

Erinda Qyteza

PORTFOLIO

LONDON vs MILAN



NEW FASHION DESIGNERS, NEW APPROACH

Fashion is no longer the glossy system characterised by kitsch luxuries, anorexic models, fashion victims, trendy concept stores and globalised brands. Erinda Qyteza investigates

A new fashion culture, mainly focused on the human body concept, is developing within the fashion capitals of London and Milan.

Fashion might often be critical, influencing not only the way we dress but also the way we feel about ourselves. You don't need a Carrie Bradshaw level of designer devotion to find this fascinating. "Tailoring and craftsmanship represent the only vanguard today," says Simonetta Gianfelici, current talent scouting for the Vogue Italia contest Who is on Next, aimed at promoting internationally the concept of Made in Italy.

"Fashion should cross the borders to enrich itself, paying attention on the XXI century's great enigmas and challenges such as identity, globalization, innovation and new productions focused on sustainability which takes into account human rights and environmental protection."

These days, creativity and identity, along with innovation and research, are the main focus of new talented designers, who must be able to express themselves through the combination of new dynamics of production, distribution and communication.

Fashion, design, art, music and cinema, all together create new forms of language to enable us communicate who we are and what we want to be, our social status, our political beliefs and our sexual orientation. But quite often, fashion capitals introduce new fashion designers whose creations are new and emblematic for our time, and their collections need to meet all our demands in terms of functionality, price and wearability.

London and Milan are two fashion capitals with different styles, and different concepts on promoting and launching new talents into the fashion system.

Three selected new talented designers describe here their creativity and progress amongst the two fashion capitals in which fashion weeks, contests and events represent a promotional occasion. But, "Only the designers who can manage to raise enough capital can hold catwalk shows," says Fiona McIntosh, former editor-in-chief of Grazia and Elle UK.

A great contribution to the new designers' financial support is given by the two not-for-profit organizations such as the British Fashion Council and the Italian National Chamber, which will respectively go through a detailed analysis to highlight their roles.

"The British Fashion Council brings on new talents with fringe events and Fashion Weekends, creating a buzz for the stand out young designers," explains McIntosh. The Italian National Chamber instead, "Launches new talents nationally and internationally through a specific competition called Next Generation," says Flavia Colli Franzone, the editor-in-chief of the monthly Italian magazine Fashion Illustrated, which acts as a recruiter through specific columns.

Two Emerging Brands in Comparison: Milanese Mauro Gasperi and the Londoner Peter Pilotto



Mauro Gasperi won the Milan Fashion Incubator 2009 contest, organized by the Italian National Chamber. Born in Brescia, the second largest city of the region of Lombardy in northern Italy, Gasperi has always been inspired and influenced by the Milanese contemporary architecture while creating his collections.



Londoner designers Peter Pilotto and Christopher De Vos instead, were awarded with the BFC/Vogue Designer Fashion Fund in 2014 by receiving the British Fashion Council's sponsorship for their S/S 2014 collection. They have been friends ever since Antwerp's prestigious Royal Academy of Fine Arts, where they both had a dream that came true in 2007 when they set up the prêt-à-porter contemporary silhouette brand Peter Pilotto.

The Milanese Woman of Mauro Gasperi



FW 14/15

Gasperi's seven-year-old label has always been reflecting a coincideset of signatures: clean and essential cuts, immediate constructions and intentional contrast of fabrics and colours.

Gasperi is known for his aesthetics, with his collections characterised by discrete and simple femininity. They represent the typical woman in Milan, known for being a sophisticated, minimalist city. "It's a very niche way of dressing," he says, sitting at a black resin table in a crowded bar of the Bulgari Hotel in Milan, where the contrast between the quietness of the general outside atmosphere and the hectic waiters at breakfast time is striking. A ray of light replenishes the glass walls while overlooking the garden, the tidy grass and the freshly planted flowers. "What I dream a woman will look beautiful in."

With an emphasis on tailoring through clean architectural lines, the designer's inspiration points to stylish women. "The concept of my collections is to create an imaginary essential wardrobe," says Gasperi. "I am constantly influenced by the women around me, from cool-girls on the street to modern-day icons."

Craftsmanship is also key to his brand: "I wanted to speak to women who appreciate clean design and beautifully crafted pieces; my collections are simple and straight to the point." His Milanese woman wears vanguard and interchangeable clothes, shaped by a strong stylistic signature and marked by a modernist femininity. "I need my clothes to make women feel confident and professional," Gasperi confesses.

"The concept of my collection is to create an imaginary essential wardrobe."

The designer's creative process starts by visiting fairs and vintage markets, to better understand and express the trends for the upcoming seasons in terms of fabrics and colours - and to meet market demands. Gasperi believes that a collection should have a strong stylistic imprint with an emphasis on innovation and functionality, by providing easy solutions for equally chic after dark and daytime uniforms.

There is a sensuality to FW 14/15, a seductive softness that hints at vulnerability, while offering unexpected strength. "This season's woman has a slight androgyny to her, and a certain ease and lightness was of the utmost importance," he notes.

There is a sensuality to FW 14/15, a seductive softness that hints at vulnerability, while offering unexpected strength. "This season's woman has a slight androgyny to her, and a certain ease and lightness was of the utmost importance," he notes.



The major players for this collection are brocade and jacquard effect skirts stroked with metallic paint; paper-thin suede jackets; crossover cropped tops and black vinyl flared dresses for a spirited and artistic intellectual woman with an eye for architecture and design.

Essential, clean cuts, immediate constructions and deliberate material and chromatic contrasts distinguish Mauro Gasperi, whose brand is represented today as a total look based on clothes and knitwear delivered in several Italian and foreign stores and showrooms.

In addition, an online shop section linked to different blogs and social media is possible to consult on his website, which gives customers the possibility to interact directly with the designer and fashion bloggers.

The designer before the FW14/15 catwalk show



The Londoner Woman of Peter Pilotto



Pilotto, with his Austrian and Italian origins, has always had a fondness for fashion ever since he was a child, while spending most of his days in the first multibrand store set up by his parents in Austria. Besides, De Vos, born in Libya, has always had a bargain instinct and a business-oriented mind perhaps, due to his worldwide oil-industry-related family journeys as a boy.

“During our growing process as fashion designers, we created collections for different types of women with different body shapes and appeals,” explains Pilotto. “I discovered that dressing is a real problem to a lot of women and there are only a few clothes that make them feel special and feel good around themselves.”

“There are two principal recurring themes in our collections: one which mixes up colours and prints, and the other classic one, which refers to a sophisticated black and white silhouette,” says De Vos. Volumes, fabrics and materials accentuate the femininity of an elegant and contemporary woman who loves to wear strong colours in a mixture of new and classic perspectives on elegance. “We always try to create new styles and clothes never seen before in collections,” he adds.

“Our brand is undoubtedly young and we have no intention to recover things seen in two or three previous seasons. We can’t deny that a few ideas get inspiration from previous projects but ninety percent of the garments are completely new.”

Both designers have well-defined and separate roles during their creative processes. Pilotto does the research in terms of fabrics and prints, while De Vos studies how to make innovative and functional shapes, drapery and silhouettes at the same time. “When creating the collections, I always try to be in a woman’s shoes by asking myself, if I was a woman, what would I wear and would I wear it?”

“I always try to imagine the soft feeling a woman gets when encircled by my dress if they feel comfortable in it. I check if the dress is a friend or an enemy.”



“There are only a few clothes that make women feel special and feel good around themselves.”

Ample volumes, emphasized colours by psychedelic prints, in a word, Peter Pilotto. The brand, careful to the processing stage of the fabrics, defines a contemporary aesthetics made of eccentric graphism. A real rainbow, the one seen on the S/S 2015 collection, where violet and blue, pink and aqua green triumph.

Flouncy and bias cut skirts printed with psychedelic squares and diamonds resemble the spiral structure of seashells. Bright orange and red lines light black cotton trousers up and A-line multicolour dresses mark the collection characterized by clean and fluid lines. Peter Pilotto’s Londoner woman is a futuristic lady.

The British culture along with eccentricity and colour sprout from the catwalk and brighten up the collection. “We spend most of our time studying new fabrics because nearly all of them are developed ad hoc. We usually draw our sketches in our style department located in Shoreditch,” says Pilotto. “This area often inspires us to come up with new ideas for our collections.”

SS 2015



In fact Shoreditch, once industrial, is nowadays completely renewed and the old warehouses are now transformed into interactive art galleries. The new artistic inclination of this area goes beyond its harsh urban aspect.

What intrigues me the most is finding out why the duet of designers has decided to open their label in London despite the fact that they are not UK originals. “London is incredibly expensive, but the pros of being here is that English fashion system and infrastructures are very linked to each other,” says Pilotto.

“People working within the system know the new designers in the market and can follow their progress easily.”

Thanks to the British Fashion Council’s financial support, young emerging designers are inspired to start their business in the UK. Moreover, the dynamic energy and exceptional ideas make inspirational and unique the experience of becoming a designer in the UK.

SS 2015



SS 2015



“I always check if the dress is a friend or an enemy.”

“We created collections for different types of women with different body shapes and appeals.”



5

Branching Out Internationally

Mauro Gasperi

After the opening of his own clothing line in 2008, the Italian National Chamber selected Gasperi for its 2009 Fashion Incubator project, by giving him the possibility to show his collections during the Milan Fashion Week. This led to showings in Tokyo, Moscow, Kiev and Berlin, to promote the concept of Made in Italy abroad.

“The Fashion Incubator project has been a very important experience which has promoted me within the Italian fashion system and I would like to thank the Italian National Chamber for this opportunity,” Gasperi states. “It’s not easy to enter the Milanese fashion system always under the influence of well-established brands which keep preventing the new designers from shining into the fashion market.”

“Tokyo has been a perfect springboard for me. My collections were vastly appreciated by the Japanese public more oriented on vanguard minimalism,” he adds. “Japan unlike Milan is much more focused on the promotion of new talents.”

An important gathering point among the designer and his likely buyers is represented by his flagship store situated in Brescia, designed as a modern minimalist showroom for his related business affairs and aimed at displaying all his clothes.

Diagonal combinations and intersection of geometric shapes mark his collections which struggle to get the appreciation of the Italian buyers, unwilling to buy his clothes, and therefore not interested in future co-operation.

Foreign buyers instead appear more interested towards new designers’ creative collections and more likely to create synergies together.



The designer choosing colours for the S/S 2015 collection

Peter Pilotto

SS 2015

Peter Pilotto started growing inside the English fashion system in September 2008, presenting their collections at the London Fashion Week. This brand was assisted by the British Fashion Council's NEWGEN scheme which supports young fashion designers' businesses through mentoring. It is also sponsored by Topshop UK, by the global law firm DLA Piper, by the independent business advisers firm Baker Tilly and by the UK banks group Lloyds TSB.

After being awarded with the BFC/Vogue Designer Fashion Fund in 2014, they obtained a £200,000 grant crucial in boosting their activity with the necessary infrastructures.

"The practical and financial support that you get in London is often difficult to find in other cities," explains Pilotto. "Other than being the homeland of the innovation and creativity, London

gives credit to new talents because after all, they represent the future of the economy and the nation."



The Fashion Bloggers' Contribution

As part of the young-digital Milanese revolution, Gasperi is careful to new collaborative working activities with fashion bloggers, who often promote new designers' collections and clothes on their online platform by growing their sales through a new form of digital advertising.

"The co-operation with fashion bloggers is hugely important to me because they support my collections and help present my style and my femininity idea to a larger audience," says Gasperi, who hints me about his long co-operation to Irene Colzi, known as the blogger Irene C. Closet, since 2009.

Colzi started her blog in October 2009, which was the first of this kind in Italy and which she considers to be the right spot to show her passion for the web, fashion and especially for communication and writing, which she has nurtured since a child. "I'm a self-proclaimed fashion victim," states Colzi, "I love writing and I have always been interested in the possibilities my blog has been offered me." Her blog is one of Italy's most successful style blogs.

The appeal of bloggers is growing more and more amongst the international general public, both for their suggestions to designers and their popularity during the fashion weeks where they interpret different styles as they like and which, immediately after, get advertised online. All this happens thanks to the great visibility to millions of followers and the rapidity that clothes are sold out.

On February 2010, Colzi was the special correspondent and contributor of DonnaModerna.com at the Milan fashion week. From that moment on, her blog grew as one of the Italian most important ones and immediately after her full-time profession, too.

"I love writing and I have always been interested in the possibilities my blog has been offered me."

"When I initially started my job as a fashion blogger, it was not as famous as it is nowadays" states the 28-year-old, known for her passion for the simplicity linked to a strong taste. "My intention was to create some room to better express myself through this blog and in the mean time, to create the possibility to the new emerging brands to get visibility to a wider public."

At the very beginning Colzi feared she could have never built a career simply as a fashion blogger. "I still remember confessing my fears to my best friend that I wouldn't have never been taken seriously, even worse, being paid simply for my online posts." But that day has finally arrived, and now she is engaged in several activities that go from social and launching of new stores to carrying out styling and consulting activities for many famous fashion brands like Gucci and Dior, other than her uncountable reports on Panorama.it, the online information and entertainment Italian magazine.

Furthermore, Irene's Closet has been renowned in the "Best Style" category during Berlin's Styling European Fashion Blogger Awards 2014, winning an unexpected "top 3" list position in the European category.



“Through my posts, I succeed in anticipating what the future tendencies would be.”

“I know I am an influencer,” she explains, “Through my posts, I succeed in anticipating what the future tendencies would be by also establishing what would be the next label to watch in terms of wearability and price. Therefore, anyone could easily contact me if they wish.”

Colzi sometimes co-operates with the Italian National Chamber to promote the young fashion designers through the New Upcoming Designers’ project, which assists the Italian and foreign designers in the process of being easily known internationally by the most important press and buyers.

“I feel happy that I get the opportunity to co-operate sometimes with the Italian National Chamber,” she explains. “I have always been willing to get to know new talents and give the young creatives opportunities to build a future and launch their own businesses.

Through her strong will to try new methods and her broadmindedness she easily comes to a close contact with numerous young designers, among them Mauro Gasperi. She also acts as a promotional link to new emerging brands which struggle to launch their own businesses in such a traditionalist country, as Italy.

Criticism Towards Fashion Bloggers

Fashion bloggers are often exposed to harsh criticism of mainstream opinion leaders, who intentionally try to avoid the fact that fashion could be handed over to young critics who hold no formal qualifications.

There might be a clash of interests while promoting and supporting the brands related to their own businesses, which could bring sometimes to a loss of their integrity and trustworthiness.

But Colzi, with her strong self-confidence, is certain to succeed on overcoming these critics. She relies on her broadmindedness, which helps her to avoid taking on unpleasant and uninteresting work. “I am engaged in a full-time job; I prefer being paid as a fashion blogger without denying my principles and my personal tastes and choices in terms of style,” Colzi says.

Not only fashion influencers, these new digital star icons have been able to build up real businesses by promoting themselves through different social media. Currently, fashion bloggers have increased their online presence exponentially by influencing the fashion system and consumers’ choices and becoming the object of numerous studies as social phenomenon and as business models.

Very often, fashion bloggers describe the fashion system exclusivity to fashion consumers, creating links between them and new emerging designers.

“The priorities to be considered for the new talents are the knowledge of the traditional tailoring and craftmade techniques alongside the know-how of the new technologies.”

The Contrast Between the London and Milan Fashion Systems

Milan

Tailoring and craftsmanship have always marked Italian fashion, which has identified itself internationally through the Made in Italy concept, as suggested by Colin McDowell, fashion writer at the Sunday Times and The Business of Fashion. "Milan won the prize of being the centre of Italian fashion for the outside world since the early '70s, thanks to the regional traditions and the skilled artisans that made Italian ready-to-wear the driving force it has been for the past fifty years under the quality control banner of Made in Italy," he wrote in the Sunday Times.

When it comes to the Italian fashion shows and the Italian and English creativity, Franzone has clear ideas: "The Italian fashion shows are connoted as pret-a-porter. You can find the industry in here and consolidated brands," she explains.

"London is more creative. The greatest difference between Milan and London fashion shows stays in the fact that Italy is more a representation of a product, there is more substance here. London instead is pure creativity and stimulating. Italy is marked by the presence of consolidated fashion industries which make big numbers."

Franzone also adds: "Concreteness characterises Milan fashion shows, while instead, London is marked more by suggestion and originality."

Thanks to the Italian formulation that points everything on the product, the greatest part of the foreign designers, among them the English ones, want to have their products made in Italy, because the industry is there. As also mentioned by Alan Cannon Jones, principal lecturer and director at the London College of Fashion: "Italy has always been much more successful in the textile and clothing industry than the UK."

Franzone believes new designers' public competitions are vital to new creative generations.

"In Italy, one important channel is for instance Who's on Next, which is more than a simple competition," says Franzone. "It is a real scouting project promoted by Alta Roma, which is a new launching platform for emerging designers organized by the Rome Council and Vougue Italy."

"This project acts like a stage for the youngsters that manage to obtain information through brainstorming, aimed at realizing a collection."

Therefore, "The youngsters are not completely torn out of the reality because they receive concrete information," concludes Franzone.

In addition, on the Alta Roma website is issued the Who's on Next's announcement of competition, which outlines the suitable features for the designers to participate on it.

Other than national competitions, there are also local demonstrations related to the area and the promotion of

craftsmanship, which is a very important fashion trend nowadays. These demonstrations are presented during specific local competitions, which act like incubatories of local talents who are more craft oriented.

"Craftsmanship is back," Franzone says. "Industrial products combined with this ability are enriched and personalized." For the time being, the bespoke theme in fashion, is very important. For instance, Dolce & Gabbana has launched a bespoke boutique composed of only eight dressmakers who add value and take care to any details of the final products.

The new generation of designers is realizing, as well, the importance of bespoke. In fact, they are more and more willing to learn this art to contrast the standardization of the fast fashion giants through the production of small bespoke capsule collections.

"Fashion Illustrated is committed to keep this sector informed, and we feel the press owes it to the youngsters. Other magazines are less involved but their involvement is much bigger than it was"

The asset of creatives, which is lately internationally increasing, needs to be continuously monitored by discovering new talents in fairs such as White and Super in Milan or Pitty Immagine in Florence more concentrated on the single product. These fairs contain internally specific areas dedicated to new talents. "The niche fairs are very important as, it is well-known, that you can find refined products there," suggests Franzone.

Showrooms are other environments for new products to be found by scouting and filtering several brands. "Showrooms keep the new brands for themselves after doing a thoughtful research through the national fairs," Franzone says.

"On the contrary, the traditional fashion shows

are no more a tool on the process of the new talents' presentation," Franzone suggests. "Even in the London fashion shows the same names always repeat themselves and there is no hope for scouting in these institutional events."

"Other fairs instead as Tranoi and Premiere Class in Paris, help the promotion and create the possibility of encounters for new and niche emerging brands," the editor explains.

The monthly Fashion Illustrated magazine has created a specialised column named Labels to Watch to monitor the creative youngsters nationally and internationally. It also helps fashion and design scouting by presenting a brief profile of the emerging designer and the name of the showroom that delivers their clothes.

London

If on one side the Italian fashion is more connoted as a product and the young emerging designers have a sale-related approach inclined to create functional clothes, on the other side stays the English fashion as opposed to it, described by critics as fresh, irreverent and fearless to risk.

English designers have always been described as creative and original. "There is so much talent out there in London," explains Johanna Payton, freelance fashion journalist. "London is one of the world's four major fashion weeks' symbols alongside Milan, Paris and New York. The UK industry is booming and our designers are known around the world. I don't think there has been a better time for British designers, at home or overseas."

What effectively distinguishes the young English designers from the Italian ones is surely the fact that they go for it, they make stylistic decisions and choices without worrying how the market will respond to them. In other words, they might be completely artists.

This kind of autonomous working approach in relation to the hard market laws is obviously due to an academic preparation that directs and brings to light the young designers' creativity who live in a world unrelated to the market needs but certainly, they can be called the future innovatives.

"London is glamorous but with the charm of tradition. How not to think about Savile Row, one of the most important streets in the world for its dressmaking laboratories," states Lilita Sanguino, senior fashion lecturer at London College of Fashion in Oxford Street. "The great benefit for the designers based in London is that this is a vibrant, multicultural and cosmopolitan city, where they can draw inspiration to create their own collections," she says.



"The most important trends start here and later on are assimilated by the other fashion capitals. You can find everything in London, from the shows to the theatrical performances, from the music to the concerts. For sure, this city is full of resources." In fact, these resources make London homeland of new talents who can freely express themselves and experience new technologies and new materials by attracting buyers and international investors to get to support their works.

In the past, London prided itself on the international market for its eccentric and bizarre fashion. A sense of rebellion was constantly fuelling the British fashion, which was fully manifested in the Punk movement. But nowadays, London despite being the birthplace of new creative ideas, has become famous as a leading and important fashion capital.

Even though London is a promoter of new young talents, trying to approach emerging English designers becomes quite impossible. One struggles to get their interview or a piece of information about their collections. These difficulties might be related to communicative barriers established by the designers' various PRs more interested in advertising the new brands on well-established newspapers and magazines.

The Two Not-For-Profit Organisations' Operation

Italian National Chamber

The preservation of the Made in Italy concept is one of the focal points of Carlo Capasa. The new Chairman and CEO of the Italian National Chamber since this May, he was born in Lecce, the region of Puglia, and along with his brother Ennio, creative director, set up in 1986 the Italian brand Costume National.

A pragmatic, skilled man, armed with strong and concrete ideas, Capasa inspires to give prestige to Milan pointing everything on spinneret, on youngsters and on the internationalization to restore globally the effectiveness to the Italian National Chamber.

In fact, Milan keeps suffering London's keen competition and its millionaire investments. It has drifted

from the second to fifth position among the capitals of the global shopping. Capasa replaces Mario Boselli, a very influential textile and knitwear Italian entrepreneur, who after fifteen years in that position becomes honorary president.

He also takes over Jane Reeve's proxies, the English CEO who was called to offer her contribution only a year ago, on the relaunch of Milan city and the Italian Fashion but she surprisingly resigned this year due to difficulties created inside the Italian National Chamber's disputed atmosphere. Will Capasa be able to bring a wave of refreshness to Milan city, trying to tidy up internally a stagnant system often being at well-established designer's mercy? For the time being, we must leave the answer in stand-by.

Definitely, "pride" is the word who matters the most to the new president. "It is from here we should start, from the pride to be unique," says Capasa. "I have accepted this assignment with the spirit to serve, well-aware that it demands energies and commitment. It requires to focus on a few things, among them youngsters, by improving the communication and the connection with them."

With these words, Capasa appears quite reluctant to exactly explain how the Italian National Chamber will adapt this new approach in helping youngsters to express their potential at the best of their abilities while they are still given the opportunity to present their col-

lections only the last day of the fashion week, when all the international press and buyers are already gone.

The drafting of the calendars is one of the organizational critical points of the Milan Fashion Week, which becomes almost impossible because of the excessive protagonism of most of the well-established designers.

"We are in the global market and we are all Italians, we should be open to co-operations with other fashion organizations."

"It is necessary to apply clear rules during the drafting of the fashion show's calendars," explains Capasa. "I have been presenting in Paris, the Costume National collections along with my brother, fortwentythree years. This country has stricter rules. If a brand needs to switch with another brand's schedule, they have to get their permission, otherwise there is nothing they could do." He also adds, "the foreign designers, like English and French, have less incomprehen-

sions between them, even though some complaints are not missing there," Capasa affirms. "I'd like to establish the Italian National Chamber under a spirit of positivity."

What if his spirit of positivity was not helpful enough to fill in the gaps that the Italian fashion system presents? Moreover, it is unclear on what basis the new emerging brands are chosen to take part in competitions.

In a more and more globalized world which imposes a larger view on the markets and provides countless creative starting points towards other rare and relatively unknown handicrafts realities, Milan and London approach differently the fashion scene creativity and co-operations between young designers and well-established ones.

As per Marianna D'Ovidio's suggestion, researcher and sociologist at the Bocconi University in Milan, "the creative field is perceived to be much more vibrant in London than in Milan due to the absence of links with other fields of creative production in the city."

"We are in the global market and we are all Italians, we should be keen to co-operations with other fashion organizations," Capasa says. "On the other hand, the understanding that the Chamber represents the best Italian brands is very important, and for this reason it is fair it takes the responsibility of fashion undertakings," Capasa concludes.

So far, Capasa's intentions appear good but, in order to make possible for the Italian National Chamber to overcome the difficulties and to set its authority as a national institution on the promotion of fashion and the new talents internationally, it would be advisable this institution considers co-operations with specific authoritative newspapers involved in recruiting new emerging designers.

The Italian National Chamber is going through series internal misunderstandings among well-established designers. The big fashion brands should co-operate more among them, by trying to be humbler not only because their own names are involved but because the entire Italian fashion system is as well. A bad co-operation affects how the system is perceived on the outside.

It is a well-known fact that there are difficulties on handling the organisation's internal affairs and on achieving the harmony among the well-established designers and the respective CEOs of the brands. It is already difficult to handle a simple organisation, but at the level of the Italian National Chamber, it is much more.

Certainly, the Italian National Chamber needs to find the correct way to bring together the big companies with the small ones, in this contest, the big fashion names should give more room to youngsters.

"Maybe, at some point in time, they will get along, but there is always the constant problem of the calendars in which it is difficult to include the youngsters inside the cloudy days where the bigs are present. It was been attempted to find a solution but besides, only the last day is reserved to youngsters, when nobody is around by then," says Sara Maino, Senior Fashion Editor of Vogue Italia and Vogue Talents, who is in charge of scouting new names.

"Often, it isn't worth including them among the big names because most of the times, their collections do not meet the buyers' needs," she continues.

What need to be done then to try and get a balance between the well-established designers and the younger ones during the fashion weeks? It is well worth to go and personally look for the high-level new talents if they do not enrol willingly.

"The youngsters' professional training need to be done principally on a practice basis through internships," claims Maino.

"Even though the most vanguard schools might offer a complete preparation, if a youngster chooses to work within the fashion sector they should know that some concepts could be learned only in practice. That is why schools need to be in close cooperation with the internships."

British Fashion Council

Unlike the Italian National Chamber, the most positive aspect of the British Fashion Council, is for new talents the easy online consultation to the competitions designed to support them. A clear guideline illustrates the suitable features to access, not to mention the very important financial support behind any competition.

In addition to these competitions, the British Fashion Council also carries out several co-operations with the fashion schools in the UK, scouting the new talents straight from colleges campuses and involving them in the fashion industry through several activities like workshops and working exchanges.

Careful, concrete ideas and well-established roles make the difference in this organization by confirming the staying in power of the British fashion industry.

"In the developed world, fashion is more about cities than it is about countries. People from all over the world are attracted to studying, apprenticing and starting a business

or career in the fashion capitals. Among them, London and to a lesser extent New York still reign supreme as an incubator for talented young designers," says Robb Young, consultant for the British Fashion Council and Contributor International New York Times and Business of Fashion. "It all depends how you define promising talents.

"Of all the truly young designers, including those who are very hyped or universally respected, I continue to reserve judgement. It will take many more years before I can be confident." Young also explains: "If you work in fashion for several decades, you soon learn that it is very hard to measure a designer's success in anything less than ten years."

It is also a well-known fact that, the British Fashion Council's process that an emerging designer needs to go through is not immediate.

Nowadays, the designers need to be a step ahead while creating their collections, trying to bring in the market innovative and original clothes but at the same time,

wearable and functional ones by using uncommon materials, which consequently generate unique pieces. Despite the fact that the English fashion system has an open approach to the new designers, there are yet some difficulties in terms of access because: "It is still elite, inefficient, unfair and full of cliques," says Young; even though, "Fashion has become a lot more open-minded, as an industry, than it used to be."

"Most of the undisputed stars will find a way to shine at fashion weeks, events and contests platforms," he explains. "But some young designers with great potential inevitably fall through the cracks or are avoided because of fashion politics or other foolish reasons." He concludes: "If that is the case, there is only one answer -- to grow a thicker skin and find a way that works for them to attract the attention they feel they deserve."

Future Suggestions

Different fashion shows and promotional competitions therefore, may appear to be counterproductive to the emerging designers because sometimes, it is not helpful to them to receive a huge amount of attention very early in their careers.



But on the other side, being awarded with BFC/Vogue Fashion Fund or being included among the selected designers of the Italian National Chamber's New Upcoming Designers' project is invaluable for newer names, and money is also key.

However, the wave of press attention that comes along with it, might not be helpful because the new designers suffer the pressure and risk to fall behind in keeping the market's space.

If a new designer doesn't have a clear viewpoint, people might be curious to watch their collections and simply get excited, but in the end, this will not help them to deliver the products, which is actually worse than being left to develop their own position before entrusting themselves to fashion weeks.

A good suggestion instead, is Maino's idea: "Discover new talents and give them the tools to present capsule collections with specific showrooms, present themselves to a limited number of journalists." She also adds: "Youngsters are indeed stimulated to start their creations of new marketable collections by avoiding this way to find themselves completely alienated from the realities of the market."

The encounter between the two capitals of the fashion remains still heated on the international scene where the battle will continue to be disputed through the different seasons of the London and Milan Fashion Week.

Will the creativity win over the product or the easy approach to the market demands will have the best of it?



As a matter of fact, the mutual co-operation between the two cities and the two related organizations that are in charge of promoting their respective fashion systems, can truly create new synergies to encourage and assist the new designers to nationally and internationally impose themselves as the creatives of tomorrow.



PETER PILOTTO SS 2015

Let's wait and see if a new liaison is destined to be born.

Contacts

1) MAURO GASPERI

Sara Visentin (designer's personal assistant)
Email: product@mg-trend.com
Tel: +39 3472232380

2) PETER PILOTTO (Peter Pilotto and Christopher De Vos)

Emily Williams (Head of PR at Peter Pilotto)
Email: emily.williams@peterpilotto.com
Tel: +44 (0)203 0761932

Lily Gatehouse (Assistant of Emily Williams)
Email: lily.gatehouse@peterpilotto.com
Tel: +44 (0)207 249 2828

3) IRENE COLZI BLOGGER

Email: ireneccloset@gmail.com
Tel: +39 3341087378

3) FIONA MCINTOSH (Former editor-in chief of Grazia and Elle UK)

Email: fiona@blowltd.co.uk

4) FLAVIA COLLI FRANZONE (editor-in-chief of Fashion Illustrated Magazine)

Email: f.colli@fashionillustrated.eu

5) SIMONETTA GIANFELICI (talent scouting for the Vogue Italia contest Who is on Next)

Tel: +39 3394792015

6) SARA MAINO (senior fashion editor of Vogue Italia and Vogue Talents)

Email: SMaino@condenast.it and sara@saramaino.com

7) ITALIAN NATIONAL CHAMBER (Carlo Capasa)

Beatrice Rossaro (Head of PR office)
Email: beatrice.rossaro@cameramoda.it

8) BRITISH FASHION COUNCIL

Robb Young (consultant for the BFC and contributor international New York Times and Business of Fashion)
Email: youngrobb@gmail.com

Michalis Zodiatis (Head of PR office)
Email: michalis.zodiatis@britishfashioncouncil.com

9) JOHANNA PAYTON (freelance fashion journalist)

Email: jo@johannapayton.co.uk

10) LILIANA SANGUINO (senior lecturer at the London College of Fashion)

Email: l.sanguino@fashion.arts.ac.uk



MEDIA KIT

NOMINATION
ITALY





OBJECTIVES

Develop an integrated communication campaign that targets a young female audience in the 20-45 year old range and promotes the new **NOMINATION** collection.

Design a powerful integrated editorial campaign that position **NOMINATION** in alignment with the target audience.

Implement brand awareness through strong synergy between **MTV** and the Paola & Chiara duo.

NOMINATION
ITALY



HOW?

MTV wants to create an integrated marketing campaign for **NOMINATION** to be launched on its major online platforms. The partnership with Paola & Chiara will give the brand more reach, so it could hit the targets on budget and on time.



NOMINATION
ITALY



THE IDEA

The core project will be found within the **MTV**'s online editorial section named **NOMINATION**. It will deliver highly engaging and curated copy and images of Paola & Chiara - immersing the audience in the story behind the brand.

NOMINATION will be the exclusive partner of this project and its goal is to give as much impact and engagement to the audience as possible.

NOMINATION
ITALY



THE PROJECT

ONLINE Presence>> on **MTVMUSIC.COM** within the **NOMINATION** editorial section dedicated to Paola & Chiara.

TV Presence>> through strategic marketing campaigns and mini feature to be aired on the **MTV** channel.

CREAIVITY>> Display advertising in multiple sizes and styles..



MTVMUSIC.COM

THE ULTIMATE ONLINE MUSIC DESTINATION

MTV has been the number one music network in terms of revenue, ratings and market share since 1981. Offering live performances, music videos and exclusive interviews to the viewers.

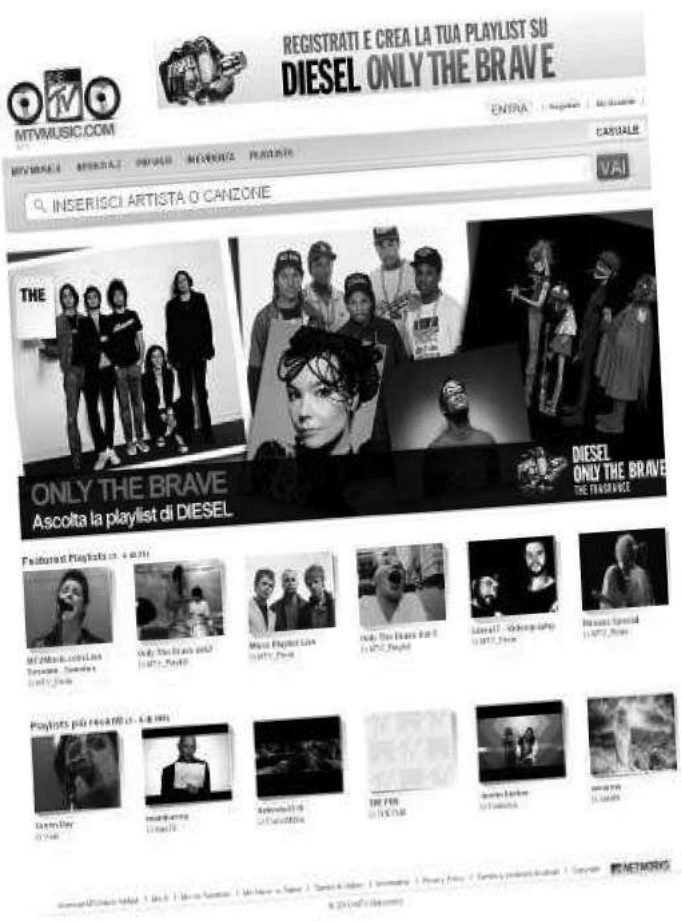
BUT NOW THE MUSIC HAS CHANGED...

MTV wants to promote its exclusive video and music library to every personality around the world, creating virtual worlds that connect viewers wherever they happen to be.





MTVMUSIC.COM



The core youth market wants to rent and stream programs for free over the internet, sharing content, music and albums with their friends.

Online music is self expression.

Internet users spend most of their time online.
MTV will boost traffic to its own sites offering live videos streaming and online video clips.

MTV will share its unique space with **NOMINATION** motivating user participation and consumption.



MTVMUSIC.COM



The possibility to create your own playlist means:

CHOICE within the extensive online content library.

CUSTOMIZATION of multiple playlists within the large MTV online community.

ASSURANCE of high-quality royalty-free content.



**NOMINATION ON
MTVMUSIC.COM**

MTV Music will promote Paola & Chiara's editorial content within the **NOMINATION** section.

During this promotional period, **NOMINATION** will deliver day to day videos of the singers.

They will wear some of the collections during the shooting.



MTVMUSIC.COM will also offer:

Video preview of the single "Mille Luci"

Mobile Kit with wallpaper download

Paola & Chiara music videos



**NOMINATION ON
MTVMUSIC.COM**

DAY TO DAY VIDEO FORMAT

SHOPPING AT: a music store. The cameras will follow the singers inside the store trying different instruments and talking about their music history, the favorite artists as teenagers and the artists they currently admire. There will be a combination of interviews and b-rolls.

VIDEO COMMENTS: the singers will comment their old music videos and performance.

VIP CHART: the singers will choose their 10 best music tracks explaining the reason behind their choice.

THE WHOLE TRUTH: the users will be able to find out more about their favorite artists choosing the right questions to ask through viral interactions. Online calls will be also conducted to source the most common and appropriate questions to ask.

DOUBLE INTERVIEW: one artist will ask the specific questions to the other one in a relaxed and informal environment. (Paola will interview Chiara and the other way round).

5 QUESTIONS: one artist will ask five uncomfortable questions to the other one.

2 MINUTES: the artists will have two minutes to talk about their life and respond to the questions.



NOMINATION ON MTVMUSIC.COM

EDITORIAL SECTION AND FORMAT

Custom Space



Music Video Clips



Custom Space



Video player of the client's online advertorial.



SCOPRI 'WONDERLUSTRE' E RIASCOLTA LE HIT LIVE!

Uscito a fine settembre 2010 e arrivato ai vertici della classifica degli album più venduti in Italia, "Wonderlustre" è il nuovo lavoro degli Skunk Anansie, un disco di inediti pieno di brani rock come il primo estratto "My Ugly Boy", ma anche di più delicate ballad. La band ha definito il disco "Un perfetto primo album, di nuovo" e così è: **MTVMusic.com** ha ospitato **Skin & Co.** per una live session di presentazione, con brani nuovi e i vecchi successi della dorata carriera della formazione inglese.

"Wonderlustre" segna il ritorno alla composizione della band, dopo il grande successo del best "Smashes & Trashes" uscito un anno fa e diventato disco d'oro. Un altro attesissimo ritorno alla band è quello sul palco: a novembre 2010 gli Skunk Anansie calcheranno le scene con 32 Academy Tour già sold out per tutta l'Inghilterra nel mese di novembre, mentre in Italia vanno il 12 febbraio 2011 al Forum di Assago, Milano, per la loro unica data italiana.



Box 300*250





NOMINATION ON MTVMUSIC.COM

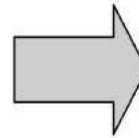
MOBILE FORMAT



Interstitial
3 seconds from the opening of the application



clickable
350*50
footer in all app's pages



promotional editorial
mini website
linked to the footer

* The mini website costs are not included in the total production ones.

The value is directly related to its editorial content style and complexity.



ONLINE MEDIA PLAN FOR TWO MONTHS

Websites	Section	Format	Dimensions	Period	Impressions Period	Impressions Purchased	Pression %
MtvMusic.com	ros	box	300x250	4 weeks	528,730	105,746	20%
MtvMusic.com	ros	leaderboard	728x90	4 weeks	612,232	122,286	20%
MtvMusic.com	ros	video e lower third	640x480 e 300x50	4 weeks	220,600	110,300	50%
Mtv.it	ros	leaderboard	728x90	2 weeks	3,331,160	666,232	20%
Mtv.it	ros	box	300x250	2 weeks	6,438,600	1,252,720	19%
Mtv.it	ros	video e lower third	640x480 e 300x50	2 weeks	705,000	141,000	20%
iMtv	ros	intro	full	4 weeks	50,000	50,000	100%
iMtv	ros	footer	350x50	4 weeks	200,000	200,000	100%
Totals						2,648,284	

Imps for 2 months: **2,648,284**

Digital spaces cost: € **54,350**

Production cost: € **5,650**

Total offer for 2 months: € **60,000**



ON AIR VISIBILITY

If **NOMINATION** doesn't have a specific ad, the creative department at MTV will develop a 15" ad which will promote:

- Paola&Chiara
- The competition to win their look*
- Special content

* "Paola and Chiara have chosen **NOMINATION**... Find out how to win their look!"

The ad will broadcast on **MTV** through X multichannel

* The soundtrack could be the new Paola & Chiara's single: "Mille Luci".



ON AIR PLANNING

The advert will run for 3 weeks on multiple platform modules to ensure transversality:
MTV WORLD!

1 WEEK PERIOD MEDIA PLANNING

FREE TO AIR

SKY PLATFORM

MTV ITALIA

SHOWTIME	2
MUSICPASSION	6
INTERACTIVITY	5
MYLIFE	4
PRIME TIME	8
OWNSTUFF	2
PARTY ZONE	2
INSOMNIA	1
TOP CHARTS	1
BEST OF MTV	2
HUMAN	3
STORIES	

MTV +

ENERGY	8
MOREMUSIC	10
4FAN	8
SERIES	4
MY TIME	8
RHYTHM	12

MTV HITS

TOTALLY HITS	5
HITS MANIA	15
HITS SHAKER	10
HITS AFTERNOON	5
GREATEST HITS	5
NIGHT MUSIC	10

MTV PULSE & B:N

MORNING	10
CLIPSHAKE	30
PLAYTIME	20
CULT MUSIC	20
NEW SOUND	20

MTV GOLD

GOOD VIBRATIONS	10
FOREVER YOUNG	10
GOLDIES	10
CLASSICS	5
SWEET DREAMS	15

TOTAL SPOT	GRP 15/34	
286	37,0	



OVERVIEW AND ECONOMICS

Communication Period: NOVEMBER - DECEMBER 2011
JANUARY - FEBRUARY 2012

ON AIR Presence: 3 weeks of media planning
858 transition 15"

DIGITAL Presence: 2 months of visibility
Online editorial section with dedicated content
Iphone's App
2,648,284 imps

General Offer for **NOMINATION**

€ **145,000** gross



PRODUCTION COSTS

15" AD PRODUCTION

FROM €5,000 TO €10,000

ONLINE PRODUCTION COSTS

Included in the offer

*The offer doesn't include Paola & Chiara's image usage rights cost.

PRESS RELEASE / DOM PÉRIGNON



MARC NEWSON CREATES THE DOM PÉRIGNON “BLACK BOX”

PERFECTLY CHILLED DOM PÉRIGNON WITHIN ARM'S REACH, ANYWHERE:
THE ANSWER TO EVERY GLOBETROTTER'S DREAM!

For his fourth collaboration with the House of Dom Pérignon, Marc Newson created for this exceptional wine a travel-friendly case that suits any occasion for global nomads like himself. Wherever he goes, Marc Newson turns his watchful, discerning eye to groundbreaking design potential. With the Black Box, he has created a case that resists the wear and tear of transport and keeps Dom Pérignon perfectly chilled, even in the hottest destinations. No doubt about it, Marc Newson's “cool luxury lifestyle” is tailor-made for Dom Pérignon!

DOM PÉRIGNON AND MARC NEWSON

At a time when designer collaborations with luxury houses tend to be one-shot events, design star Marc Newson's collaboration with Dom Pérignon is unique for its richness and depth of expression. Five years into their association, Dom Pérignon continues to inspire Marc Newson as much as the designer inspires Dom Pérignon.

“I've always loved Champagne, but personally I feel very close to Dom Pérignon,” the designer observes. *“It is classic yet cool and inherently modern. In terms of design, the fantastic silhouette of the bottle has stood the test of time – it remains unchanged since its creation and has become an icon. That's a very rare trait.”*

THE BLACK BOX

For this latest collaboration, Marc Newson projected the Dom Pérignon bottle onto his own lifestyle, taking it off its pedestal just enough to integrate it into everyday life and make it even more accessible no matter what the occasion.

Rather than reinterpret the iconic bottle, which he notes is “very special and instantly recognizable”, Newson aimed to instill it with a new, very modern sensibility that fits with today's mobile lifestyle. The secret of the Black Box, he says, was to “expose” its shape and play up its silhouette. *“It's like creating the shadow of the bottle,”* says Newson.



Newson's inspiration stems from practical observations. *"I look around at what exists and what should exist,"* he says. *"It's about creating something qualitative, not disposable or gimmicky. Dom Pérignon's philosophy - and mine - is the opposite of that."*

The result is a striking travel case created especially for a bottle of Dom Pérignon Vintage 2000, made of polycarbonate, a durable modern material, which has the added advantage of thermal compatibility. *"As for the 'hot and cool' aspect, there's the literal interpretation: It does have the physical attribute to maintain temperature. And it has to be a hot and cool – as in 'desirable' – product,"* explains Newson. The bottle is completely insulated thanks to a double mold: The Black Box protects its precious contents from shock and temperature variations, thus preserving it while making a design statement all its own. *"The Black Box was created to live in a consumer's environment,"* says Newson. *"It will definitely find a prominent place on my mantelpiece at home!"*

Not that Newson stays in one place for long. Ever on the move, he designed the Dom Pérignon Black Box with his own contemporary mobile lifestyle in mind. *"With Dom Pérignon, you know that you will find excellence whether you are in Tokyo, Paris, Moscow or New York,"* he notes. *"There is something very reassuring about that. I love the idea of creating something that is globally appealing and enduring."*

ABOUT MARC NEWSON

Marc Newson's approach to design has made him one of the most influential designers of his generation. Always innovative and technically rigorous, he is also prolific and astonishingly versatile: His creations range from household objects and furniture to restaurants, vehicles, timepieces, high jewellery and aviation interiors. His unique aesthetic vision and uncompromising originality have won the Australian-born designer international acclaim. Newson's works are featured in the permanent collections of major museums around the world, including the MoMA (New York), The Design Museum (London), and the Musée National d'Art Moderne Centre Pompidou (Paris).

DOM PÉRIGNON VINTAGE 2000

DUALITY, DEPTH AND COMPLEXITY

Rich in meaning, Dom Pérignon Vintage 2000 imposes itself as an exceptional vintage. Both a wine and a symbol, it draws as much from its roots as it does from its future. While Dom Pérignon Vintage 2000 is unequivocally in the classic Dom Pérignon style, it affirms the characteristics of the 2000 vintage – a wine that is tactile, fleshy and complex.

Yet the true identity of the vintage shines through. In the tasting Dom Pérignon 2000 reveals itself to be more contrasted and deeper. It is surprisingly poised between what it was and what it will become, between the almost fleshy freshness of the fruit and an already accomplished maturity, a kind of solar, mellow richness that is simply waiting to explode.

TASTING NOTES BY RICHARD GEOFFROY, CHEF DE CAVE

“Fresh, crystalline and crisp, the first notes on the nose reveal a unique vegetal, aquatic world, with accents of white pepper and gardenia. Then wine’s maturity softly, lightly declares itself before exhaling peaty accents. On the palate, the first impression is direct, a prelude to hints of anise and dried ginger, gliding over the skin of a pear and a mango, an effect that is more tactile than fleshy. The finish stretches out and then comes to rest, calm, mature and diffuse.”

The Dom Pérignon Black Box by Marc Newson is available at xxxx starting xxxx at a retail price of xxx.



Click on the link to Watch the Entire Video!

https://www.youtube.com/watch?v=mNWgcBV_xyA



DEMO REEL_ Behind The Seams

A fashion documentary series highlighting women in fashion design!

<https://www.youtube.com/watch?v=EyyUkv13xTo>

Style-It with Erinda_ EPISODE 1

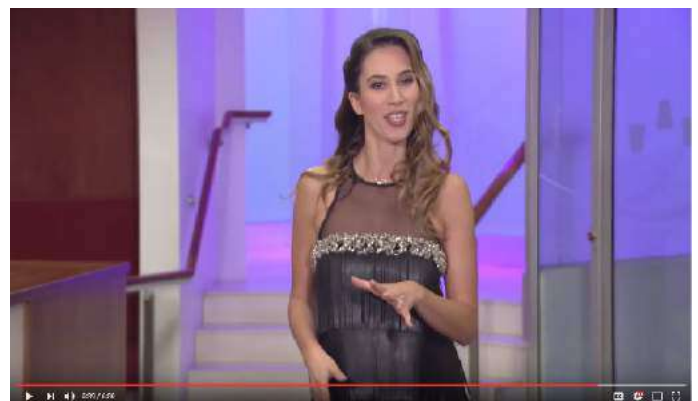
How to refresh the wardrobe for this fall!



Style-It with Erinda_ EPISODE 3

Eco Fashion Week!

<https://www.youtube.com/watch?v=skDVOCIYYTI>



Style-It with Erinda_ EPISODE 2

Experience required!

https://www.youtube.com/watch?v=v6gUt_peUOI

Click on the link to Watch the Entire Video!

<https://www.youtube.com/watch?v=JhZ2nhVAJc0>



Community Producers_Magazine
Dress for Success Vancouver!

<https://www.youtube.com/watch?v=xB0BHfjUfBk>

Community_Connection
Yogalosophy for Inner Strength!



Reflections & Projections
The Documentary!

<https://vimeo.com/214225100>