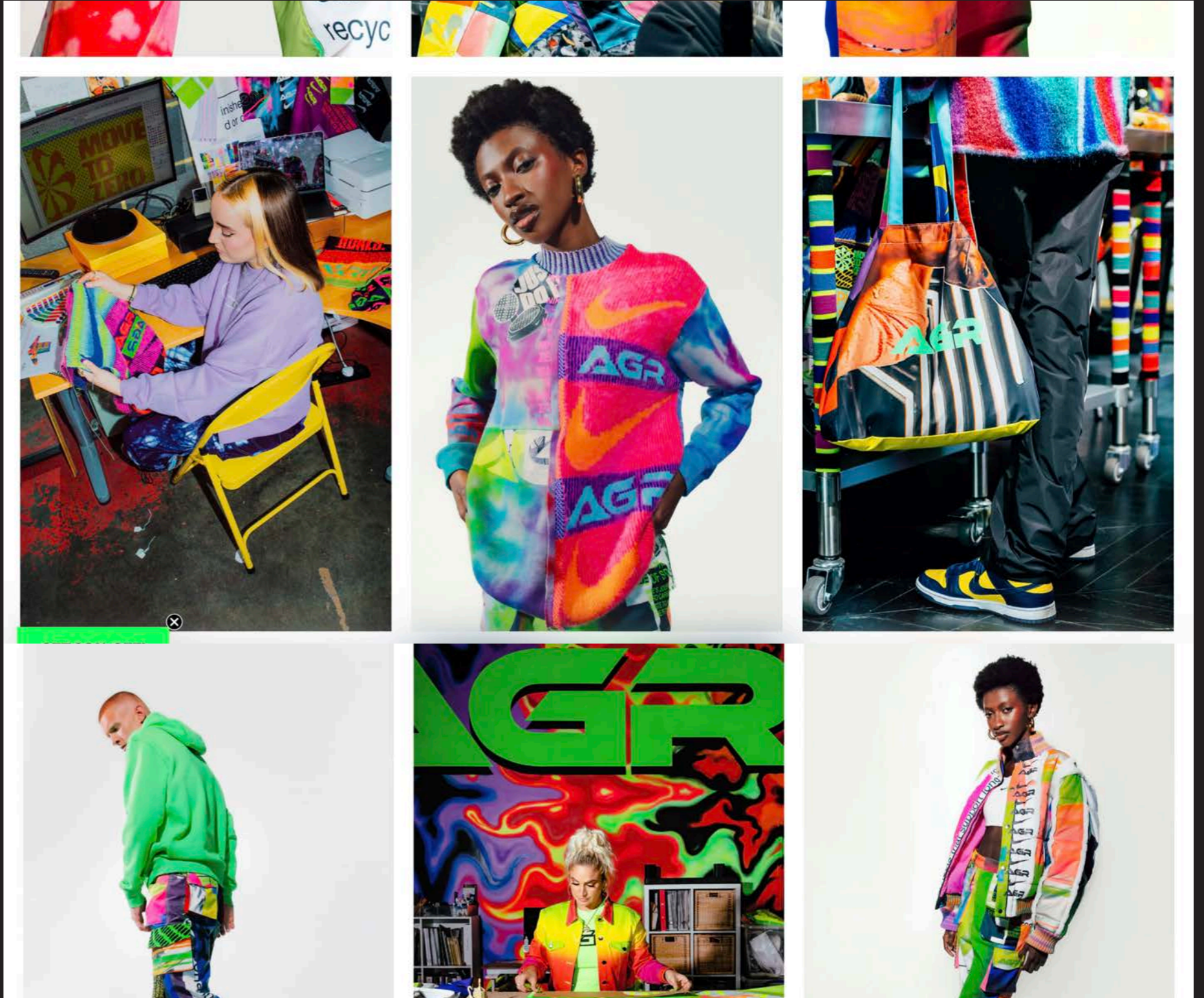


The film closed with an akin logo page, creating virtual borders around the wild film that acted out within it. I like this

Events and Platforms

Nike by you was an event ran by Nike that commissioned AGR to 'create a sustainability focused capsule collection using unused Nike evnt banners and AGR's deadstock'. This event/collaboration was a lovely one for both parties. The brands having quite similar ideas and concepts this collaboration makes sense. To come together to create a sustainable capsule collection made from vintage and unused pieces is perfect for these brands for several reasons. Firstly, AGR knits thrives off this concept that they are a vintage brand, diving into the likes of the late 80's and early 90's. A collaboration with Nike that involves using old and disregarded pieces not only pushes the brand into a light that shows them to be eco friendly and mindful - but also aids in pushing their own concept of 80's fashion, the bright hues from unused banners, designed to be bright and noticed alongside the fact that Nike is best known for their 90's collections, helps push the brand in a great way. For Nike, a brand who has been trying to resurge their 90's fame and stance in the basketball and general fashion industry - pairing with a vintage brand and bringing back memories of old banners and signs and materials - will only catapult this move for Nike, reminding people of the peak of the brand.

Alongside events where students have been able to spend summers alongside designers, watching and aiding in design processes, AGR has had a huge name in the Notting Hill Carnival - being the place for which Robinso initially began designing for. AGR as a brand have used this niche story in order to create publicity, creating a festival line at the peak of the return of the carnival - a perfect story for magazines to sell effortlessly and also a clever way to peak timings and almost in a way become the brand of the carnival in the same way a sponsor would.





Sucessess

Steven - stokely Daely is a liverpool born british designer who initially gained success through connection to artist, Harry Styles. The designer graduated from westminster university in 2020, only one year later being awarded the BFC newgen prize following his AW20 collection named, 'The Inalienable Right'. A year following that, the artist was awarded the LVMH prize for young designers, the british council award for best emerging designer and has most recently been named as the guest designer for Pitti Uomo 105, 2024.

The designer was lucky enough so as to live next door to Harry's stylist, Harry Lambert and did not let that oppurtunity go wasted. Daely emailed the stylist, sending his images of his collection, still being made in his childhood room. The designer is said to have commissioned Daely's designs for Mr Styles, unknowing if he would even take them on but he loved them, wearing them continuously. including in his 'golden' music video. Earlier this year Daely announced that Harry Styles will be a minority shareholder in the brand, refering to them almost as team mates when saying in an interview, 'Harry and I share a vision for the future of S.S. Daley, and we look forward to this new chapter together, focusing on the brand's longevity'. The website also entails that the amount of the investment is not disclosed, a true point to make but the weight of the partnership does not waever in its relevance either way.

The image shows a screenshot of a Financial Times article. At the top, the 'FINANCIAL TIMES' logo is visible, along with navigation links for 'HOME', 'WORLD', 'UK', 'COMPANIES', 'TECH', 'MARKETS', 'CLIMATE', 'OPINION', 'WORK & CAREERS', 'LIFE & ARTS', and 'HTSI'. There are also 'Subscribe' and 'Sign In' buttons. The article title is 'The man who makes Harry Styles look golden' in a large, bold font. Below the title is a sub-headline: 'Steven Stokey-Daley has seduced pop stars and Sir Ian McKellen with his take on flowery traditionalism. Now, the establishment is falling for him too'. To the right of the title is a button that says 'HTSI Style + Add to myFT'. The main image of the article shows three men: one in a yellow hat and white shirt, another in a checkered suit and cap, and a third in a red and white plaid suit. Below this is a smaller image of Harry Styles in a white shirt.

Weaknesses

S.S Daely is a brand that is not accessible to the masses in a reasonable way. Charging over £400 for a 'table cloth blouse', cuts off a significant amount of demographic the designer could be addressing. While this makes sense, Daely is a talented designer featuring in fashion week - he is striving to create a luxury label for his brand akin to that of Prada or Burberry - however, there needs to be a way in. Luxury designers are known by name, recognisable because they hold this lack of accessibility and hope, almost, that people can work towards getting, however, these companies use teasers. Makeup and scarfs, little trinkets that while are expensive, are more accessible than the high luxury garments, keeping them interested and knowing the name of the brand.

The business lacks an in person store, something interesting for me to consider when creating a fashion space for the designer. Stores are a vital way to make people familiar with a brand's name.



Mallard Crewneck Sweater
Ecu

£475 £390



Lawrence Slashed Crewneck
Sweater
Powder blue & Ecu

£515
£425



Edgar Landscape Cardigan
Multi

£485 £390



Mallard Crewneck Sweater
Navy

£475 £390

[Womenswear](#) [About](#)

S.S. DALEY



Silk 'Pin-up' Tie

£125 £85



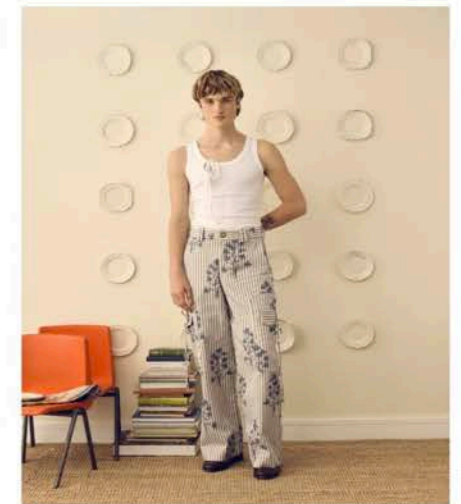
Members: Delius Hare Polo
Sacramento & Ecu

£525 £325



Lawrence Slash Neck Crewneck
Sweater
Forest green & Ecu

£515
£425



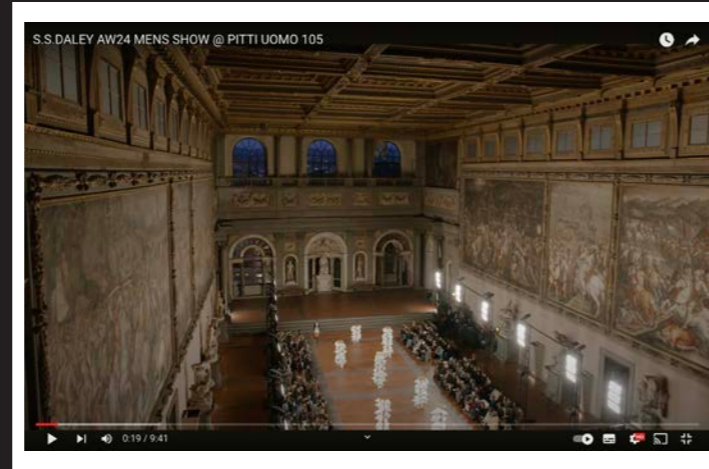
Cochrane Vest
White

£125

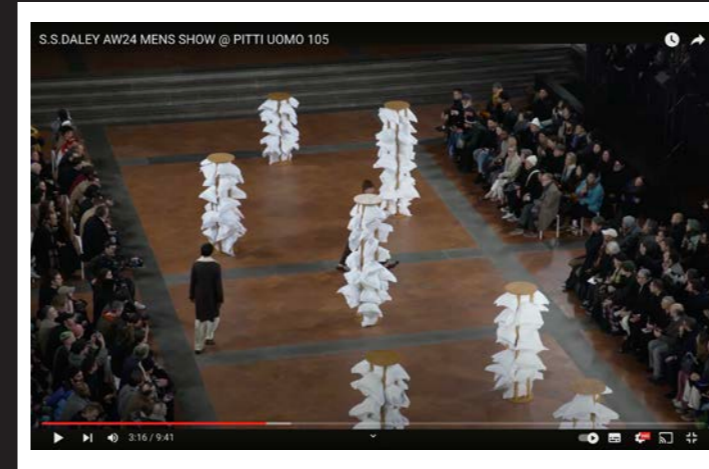
youtube analysis



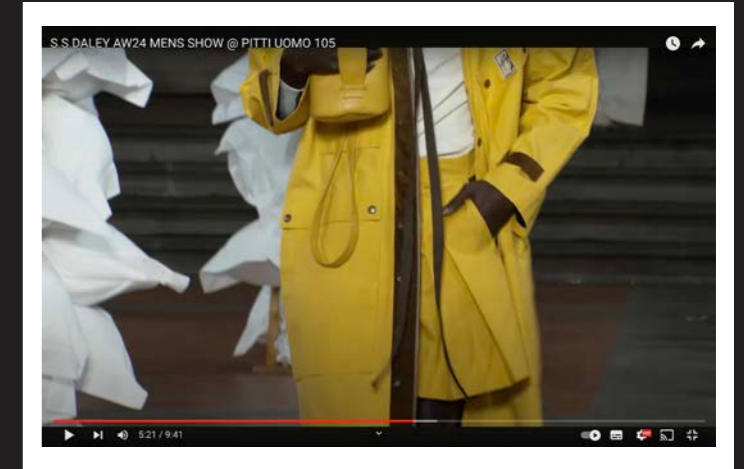
The SS Daely youtube account has two videos and 70 subscribers. This fashion film is of the filmed runway category. The video opens with a 5 second long title page featuring various old oil paintings, further pushing this old money, historical feel.



The film continues to span out, showing the runway from a more aerial point of view. Here we can see the location clearly, walls full of medieval artworks, grand and historic. Daely wouldn't have chosen this location for no reason.



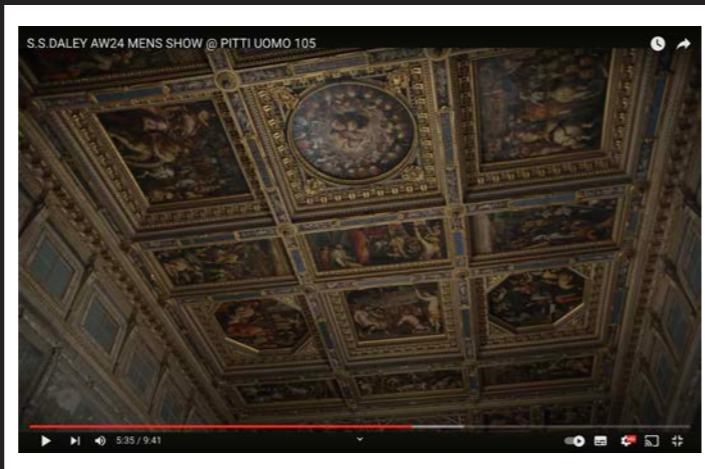
Throughout the 10 minute video, we are shown several alternating clips and angles, varying from far away, the aerial shot as seen in the image above, close up, very close, slow motion, floor angles and interjections of paintings around the room.



Every outfit is panned upwards, taking time to follow the model's face and movements. This is a beautiful way of capturing, for viewers that weren't present, the personality of the garment.



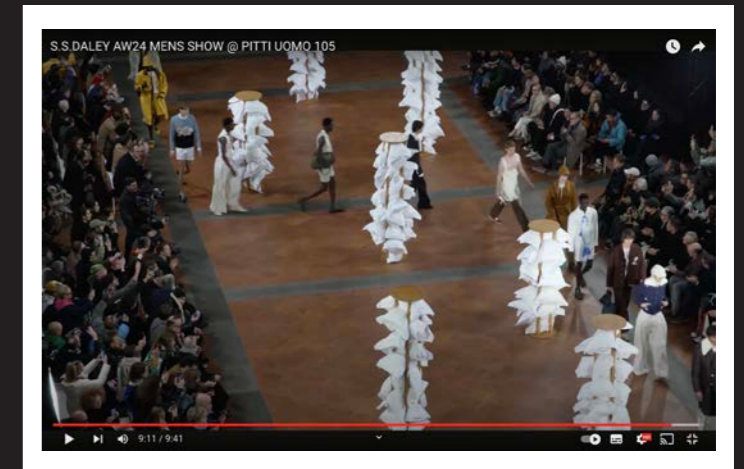
Clips like this played a huge part in allowing online viewers to feel enveloped in the show, watching it at points from a seating angle.



The show is jumpy, it flits from angle to angle, zooming out and in and changing the speed. It is calmer, however, due to its lack of special effects, green screens, cut ins, etc. Various scenes of the art also aid in splitting outfits up at times.



It is important to note that while this is more of a fashion documentary and direct runway film, Daely does put his own twist on it, putting various walks in slow motion, each shot being meticulous quality and slow.



To close the film, we see a zoomed out shot of the models doing their closing walk, before dimming out the film to a subtle close.

A miniture fashion Space

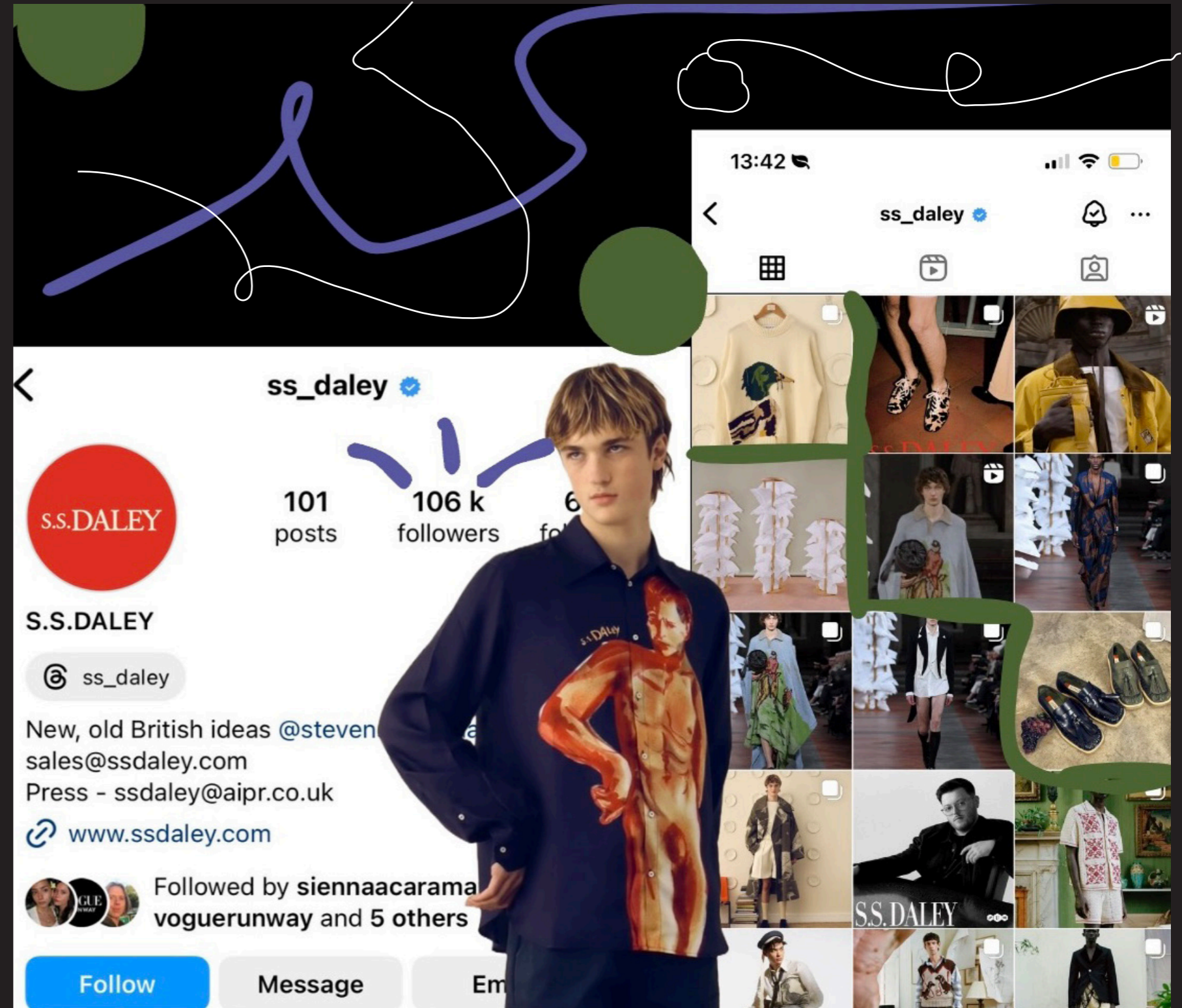


SS Daely physical mood board



Digital marketing

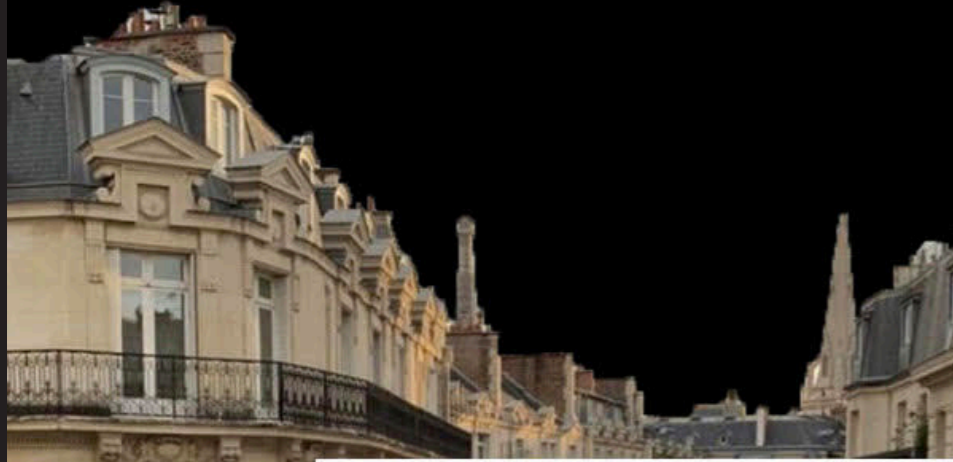
Starting with the brand's Instagram account, S.S daely takes their social media marketing seriously. In terms of imagery, we see lots of very sleek and professional camera-shot images, giving the grid a slick and modern feel. The brand posts new collections, clippings from covers and a lot of model imagery. The brand doesn't post very regularly, their last post having been on the 29th of January 2024, however, sitting at a 106K following and a verified account, it is evident that with this brand it is quality over quantity. Captions include credits such as photographers and models alongside a promotional paragraph for the clothes, and a link to the garment below it. Each post receives an average of 3000 likes, 20 comments - making their engagement rate a raw 2.8%, implying a potential increase in regular posting may not be a bad idea. Unlike some other brands, S.S daely has a TikTok page, only further emphasising Daely's connection to the future and new methods of marketing. The page divulges in the behind-the-scenes of shoots, packaging, runway and more. With only 1,256 followers, it's clear that the account has started recently, the immense quality in their videos bound to attract viewers.



FASHION FILM – CASE STUDY 1.
Maison Margiela SS24

Maison Margiela

PARIS



I like the way that the scene has been set, models dressed and performing in a way to set the scene. The show is art as opposed to Hollywood/influencer tailored, its a niche concept to understand and enjoy. I dislike how cluttered the space looks, as creative and beautiful as that might be. It's very much a film set fashion is represented as an art form, silhouettes and colours being exaggerated harshly

The mood, tone and feeling is very eerie and uncomfortable, almost referencing look from the night on the streets in paris in the 19 hundreds. These creepy figures and looks walk through an eerie, foggy and dirty appearing set, stumbling and swaying in a creepy way. Their intention was no doubt to unsettle the audience in a memorable way. At the same time, it pays tribute to 20th century paris and France, colours and garments touching this nostalgic and very unglorified vintage tribute to the era, a pure demonstration of art.

The camera follows the models walking down the runway, there is use of several cameras that pan in and out throughout th experience. The models are walking extremely slowly and candidly, stopping to lean against lampposts, turn around - no consistent catwalk path being followed.

The space is a creative masterpiece, old lampposts, bridges, string lights and accessories and low lighting encompassing this idea of 19 hundreds paris at night, the models more dancing than walking.

There are issues here revolving around whether or not the line between fashion and art are too closely blending but I disagree, the wigs, music, setting and lighting all add and elevate the looks, completely fitting into the era in a way that makes sense - beautifully capturing early 19 hundreds paris.

Fashion and art enthusiasts would truly love and appreciate this show/fashion film piece. The newer generation of tik tok and social media lovers may not have the mental capacity to strive to truly understand the work that would go into a performance like this, being so used to more fast pace bright and exciting promotional content.

FASHION FILM – CASE STUDY 2.

Latest Parisian lingerie film (1916)



ITALY: TITA ROSSI EMPHASIS ETHNIC LOOK FOR AUTUMN AND WINTER FASHION COLLECTION. (1977)

One of the more obvious phenomena of the seventies has been the influence of young people on the styles adopted b...



NEW YEAR'S CELEBRATION IN LONDON AND LOOK BACK ON PAST 50 YEARS (1950)

Celebrations of New Year, historical footage of past events from 1900-1950 including royal weddings and coronations, war...

Reuters



TIME TO REMEMBER - TURN OF THE CENTURY (1896 - 1902) - RECORD J - REEL 2 (1900 - 1902)

Scenes from life at the turn of the century - life in Great Britain and around the world.

British Pathé

What do i like / dislike about it

I like how slow it is, a form of movement in fashion that we don't see anymore in the present day. I don't like how it wouldn't resonate with the current generation of fashion enthusiasts - its slightly boring in that sense, as beautiful and vintage as it is.

How is fashion represented

Fashion is represented in a very clear and calm way, in her natural element the model is captured in a room as if the camera isn't there, the viewers being able to see how it could and would be worn in a very raw and natural way.

Mood, tone and feeling

The mood and tone of the piece is very real and raw, capturing the mundaneness of regular daily life.

Camera work, editing and pace

The pace is very slow and untrusted, the camera is very still, slowly panning up and down the model occasionally to highlight certain parts of the look, however the camera is still and unreferenced for the most part. There is little to no editing, being made over a hundred years ago, snippets of text cut into the fashion video at times.

Space and pace

The piece is filmed in a particularly large place that appears to be a bedroom of sorts. There is nothing overly futuristic or exciting about the space - it references another point along the lines of naturality and rawness.

Representation issues

Due to the era, the piece does slightly touch a topical reference of the powerful sexism of the era, showing a silent woman bored and succumbing to playing with a teddy even at a grown age. This has the potential to emphasise that women of the era had nothing better to do, boredom encompassing a lot of their time.

Target audience

The target audience here I would say revolves around the housewife kind of women who want to look beautiful while sitting at home doing nothing. The clip romanticises this concept of doing nothing but looking beautiful while doing it which is something that would appeal to the richer housewives who maybe didn't spend their days cooking and cleaning due to having an abundance of money and potential staff, sitting alone and waiting for a lot of their lives.





GENTLE MONSTER





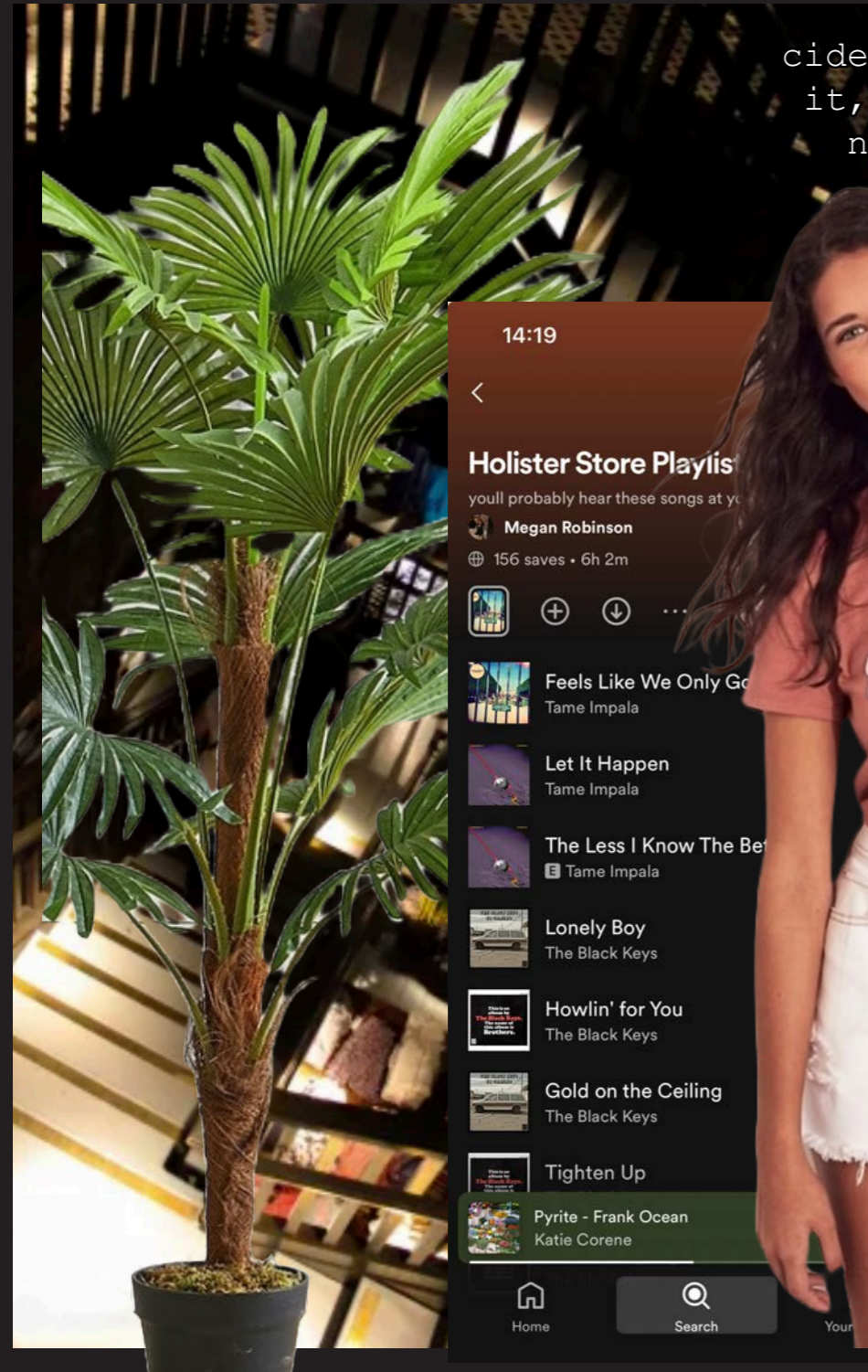
For this in class task I was looking at Gentle Monster Dubai. From my research, I can see that all gentle Monster stores are designed to be exceedingly futuristic and robotic looking rooms and spaces.

The Dubai store is filled with greenery, something that is unique to the other stores. Dubai as a city is very 'fake', being in the middle of a desert, massive shopping centres, activity centres obtain many plants, air conditioning, large pools, to almost try to reenter this idea of natural and healthy life. pitching the opening of a fashion space that is more than a store but rather an exhibition, talking about the idea of making it look very tropical and alive, would have been an attractive selling point.

The store is known for its large and robotic sculptures that stand in their stores, fake people sat on robotic insect legs, large spiders, robotic women and men wearing sunglasses, bald headed robot sculptures and more. The stores are cohesive in this. Gentle monster is a store that has not been brave in going against the current and creating a more unconventional but equally inviting place, holding 'hang out zones', with mirrors and desks.

Hollister

Fact File.



I've decided to look at hollister when researching/brainstorming my ideas for my research file as it, as a fashion space, is a very interesting brand to me. Hollister is unique, there is no doubt about that - from the layout to the lighting the store looks entirely different to the typical store. Clothing stores now days are stark white, organised to perfection and have muted pictures/colour, contrary to the maximilsm of hollister. The store is full, areas of empty space hard to come by. From large wooden tables and palm trees to hanging jewlary and mannequins - the store is a warm oasis of what can only be described as akin to a holiday. However, the main thing about hollister that most people remember is the lighting and music. Being excessively dark inside, this moody, cool, californian vibe is succomd to - blarringly loud 'popular', capital FM appropriate music. This is no doubt to attract their younger audience - the palm trees and summer attire, workers in earlier years dressing in lifeguard wear! Ontop of this, the store is structured uniquely, different to the block structures of traditional stores, an overhanging brick canope at the entrance astairs at the entrance at the front of most stores, two entry ways at the left and the right, giving the store a generally homely feel - even within large shopping centres, the store pushes to look like its own building.

This store really intrigued me as a fashion space, even while perhaps being less popular than they were in the earlier 2010's, the brand has held its brand concept and aesthetic regardless of cost. The warm, homely feel of the place really intrigued me, the layout being untraditional and memorable in that sense. I'd love to see what about this brand's fashion space i can take inspiration from further on in the module.



Burberry



Fact File.

Burberry is a brand that descends from a rich British heritage, many designs and patterns deriving from an earlier century London. In February of 2024, Burberry 'took over' Harrods, covering the outside a Burberry blue, or 'knights blue'. Doormen wore blue, Burberry patterned coats and scarfs and there were elements of the brand scattered all over the large shopping destination.

Burberry stated on their website that they decided to create this fashion space/stunt as it 'brings together two icons of British luxury in a celebration of exploration and the outdoors'. The article went on to say that 'Daniel', Chief creative officer at Burberry offices, 'has created a uniquely Burberry experience exclusively at Harrods that embraces our very British spirit of fun and adventure.'

This event was particularly inspiring to me when thinking about what to create for my own fashion space. I love the way the brand connected with its foundations in an event that planned to celebrate its heritage.



A political piece in a fashion space



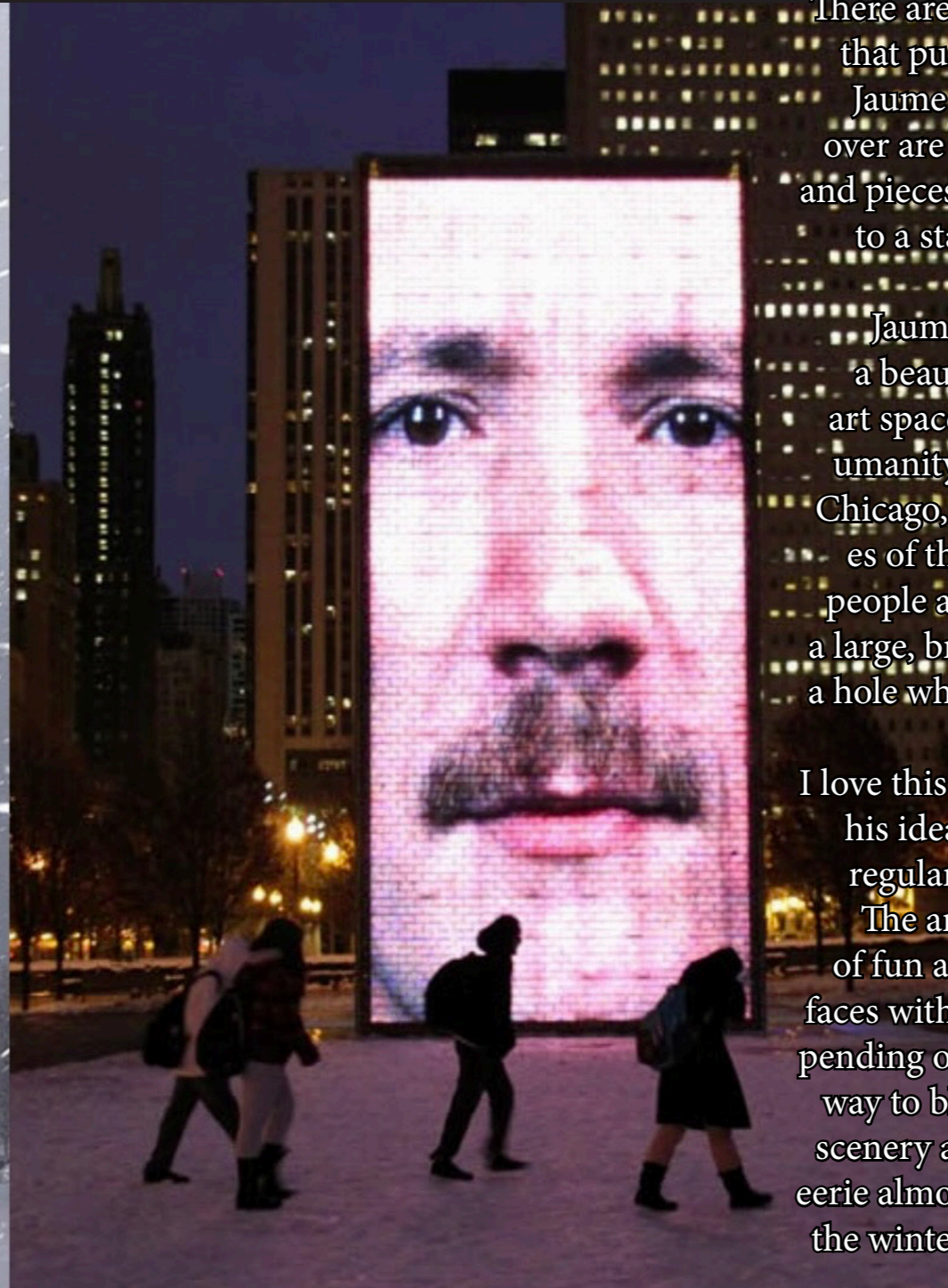
Fact file.

There are public art displays globally that push forward a message, from Jaume Plensa to Banksy, artists all over are creating moving sculptures and pieces in order to bring attention to a statement, taking a space and making it theirs.

Jaume Plensa's crown fountain is a beautiful example of an adapted art space. With the goal of bringing humanity and compassion back into Chicago, USA, Plensa has taken faces of the cities inhabitants, regular people and plastered them on top of a large, brick textured wall, featuring a hole which works as a fun fountain during warmer seasons.

I love this example as Jaume has used his ideas and art and incorporated regular life within its foundations.

The art isn't in the way, it is a hub of fun and intrigue. Using differing faces with different hues and tints depending on time of year is a beautiful way to blend more naturely in to it's scenery and also provide more of an eerie almost, alive, feeling and effect - the winter featuring face a very ominous display.



A political piece in a fashion space

Fact file.



Banksy's artwork in Ukraine is another example of how powerful art work can be as a space. For what reason Banksy did these pieces in Ukraine we obviously don't know. To add value to the area? To show his support for them in this crisis? While any of these could be the case, it's likely that Banksy was equally trying to say something, send a message. Multiple artworks have been seen sprawled across Ukraines warzone, Grandma's in gas masks, children playing on a seesaw, acting as a piece of fallen rubble - these pieces are moving and evoke feelings of stress and sadness. This is a perfect example of sending a message through art and location, using what is around and politics to create a unified piece of art that is loud and honest. I'd love to see the ways in which i can look at Daely's brand morals and incorporate them into my fashion space, supplying meaning and emotion in my space as opposed to just being one dimensional.

City Task

Fashion in Sydney.



I've selected Sydney as an, in my opinion, up and coming fashion city due to social media and the ways in which it is allowing for new cities to explore fashion. In the early days of fashion, Europe ruled, taking the world by storm and currating fashion houses and weeks, designers such as Dior, Louis Vuitton, Chanel, Burberry - all originating from Europe - enabling European cities to associate with this theme of luxury and design. However, as the years have gone by the world is learning, places such as Australia able to influence trends of Europeans and vice versa. Seasonal differences play a role here - Australian tik tokkers and you-tubers creating summer videos, 'fit checks' and modelling on Instagram almost sets a tone for the coming season for the northern hemisphere, what is in and what isn't. Australian fashion is stereotypically very flowy and breezy, especially in areas such as Tasmania and Sydney where the heat is so prominent and dry. Through the years Australian style has carried through to the northern hemisphere, celebrities and models buying linens and loose materials, browns and beiges and whites - even if for less of a 'need'.

Sydney is a beautiful city, streets lined with oak boutiques and flowers, flowing linen dresses and beautifully configured stores - the city reflects summer in a really trendy way.

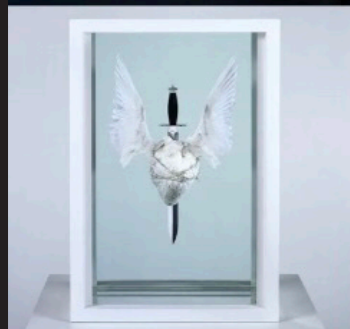
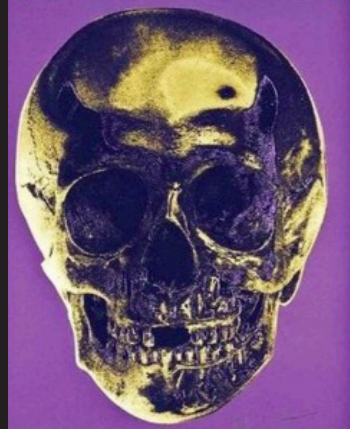
Sydney hasn't produced any large designer names, making fashion weeks and events a little less prominent, people not necessarily thinking of Sydney when thinking about fashion, regardless of how well dressed the people are.

The city over the years has started making fashion more and more diverse and prominent in their city, pop up events, fashion shows and a fashion week starting to cause waves in the industry, these boutiquey looks being slightly taken over by more mainstream and sleek designs.

For these reasons I believe Sydney will soon be more prominent for its fashion in the years to come.



Damien Hirst



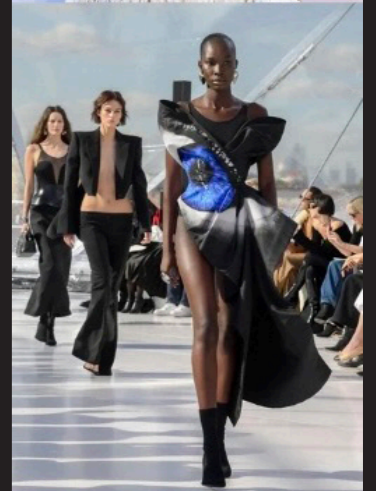
Alexander McQueen

The two artists were said to have collaborated on this project due to their 'shared appreciation for symmetrical nature and design'. McQueen came out with Chrysilis chic, taking the world by storm, these insect inspired runway looks were artistic and well made. Moths and butterflies were the two insects taken the most inspiration from, highlighting the natural symmertry that they posses.

Hirst is similar in this regard, his patterned artworks reflecting similarly reflected traits. He created an entomology series that focused on butterflies and patterns, inspiring several of mcqueens scarfs in the collection following the runway debut.

Damien has always created skull sculptures and portraits, his 'for the love of god' collection becoming controversial over the years did not deter alexandra mcqueen from producing a best selling skull scarf and later belt.

This collaboration brought in millions for both artists and was a successful collaboration in this way, however, the soon after cancelling of Hirst, did not, but had the possibility and oppurtunity to severely hurt and damage McQueens line and face. This is an example of how risky collaborating can be and how quickly tides can change and controversy can arrise.





Installation artwork



Fact file.

To celebrate the launch of her new collection (Neeson), Anya Hindmarch created an immersive art piece in London during London Fashion Week. The immersive piece was open to the public and was named the 'weave project', namely due to the new collection being made from beautifully knitted bags. The immersive installation was incredibly large, also featuring project rooms where ticket holders were able to sit and sew their own bags, inspiration, guidance and string provided. I believe in doing this Anya truly captured the spirit of fashion week and curated an incredible way to promote a new collection. I'm a huge fan of this promotional strategy and think it's the epitome of marketing, fun and all that fashion week should be about; over the top, inclusive, fun and with a designer's core personality in mind. I love the way she has taken the space and made something so spectacular and am, inspired by it and her.

Definition

Mise en scene refers to the elements that one has to attend to before a film is recorded/made. These are said to revolve around 5 core elements. I am going to do a deep dive on each of these and strive to discover the ways in which i can best prepare for my fashion film curation in line with SS Daely's brand visuals.

Composition

Within composition for film and photography there are 7 rules but i am going to discuss the top three that i have found.

1. The rule of thirds which revolves around keeping one's subject on the intersecting lines of a 9 square grid. Referencing films such as Nightcrawler, i have deep dived into several case studies of this rule. **2. Balance and symmetry.** This discusses breaking the rule of thirds, placing a subject in the middle and focusing on what lies either side. **3. Eye level,** a technique used to encourage the audience to feel at one with the character, a good method for a brand hoping to make people feel welcome.

Models/costume

In terms of models, i'm looking for someone with a very classic, english look - very similar to Daely's model choices. Sleek and tall to best compliment the clothes and with a classically english look. In terms of costume and styling - without purchasing any S.S Daely garments it's tricky to replicate his exceptionally designed looks. White flowy polo's with a collar, jeans, blues and greens are going to take over the styling, hoping to more capture the feel and look of Daely's garments as opposed to spending (wasting) time trying to directly replicate the designs. Garments that encourage this lazy and classic look and feel are most important and are what im centering towards.

Mise en scene

Sets

For this part of mise en scene, more specific research is more important. Looking into my brands current visual concepts and aesthetics, I have to start thinking about where i'm going to do my film. Conducting this film outside makes sense to me due to the nature art and concepts that feature all over Daely's designs, however, his fashion films taking place inside large beautiful museums, retouches on this old money, artistic and wooden aesthetic that the brand also captures. My mind immediately thinks of a manor, someone trailing through the grounds and stair cases in a light, *gucci flora* film inspired way. Places such as Wodburn Abey, Hatfield house and Stowe house have made me particularly inspired and i plan to visit them each over the easter, having a feel for each place and eventually selecting one.

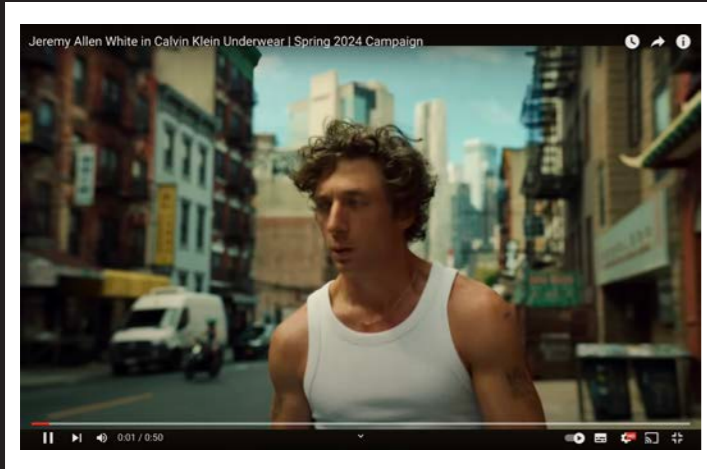
Props

Props are an element to film that is probably the most new for me, styling having been fun for me for years - selecting props to elevate film is completely new for me and will have to be thought through. Apples are really speaking to me, the green touching on so many accents of Daely's designs - an apple in a hand could aid in highlighting this nature concept. Daely doesn't use props in his own advertisements/photoshoots and runways, flowing arms and constant lazy movement being the centre to this kind of aesthetic, props more so getting in the way of this - this being an equally important acknowledgement to make.

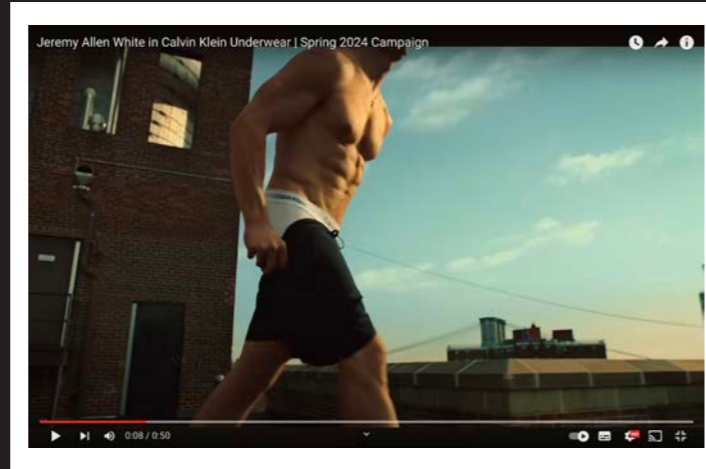
Lighting

In terms of lighting there is a lot to think about, as i'm going to be filming both inside and outside. In terms of outside lighting, i'm going to be filming during the day in order to capture the details of the nature surrounding my model, the light catching in their shirts etc. I'd prefer for the sky to be cloudy, aiming to work around London's temperament weather. I fear that a big blue sky will commercialise the advert a bit, taking away from this quintessentially english aesthetic that Daely has been curating. As depressing as it may be, grey skies are more typical of english weather than that of blue ones, however, colour analysis of Daely's work also plays a part in this. Dimmed navy's and greens accumulating most of daely's recent collections - shades most complimented by muted weather than that of bright in an interesting way.

Film analysis, calvin klein, fka twigs/jeremy allan compared



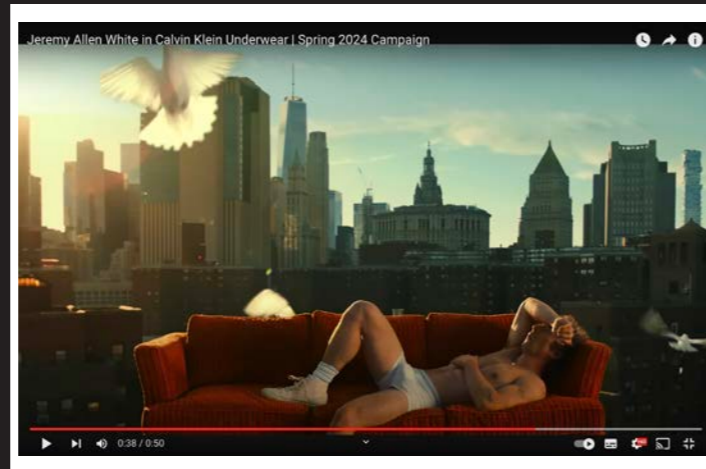
Jeremy Allan's campaign video for calvin klein enters with him walking down a street, turning and making his way up to what looks like a rooftop gym



The scene pans and Allan strips to his boxers. The lighting here is really key as theres emphasis on Allan's torso region, the sunlight hitting both his abs and the iconic calvin klein rim.



Flexing his muscles, the camera moves to Allan doing pull ups and various gym excersizes, all filmed in a very slow, steady way without jumps or random cut ins.



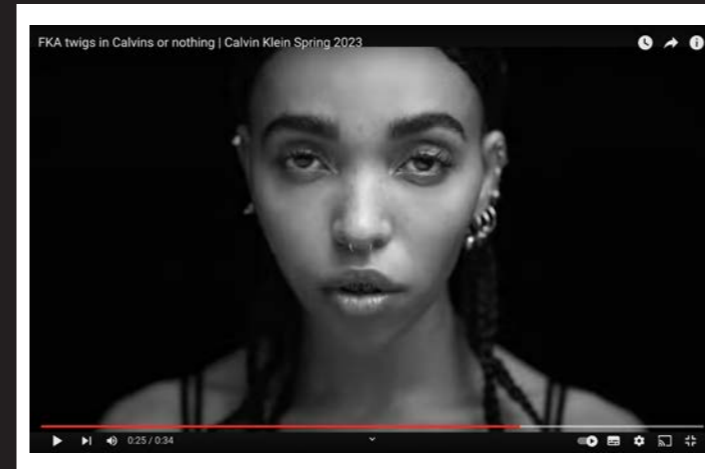
To close, Allan lays on a sofa with a magnificent view behind him, one leg up one down to highlight the underwear he is advertising. Birds are released in slow motion around him as the movie closes.



Fka Twig's Calvin Klein campaign is similar and different to Allan's in several ways. To open her campaign we see her body held in an obscured way, the light highlighting her muscles and figure.



The campaign is different to Jeremy's in that it is jumpy, scenes clipped together as opposed to the linear story that Allan's followed. VArrious clipped scenes of her face, her acrobatics and her standing.



These zoomed in shots allow for a more personal feel to the film, a shot only taken once in Allan's. The film almost pushes this strong femininity, white and black and alone, showing the strength she has.



The campaigns are similar in that the centre focus for both revolves around the models figure almost if not more than the underwear. Jeremy is more sexulised in that there is a clear emphasis on his figure and Twig's feels more intimate and strong, feminine and masculine.

Film analysis, fashion film out of dark



The fashion film out of dark is a story by Nick Knight and Marc Ascoli using/promoting brands: Balenciaga and Celine. The piece is shown in a small square as opposed to the full screen.



This makes the piece look older and more akin to art work and is something i have taken inspiration from. The piece is jumpy rather than smooth, jumping between models, angles, speeds and looks.



Zooming in, speeding up the pace and slowing it down, added glicthes, screen effects all come together, remained tame and followable through the coheasive studio backdrop.



Music here plays a huge role, along with light, the models obscuring their bodies in order to drastically highlight places. The piece is a beautiful demonstration of fashion in a very vintage way and i have taken large inspiration from it.



Fashion space: Bowes museum vivienne westwood



Fashion space: V&A designer show



Read

Alexander McQueen – an introduction

Introducing one of the most celebrated fashion designers of a generation

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McQueen's Research Library

Explore McQueen's inspirations through the National Art Library's extraordinary collection of books

Alexander McQUEEN

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McQueen's collaborators: Philip Treacy

Explore the creative collaboration between fashion designer Alexander McQueen and milliner Philip Treacy

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Motion: Alexander McQueen

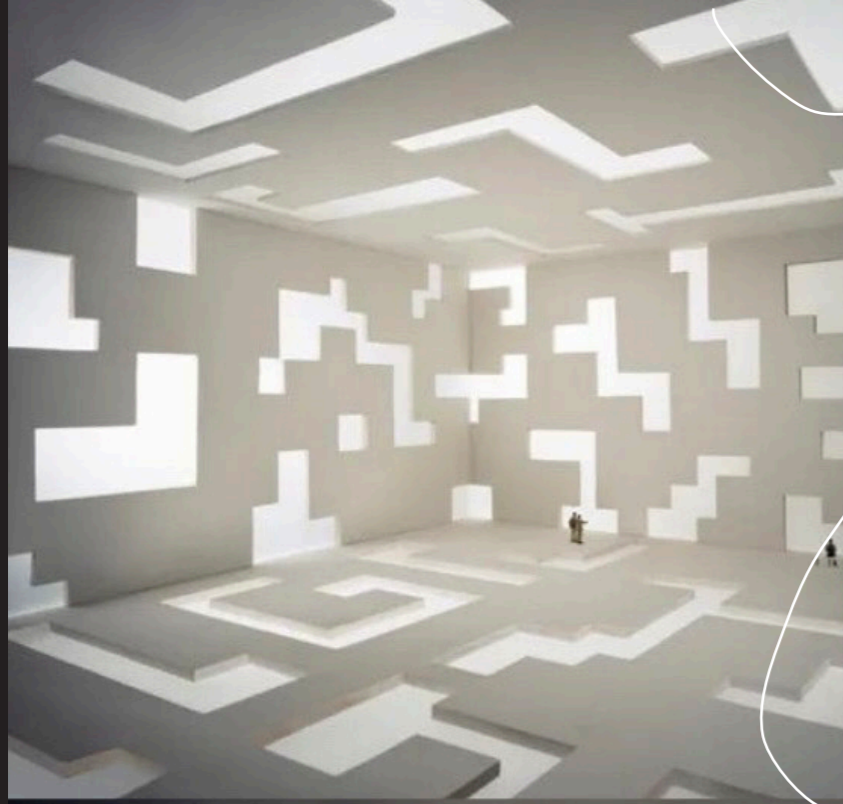
Watch the V&A feature film on Alexander McQueen



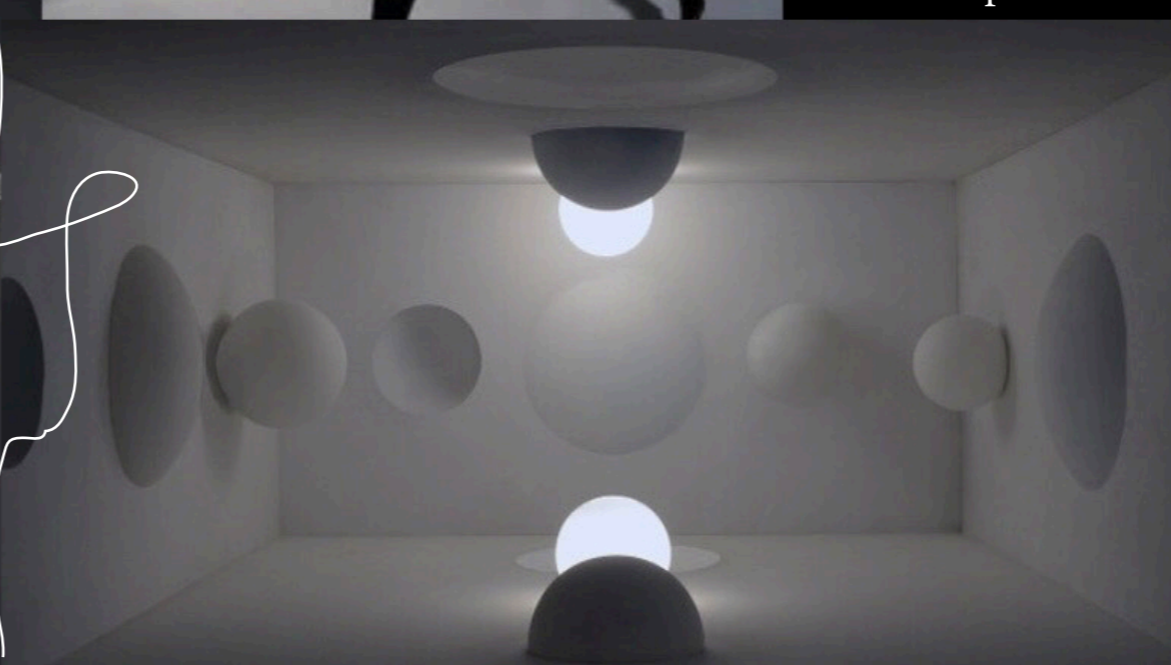


Dior as a brand has curated a multitude of pop up events in its career and time in the luxury industry. In June of 2024, the brand is holding a pop up in Selfridges London. From the images, viewers and fans can gather that the pop up will be in the form of a beautiful and luxurious courtyard cafe spot, the brand's notorious fabric pattern featuring all over the site. From canopies to deck chairs and wall treatments, the brand is definitely achieving a maximalist look, muted and classic Dior tones of green blue and pink toning down the business of the famous pattern. The courtyard looks like a Mediterranean escape, Spanish plants and wooden detailing blanketing the area, wide spaced wooden paneling creating this deck-like similarity and so on. The website mentioned the appearance of the Dior surfboard, furniture, coverings and more which will encompass the themes of a new breath of Dior coming in summer. Whether Dior is producing a refined furniture line or whether it's a summer, tennis and Mediterranean collection - we don't know, but the space is breathing a new life into the company, and Selfridges. But why London? Why would Dior create an event full of furniture and accessories perfect for life in Malibu, L.A. - I personally don't fully know. Perhaps with London being as cold and bleak as it is for so much of the year, this Dior pop up is not only amazing promotional wise, but it will undoubtedly provide a luxurious space for wealthier Londoners to come and feel escaped from not only the greyness of the city but also the hustle and bustle, a sure way for the pop up to rack in money, along side fame, attention and inevitable promotion. I love the way Dior is using such a prominent site of London's greatest fashion design (Selfridges), and creating a true escape, something different and unexpected, new, fun and fresh - a new take on something done so many times. Dior in doing this also allows for themselves to regain a new, but lost reputation of class, luxury and most importantly relevance, that in as new generations come - slowly dies. In Dior keeping themselves present, up to date and fresh, they are showing they are able to adapt to what people want, they won't sink in changing times. This spot will no doubt be crawling with influencers, hoping to look wealthier, cooler by being seen at the sight of a Dior pop up. I take large inspiration from this event and am excited to see it in person later this year.

David DiMichelle exhibition



David Di Michelle is an artist who takes up space. Unlike conventional artists whose work fits in a neat square on a large white wall, DiMichelle takes up rooms and uses every face of these walls for his art which is transformative, immersive and breathtaking. David's sculptures and installations transport one into a different dimension, evoking emotions of fear and awe. Surrounding I've placed images of some of his more renowned exhibitions in which you can see how he as an artist uses space to create noise and wonder and a new world almost. Looking at him as a source of inspiration for a fashion space, I love the way he is not afraid to push boundaries and do what most don't but more than this, I am inspired by the way he uses just four walls to create a new world, using shadows, a cohesive lack of colour throughout his collections, shapes, light, electricity and texture to manipulate rooms into looking the way he desires.



Taking DiMichelle's installations as inspiration, I would love to explore the ways my fashion space proposal can imitate the bravery of his work and take up space. I'm inspired by the concept of creating a new world within a space - using every inch of space to consciously create a new/different world that is brave and unpredictable. David's work is predominantly black and white, encouraging me to consider my colour palette

SETTING



Lyme House



Hatfield House



Chatsworth House



Blenheim Palace

In terms of selection of destination for my fashion film, several variables were considered. Firstly, it was important to me that i hit this concept of a regal, old fashioned and wealthy manor, many of the colour schemes and societal elements drawing into S.S Daely's work and biography, a lot of his inspiration having been said drawn from Harrow Boarding school and this upper class, rugby lifetsyle. The grounds of the manor

were the most important thing for me, wanting soemwhere that blended rich greens, blues and greys and beiges as seamlessly as Daely does with his designs. In the end, i decided to choose Hatfield House for the set of my Fashion Film, believing it best reflected the themes and values within Daely's brand.



Pop Music



Classical



Old timey rock and/or Jazz



SONG

Choice

Song choice in a Fashion film, from my research I can tell varies on a huge scale depending on what the artist is trying to promote and/or capture. S.S Daely is brand whose work evokes elegance, old and respectful art-like pieces, therefore making it important that my song choice for this fashion film was professionally cohesive.

Looking between different kinds of music was a time consuming process, so many 'moods' and emotions being able to be morphed by music, uplifting, melancholy, anger and more - through this I had to decide what I wanted to make my watches feel.

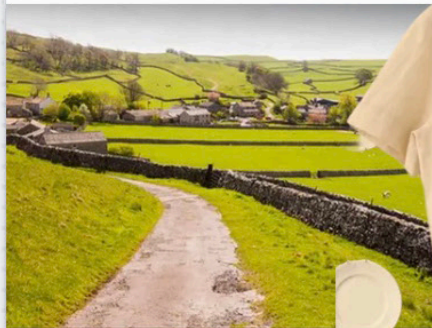
Reflecting this to my fashion space, my answer was peace. In looking at the style of DAely's clothing, the settings he uses for shoots and shows, classical music felt like the only proper way to go, equally promoting this manner and old fashioned concept.

New Board

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Countryside scenery



Hatfield house as an option for location, touches on this nature and old artwork and wealth concept the brand encompasses.

Sahara

Following through the grounds, featuring Hatfield house.



Fountains and further elements of nature featuring

#BCB468

Gimblet

Continuing to move through the space..



Including stairs to create dimension and levels to the piece.

A6B451

Olive Green

The Maze



Greens and different textures will add dimension to the film alongside touching on the brands connections with nature.

mixing of textures within individual scenes



Brick and greenery generally adding to and conceptualising the essence of SS Daely.



A Fashion Concept film - S.S Daely - Through the Gardens

A journey through the Hatfield Mannor through the warming eye of S.S Daely and all that the brand enduldges in, a moment of serenity and light hearted playfullness within this busy world.

1980 was a joyus era for the young adults of the time, screens not occupying days but rather finer artwork, sports and a unity with nature. This story follows the walk of a young Sam Ryan, child of the owners of the Hatfield Mannor. Encompassing this boarding school and rugby centric idea - art, classical music, warm greens and blues and nature-like hues weave themselves into this film in a playful, old timley way.

Fashion film

Story Board



To open up my film, i prolong the introduction of the song, allowing a dedication opening scene before playing the next.



Suddenly enters the classical music, a line of credits and of course, the company name in S.S Daely. This frame uses the rule of symmetry, a contrary skill to that of rule of thirds that in my opinion, makes for a beautiful second opening scene.



Running down stairs and moving through the grounds, this elegant journey is captured in a linear way, seperated through the inclusion of setting shots.



Techniques i used included zooming in slowly on my models face, encompassing this 80/90's old home video aesthetic. To further push this vintage look i added grain and filmburn through the use of online tutorials and extentions.



Including the beautiful and old artworks surrounding the manor was important for me as it directly touches on Daely's artistic nature and the way his work reflects these very old fashioned and medieval pieces.



The rule of symmetry was prevelant in more than one shot of mine, using the perfectly manicured nature of the grounds, i loved capturing the aesthetics associated with these perfect gardens.



shots such as this of the manor aided me in breaking up the journey my model took through the grounds, keeping the piece linear while incorporating dimmension and angling to create a more interesting end result



To close my film i reversed the first four clips of my film, applying them in a backward/mirrored way, creating this dream-like effect, a way i deemed interesting to close my film out with.

500 WORD EVALUATION

During this Fashion space and film module I was able to explore skills that I haven't yet had the opportunity to. Being under the wing of my advisors and general supervision, creating a project like this for the first time became infinitely less daunting, my module leaders helping me with any minor hiccups. A challenge I definitely encountered fell predominantly in my lack of confidence in my technical and video editing skills. Coming to the end of this module I feel a lot more confident to reach out for help when I need it, as opposed to striving to look professional and adept. Having never made a film before and initially being nervous, I am delighted to now have a handle on both filmmaking, the processes involved in the preparation for a film and how to work the technical nature of premier pro. These are skills that I hope to take with me through my journey into the industry, alongside throughout my time in the rest of this course. In terms of my film, being slightly more bold and less anxious to experiment would be a huge thing I'd love to explore if redoing this project, not necessarily pushing my creative boundaries as far as I could have this time around.

In regards to my fashion space creation, I felt significantly more confident, having a concept in my head near to the first week of researching my designer, S.S Daley. I value my vision and ability to understand a brand's intention and the ways in which they could benefit from particular changes, a skillset I have not only sought out, but refined, during my time on this course. I loved feeling in control during this side of the module, my creative director able to take over and develop something beautiful, however, I did struggle in regards to knowing how to translate my ideas. Having a fully formed concept in my head for the majority of the semester, when it came to actually translating that to paper, I really struggled, floor plans and design applications not quite matching my vision for the space. In a desperate effort to amend this, I was able to trial and error many different methods for translating my ideas, acknowledging eventually that physically creating a smaller, 3D version, slowly and meticulously, is a great way to settle my mind and ideas into a steady stream of realism and control. In terms of my fashion space, I would love to have had extra time to be able to further explore the possibilities of creating an AI version of my space, or drawing it digitally – two areas that while I attempted, I did not have enough time to refine. If I was to undergo this module again, I would attempt to slow down, take some pressure off and organise my ideas, as I believe this is where I started making more avoidable mistakes.