

Creating

A Critical Analysis of Architectural Theories
in Fashion Set and Stage Design.

Desire

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AIA673 Research project: Dissertation
Level 6 - Interior Architecture BA(Hons)
Word count: 5,291
Submission Date- 31.01.2024

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Abstract

Creating desire for fashion products can be completed in varied ways. Using different interior architectural theories and stage design techniques could impact desire further. This essay will discuss the disparity of spatial significance on a spectator, live audience, and virtual worldwide buyers. Space can influence people differently psychologically and emotionally. These different emotional responses to the spatial design of a fashion show space could have effects on creating desire for fashion clothing.

This will inspect how designers could bring more desire into the fashion show stage and set design to create desire for different people and conclude which could create the greatest lasting impact. Additionally, mastering spatial psychological manipulation to create desire.

What is the best interior architecture theory utilised in fashion show stage and set design to create a desire for fashion products and brands?

Introduction

This essay will focus on different interior architectural theories' significance on the psychology, atmosphere, and marketability (of brands and products) for the spectator. It will also be researching how a fashion show space can affect the spectator (the individual), the audience (a group) and virtual worldwide buyers; and the social impacts a show space can have on a brand's reputation. This could be through investigating the psychological intentions behind a stage design; stage designs that increase the desire for people to buy a brand's clothing. There will be a critical analysis of how different interior architecture theories in fashion set and stage design can engage people and create desire.

In the fashion world, a fashion show is a sizable event where companies release their new fashion designs and ideas. This means it's a large marketing event where there is a new seasonal first impression. Additionally, designers would want their designs to stand out from other brands' work, fashion show staging can impact this. Having themed spaces with the use of different interior architectural theories can engage audiences and can affect the psychology and atmosphere of people differently.

This research will explore different architectural theories: *experience and psychological involvement*, *Realms (Framing the 'dream')*, *the Rule of the Senses and Benefits of Sustainability*. Each chapter will explore how different architectural theories have impacted different fashion staging designs with more modern, secondary, and contemporary sources.

Audience engagement could be amplified by creating desire and making the audience active thinkers. To increase audience engagement, a book by French philosopher Jacques Rancière, proposed that designers can bring the audience into a show, and should not treat them as a static viewer¹. Whether making them actively think or question their surroundings², making an experience for the audience could increase the desire for a fashion clothing line. This topic of desire and audience engagement techniques are explored further in the chapter '*Experience & Psychological Involvement*'.

In the chapter '*Rules of the Senses*', it is discussed how multi-sensory stage designs can create a core memory for an audience. Designers can bring different senses other than just visual aesthetics into a fashion show stage design and the potential lasting impacts this can have on the audience. It will also discuss the limitations of this type of design on worldwide buyers and how much desire this can create.

An investigated credible designer from the fashion industry is Shona Heath. Shona Heath has had success working with companies such as Dior when creating surrealist fashion stage designs³. Surrealism can potentially transport people to another realm. Making one-of-a-kind stage designs that focus on aesthetics can make people want to experience and feel as though they are in these realms. Heath's pushing on the idea of an out-of-this-world design technique will be explored in further depth in the chapter '*Realms (Framing the 'dream')*'.

The chapter '*Benefits of Sustainability*', explores how fashion stage design can be unsustainable and how the industry can be improved. Additionally, with many fashions show staging being temporary structures this can add to the waste that fashion brands produce. One focal point of this research will explore how designers have the power to change this, impact positively and how the fashion industry can be more environmentally conscious. Newer generations (some fashion brand's new target market) can focus on being environmentally friendly and it can be an attractive quality when a brand shares and applies these values. It will also discuss the marketability benefits of being sustainable.

This essay will conclude with the best types and combinations of interior architecture theories to create a desire for the spectator, audience and worldwide buyers. Additionally, it will discuss the impact psychology, atmosphere and experience have on all audience member's fashion product desires.

1 Jacques Rancière and Gregory Elliott, *The Emancipated Spectator* (2009; repr., London ; New York: Verso, 2011), 1–9.

2 Rancière and Elliott, *The Emancipated Spectator*, 1-9

3 Shona Heath, "Dior Couture Spring 2017 - Magical Tree Designer | Shona Heath | CLM," www.clm-agency.com, accessed January 27, 2023, <https://www.clm-agency.com/setdesign/shona-heath/dior-couture-spring-2017-magical-treedesigner>

Chapter One: Experience and Psychological Involvement

Creating experiences for the audience can help them connect memories with a brand. In the book 'The Emancipated Spectator'⁴, Rancière talks about how designers could incorporate the audience into a fashion show⁵. Rancière explains how a designer's flaw is not seeing the audience as part of a show, seeing them as just a viewer and '...immobile...'⁶ and '...therein lies the evil'⁷. Rancière believes there are two formulations to incorporate the spectator in a fashion show and solve this dilemma.

The first formulation is by making the spectator an investigator⁸, '...that of scientific investigator or experimenter, who observes phenomena and searches for their causes. Alternatively, he will be offered an exemplary dilemma...'⁹. Making the audience actively think about what is happening can help them engage more in a fashion show and have a memorable experience because they could associate a show with a specific thought process or emotion.

A project that displayed this is Joseph Bennett's design for the 'VOSS 2001 Alexander McQueen'¹⁰ show (shown in Figure 1). McQueen intended to make the audience think and feel eerie and discomfort when looking at their reflection¹¹. The spatial layout was a reflective light-dependent mirrored glass box in the centre of the space with people sitting outside the box looking in¹². While the audience was anticipating the show to begin, McQueen wanted them to be forced to look at themselves and 'self-reflect'¹³. This makes the spectators actively think about themselves which could make them feel an emotion. When the lights

4 Jacques Rancière and Gregory Elliott, *The Emancipated Spectator* (2009; repr., London ; New York: Verso, 2011), 1–9.

5 Rancière and Elliott, *The Emancipated Spectator*, 1-9.

6 Rancière and Elliott, *The Emancipated Spectator*, 2.

7 Rancière and Elliott, *The Emancipated Spectator*, 3.

8 Rancière and Elliott, *The Emancipated Spectator*, 1-9.

9 Rancière and Elliott, *The Emancipated Spectator*, 4.

10 Joseph Bennett, "Alexander McQueen - Voss," Joseph Bennett, accessed January 2, 2024, <http://josephbennett.co.uk/fashion-shows/alexander-mcqueen-voss>.

11 Ronan Murphy, "VOSS - Remembering Alexander McQueen's S/S 2001 Show," GATA Magazine, accessed January 23, 2023, <https://gatamagazine.com/articles/fashion/voss-alexander-mcqueen>.

12 Murphy, <https://gatamagazine.com/articles/fashion/voss-alexander-mcqueen>.

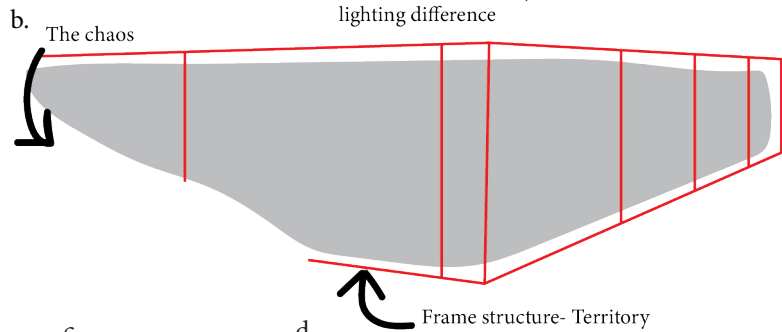
13 Murphy, <https://gatamagazine.com/articles/fashion/voss-alexander-mcqueen>.

Central piece revealed at the end of the fashion show

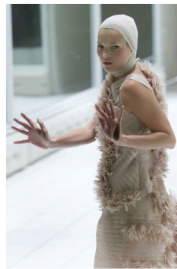
appears like a performance



Frame with reflective windows. Models currently see themselves due to lighting difference



c.



d.



Figure 1 (a,b,c and d): Alexander McQueen VOSS 2001 fashion show. Images 'a' and 'b' annotated by author.

a. Joseph Bennett and Alexander McQueen , Alexander McQueen VOSS 2001 (4/17), Online Image, Joseph Bennett Production Designer, accessed November 11, 2023, <http://josephbennett.co.uk/fashion-shows/alexander-mcqueen-voss>.

b. Drawn by author and annotated by author.

c. REX Features and Alexander McQueen, Fashion Flashback: McQueen's Asylum Show- Kate Moss- (8/11), August 7, 2014, Online Image, British Vogue, August 7, 2014, <https://www.vogue.co.uk/gallery/erin-oconnor-on-walking-in-alexander-mcqueen-asylum-show>. (accessed January 24, 2023)

d. Joseph Bennett and Alexander McQueen, Alexander McQueen - Voss (9/17), Online Image, Joseph Bennett Production Designer, accessed January 15, 2024, <http://josephbennett.co.uk/fashion-shows/alexander-mcqueen-voss>.

outside of the box turned off, the inside of the box turned on and the reflection disappeared, and the show was revealed inside. This sudden change in the atmosphere can create a sense of surprise for the audience and make them go through an additional active thought process to switch focus to the fashion show. The audience could react differently due to this being independent thinking, some people could be more visibly melancholy than others. This fashion stage design would have a larger impact on those who are present (the audience). Instead, worldwide buyers look only at the realm inside the glass box. They go through a different experience and could see the show more as this magical enclosed space through two screens (the technology screen and the glass box). The live audience's active thinking can create an emotional experience. An emotional attachment to an experience could make it memorable for audience members and McQueen's clothes more wanted. However, the overall desire for the clothing can be limited; people could see the clothes as more untouchable which could make them seem unreachable or, on the other hand, more luxurious and desirable.

The second formulation is drawing the spectator into '...the magic circle...'¹⁴ and the action¹⁵. The aim of this is to make the spectator involved with the rhythm of the show and not be a static viewer¹⁶. By engaging the spectator, it can help them feel an atmosphere and a new world experience.

A show that draws the audience into a magical circle is Micheal Howells' 'Christian Dior Couture Fall 2005'¹⁷ (shown in Figure 2). The stage design had theatrical connotations, performances and it blended the audience into the show space. The smoked ambience flowed to the audience meaning they were included in the atmosphere. The stage was designed like an Edwardian Garden which complimented the fashion clothing and there was a theme developed¹⁸. By the spectator and audience being physically in the space,

14 Jacques Rancière, *The Emancipated Spectator*, trans. Gregory Elliott (2009; repr., London ; New York: Verso, 2011), 4.

15 Rancière and Elliott, *The Emancipated Spectator*, 1-9

16 Rancière and Elliott, *The Emancipated Spectator*, 1-9

17 Hamish Bowles, "Hamish Bowles Remembers Michael Howells," *Vogue*, July 19, 2018, <https://www.vogue.com/article/remembering-michaelhowells?redirectURL=https%3A%2F%2Fwww.vogue.com%2Farticle%2Fremembering-michael-howells> . (accessed January 29, 2023).

18 Bowles, <https://www.vogue.com/article/remembering-michaelhowells?redirectURL=https%3A%2F%2Fwww.vogue.com%2Farticle%2Fremembering-michael-howells> .

Audience blended into the set and part of the performance

Audience looking into the set



Figure 2 (a,b and c): Christian Dior Couture Fall 2005 fashion show. Image 'a' annotation done by author.

a. Fashion Channel and Christian Dior, CHRISTIAN DIOR Autumn Winter 2005 2006 Paris Haute Couture - Fashion Channel- (Timestamp- 5:16), May 24, 2016, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=XGzWOK5umM4> (accessed January 25, 2023).

b. Christian Dior, Christian Dior FALL 2005 COUTURE 43/44, July 5, 2005, Online Image, Vogue Runway, <https://www.vogue.com/fashion-shows/fall-2005-couture/christian-dior/slideshow/collection#43> (accessed January 25, 2023).

c. Fashion Channel and Christian Dior, CHRISTIAN DIOR Autumn Winter 2005 2006 Paris Haute Couture - Fashion Channel (Timestamp- 16:51), May 24, 2016, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=XGzWOK5umM4> (accessed January 25, 2023).

they would feel ‘...the magic circle...’¹⁹ atmosphere but this could be hard to achieve virtually. This could become memorable for the live audience and increase product desire. For worldwide buyers, it seems more theatrical and a production; with it being visually a new world-like fashion stage design, there can be more of a desire for a brand’s products as people may want to be involved in this experience. Therefore, for the brand’s marketability, it has the potential to project a brand’s image as being different and something witnessed in movies. This can increase people’s desire for their product.

Rancière’s viewpoints of incorporating the spectator could create experiences. These can stick with the audiences (individually) and create memories with a fashion brand. Having these personal experiences can be meaningful for potential customers and can make them loyal to a brand.

In the book ‘The Handbook of Interior Architecture’ and the chapter ‘Designing Desire’²⁰, Graeme Brooker and Lois Weinthal discuss the use of spatial design, artistry and culture, to help create this experience in modern days and engage the youth²¹. Brooker states how designers should build a relationship with the audience²²; shows like ‘Alexander McQueen’s VOSS 2001’²³ (shown in Figure 1) achieved this by making the audience an active thinker. By also affecting the audience’s emotions designers can create an experience; ‘emotion-driven, appealing to the consumer’s imagination’²⁴. This quote further supports Rancière’s second formulation by making the audience believe and involved in the magic²⁵. In Micheal Howell’s stage design for Christian Dior this is visible (shown in Figure 2). By making the spectators and audience involved in a ‘dream-like’ world designers could help the audience feel a unique atmosphere. By it feeling unique and magical it can appear more luxurious. Brooker states human nature makes people desire luxury²⁶. Creating luxury stage designs could engage more audiences and increase clothing desire. Additionally, for worldwide buyers looking at the show virtually, it can make them want to feel more included in a luxurious aesthetic space and could lead them to want the clothes that space supports. Brooker and Weinthal raise many ways designers can increase desire for products through real-time one-of-a-kind experiences, visuals and the use of technology to enrich a real experience, make people feel luxurious and make multisensory experiences that can control feeling and emotion²⁷. By achieving all of these aims designers could be able to increase their clothing desire through spatial design.

Overall, creating a space that you could witness in movies can increase human desire. This has been seen in TV with Netflix series like ‘Bridgeton’ where the atmosphere the show created led to an increase in sales of corsets²⁸. This created a trend that people wanted to follow and desired. Therefore, this shows how an experience and atmosphere created by space can have an impact virtually and in person and can increase the desire for a product.

19 Jacques Rancière, *The Emancipated Spectator*, trans. Gregory Elliott (2009; repr., London ; New York: Verso, 2011), 4.

20 Graeme Brooker and Lois Weinthal, *The Handbook of Interior Architecture and Design*, 3rd ed. (2013; repr., London: Bloomsbury Academic, 2018), 364–78.

21 Brooker and Weinthal, *The Handbook of Interior Architecture and Design*, 364–78.

22 Brooker and Weinthal, *The Handbook of Interior Architecture and Design*, 364–78.

23 Ronan Murphy, “VOSS - Remembering Alexander McQueen’s S/S 2001 Show,” GATA Magazine, accessed January 23, 2023, <https://gatamagazine.com/articles/fashion/voss-alexander-mcqueen>.

24 Brooker and Weinthal, *The Handbook of Interior Architecture and Design*, 367

25 Rancière and Elliott, *The Emancipated Spectator*, 1-9

26 Brooker and Weinthal, *The Handbook of Interior Architecture and Design*, 364–78.

27 Brooker and Weinthal, *The Handbook of Interior Architecture and Design*, 364–78.

28 Rebecca Cope, “Bridgeton’s Popularity Sees Rise in Searches for Corsets, Headbands and Afternoon Tea Sets,” Tatler, January 5, 2021, <https://www.tatler.com/article/bridgeton-popularity-sees-rise-in-searches-for-corsets-and-other-regency-clothing>. (accessed January 28, 2024).

Chapter 2: Rules of the Senses

To increase product desire creating multi-sensory experiences fashion stage designs could engage spectators. In a book written by Finnish architecture author Juhani Pallasmaa, 'The Eyes of the Skin'²⁹, the author mentions how if designers focus on the senses, they can create core memories³⁰. Pallasmaa mentions the '...visual system, auditory system, the taste-smell system, the basic-orienting system and the haptic system'³¹ could all be used or combined to create a greater experience³². Pallasmaa also adds that 'Vision reveals what the touch already knows'³³. This further states that touch and vision already work closely together. Touch can add '...spacial depth...'³⁴ whereas the eyes can only guess³⁵. These two senses work well in parallel together and are something that in fashion show stage design can already be explored when you touch the seating, the walls and the doors in movement around the set before and after a fashion show. However, the feeling of touch could be enhanced with other systems (senses) like Pallasmaa previously expressed.

In the 'Valentino SS 2024 ready-to-wear collection'³⁶, there was a centre staging with different levelled white steps³⁷ (shown in Figure 3). All these different levels had pits of varieties of materials³⁸. From rocks to sand and dirt, these materials had different dancers moving within them³⁹. The movements in the materials were recorded with microphones and further projected louder to the people virtually and the live audience⁴⁰. This made the show have an autonomous sensory meridian response (ASMR) effect. ASMR can have the ability to touch people's nervous systems and mentally touch them; it can combine the senses of hearing and seeing to engage the feeling of touch in the brain. Each spectator reacts emotionally differently depending on their sensitivity preferences- whether that is by feeling sleepy, calm, focused or uncomfortable- it could clear your mind and help the spectator be further

29 Juhani Pallasmaa, *The Eyes of the Skin*, 3rd ed. (Chichester, West Sussex: John Wiley and Sons Ltd, 2012), 43–50.

30 Juhani Pallasmaa, *The Eyes of the Skin*, 43–50.

31 Juhani Pallasmaa, *The Eyes of the Skin*, 45.

32 Juhani Pallasmaa, *The Eyes of the Skin*, 43–50.

33 Juhani Pallasmaa, *The Eyes of the Skin*, 46.

34 Juhani Pallasmaa, *The Eyes of the Skin*, 46.

35 Juhani Pallasmaa, *The Eyes of the Skin*, 43-50.

36 Valentino, "Valentino L'École," YouTube Video, YouTube, October 1, 2023, https://www.youtube.com/watch?v=_QZe33U4luU.

37 Valentino, "Valentino L'École,"

38 Valentino, "Valentino L'École,"

39 Valentino, "Valentino L'École,"

40 Valentino, "Valentino L'École,"



Figure 3 (a and b): Valentino L'École 2024 Ready-To-Wear Collection Fashion Show
a. Valentino, FKA Twigs Performs at Valentino L'École (Timestamp- 1:05), October 11, 2023, Online Video Screenshot, Youtube, https://www.youtube.com/watch?v=NdyTbL6A3_Q (accessed January 7, 2024).
b. Valentino, FKA Twigs Performs at Valentino L'École (Timestamp- 2:20), October 11, 2023, Online Video Screenshot, Youtube, October 11, 2023, https://www.youtube.com/watch?v=NdyTbL6A3_Q (accessed January 7, 2024).

devoured by the fashion line's clothing. Therefore, creating a space that can capture these sounds and hold the different materials can increase audience engagement and make them desire a show's clothing more by making possible core memories with a multisensory experience. This memorable link could be created through the emotions experienced during the performance. For people worldwide watching virtually, this is successful. ASMR is a trend online and something people engage with to help them mentally. By it being sound that can touch, it could happen virtually. This can help worldwide audiences engage in a show more and feel more part of the experience. This shows how multi-sensory experiences can help create long-lasting core memories for all types of spectators and increase their desire for a brand's clothing. As the clothing will be memorable people could find it hard to forget the designs. Additionally, ASMR can make the event feel like a dream and an out-of-body experience; they could desire this experience again and so buy the clothes associated with that feeling.

The multisensory experience is further supported by Peter Zumthor's book 'Atmospheres'⁴¹. Zumthor proposes that a space's first impressions are important in creating an atmosphere and 'The real has its own magic'⁴². He specifies that the magic is created by 'the things themselves, the people, the air, noises, sound, colours, material presences, textures, forms too- forms I can appreciate'⁴³. Zumthor respects the aesthetics that correspond to the five senses⁴⁴. Engaging more than just the five senses could create long-lasting memories in the brain. Designers can think more in-depth than just the basic five senses and how elements like the temperature of space can engage touch without physically touching a spectator. These personal experiences can help audience members build relationships with brands because it can make the consumer feel thought about and valued. Zumthor describes things like temperature as instrumental⁴⁵. Utilising these stage and spatial instruments- for example, airflow, temperature and sound- could create an orchestra to increase clothing desire.

In the show 'Chadwick Bell 2012 Fall Collection'⁴⁶ (shown in Figure 4), smells were released into the show space⁴⁷. This scent was called 'Oriental Smoke'⁴⁸. Bell did this to further promote his brand's 'vibe'⁴⁹. Creating open spaces which allow airflow of scents to travel can help make a memorable experience for live audience members. When the brain recognises those smells in the future it can

41 Peter Zumthor, *Atmospheres : Architectural Environments, Surrounding Objects*, 2nd ed. (2006; repr., Basel ; Boston ; Berlin: Birkhäuser, , Cop, 2006), 16–21.

42 Peter Zumthor, *Atmospheres : Architectural Environments, Surrounding Objects*, 17.

43 Peter Zumthor, *Atmospheres : Architectural Environments, Surrounding Objects*, 17.

44 Peter Zumthor, *Atmospheres : Architectural Environments, Surrounding Objects*, 16–21.

45 Peter Zumthor, *Atmospheres : Architectural Environments, Surrounding Objects*, 16–21.

46 Condé Nast and Anne-Marie Guarnieri, "What Does a Fashion Show Smell Like?," *Allure*, February 10, 2012, <https://www.allure.com/story/what-does-a-fashion-show-smell> . (accessed January 23, 2023).

47 Nast and Guarnieri, <https://www.allure.com/story/what-does-a-fashion-show-smell>.

48 Nast and Guarnieri, <https://www.allure.com/story/what-does-a-fashion-show-smell>.

49 Nast and Guarnieri, <https://www.allure.com/story/what-does-a-fashion-show-smell> .



Figure 4 (a and b): Chadwick Bell 2012 Collection fashion show

a. Chadwick Bell and Australian Fashion Week, CHADWICK BELL - MERCEDES-BENZ FASHION WEEK FALL 2012 COLLECTIONS (Timestamp-0:21), February 10, 2012, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=vsaCknMn6gE> (accessed January 23, 2023).

b. Chadwick Bell and Australian Fashion Week, CHADWICK BELL - MERCEDES-BENZ FASHION WEEK FALL 2012 COLLECTIONS (Timestamp-0:35), February 10, 2012, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=vsaCknMn6gE> (accessed January 23, 2023).

relate that smell to the fashion show; like how humans can relate scents to childhood memories. Bell's show focused on open, simple, colourful space that allowed the scent to travel⁵⁰. Additionally, people can desire and be attracted to a smell. If people desire a show space's smell it could make them desire the clothing being presented in that space.

Overall, multi-sensory spaces can have their limitations. Worldwide buyers could be at a disadvantage because of virtual experiences not having access to all five senses. However, the use of Valentino's sound and creating touch through a screen can be effective. Collaborating more than one sense can enhance other senses that can engage virtual viewers. However, smell and taste are harder to achieve virtually. Additionally, other spatial instruments like temperature and wind flow through a space, which can increase touch, can also be difficult to achieve virtually. This could mean worldwide buyers could struggle to have the same level of desire for a product.

50 Condé Nast and Anne-Marie Guarnieri, "What Does a Fashion Show Smell Like?" Allure, February 10, 2012, <https://www.allure.com/story/what-does-a-fashion-show-smell> . (accessed January 23, 2023).

Chapter 3: Realms (Framing the 'dream')

Creating a dream or a new world can be a powerful tool in engaging a spectator. The concept mentioned in 'The Third Realm of Luxury' by Joanne Roberts⁵¹, talks about combining the idea of the first realm (real places of luxury) and the second realm (imaginary spaces of luxury) creating a space that seems imaginary but is real⁵². Expanding on from Rancière's talks on creating '...the magic circle...'⁵³, Roberts expresses how designers can make a new world but make it seem real⁵⁴. Roberts adds that designers should go beyond dialectic – place and space- to '...trialectics...'⁵⁵- spatially, cultural practices, representations and imaginations⁵⁶. Creating new realms could have a marketing potential to promote a sense of belonging to an exclusive imaginary world through wearing a brand's clothing. Roberts also states 'The academic literature concerning luxury is expanding rapidly'⁵⁷. This literature is the luxury customers look out for. Firstly, customers look for high quality⁵⁸. Secondly, if customers are offered authentic value via desired benefits whether physical or emotional⁵⁹. Third is if the brand holds a prestigious image with marketable built qualities⁶⁰. The fourth point is the price point the brand advises and the final point

51 Joanne Roberts and John Armitage, *The Third Realm of Luxury* (2019; repr., London: Bloomsbury Publishing, 2021), 1–24, <https://www.bloomsburyarchitecturelibrary-com.ezproxy.brighton.ac.uk/encyclopedia?docid=b-9781350062801>.

52 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

53 Jacques Rancière and Gregory Elliott, *The Emancipated Spectator* (2009; repr., London ; New York: Verso, 2011), 4.

54 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

55 Roberts and Armitage, *The Third Realm of Luxury*, 10.

56 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

57 Roberts and Armitage, *The Third Realm of Luxury*, 7.

58 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

59 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

60 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

is if a brand can inspire a deep connection, or resonance, with a consumer⁶¹. Most of these typical human desires can be achievable through fashion show stage design.

The human eye can like realms that imagine the unrealistic but also appreciates real-life forms and craftsmanship. The 'Chanel Spring-Summer Haute Couture SS15'⁶² (shown in Figure 5) set design achieves this with its origami garden⁶³. Origami is something humans recognise as real, but it is paired with unrealistic flower designs that gradually open to reveal colours inside throughout the performance⁶⁴. This supports Roberts' literature of luxury⁶⁵ with a brand building an image and appearing as high quality with their craftsmanship. This could impress an audience and make their clothing more desirable because of the brand's accomplishments in several craft fields and appear more luxurious and prestigious. Additionally, for the individual watching the show that has created a new realm, you can transport them to a new world that could excite them. Relating the real world with fantasy through a show space could help the clothing seem like an idealistic goal of luxury to reach through wearing that brand. This could increase sales and positively impact the marketability of a brand.

To expand on making a realm through architecture in set and stage design a famous set designer in the fashion industry, Shona Heath, speaks on how designers can incorporate surrealism in design⁶⁶. In an online interview with Sotheby's on YouTube⁶⁷, Heath talks about how surrealism in set and stage design can be a gateway to fantasy⁶⁸, '... a tipping point where reality becomes fantasy'⁶⁹. This could further expand on Roberts's idea of a 'third realm' being created, where the unreal exists in the real world⁷⁰. Heath also expands on how surrealism is something humans dream of and therefore proposes creating a space where the audience desires the clothing that exists in dreams⁷¹. Heath additionally mentions '...surrealist art definitely has infiltrated

61 Joanne Roberts and John Armitage, *The Third Realm of Luxury* (2019; repr., London: Bloomsbury Publishing, 2021), 1–24, <https://www.bloomsburyarchitecturelibrary-com.ezproxy.brighton.ac.uk/encyclopedia?docid=b-9781350062801>.

62 CHANEL, "Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture," YouTube Video, YouTube, February 3, 2015, <https://www.youtube.com/watch?v=PiVxqpaRRVI&t=767s>.

63 CHANEL, "Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture".

64 CHANEL, "Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture".

65 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

66 Sotheby's, "The Surreal World of Set Designer Shona Heath," YouTube Video, YouTube, January 17, 2020, <https://www.youtube.com/watch?v=KMrkYMKMsv4>.

67 Sotheby's, "The Surreal World of Set Designer Shona Heath".

68 Sotheby's, "The Surreal World of Set Designer Shona Heath".

69 Sotheby's, "The Surreal World of Set Designer Shona Heath".

70 Roberts and Armitage, *The Third Realm of Luxury*, 1–24.

71 Sotheby's, "The Surreal World of Set Designer Shona Heath".

Set unfolding and releasing colourful flowers



Glass green house set encloses the flower garden. Framing the audience inside

Figure 5 (a, b, c and d): Chanel Spring-Summer 2015 Haute Couture fashion show. Image annotations around images 'a' and 'b' by author.

a. Chanel, Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp- 0:09), February 3, 2015, Online video screenshot , Youtube , <https://www.youtube.com/watch?v=PiVxqpaRRVI&t=5s> (accessed November 11, 2023).

b. Chanel, Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp: 1:06), February 3, 2015, Online Video Screenshot , Youtube, <https://www.youtube.com/watch?v=PiVxqpaRRVI> (accessed November 11, 2023).

c. Chanel, Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp- 9:17), February 3, 2015, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=PiVxqpaRRVI> (accessed November 11, 2023).

d. Chanel, Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp- 7:59), February 3, 2015, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=PiVxqpaRRVI> (accessed November 11, 2023).

Single space

Audience are able to be very close to designs

Mirrors add to the surrealism space

Figure 6 (a, b and c): Dior Spring Couture 2017 fashion show. Images 'a' and 'b' annotations by author.

a. Shona Heath, Dior Couture Spring 2017 - Magical Tree Designer (2/12), Online Image, Wwww.clm-Agency.com - Shona Heath, accessed January 23, 2023, <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.

b. Shona Heath, Dior Couture Spring 2017 - Magical Tree Designer- (3/12), Online Image, Wwww.clm-Agency.com - Shona Heath, accessed January 23, 2023, <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.

c. Shona Heath, Dior Couture Spring 2017 - Magical Tree Designer (5/12), Online Image, Wwww.clm-Agency.com - Shona Heath, accessed January 23, 2023, <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.



Central magic tree with hanging playing cards. 'Alice in Wonderland' connotations

Enclosed surrealism space. Audience are surrounded by a fantasy atmosphere



into a way of thinking or opening your mind to realise you can think like that⁷². This posits how designers could unlock new ways of thinking for the spectators, audience and worldwide buyers by making new realms with stage design for them to absorb.

Heath has used these types of theories in her work. For 'Dior Spring 2017 Couture' in the magical tree designer set⁷³ (shown in Figure 6), Heath created a show space that could make the audience feel as if they were in this enclosed new world. With reflective ceilings and moss-covered flooring, the space resembled a luxurious garden which had features of the real world but also fantasy; the mirrored ceiling made the space feel more of an illusion⁷⁴. This show space could affect the spectator psychologically by processing a surreal new space and atmosphere; the audience would experience it together. The stage design also had connotations of an 'Alice in Wonderland' feel. This link to childhood memories could make the space more memorable and therefore allow the fashion line to have longer-lasting impacts on the audience. Worldwide buyers could desire to be in that space and feel the luxurious world created or to connect back to their childhood fantasies and dreams; this could increase a brand's clothing sales through desiring to be in the show space. However, worldwide buyers wouldn't get the immersive experience or atmosphere by being surrounded by the stage design and this could limit a person's desire compared to live audiences. Overall, creating surrealist show spaces can allow the audiences to believe they are in a new world and have lasting psychological impacts.

72 Sotheby's, "The Surreal World of Set Designer Shona Heath," YouTube Video, YouTube, January 17, 2020, <https://www.youtube.com/watch?v=KMrkYMKMsv4>.

73 Shona Heath, "Dior Couture Spring 2017 - Magical Tree Designer | Shona Heath | CLM," www.clm-agency.com, accessed January 27, 2023, <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.

74 Heath, <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.

Another way to help spectators observe different realms is through framing- 'framing the dream'. In the book 'Chaos Cosmos, Territory, Architecture'⁷⁵, Elizabeth Grosz talks about how designers could frame art to separate the art from the earth⁷⁶. Framing can make a space unchaotic, 'The frame is what establishes territory out of the chaos that is earth. ... With no frame or boundary there can be no territory...'⁷⁷. Grosz mentions how Deleuze and Guattari explain the Scenopoetes Dentirostris (an Australian rainforest bird) creates its stage⁷⁸. By cutting leaves and flipping them over to contrast the earth, the bird can make its stage⁷⁹. The creature would then conduct its performance by singing '... a complex song made up from its own notes... it is a complete artist'⁸⁰. This makes the bird stand out and increases its desire for potential mates and the material choices impact this. Architectural framing could be used to contain art so the viewer can spectate with an outsider's perspective. This could help the fashion clothing (the chaos) to stand out. When people walk through an art gallery and see a painting within its frame, the frame of the painting creates a territory in which the artwork (chaos or artistic realm) is contained and separate from the earth (where the spectator stands). This could add psychological benefits with the audience being able to view art with a clear mind and be hyper-focused but can connect back with reality more frequently. This could mean the audience can realise when they have been moved by one design and are more engaged.

There are many ways to frame art according to Grosz. One way is by, making varied-level platforms (elevated staging, standard catwalk) this could give the live audience a sense of 'hierarchy' with the design being on top and deemed more desirable to customers⁸¹. Another way to frame is to make a window. A window in a house has this effect where from a peaceful interior you can see the chaotic exterior. People can see the chaos outside but are in contact with the peaceful earth so can feel comfort and calm even though observing something chaotic (like a thunderstorm). Thomas Petherick's show space design for 'Faustine Steinmetz SS17'⁸² (shown in Figure 7) appears as a gallery-like exhibit that's framed with windows (to create territory) to separate the models wearing the clothing (chaos) from the spectator (earth). There could be something graceful about the art and chaos especially when separated and contained. This could help create desire by the spectator being able to be emersed in each frame but with a clear open mind. The audience gets to view the space all individually and at their own pace. By being able to focus on their favourite design this could increase desire for specific products and increase brand relationships with customers. Worldwide buyers would be viewing an image framed through technology devices and then also seeing the framed fashion show space. There can be a difference between seeing something in real life like how there is a difference between seeing a picture of the 'Mona Lisa' on the internet and going to Paris to

75 Elizabeth Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 2nd ed. (2008; repr., S.L.: Columbia University Press/ New York, 2008), 10–16.

76 Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 10-16.

77 Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 11.

78 Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 12.

79 Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 12.

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81 Grosz, CHAOS, TERRITORY, ART : Deleuze and the Framing of the Earth., 10-16.

82 M+A World Group, "SET + SPATIAL DESIGN - THOMAS PETHERICK," talent.maworldgroup.com, accessed January 25, 2024, <https://talent.maworldgroup.com/set-spatial-design/thomas-petherick#shows-2/faustine-steinmetz-6/64ca44d4-df1c-4373-b306-3764ac11000c>.



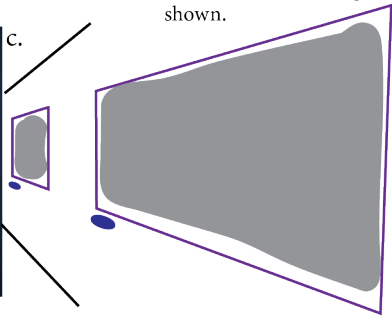
The spectator would view from the earth

Frame creates a territory

The grey represents where the chaos (art) is being shown.



c.



The purple represents the territory

Figure 7 (a, b and c): Faustine Steinmetz SS17 fashion show/presentation. Image annotations done by author.

a. Thomas Petherick, Faustine Steinmetz SS17 Show (1/10), Online Image, Talent.maworldgroup.com, accessed January 25, 2024, <https://talent.maworldgroup.com/set-spatial-design/thomas-petherick#shows-2/faustine-steinmetz-6/64ca44d4-df1c-4373-b306-3764ac11000c>.

b. Thomas Petherick, Faustine Steinmetz SS17 Show (7/10), Online Image, Talent.maworldgroup.com, accessed January 25, 2024, <https://talent.maworldgroup.com/set-spatial-design/thomas-petherick#shows-2/faustine-steinmetz-6/64ca44d4-df1c-4373-b306-3764ac11000c>.

c. Drawn by author and annotated by author.

Figure 8 (a, b and c): Chanel Spring 2012 Ready-To-Wear Collection fashion show. Images 'b' and 'c' annotations by author.

a. Chanel, Chanel Spring 2012 Ready-To-Wear 15/85, October 3, 2011, Online Image, Vogue Runway, October 3, 2011, <https://www.vogue.com/fashion-shows/spring-2012-ready-to-wear/chanel/slideshow/collection#15> (accessed January 25, 2023).

b. Chanel, Spring-Summer 2012 Ready-To-Wear Show – CHANEL Shows (Timestamp- 0:45), November 8, 2011, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=xLw-hozWzpc> (accessed January 24, 2023).

c. Chanel, Spring-Summer 2012 Ready-To-Wear Show – CHANEL Shows (Timestamp- 4:06), November 8, 2011, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=xLw-hozWzpc> (accessed January 24, 2023).



the real painting. Therefore, worldwide buyers could feel less engaged in a fashion show.

To contradict this theory, the 'Chanel Spring Ready to Wear 2012' fashion show designed by Zaha Hadid (shown in Figure 8) framed the audience inside with the fashion show⁸³. This combined the chaos and the earth with no territory to separate. This psychologically had a different effect on the live audience. They could be engaged in the new world and experience but couldn't have as much separation from the chaos with no territory. Chanel's show was more of a production and closer linked to Shona Heath's theory of creating a fantasy with an immersive atmosphere to disengage from reality.

Overall, creating a realm for the spectators can help companies show more craftsmanship skills which humans relate to being more luxurious. Producing surreal worlds in the real world can psychologically impact the audience to escape and desire the fantasy experience again, leading to increased clothing sales. However, companies must use technology (social media) effectively to capture these realms so that people can desire clothing and want to be part of that experience worldwide.

83 Tim Blanks, "Chanel Spring 2012 Ready-To-Wear Fashion Show," Vogue, October 3, 2011, <https://www.vogue.com/fashion-shows/spring-2012-ready-to-wear/chanel>. (accessed January 26, 2023).

Chapter 4: Benefits of Sustainability

The fashion industry is not known to have a sustainable past. After recent events like the 2020 pandemic, the flaws in the fashion industry have been highlighted along with the urgent state of the planet. For new generations (Millennials and Generation Z) there is more support towards sustainable brands with the rise in the use of social media that voiced these concerns highlighting where the change is required. Sustainability could be seen as more luxurious and desirable. The industry has already made changes like the fashion calendar which has been moved with one consequence being it could help stop the mass production of goods, promote the 'buy-now-wear-now scenario'⁸⁴ and have less waste⁸⁵.

In the book 'In Design and Ethics: Reflections on Practice'⁸⁶ authors Oskana Zelenko and Emma Felton talk about how it is the designer's responsibility to make an '...ethical turn...'⁸⁷ and how designers have the power to create change in the industry to take the right action⁸⁸. The authors also discuss how it is the designer's responsibility to fight the client's desired aesthetics with more sustainable solutions that achieve similar effects by using '... a pedagogical framework...'⁸⁹. Humans appreciate visuals and aesthetics, so they cannot be forgotten.

One brand that is seen to be taking responsibility and sustainability more seriously is Dior with their 'Spring-Summer 2020 Ready-to-wear'⁹⁰ 'Played Among the Trees, Not the Flowers'⁹¹ (shown in Figure 9). The idea was to replant trees and promote sustainability and greener earth. The trees structured the show and controlled the model movements. This could make the audience feel as though the brand takes sustainability seriously and supports worldwide buyers' morals. After the show, the brand said how they would replant the trees to have no waste⁹². However, despite the reusable design, the show space could be classed more as greenwashing as sustainable show spaces are not evidenced to be continued in the future. As Zelenko and Felton express 'Ethics becomes not just a goal or end point, but something continuously lived...'⁹³.

For a more sustainable future, the increased use of technology could be useful and less expensive. Brands have started to notice the use of technology through social media can increase a brand's reputation due to younger generations being more connected to their devices⁹⁴. It could also reach more people worldwide. Films could be used to tease and promote a line, and sets could be LED projected and virtual reality (VR) architecture to utilise fewer materials and create less waste. Another consequence is fashion line clothing could be communicated better online. However, like how Linda Tucker says in 'Fashion Wholesaling:

84 Linda B Tucker, *Fashion Wholesaling* (London: Bloomsbury Publishing, 2022), 116, <https://www-bloomsburyvisualarts-com.ezproxy.brighton.ac.uk/encyclopedia-chapter?docid=b-9781350169852&tocid=b-9781350169852-chapter5&pdfid=9781350169852.ch-005.pdf>.

85 Tucker, *Fashion Wholesaling*, 113–139.

86 Emma Felton, Oksana Zelenko, and Paula Dunlop, *Design and Ethics: Reflections on Practice*, ed. Suzi Vaughan (Abingdon: Routledge, 2013), 3–9, 193–203, <https://www-bloomsburyvisualarts-com.ezproxy.brighton.ac.uk/encyclopedia?docid=b-9780203123973>.

87 Felton, Zelenko and Dunlop, *Design and Ethics: Reflections on Practice*, 3.

88 Felton, Zelenko and Dunlop, *Design and Ethics: Reflections on Practice*, 3–9, 193–203.

89 Felton, Zelenko and Dunlop, *Design and Ethics: Reflections on Practice*, 4.

90 Christian Dior, "Discover the Dior Spring-Summer 2020 Collection," YouTube Video, YouTube, September 24, 2019, <https://www.youtube.com/watch?v=rr7eYGJik48>.

91 Christian Dior, "Discover the Dior Spring-Summer 2020 Collection,"

92 Christian Dior, "Discover the Dior Spring-Summer 2020 Collection,"

93 Felton, Zelenko and Dunlop, *Design and Ethics: Reflections on Practice*, 202.

94 Tucker, *Fashion Wholesaling*, 113–139.



Figure 9 (a and b): Dior Spring-Summer 2020 Collection fashion show.

a. Christian Dior, Discover the Dior Spring-Summer 2020 Collection (Timestamp- 0:19), September 24, 2019, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=rr7eYGJik48> (accessed November 11, 2023).

b. Christian Dior, Discover the Dior Spring-Summer 2020 Collection (Timestamp- 1:03), September 24, 2019, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=rr7eYGJik48> (accessed November 11, 2023).

From Manufacturer to Retailer⁹⁵ digital wouldn't replace real shows⁹⁶. Those rare in-person company and consumer relationships can be built in real shows and digital shows are not as efficient with multi-sensory experiences. In 'The Hermès Women's Spring-Summer 2023 runway show'⁹⁷ (shown in Figure 10), the brand used a sand dune to create a desert theme set with the addition of projectors to add colours and depth to the space⁹⁸. The projectors were reported to create a desert-like atmosphere from morning to night throughout the performance⁹⁹. The use of technology could also engage the audience as the lighting and colour choices made an aesthetic feel. This space overall was more cost-efficient and used reusable materials. The space utilized a sand dune in the centre of the space shaping a pathway for the models to follow. Sand is a vital reusable and recyclable material. The audience and spectators would both feel an atmosphere from the space's colours on the sand dune, this could increase audience engagement. This also shows the company more advanced craftsmanship skills through technology. The brand could appear luxurious to the spectator, audience and worldwide buyers and therefore more desirable.

Overall, these spaces have a big impact on worldwide buyers due to the climate urgency of our time and therefore companies that see these issues and tackle them will be more desirable to younger generations (new target markets). Due to its rarity in the industry, people could see sustainable brands as luxurious. This challenges if technology and digital shows, which could be more sustainable, could replace the real. Being material conscious could be expensive. An expensive aura brands release can make them seem more desirable to customers. This could create a successful drive for people to afford so they can be more environmentally conscious.

95 Linda B Tucker, *Fashion Wholesaling* (London: Bloomsbury Publishing, 2022), 113–139, <https://www-bloomsburyvisualarts-com.ezproxy.brighton.ac.uk/encyclopedia-chapter?docid=b-9781350169852&tocid=b-9781350169852-chapter5&pdfid=9781350169852.ch-005.pdf>.

96 Tucker, *Fashion Wholesaling*, 113–139,

97 Anders Christian Madsen, "5 Things to Know about Hermès's Desert Rave SS23 Show," *British Vogue*, October 2, 2022, <https://www.vogue.co.uk/fashion/gallery/hermes-ss23>. (accessed January 2, 2024).

98 Madsen, <https://www.vogue.co.uk/fashion/gallery/hermes-ss23>.

99 Madsen, <https://www.vogue.co.uk/fashion/gallery/hermes-ss23>.

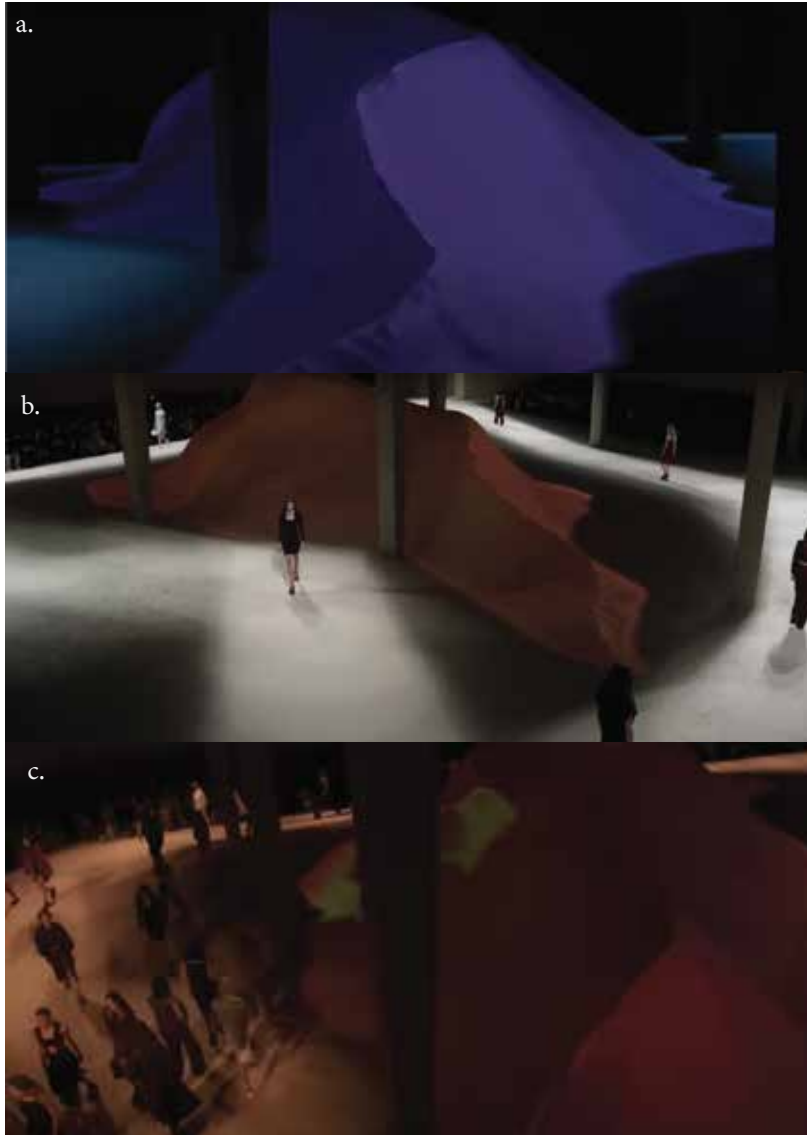


Figure 10 (a, b, and c): Hermès Women's Spring-Summer 2023 Ready-To-Wear Fashion Show.
a. Hermès, Hermès Women's Spring-Summer 2023 Live Show (Timestamp: 0:12), October 1, 2022, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=8jCsHhRGdLQ> (accessed January 3, 2024).
b. Hermès, Hermès Women's Spring-Summer 2023 Live Show (Timestamp-7:33), October 1, 2022, Online Video Screenshot, YouTube, <https://www.youtube.com/watch?v=8jCsHhRGdLQ&t=2s> (accessed January 3, 2024).
c. Hermès, Hermès Women's Spring-Summer 2023 Live Show (Timestamp: 11:15), October 1, 2022, Online Video Screenshot, Youtube, <https://www.youtube.com/watch?v=8jCsHhRGdLQ> (accessed January 3, 2024).

Conclusion

In conclusion, creating an experience and affecting the psychology of a spectator could have a lasting impact on an individual's desire. An atmosphere created by an experience could be harder to achieve virtually. The influence of luxury psychologically creating desire could be useful but could be done in more ways than creating an experience and involving a spectator in a show.

Generating realms mainly affects the visuals of a space and appeals to sight. Combining strong visualisation and atmosphere with a multisensory experience could be an alluring intersection. While trying to not make a space too over-stimulating and distracting from the fashion line. It could create a greater lasting memory of desire.

Sustainability is becoming more important in the future combining the marketing benefits of a positive brand reputation to Generation Z and Millennials. However, taking ethical design seriously should be continuously applied. Elements like technology use over a non-reusable material could be further explored to impact the virtual worldwide buyers further as well as live audiences.

Overall, multisensory experiences could create and have the longest-lasting effect of desire on live spectators and virtual worldwide buyers. Combining multisensory experiences with other interior architecture theories for fashion set and stage design is the most multi-compatible. It has the potential to be the strongest interior architecture theory virtually (if done correctly) and for live audiences. It subconsciously involves the spectators by making them experience through their senses and feel emotions from those experiences. Collaborating creating realms and multisensory could achieve the idea of a new world experience and connecting memories to a space by engaging the five senses. It has the potential to create the most desire.

One of the most successful shows that had the greatest effect on worldwide buyers is combining the senses' different systems to enhance another sense (Pallasmaa's theory). As proven by Valentino's set design with the inclusion of an ASMR effect. Creating touch which impacts the virtual viewers, could be more memorable, create an experience, subconsciously involve the spectator and have lasting psychological impacts.

Table of Images:

Figure 1:

- a. Bennett, Joseph, and Alexander McQueen . Alexander McQueen VOSS 2001 (4/17). Online Image. Joseph Bennett Production Designer. Accessed November 11, 2023. <http://josephbennett.co.uk/fashion-shows/alexander-mcqueen-voss>.
- c. REX Features , and Alexander McQueen. Fashion Flashback: McQueen's Asylum Show- Kate Moss- (8/11). August 7, 2014. Online Image. British Vogue. <https://www.vogue.co.uk/gallery/erin-oconnor-on-walking-in-alexander-mcqueen-asylum-show>. (Accessed January 24, 2023).
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Figure 2:

- a. Fashion Channel. CHRISTIAN DIOR Autumn Winter 2005 2006 Paris Haute Couture - Fashion Channel- (Timestamp- 5:16). May 24, 2016. Online Video Screenshot. YouTube . <https://www.youtube.com/watch?v=XGzWOK5umM4>. (Accessed January 25, 2023).
- b. Christian Dior. Christian Dior FALL 2005 COUTURE 43/44. July 5, 2005. Online Image. Vogue Runway. <https://www.vogue.com/fashion-shows/fall-2005-couture/christian-dior/slideshow/collection#43>. (Accessed January 25, 2023).
- c. Fashion Channel, and Christian Dior. CHRISTIAN DIOR Autumn Winter 2005 2006 Paris Haute Couture - Fashion Channel (Timestamp- 16:51). May 24, 2016. Online Video Screenshot. Youtube. <https://www.youtube.com/watch?v=XGzWOK5umM4>. (Accessed January 25, 2023).

Figure 3:

- a. Valentino. FKA Twigs Performs at Valentino L'École (Timestamp- 1:05). October 11, 2023. Online Video Screenshot. Youtube. https://www.youtube.com/watch?v=NdyTbL6A3_Q. (Accessed January 7, 2024).
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Figure 4:

- a. Bell , Chadwick , and Australian Fashion Week . CHADWICK BELL - MERCEDES-BENZ FASHION WEEK FALL 2012 COLLECTIONS (Timestamp-0:21). February 10, 2012. Online Video Screenshot. YouTube. <https://www.youtube.com/watch?v=vsaCknMn6gE>. (Accessed January 23, 2023).
- b. Bell, Chadwick, and Australian Fashion Week. CHADWICK BELL - MERCEDES-BENZ FASHION WEEK FALL 2012 COLLECTIONS (Timestamp-0:35). February 10, 2012. Online Video Screenshot. YouTube. <https://www.youtube.com/watch?v=vsaCknMn6gE>. (Accessed January 23, 2023).

Figure 5:

- a. Chanel. Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp- 0:09). February 3, 2015. Online video screenshot . Youtube . <https://www.youtube.com/watch?v=PiVxqpaRRVI&t=5s>. (Accessed November 11, 2023).
- b. Chanel. Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp: 1:06). February 3, 2015. Online Video Screenshot . Youtube. <https://www.youtube.com/watch?v=PiVxqpaRRVI>. (Accessed November 11, 2023).
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- d. Chanel. Spring-Summer 2015 Haute Couture Show – CHANEL Haute Couture (Timestamp- 7:59). February 3, 2015. Online Video Screenshot. Youtube. <https://www.youtube.com/watch?v=PiVxqpaRRVI>. (Accessed November 11, 2023).

Figure 6:

- a. Heath, Shona. Dior Couture Spring 2017- Magical Tree Designer (2/12). Online Image. Www.clm-Agency.com - Shona Heath. Accessed January 23, 2023. <https://www.clm-agency.com/set-design/shona-heath/dior-couture-spring-2017-magical-tree-designer>.
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Figure 7:

- a. Petherick , Thomas. Faustine Steinmetz Show SS17 (1/10). Online Image. Talent.maworldgroup.com. Accessed January 25, 2024. <https://talent.maworldgroup.com/set-spatial-design/thomas-petherick#shows-2/faustine-steinmetz-6/64ca44d4-df1c-4373-b306-3764ac11000c>.
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- a. Chanel. Chanel Spring 2012 Ready-To-Wear 15/85. October 3, 2011. Online Image. Vogue Runway. <https://www.vogue.com/fashion-shows/spring-2012-ready-to-wear/chanel/slideshow/collection#15>. (Accessed January 25, 2023).
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- a. Christian Dior. Discover the Dior Spring-Summer 2020 Collection (Timestamp- 0:19). September 24, 2019. Online Video Screenshot. Youtube. <https://www.youtube.com/watch?v=rr7eYGJik48>. (Accessed November 11, 2023).
- b. Christian Dior. Discover the Dior Spring-Summer 2020 Collection (Timestamp- 1:03). September 24, 2019. Online Video Screenshot. Youtube. <https://www.youtube.com/watch?v=rr7eYGJik48>. (Accessed November 11, 2023).

Figure 10:

- a. Hermès. Hermès Women's Spring-Summer 2023 Live Show (Timestamp: 0:12). October 1, 2022. Online Video Screenshot. Youtube. <https://www.youtube.com/watch?v=8jCsHhRGdLQ>. (Accessed January 3, 2024).
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Appendix

Throughout this module I have constantly tried to be engaged with all varied kinds of feedback. From peer, tutorials and independent reflection I have repeatedly been critical of my own work and vigorously tried to apply feedback.

For peer feedback through the presentation part of the module. I didn't receive as much feedback compared to my peers, however, I tried to change more and be critical on my presentation title and refine and find clear angle of sustainability relating to the fashion industry and creating desire. This may have not been an immediate change but was something I thought very consciously about throughout my process of research to the final essay.

Through tutorials feedback I learned I had to be more critical of my own work and think more in depth on 'quality over quantity'. I tried to be more efficient with my writing and found this was easily applied when I would write my initial ideas in a rough first dissertation draft and then refine the essay with repetitive read throughs and being very individually critical of my way of writing. This meant I applied myself to independent reflection. I was also given multiple book and journal recommendations for this essay. My sustainability research and The Third Realm were mainly recommended to me and were all very helpful. I explored independently all exemplary shows. I found independently other sources like Shona Heath's secondary source online interview.

When conducting my independent reflection, I learned how I needed to go further in not just adapting my grammar but also being critical of my page layouts after a tutorial I realised that I needed to have less crowding on a page and learn to space out my essay more. This was applied.

This has been in some ways how I have been trying to engage with feedback in this module. There have been many others in addition.