# GRAPHIC DESIGN FOR FASHION



# GRAPHIC DESIGN FOR FASHION JAY HESS AND SIMONE PASZTOREK

J534.1/WV

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#### **INVITATIONS**

ABOUD CREATIVE for PAUL SMITH

ANTOINE+MANUEL for CHRISTIAN LACROIX

BASEDESIGN for LOEWE	78
COMMISSIONED WORKS NY for RACHEL COMEY	80
EGELNICK AND WEBB for HOUSE OF HOLLAND	84
HANSJE VAN HALEM for ORSON+BODIL	86
JOHN MORGAN STUDIO for SINHA-STANIC	90
KAREN VAN DE KRAATS for ANTOINE PETERS	94
MULTISTOREY for STÆRK	98
NO DESIGN for ANREALAGE	102
PAOLO BAZZANI for KENZO	106
PAUL BOUDENS for HAIDER ACKERMANN	110
PAUL BOUDENS for YOHJI YAMAMOTO	112
ROANNE ADAMS for BODKIN	118
SAGMEISTER INC for ANNI KUAN	120
STUDIO NEWWORK for ROBERT GELLER	126
STUDIO SMALL for MARGARET HOWELL	130
STUDIOTHOMSON for PREEN	136
THORBJØRN ANKERSTJERNE for BLAAK	140

66

70

#### BRANDING

ACNE ART DEPARTMENT for ACNE STUDIOS
ANOTHERCOMPANY for TENUE DE NÎMES
BUERO NY for KAI KÜHNE
DEEVA-HA for GAR—DE
MEVIS AND VAN DEURSEN for VIKTOR & ROLF
MORE STUDIO for ZUCZUG /
OHLSONSMITH for VAN DEURS
SANDERSON BOB for YUTAKA TAJIMA
STILETTO NYC for threeASFOUR

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#### LOOKBOOKS PACKAGING

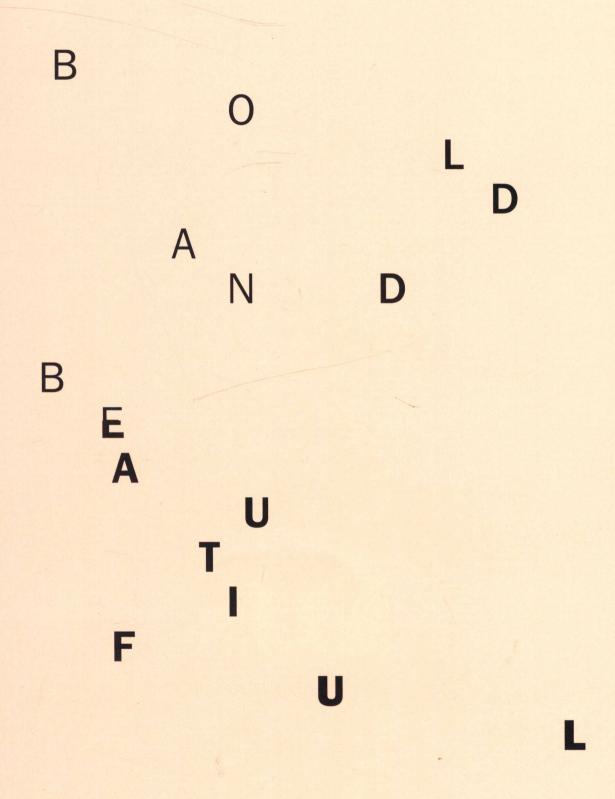
150	BLUEMARK INC for SALLY SCOTT	ARTLESS for ISSEY MIYAKE	226
152	DESIGNBOLAGET for WON HUNDRED	HOMEWORK for FLEUR TANG	228
158	FREUDENTHAL VERHAGEN for BERNHARD WILLHELM	MARQUE CREATIVE for VÍCTOR ALFARO	232
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188	PLUG-IN GRAPHIC for ARTS&SCIENCE		
192	PLUG-IN GRAPHIC for JOURNAL STANDARD		
200	ROSEBUD INC for UTE PLOIER		

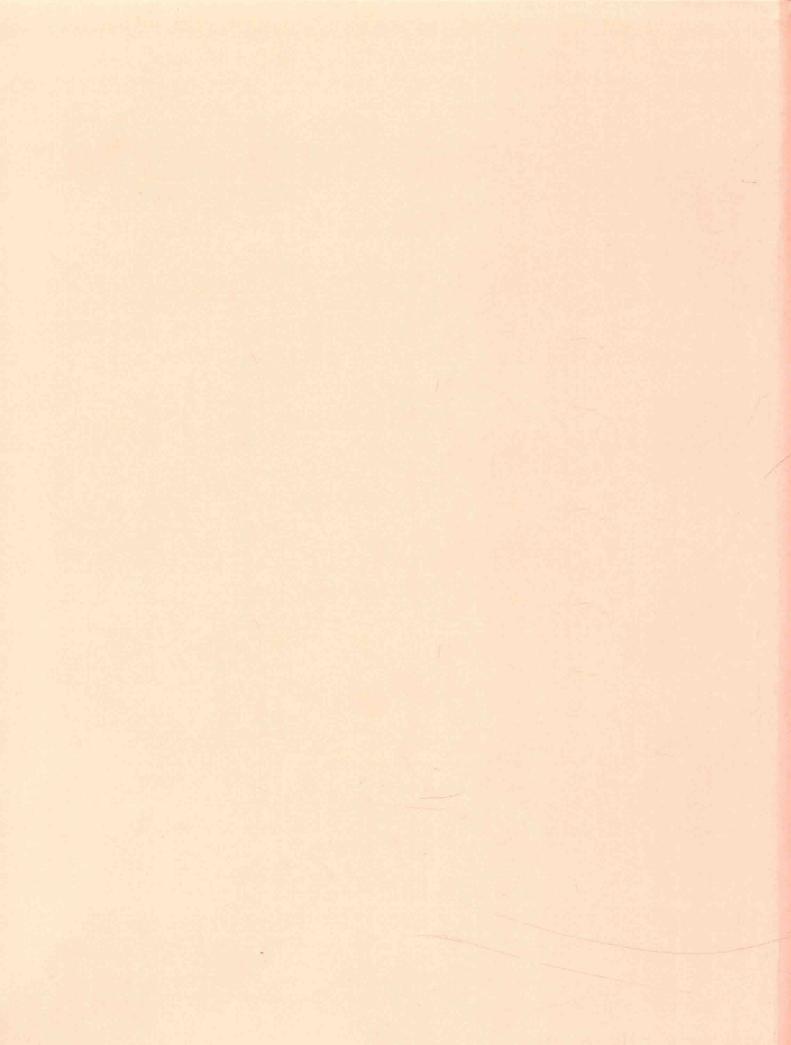
SO+BA for EDWINA HÖRL

TAKESHI HAMADA for ADAM ET ROPÉ

WILLIAM HALL for MOTHER OF PEARL

SUSAN BARBER for CHLOË SEVIGNY FOR OPENING CEREMONY





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### INTRODUCTION

THE CREATIVE PROCESS CAN BE DISTILLED INTO A SERIES OF BINARY DECISIONS – YES OR NO, ON OR OFF, GOOD OR BAD. WHILE A MOMENT OF INSPIRATION CAN TAKE AN IDEA IN A NEW DIRECTION, THE SAME CYCLE OF EVALUATION IS REQUIRED TO GIVE SHAPE TO THE CONCEPT. THE REFINEMENT OF THESE OPTIONS IS ULTIMATELY EXTREMELY PERSONAL. EVEN THE MOST OBJECTIVE APPROACH STILL REQUIRES SUBJECTIVE EDITING OF THE POSSIBILITIES. THE PERSONAL NATURE OF THIS PRACTICE CREATES IMMEDIATE TENSION WHEN CREATIVITY BECOMES A COMMODITY.

THE GRAPHIC DESIGNER OCCUPIES THIS DIFFICULT POSITION WITH GROWING CONFIDENCE. WITH THE ADVANCE IN TECHNOLOGY, VISUAL COMMUNICATION HAS BECOME MORE SOPHISTICATED AND PERVASIVE. AS THE SOCIAL IMPACT OF GRAPHIC DESIGN INCREASES, ITS RESPONSIBILITY NOW REACHES BEYOND TRADITIONAL PRINTED MATTER INTO BRAND MANAGEMENT AND DIGITAL MEDIA. WHILE SELF-INITIATED PROJECTS PROVIDE AN ADDITIONAL CREATIVE OUTLET FOR THE STUDIO, THE CORE BUSINESS OF GRAPHIC DESIGN REMAINS THE COMMERCIAL SERVICE OF CLIENTS. THE STRENGTH OF THIS PARTNERSHIP – BETWEEN DESIGNER AND CLIENT – IS FUNDAMENTAL TO

THE SUCCESS OF EACH PROJECT. HOW WOULD THE DYNAMIC OF THE RELATIONSHIP CHANGE WITH AN EQUALLY CREATIVE CLIENT?

THERE IS AN INCREASED SENSE OF CREATIVE POTENTIAL WHEN THE GRAPHIC DESIGN STUDIO IS COMMISSIONED BY THE FASHION INDUSTRY. SYNONYMOUS WITH VISUAL AND CONCEPTUAL INNOVATION, FASHION IS ALSO GROUNDED IN COMMERCIAL REALITIES. THE BENEFITS OF A MORE INTEGRATED CREATIVE RELATIONSHIP WITH FASHION WERE NOT FULLY REALISED UNTIL PETER SAVILLE WAS COMMISSIONED FOR THE AUTUMN/WINTER 1986/87 LOOKBOOK FOR YOHJI YAMAMOTO. HIS COLLABORATION WITH ART DIRECTOR MARC ASCOLI AND PHOTOGRAPHER NICK KNIGHT BECAME THE DEFINING MOMENT OF MODERN FASHION COMMUNICATION. ALMOST IMMEDIATELY, 'GRAPHICS' BECAME AS VITAL FOR FASHION AS IT HAD BEEN FOR THE MUSIC INDUSTRY.

THE CREATIVE FREEDOM INVOLVED IN WORKING WITH THE FASHION INDUSTRY HAS MADE THE RELATIONSHIP HIGHLY DESIRABLE FOR GRAPHIC DESIGNERS. THE CYCLICAL FASHION SEASONS PROVIDE CONSISTENT OPPORTUNITY FOR REINVENTION AND RARELY PRODUCE LESS THAN SPECTACULAR RESULTS. THIS FREEDOM OFTEN DIRECTLY INFLUENCES THE BROADER PRACTICE

OF THE DESIGN STUDIO: FASHION CAN BECOME A UNIQUE CREATIVE PLAYGROUND FOR EXPERIMENTATION WITHIN THE COMMERCIAL WORLD.

BROKEN INTO FOUR CHAPTERS OF BRANDING, INVITATIONS, LOOKBOOKS AND PACKAGING, THE FOLLOWING PAGES ARE AN INTERNATIONAL SURVEY OF CONTEMPORARY GRAPHIC DESIGN AND FASHION. ADVERTISING AND DIGITAL MEDIA REPRESENT AN ALTERNATIVE BEYOND THE CORE SKILLS OF THE GRAPHIC DESIGNER. ALL PROJECTS FEATURED IN THESE PAGES FOCUS ON THE MAIN LINE COLLECTIONS BEFORE ANY ACCESSORY LINES OR BEAUTY PRODUCTS.

MORE THAN A SHOWCASE, THE BOOK PROVIDES
THE CONTEXT SURROUNDING THE WORK, AND THE
RESULT IS A COLLECTIVE DIALOGUE ABOUT THE
RELATIONSHIP AND PRACTICE OF THE WORLD'S
LEADING GRAPHIC DESIGNERS AND FASHION
DESIGNERS. CREATIVE ENTHUSIASM AND A
COMMON VISUAL LANGUAGE CAN BE A MUTUAL
BENEFIT BUT THERE ARE NO PREREQUISITES,
RULES OR GUARANTEES FOR A CONSTRUCTIVE OR
INNOVATIVE RELATIONSHIP. AS WITH CREATIVITY
IN GENERAL, IT IS FIRST AND FOREMOST A
PERSONAL DECISION-MAKING PROCESS.

### **ACKNOWLEDGEMENTS**

WE ARE GRATEFUL FOR THE TIME, EFFORT AND ENTHUSIASM THAT ALL OF THE CONTRIBUTORS HAVE BROUGHT TO THIS PROJECT. WE APPRECIATE THE OPPORTUNITY TO PRODUCE THIS BOOK FOR LAURENCE KING, IN PARTICULAR THE TRUST SHOWN BY HELEN ROCHESTER, THE DETERMINATION OF PETER JONES AND THE SAINTLY PATIENCE OF SIMON WALSH.

THROUGHOUT THE PROCESS WE RECEIVED WORDS OF ADVICE AND ENCOURAGEMENT FROM MARK GLASSNER, KEVIN VUCIC SHEPARD, MALU HALASA, ANDY COX, HYWEL DAVIES AND OF COURSE MANFRED AND LUISE PASZTOREK.

THE TIRELESS EFFORT
THAT WENT INTO THE
PHOTOGRAPHY OF THE
BOOK HAS SURPASSED
OUR EXPECTATIONS.
MANY THANKS TO
STEVE SMITH AND
THE WHOLE TEAM AT
PSC PHOTOGRAPHY
FOR THEIR SKILL AND
ATTENTION TO DETAIL.

## **BRANDING**

IS THE CONSCIOUS
MANAGEMENT OF THE
PUBLIC PERCEPTION
OF, AND PERSONAL
IDENTIFICATION WITH,
A FASHION LABEL.