



“Hey, Wanna Get Outta Here?”

**A Fashion Collection
by
Alessandro Lorenzo Greco**





“All your life has been a journey to find an identity.”

- Larry Kramer, *Faggots*

“Hey, Wanna Get Outta Here?” Photoshoot
Photographer: Jackson Miles
Model: Melody McKenzie
HMUA: Eve Louise

DESIGN STATEMENT

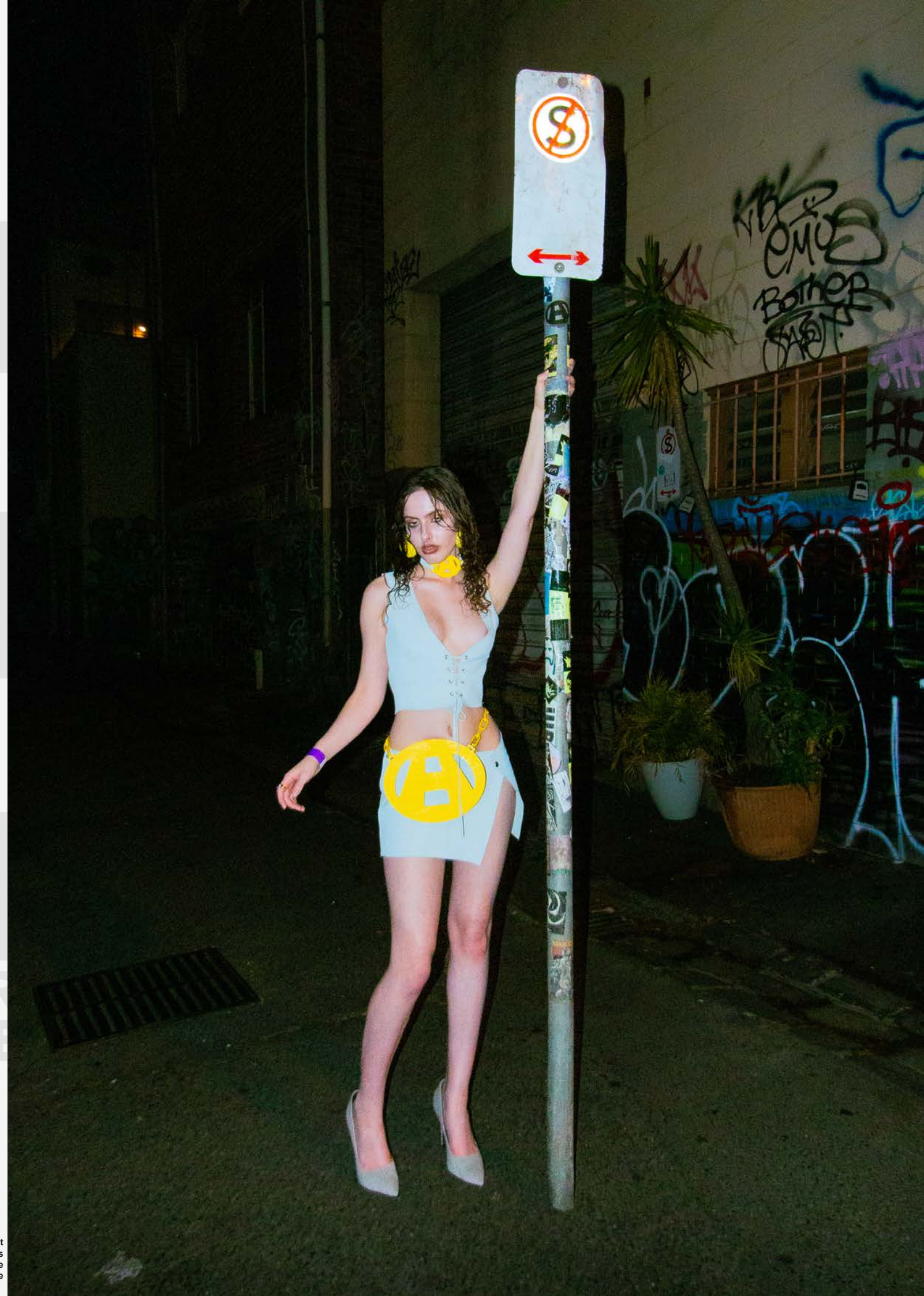
"Hey, Wanna Get Outta Here?" explores departures that lead us to life's new chapters, whether it be the end of a university degree, end of COVID, end of a relationship, all set in the fast-paced exhilaration of queer nightlife. This collection also marks a launchpad for my branding within the industry, with every accessory sporting my brand logo, replicating a fashion label's diffusion line.

In this work, I challenge myself to design with a more commercial and ready-to-wear audience in mind, while still presenting queer storylines common throughout my design practice. My developing knowledge on queer issues informs my design practice, as they continually grow in tandem. I feel my work illustrates the necessity for different storylines in an increasingly homogenous industry.

The looks themselves are a melding of both daywear and eveningwear, playing with contrasting silhouettes in upper and lower wear. I have strived to make each look a head-to-toe ensemble, serving the narrative of moving within a nightlife space. It looks to high fashion eveningwear brands for inspirations, including Dion Lee, Diesel, Mugler, Rick Owens and Avavav.

In both a narrative and poetic sense, this graduate collection represents a launch: conveying the excitement of transitioning from work to nightlife, from university into the industry, from concept into the launch of Alessandro Lorenzo Greco. It celebrates life's constant evolution.

"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Melody McKenzie
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PERSONAL DESIGN JOURNEY CONTEXT

As I near the conclusion of my degree, I wanted to look at the areas of the industry I wanted work in. Although my love for fashion came from costume design and drag, I wanted to shift my focus to more commercial, high fashion ready-to-wear spaces as I am more inspired of the opportunities available. Thus, I decided to leave my love of costume design as an inspiration rather than what I actually want to produce in my career, and focus on making a collection that was geared towards a commercial space.

The first two looks shown were done outside of my RMIT studies, and encapsulate the nightlife, ready-to-wear elements I am channeling in this work. These pieces were upcycled works, made from secondhand jackets, however this collection does not have an upcycling approach in mind.

The third and fourth are from the previous semester of work, and are costume designs.

Although I am departing from costume design in this collection, there are still theatrical, narrative elements within each look. In this, there is a personal nod to my previous work.

In a way, this collection signifies a departure from costume to ready-to-wear, a departure from the playful and vaudevillian to something and realistic, more mature.



Denbane by Alessandro Lorenzo Greco



Grease Opening by Alessandro Lorenzo Greco



Bombus Pascuorum by Alessandro Lorenzo Greco



Lavandula by Alessandro Lorenzo Greco

CREATIVE PROCESS CONTEXT

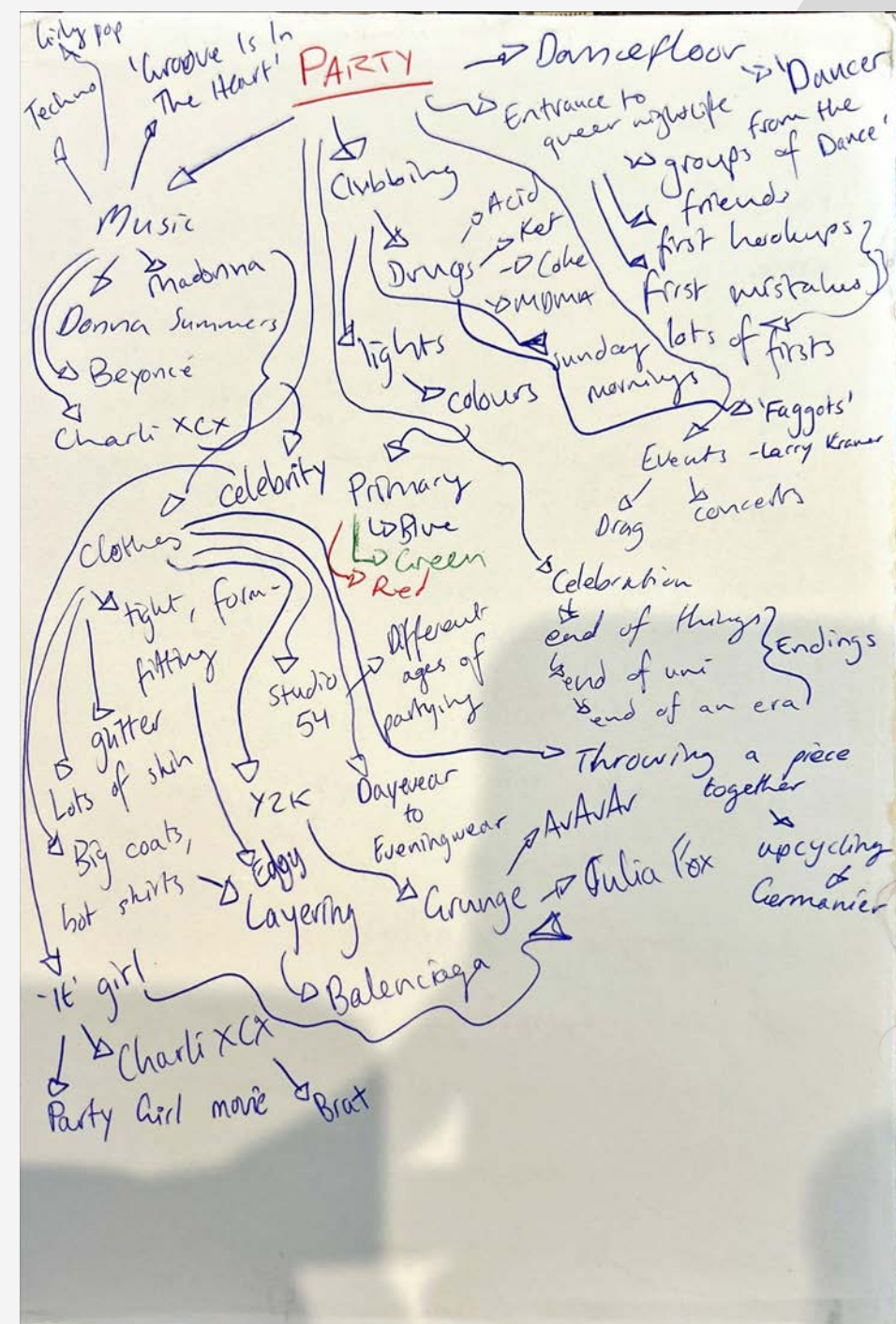
My creative work always has a music inspiration behind it. There's always an album or artist I'm obsessed with at the time of designing that somehow echoes its way into my process. If it's an upbeat pop album, my designs may reflect that, with brighter colours, contemporary prints, larger silhouettes; and the opposite would be with a slower, softer album.

This year I have discovered a lot of old and newly released music from artists I love: Beyoncé, Deee-Lite, Charli XCX, Doja Cat, Billie Eilish, Adele, Sabrina Carpenter, Tyler, The Creator, to name a few. I was looking at all this new music in my life and originally had the idea to make a collection that celebrated the music that has shaped me in 2024.

I started a mindmap of ideas around music and the main space in which music is consumed: at a party. I had an idea of centring each look around a particular genre of music and an album that represented that genre in 2024. I thought of channelling Charli XCX's *Brat* for pop, Beyoncé's *Cowboy Carter* for country and Donna Summer's *Bad Girls* for dance. I begun sketching.

However, I realised my inspiration was mainly centred around art released in 2024, and I didn't want this collection to be frozen in that time period - I wanted to make something timeless. It was with this thought that I decided to drop the music angle of the collection, but thought the idea of inspiring the collection around partying and nightlife was worth looking into.

At the time of designing this collection, I had stumbled across *The Beatrice Arthur Special* from the 80s. In it, Bea Arthur and Rock Hudson (two gay icons) sing *Sniff, Swig, Puff*, a song about all the partying and drugs people were getting up to at that time. As my work always touches on LGBTQ+ history and is inspired by music, as well as this collection looking at nightlife, I thought it would be a nice touch to show this song in this collection. For this reason, Looks 1, 2 and 3 are named SNIFF, SWIG and PUFF, respectively.



'Music' Mind Map



Beyoncé



Donna Summer



Rock Hudson and Bea Arthur

POPULAR CULTURE CONTEXT

I want this work to respond and relate to both fashion culture and pop culture in 2024. I looked to celebrities in the media who have a sway in the cultural zeitgeist, and have a social media pull when it comes to the looks they debut. These individuals include Doja Cat, Julia Fox and Charli XCX. The first two have a cult following when it comes to their fashion sense, taking on a grunge, Y2K revival aesthetic but also channeling more avant-garde styles for more 'high-brow' events.

The cultural impact of Charli XCX in both the fashion and popular culture landscape has been a slow brew, although 2024 saw it reach an all-time high with the release of her sixth studio album, *Brat*. Her aesthetic is grunge and messy, but it's also 'cool' and 'party girl', aesthetics which this collection strives to channel.

With this collection rooted in queer nightlife, I wanted to have references to the scene within the three looks of this collection. Thus, the Gay Leather Kink Community, social messaging app Grindr, queer artist Laura Knight and Tom of Finland, handkerchief codes in gay nightlife, 90s Club Kid culture and nightlife party drugs such as Rush are subtly referenced throughout.



Doja Cat

Charli XCX



Gay Leather Community

Julia Fox



Laura Knight



Grindr



Tom of Finland

FASHION INDUSTRY CONTEXT

I looked to some of the most recent collections from high fashion brands that produce eveningwear collections and runway showings that emulate the nightlife scene through styling, choreography, music and other elements.

Brands such as Avavav and LaQuan Smith, with shows that provide a narrative and context, heavily influenced the drive to give this collection a narrative and time and place. Diesel, KWK By Kay Kwok and Balenciaga served as inspiration for how to design and style these looks with a nightlife space in mind. Rick Owens, Dion Lee and Blumarine showed me how a collection can have a complete throughline in each look, with a common trait following from start to finish.

I analysed their most recent collections in both a runway format as well as on social media: how were they maintaining a presence in an over-saturated industry? What kept them on trend and accumulating people's time on platforms such as Instagram, Tik Tok and YouTube? I wanted to research this for the designs, as well as for the film component of this collection.



Look 14,
Diesel, Autumn/Winter 2022

Look 6,
Rick Owens, Spring/Summer 2024

Look 20,
Avavav, Spring/Summer 2024

Look 24,
Dion Lee, Spring/Summer 2023

Look 33,
Balenciaga, Spring/Summer 2024

Look 10,
Blumarine, Spring/Summer 2023

Look 8,
KWK By Kay Kwok, Spring/Summer 2024

Look 21,
LaQuan Smith, Autumn/Winter 2023

DIFFUSION

A big component of this collection will be the 'diffusion line' that exists with each look. The brand new logo created for *"Hey, Wanna Get Outta Here?"*, which I hope to take into the industry as my personal brand logo, will be present in every nook and cranny of each look

Diffusion lines exist within many fashion labels, translating the brand's aesthetics and qualities to create products of a lower price range, and I want this collection to mimic that in every accessory. In this collection, my brand acts as the fashion label.

I want Alessandro Lorenzo Greco's brand values to be 'effortlessly chic', 'grunge', 'practical' and 'of the moment'. I wanted each accessory to come under this diffusion line and carry these values along with it.

This is why you will see lanyards, iPhone cases, sunglasses, handbags, belts, earrings, chokers, rings, all sporting my label. The commerciality and marketability in the accessories of these looks is a strong focus, while the garments themselves do not contain any branding, opting for a 'quiet luxury' aspect.

I looked to Calvin Klein CK, COMME des GARÇON PLAY and Louis Vuitton's small accessories line for inspiration on how logos and brand values can translate in a lower priced 'budget' line of products.



Calvin Klein CK Summer 2024 Ad Campaign

"Hey, Wanna Get Outta Here?" - Folio
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COMME des GARÇON PLAY Sneakers



Louis Vuitton small accessories

CORE CONSUMER

My core consumer base consists of people in their mid to late twenties (specifically the Generation Z age group) who are interested in high fashion eveningwear. There is no specific gender to this consumer, however they are in the market for an investment, high price-point product that has the versatility to be worn during the day and evening, to work and to the club.

They are not married and live in the metropolitan area. There have no children and can be of any education level. There is no specific type of employment, however they are the individual who wants to enjoy a night out on the town.

This target consumer is motivated to present an elevated version of self on a night out, but this does not mean they are beholden to market trends or fads. The consumer makes few fashion purchases throughout the year as they are conscious of the unsustainability rife in the fashion industry and do not wish to contribute to it. But when they do purchase, they want something that is seasonless and has a level of longevity to last many wears and have a long lifespan.

MARKET RELEVANCE

As I begun researching this collection, I looked to trends in 2024's Copenhagen Fashion Week to see if any key takeaways could be translated into this collection.

The idea of *Extra-Ordinary*, making the banal brilliant through “reformulating rather than recreating” (Collins 2024) is emerging in the industry. This can be done through enriching classics, adding newness to everyday silhouettes. This market trend celebrates workwear by making it ‘cool’, especially for Gen Z who are beginning to enter the workforce. A key word is ‘Normcore’ - upgrading the everyday with subtle details that give it that extra leg of variety - which this collection strives to emulate.

I thought this was a brilliant concept and fit well in what my collection was aiming to narrate - celebrating conclusions that happen in everyday life, elevating oneself to meet the significance of those special occasions. For this reason, this collection showcases ready-to-wear, commercial garments, but with an added element to make them a bit more special for a graduate collection.

***“Hey, Wanna Get Outta Here?”* LINE-UP**



SNIFF

SWIG

PUFF

LINE

SWEAT

TRADE

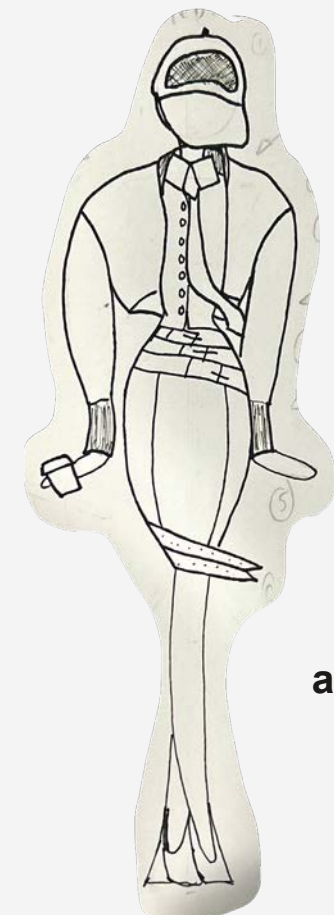
SNIFF

LOOK 1

"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Melody McKenzie
HMUA: Eve Louise



DEVELOPMENT ILLUSTRATIONS



First Illustration



Intermediate Illustration



Brown/green mixture references artist Dame Laura Knight, a famous gay artist of the 20th century

Reference to clocking off work before heading to nightclub

Office clothing references day/night (work/nightclub) narrative

Ring accessory

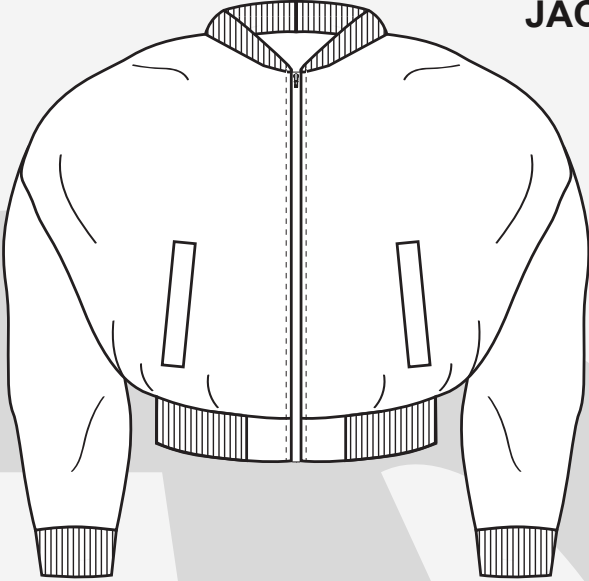
Lanyard with logo

Welt pocket

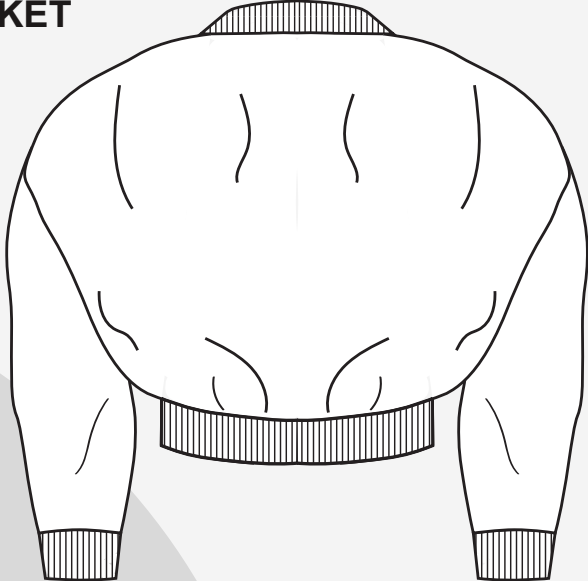
Elastic waistband for cinch at bottom

Front panel that connects with back panel

Final Illustration



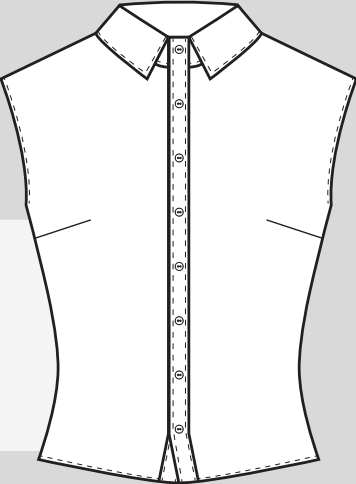
JACKET



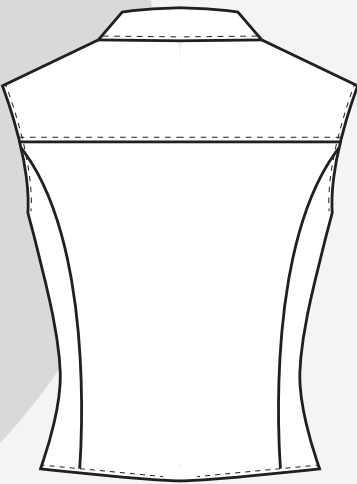
Jacket Main
2 x 1 Twill
Camo Green
51% Cotton
41% Nylon
3% Elastane

Jacket Lining
2 x 1 Twill
51% Cotton
41% Nylon
3% Elastane

Jacket Collar/Cuff
Rib Knit
Covert Green
81% Polyester
14% Viscose
5% Elastane

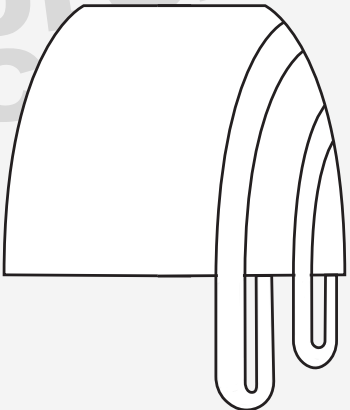


SHIRT

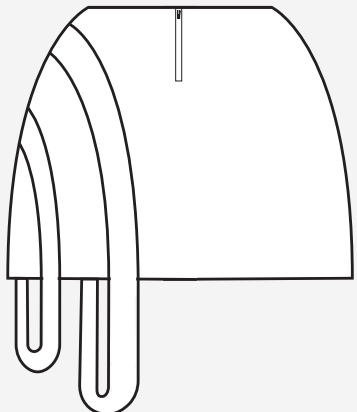


Shirt
Poplin
Brown
80% Polyester
20% Cotton

Skirt
Scuba Knit
Black
95% Polyester
5% Elastane



SKIRT



Technical Sketches

Fabrics

DESIGN PROCESS

Fabric Dyeing

wk 6



Dye used

To achieve the desired colour of the jacket's fabric, I decided to colour dye a camo print fabric so that I can have the colour I wanted but still have the print that came with the original fabric.

At this time, I was interested in having a denim skirt in a dark green but could not find anything suitable, so I decided to do two dye baths for the jacket fabric and skirt fabric.



Fabric prior to dyeing

The jacket fabric came out really nice, although I was unhappy with the denim and figured it may be time to think of a different skirt fabric all together.

I decided to use latex as it ties in with the kink community narrative reference.



Dyeing the fabric

Dyed fabric

Working with Latex

wk 8

Latex is a tough material to work with. It is its own unique language and requires extra care when putting a piece together. The seams are glued together rather than sewn, and curved seams are more difficult to put together. I was making a skirt that had a curved seam at the top, so it was going to be a difficult making process.

Furthermore, the nature of latex demands that it be put on without finger nails coming in contact as this can pierce the material. The texture of latex also requires the wearer to apply talcum powder on their body so that the material slides on easier, and silicon lubricant should be rubbed on the latex once on the body, so that body heat will allow the lubricant to garner a nice polish and sheen on the material.

I had enough latex for two attempts. The first attempt was good, although the material did not line up in certain areas, causing an odd ruching. I did not have enough time to make another attempt before the model fitting, so I hoped and prayed that the material would hold while the model wore it.



Mishap with latex material



Adhesive purchased

Jacket Modifications wk 9

I completed a toile of my jacket before moving to the final, however I was not happy.

The jacket was too long, the sleeves too wide. I also wanted the waistband to really hug the model, so I decided to add an elastic band.

So, I went back to the pattern and brought the waist up, thinned out the sleeve and attached an elastic band to the final garment.



Jacket toile

Styling wk 10

While I was doing a model fitting session, my university friend Phoebe and I decided to collaborate by styling one of her bags with this look. I believe it very nicely ties into the feel of the look and completes the 'night out' aroma.

The model had a difficult time getting into the latex - this was to be expected. While the latex would've looked amazing in the presentation of this collection, I decided the comfort and ease of the model was more important, and so I decided to make a different skirt.

The plan with the shirt was to make a baggy fit and then tailor it to the model while she has it on.



Styling Look 1 with collaboration.
"Hey, Wanna Get Outta Here? - Folio
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Pattern Adjustments wk 12

I went on to fix up the tapering darts made at the back of the shirt and created the new darts.

I also took the pattern on the latex skirt, made some new design lines and features, and made the skirt again, this time in a scuba knit fabric.



Darting the shirt in to fit the model



Reconfiguring the latex skirt pattern

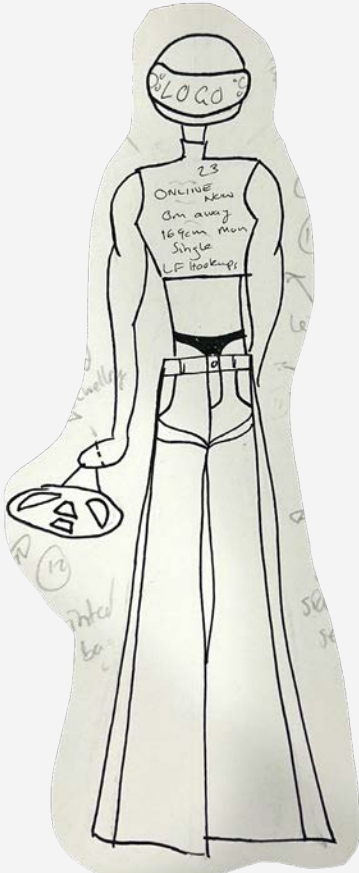
SWIG

LOOK 2

"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Silas Williams
HMUA: Eve Louise



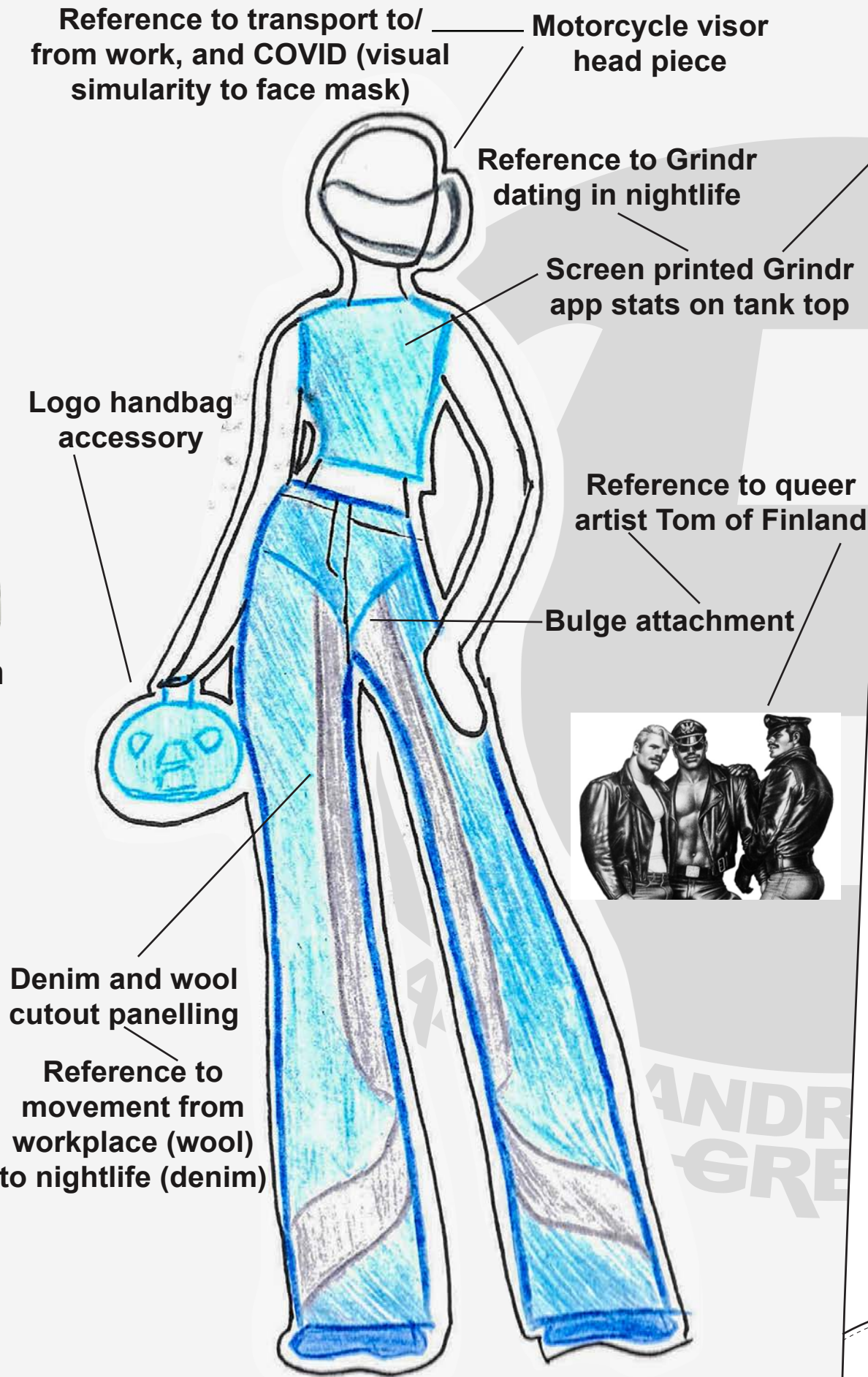
DEVELOPMENT ILLUSTRATIONS



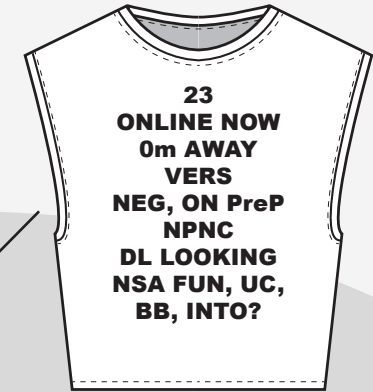
First Illustration



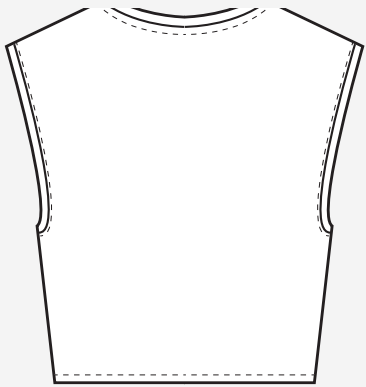
Intermediate Illustration



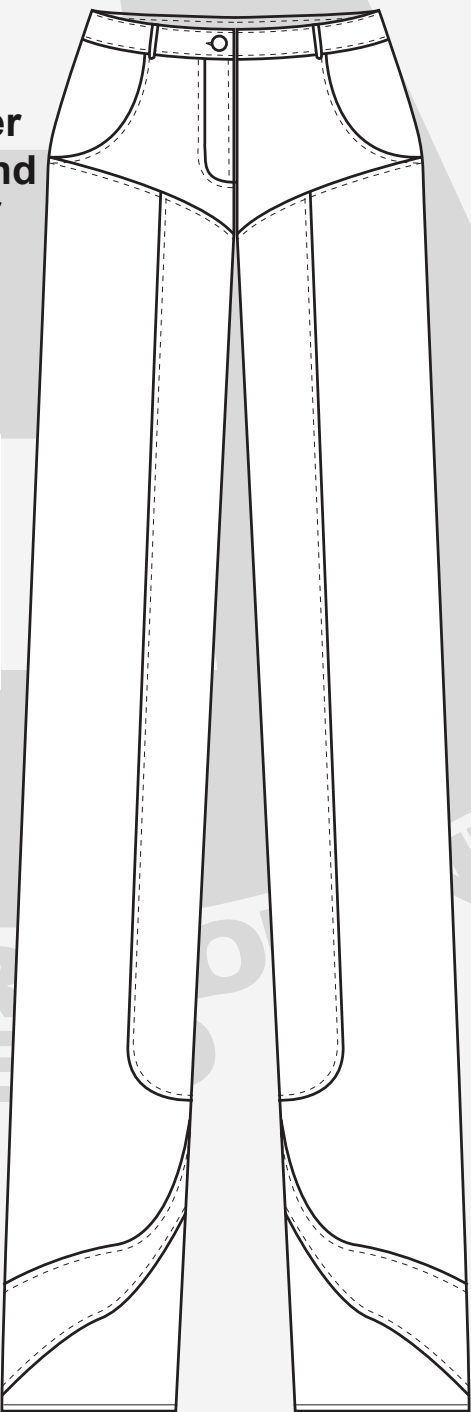
Final Illustration



TANK TOP



Tank Top
Plain Ribbing
Dark Navy
65% Polyester
35% Cotton



JEANS



Jeans Main
Denim
Dark Denim
100% Cotton

Jeans Contrast
Thin Pinstripe
Grey
100% Wool



Reference to queer artist Tom of Finland

Bulge attachment

Logo handbag accessory

Denim and wool cutout panelling
Reference to movement from workplace (wool) to nightlife (denim)

Technical Sketches

Fabrics

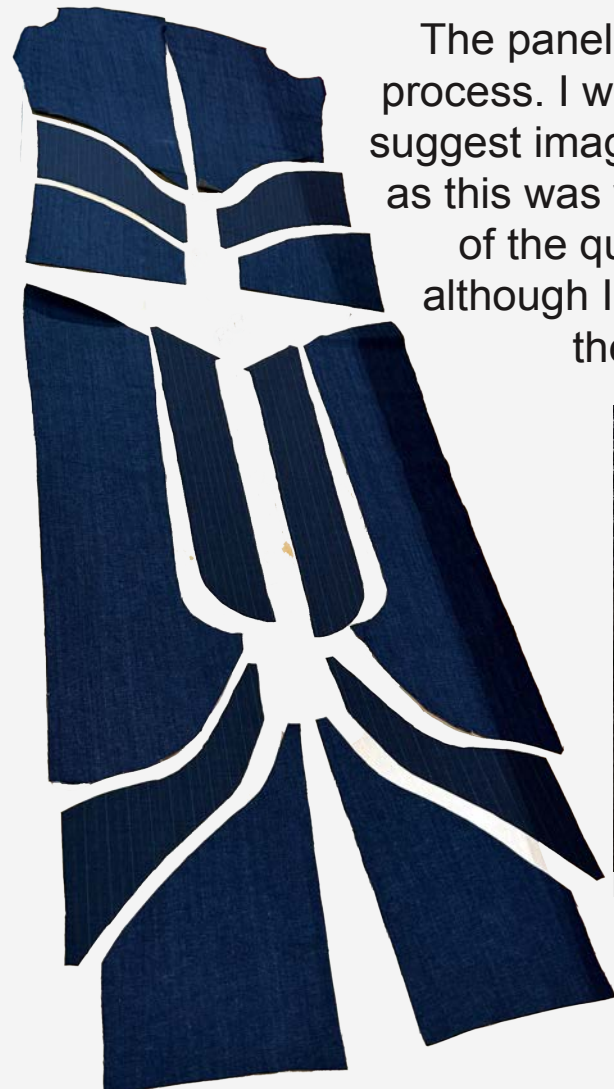
DESIGN PROCESS

Panelling wk 6-8

For the jeans, I wanted to emulate the melding of officewear and partywear through the fabrics of the garment, and so I wanted panelling between denim and wool to fill out the sections of the pant leg on the front and back.

I was worried about how the denim and wool would work together as they are of different weights. Would the denim, which would be the majority of the pant, weigh down the wool, causing an ill-fitting pull in the pants? Would the fabrics be difficult to sew together? I did a swatch to alleviate these worries, and found that there weren't any issues.

The panelling was an enjoyable process. I wanted the panelling to suggest imagery of male genitalia, as this was within the parameters of the queer nightlife concept, although I wanted to make sure the imagery was subtle.



Panel pieces laid out



Denim/wool swatch made

Bulge Attachment wk 9

As a reference to Tom of Finland, a prolific queer artist famous for his influence on late 20th century gay culture, I wanted to attach a bulge insert in the pants to emulate the artist's exaggeration of male genitalia in their work.

So that there could be photos without the bulge attachment - for a more sanitised version of the collection - the attachment has been fitted with snap buttons, so that the insert can be removed at any time.



Panel toile



Bulge attachment in pants

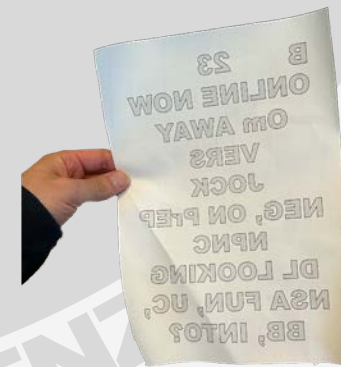
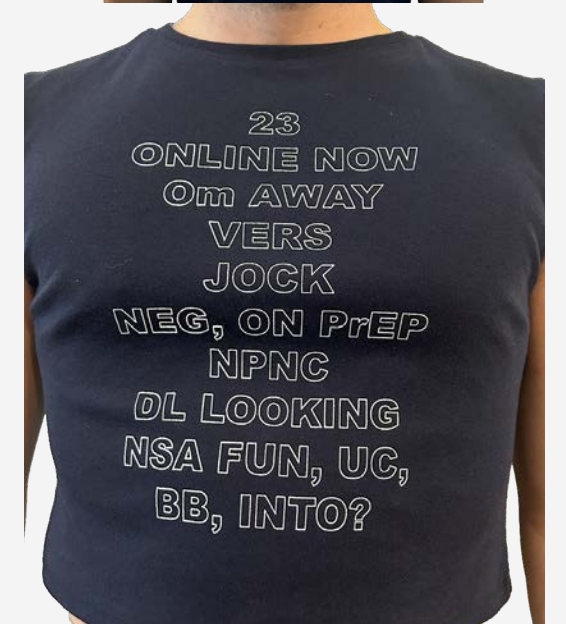


Photo transfer test

Screen Printing wk 10-12

The tank top would have text on the front of the garment, reading user profile information seen commonly on Grindr, a gay dating app. I originally opted for photo transfer to have the text read on the garment. I did a couple of swatches with a photo transfer product but realised I needed an inkjet printer to get the job done. With only laser printers all around me, I had to think of a second iteration.

I did some research and discovered Badrego Printing, a local screenprinting business, who were happy to do this job for me. I also had the idea of having my logo printed on the back for some more promotion of the label, and ultimately the screen printing was the best solution - the product turned out great.



Final product with screen printing

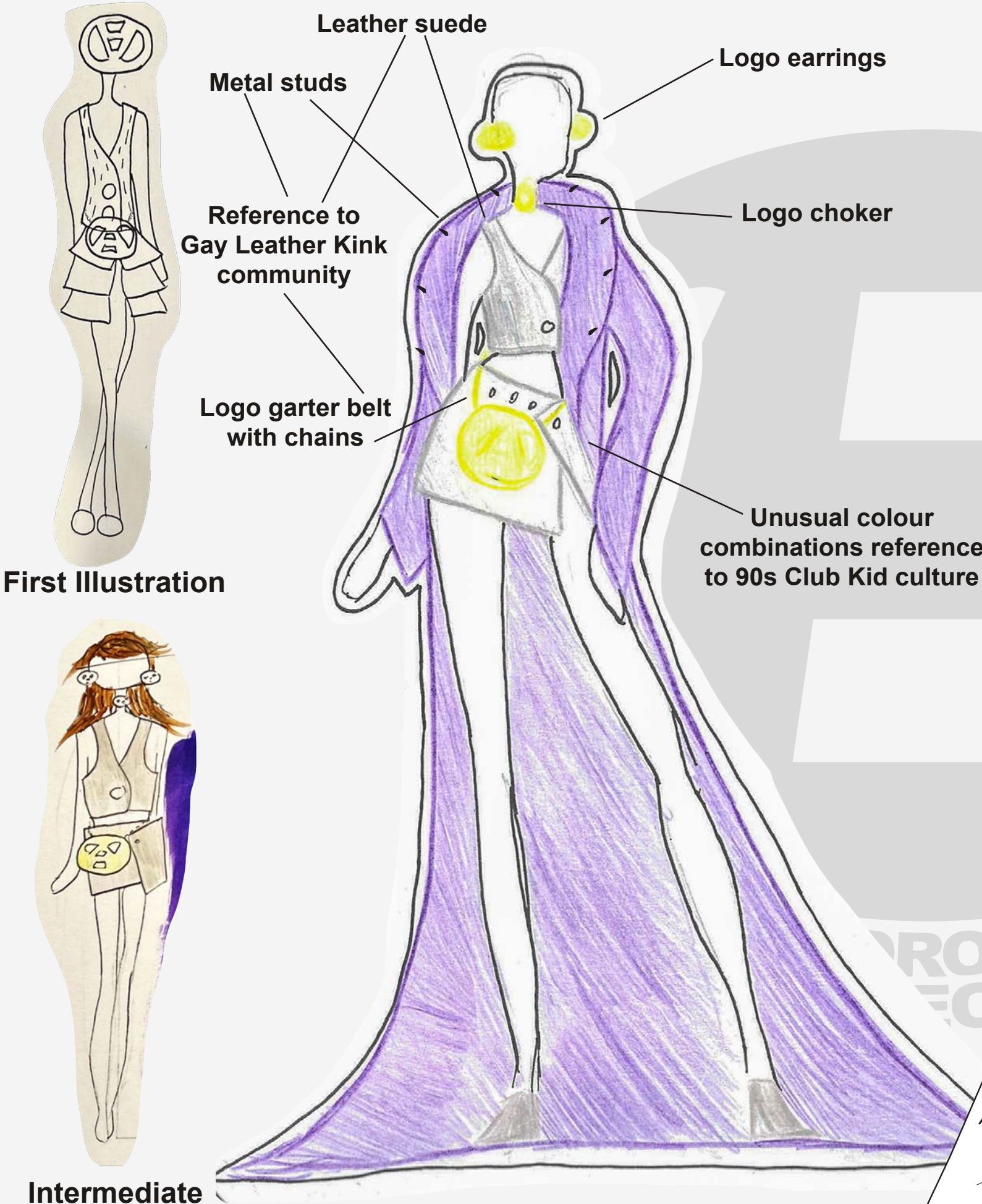
PUFF

LOOK 3



"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Amelia Rose Lee
HMUA: Eve Louise

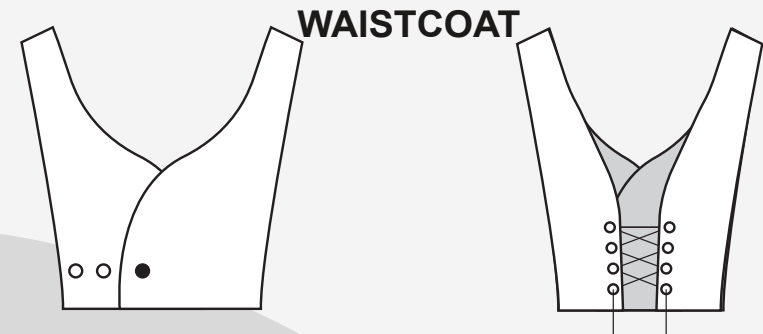
DEVELOPMENT ILLUSTRATIONS



First Illustration

Intermediate Illustration

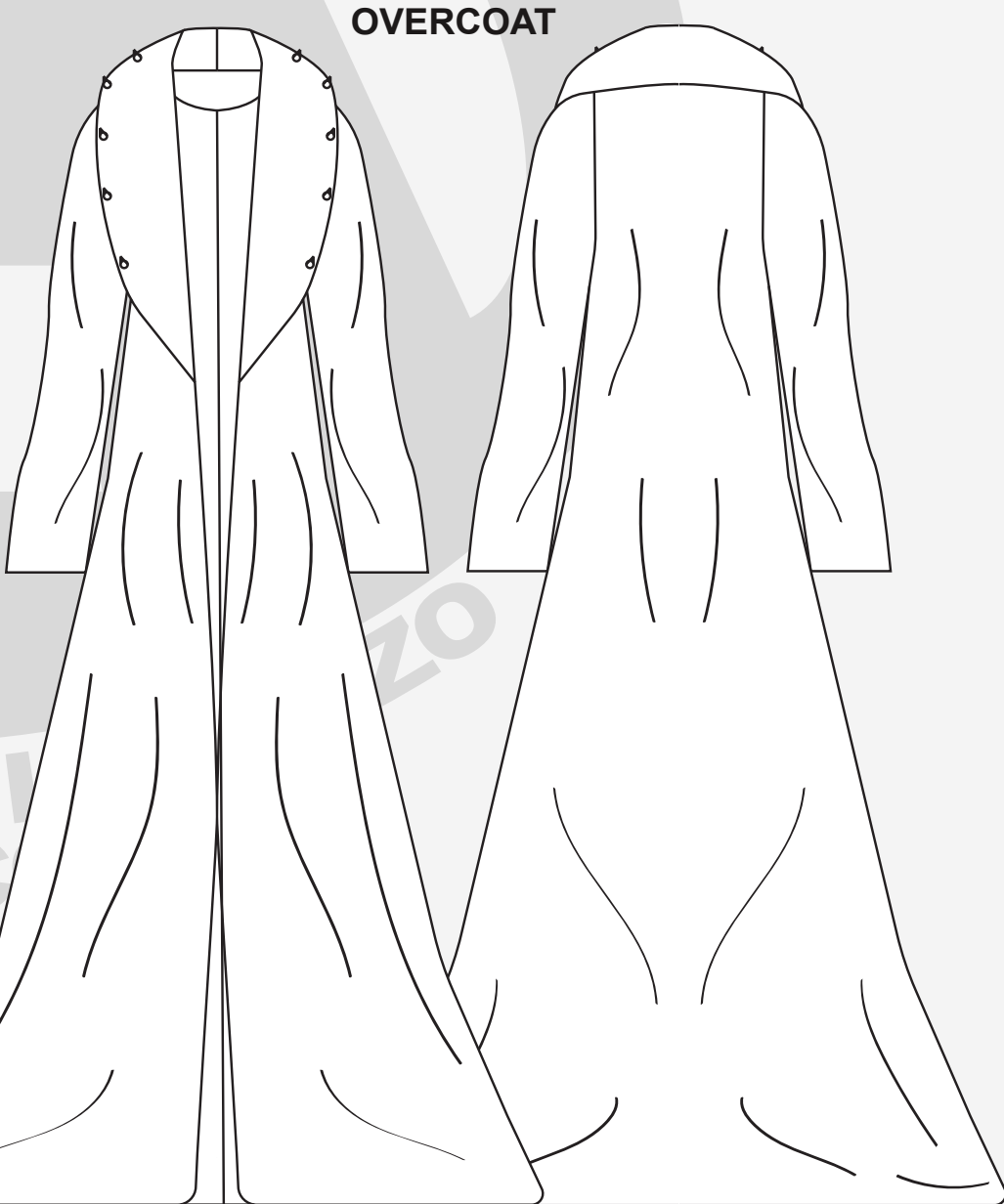
Final Illustration



WAISTCOAT



WRAP SKIRT



OVERCOAT

Waistcoat/Wrap Skirt
Suede Leather
100% Cow Hide

Overcoat Main
Wool Coating
100% Wool

Overcoat Lining
Jacquard
Cotton/Silk Mix

Technical Sketches

Fabrics

DESIGN PROCESS

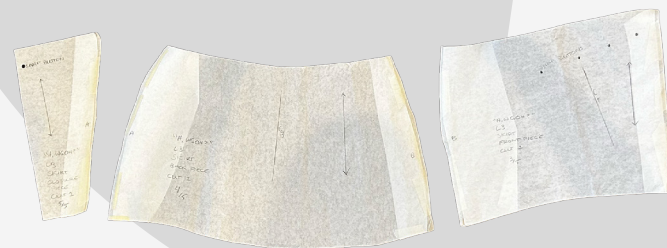
Pattern Making/Toiling the Waistcoat and Skirt wk 2-4

The pattern making for this piece was quite straightforward. To get the look I was after, I draped calico on a dress form and drew the design lines.

After cutting the shapes out, I brought the pattern to the table and converted the pattern to tracing paper, and whipped up a quick toile to make sure the pattern was correct - moving from the 3D to 2D and back to 3D.



Waistcoat Pattern



Wrap Skirt Pattern



Waistcoat Toile



Wrap Skirt Toile

Pattern Making/Toiling the Overcoat wk 2-4

The overcoat was fun to pattern make as I enjoy working with big shapes that have very simple seams. However, the toile was too short for my liking.

I want to play with silhouette in my collection through the juxtaposition of large silhouettes in the outerwear and smaller silhouettes in the garments worn closer to the body.

This has a narrative link too, as one would need a large coat to protect themselves from the cold weather while travelling to the club, as they have only nightclub clothing underneath.

So, I went back to the pattern and extended the sleeve and length of the coat. I was happy with the final product.



Overcoat Toile



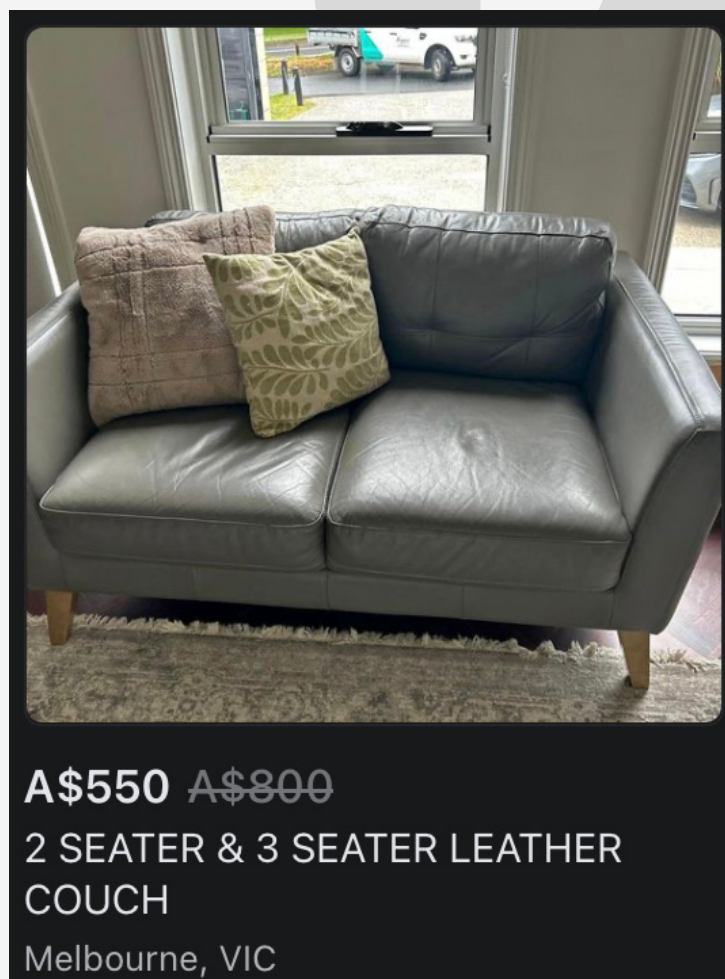
Overcoat Final

Leather Sourcing wk 6-8

My initial idea for the leather of Look 3 was to source a second-hand couch and pull it apart to get the leather to construct the waistcoat and skirt. The inspiration for the second-hand couch was the mysterious couch seen in the corner of the room during the afterparty of a big night out. I found a couch off Facebook Marketplace and was ready to purchase and pick it up.

However, we were on a schedule, and the logistics of getting a truck out to a location, transporting it to another location to rip it apart, and then making sure it was disposed of in a suitable manner all felt like a lengthy process that would honestly create more waste of materials (since the couch would be rendered unusable) and time. Thus, Lefflers was a perfect alternative for the leather.

I chose to use a suede leather for the pieces.



A\$550 A\$800

2 SEATER & 3 SEATER LEATHER
COUCH

Melbourne, VIC

**Second hand couch
sourced on Marketplace**

Resin Embellishment wk 10-12

I wanted to embellish the leather with clear resin to emulate semen, symbolising the leather kink community seen in underground queer nightlife spaces.

I did a test swatch of this and it turned out great - a little too great. For this collection, which is very 'on-the-nose' in its references to queer nightlife, I wanted there to be an element of subtlety, so that the people who understand the references will understand it, while people who don't recognise it can still enjoy and appreciate the work at hand. However, there was zero subtlety in this resin test, and came across as a little tacky.

I decided to keep the leather spotless. The suede looked beautiful and I did not want to ruin it.



Resin on leather swatch

THE ACCESSORIES

LOOK 1-3



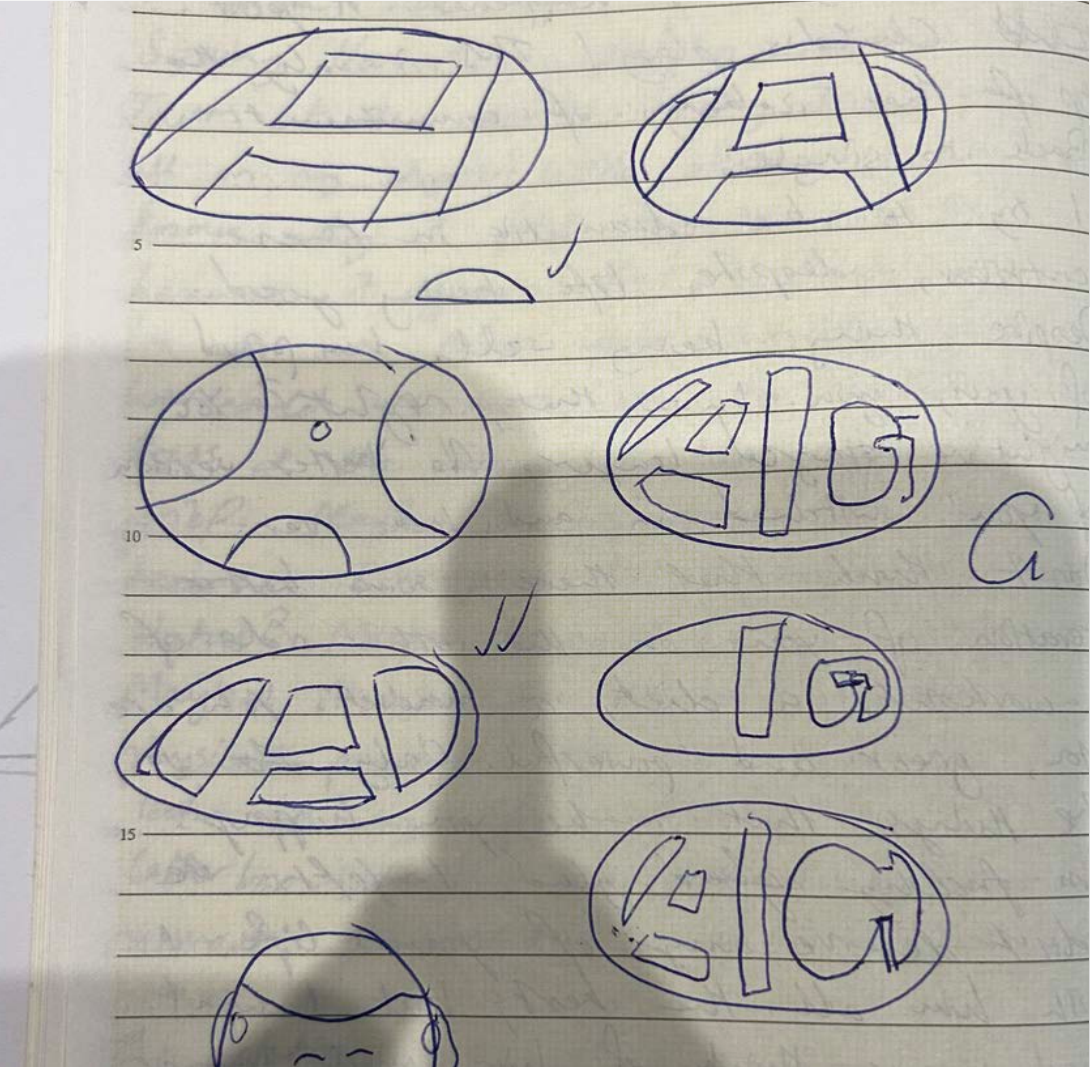
LOGO DEVELOPMENT

With this collection acting as the soft launch of my brand, I wanted to give more time to perfecting the logo. This would in turn benefit the accessories being made as they would present my logo as well.

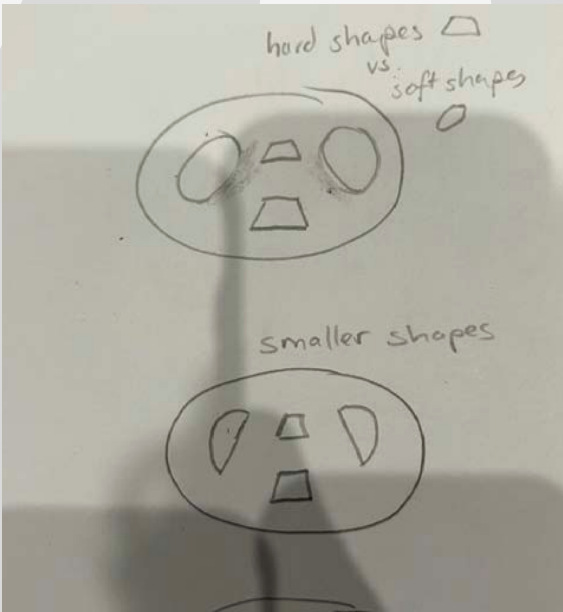
The first run of our accessory was more so to get a general idea of the shape of the logo rather than anything else. However, what I found was that the shell the 3D print came on was a lot cooler than the actual model: the shell was bolder while the model was a bit too thin.

We went ahead and did some configurations for a second trial. The next run was a success. It was the correct thickness and shape and size.

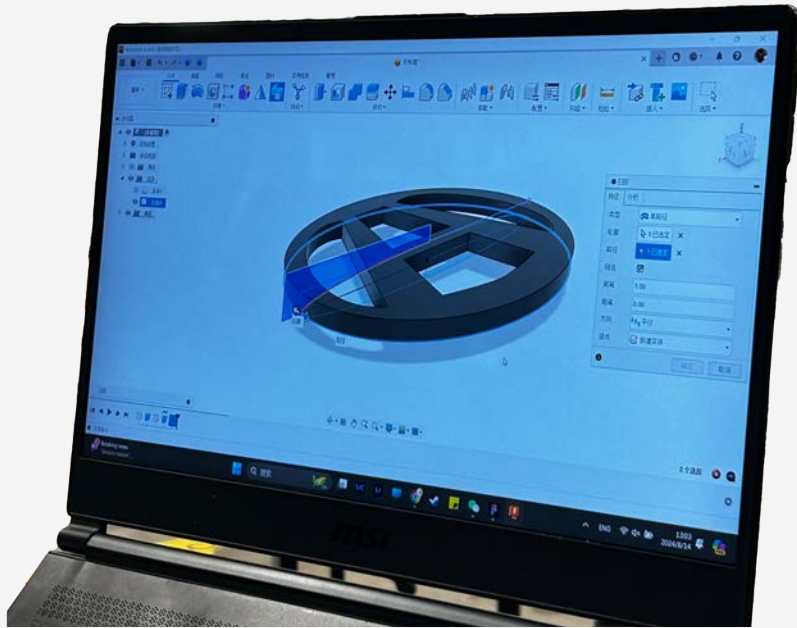
With this complete, it was time to start configuring this logo into the appropriate accessories we wanted for this collection.



Logo sketch ideas



Other logo ideas



First logo design on Blender



First logo toile

Second logo toile



Final logo design

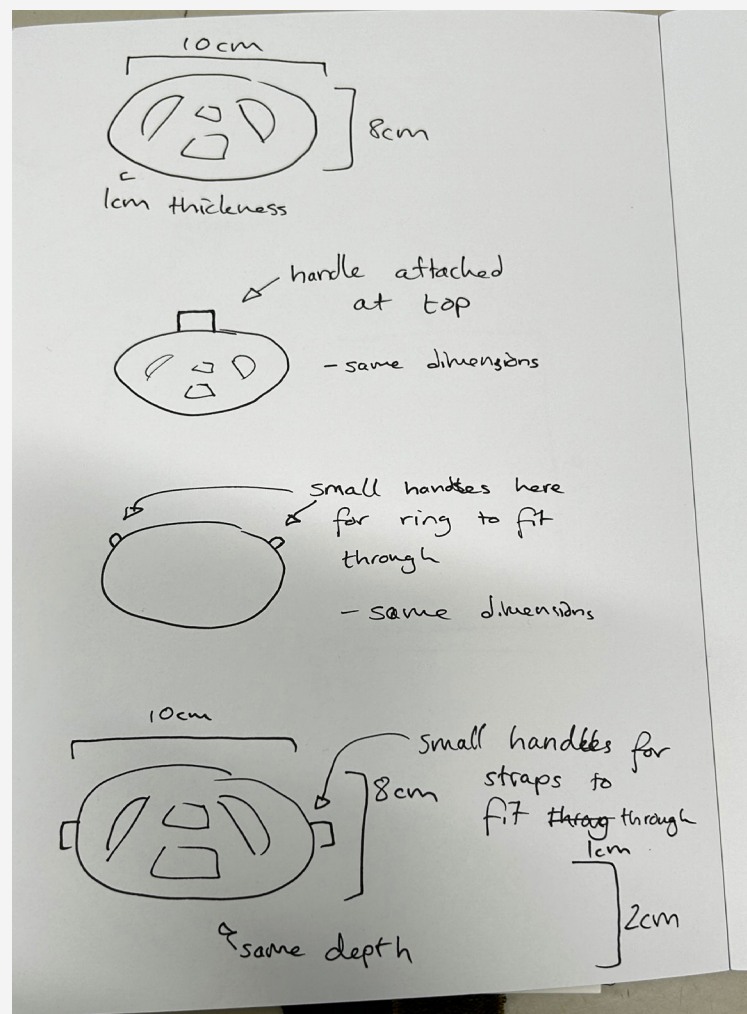
DESIGN PROCESS

Designing the Logo into Accessories

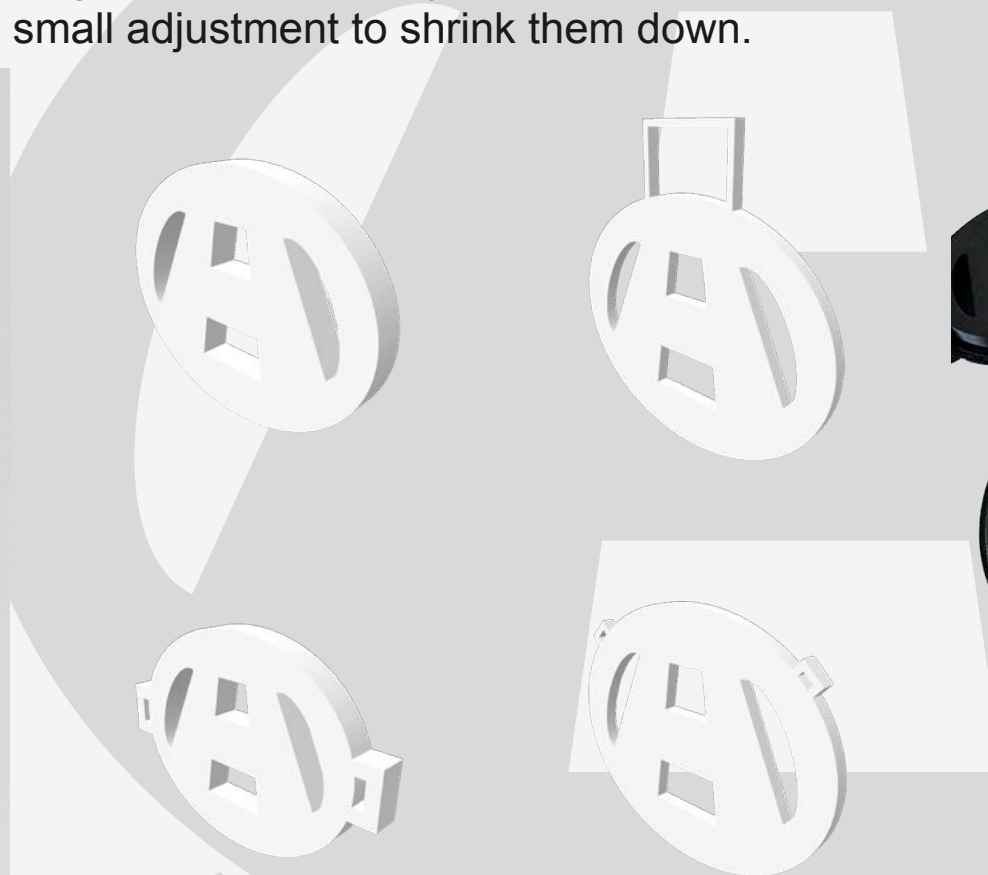
I had rough schematics of what I was after and my accessories collaborator was able to whip them up in Blender quite quickly.

We got them to the printer as soon as we could and they came out perfect.

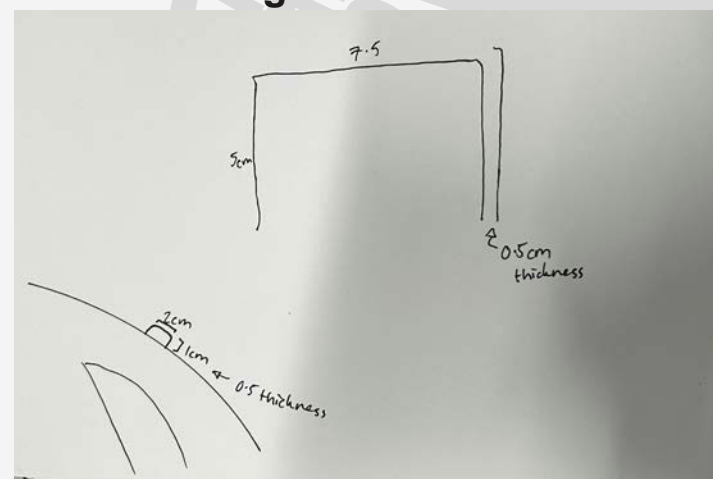
Upon trying the earrings and ring on, I realised they were a little too oversized, so we made a small adjustment to shrink them down.



Accessories schematic.



Design renders on Blender.



Accessories schematic.

Making the Accessories

The accessories were made from PLA, which is great for their light weight and ability to hold spray paint. I have good experience with spray painting so this did not take a lot of time.



Accessories from the printer.



Accessories being spray painted.

Other Accessories/Styling

Although these weren't designed by me - they were 3D models purchased online and then sent to the 3D printer - I still had them in the collection. The Rush bottle and sniffers topper were symbolic of the nightlife narrative of the collection.

To link back to the narrative of clocking off work and heading to the club, I fashioned a lanyard with my logo as the swipe card to complete the look.

Furthermore, SWIG/Look 2 had a yellow handkerchief in the back right pocket of the pants. This is a symbol of sexual activity preferences within gay nightlife culture, acting as a reference to the narrative of the collection.

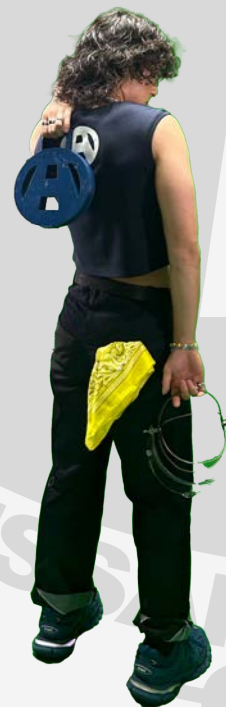
Lastly, to continue with the styling narrative of these looks existing within a nightlife space, each model was fitted with a wristband that corresponded with the look's colour story.



Purchased 3D models



Lanyard with my logo



Yellow handkerchief



Headpiece schematic on head mannequin



Wristbands

The Head Piece

The head piece, a motorcycle helmet visor suspended from the wearer's head, harkens back to the idea of the model moving from day to night, workplace to nightclub (as one might ride a motorcycle to work), and the end of COVID into the freedom of social activity, as the head piece does look similar to a COVID face mask.

I traced the head piece's skeleton on a mannequin head and metal rods were welded to form the helmet. Then, they assisted in forming the drill holes where the visor came out.



Final headpiece

THE TIMELINE

Monday 26		Tuesday 27		Wednesday 28		Thursday 29		Friday 30		Saturday 31		Sunday 1	
Pitch		Work		Persona Launch assesment due		Tiered skirt toile		Work		Work		Day off	
Jacket toile		Bag check in		Ring check in									
Monday 2		Tuesday 3		Wednesday 4		Thursday 5		Friday 6		Saturday 7		Sunday 8	
Vest toile		Work		Jeans toile		Skirt toile		Work		Work		Day off	
Shop for tie and belt		Have logo finalised		Bag check in		Buy resin for vest		Make officeworks purchase					
Monday 9		Tuesday 10		Wednesday 11		Thursday 12		Friday 13		Saturday 14		Sunday 15	
Final fabrics/hard ware purchase		Work		Shirt toile		Jacket final		Work		Jacket final		Day off	
		Headpiece check in		Purchase helmet		Order condoms				Work on sunglasses			
Monday 16		Tuesday 17		Wednesday 18		Thursday 19		Friday 20		Saturday 21		Sunday 22	
Jacket final		Shirt final		Shirt final		Shirt final		Work		Work		Day off	
Belt check in						Tie final		Work on styling		Work on styling			
Monday 23		Tuesday 24		Wednesday 25		Thursday 26		Friday 27		Saturday 28		Sunday 29	

To make sure I could make the number of garments and accessories required for this collection in time for the deadline, I made a timeline so that I could space things out and dedicate certain days to completing certain garments, ensuring I got everything done on time.

This was the key to my success. Not only did it ensure I would always come to university with something to do, but it kept me on track and kept me accountable.

While this meant I started my making process sooner, it also meant there was no time crunch at the end of semester. I was calm at the latter end of the semester because I had my master plan.

Of course mishaps occurred: garments took longer than expected to make, I got sick, some resources (such as fabric and hardware) were not ready by the time I needed to start making the garments. In these events, the timeline would shift, I would rearrange objectives and plans. The timeline shown here is vastly different to what the final plan became.

FINAL REFLECTION

This collection presented a few challenges for myself as a designer. Minimising the scope of the designs to cater to a commercial audience was a thought-provoking exercise, requiring me to always keep the core consumer and targeted audience in mind, and to not let my deference to costume design take over.

There was also a number of pieces in each look, with the final product (i.e. the photoshoot and video shoot) always the main focus, a priority I've never considered before. Previously, I've focused on the look alone in a vacuum, never considering how it'd be photographed or styled. I believe this was something I excelled at considerably, and is a skill I want to practice going forward.

I want to thank my teacher, Amanda, for her help this semester and supporting me during my one-on-one consultations, no matter how driftless my designs often became. Thank you to my university friends, Abby, Taylor, John and Paige, for being there along the way with me, who I cannot wait to see prosper and flourish in this industry. To everyone who joined the film component of this collection: Vivian, producer; James, director of photography; Eve and Rochael, HMUA artists; Shelantha, stylist; Matt, composer; Julian, video editor. And to our photographer for the photoshoot, Jackson, for his incredible ideas on bringing these concepts to life.

I want to give a special thank you to Melody, Silas and Amelia, the models, the first people to join this project, bringing their A game and lovely personalities to set each time. Each and everyone of the people mentioned made this collection less stressful and all the more memorable.

Lastly, I want to thank you for viewing this folio. I hope you see the love and dedication put into this piece of work.

"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Amelia Rose Lee
HMUA: Eve Louise



"I am rooted, but I flow."

- Virginia Woolf, *The Waves*

ALESSANDRO
GRE

"Hey, Wanna Get Outta Here?" Photoshoot
Photographer: Jackson Miles
Model: Melody McKenzie
HMUA: Eve Louise



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