

PORTFOLIO

Victoire Bornhauser

GRAPHISTE/DA IMAGE

Garnier et Linker

Garnier et Linker est un studio de design de luxe parisien établi depuis 7 ans. Les deux designers créent principalement des luminaires, mais aussi des meubles, et objets de maison. Tous les produits sont réalisés à partir de matériaux et savoirs faire artisanaux rares.

Actuellement en freelance régulier chez Garnier et Linker depuis juillet, je m'occupe de toute la communication visuelle du studio.

Ce poste pluridisciplinaire requiert des compétences en photographie (réalisation de visuels de campagne, packshots, contenu instagram), en mise en page (design du site web en cours, catalogues, pricelists, flyers, newsletters), en webdesign (Création de d'un e-shop et un site vitrine) et en vidéo (contenu instagram, documentation du processus de création).

Il faut également effectuer un travail de committee manager, en s'occupant de toute la communication sur les réseaux sociaux.

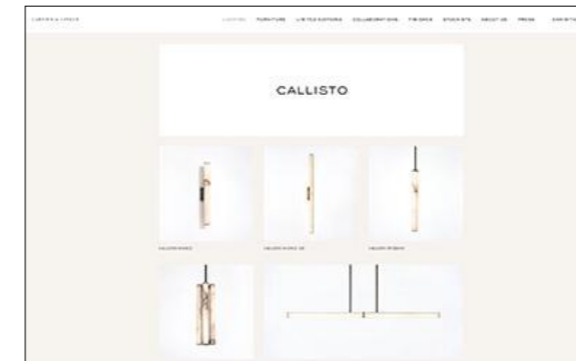
Garnier et Linker is a Parisian luxury design studio established for 7 years. The two designers create mainly lighting fixtures, but also furniture and household objects. All products are made from rare materials and know-hows.

Currently working as a regular freelance at Garnier and Linker since July, I am in charge of all the visual communication of the studio.

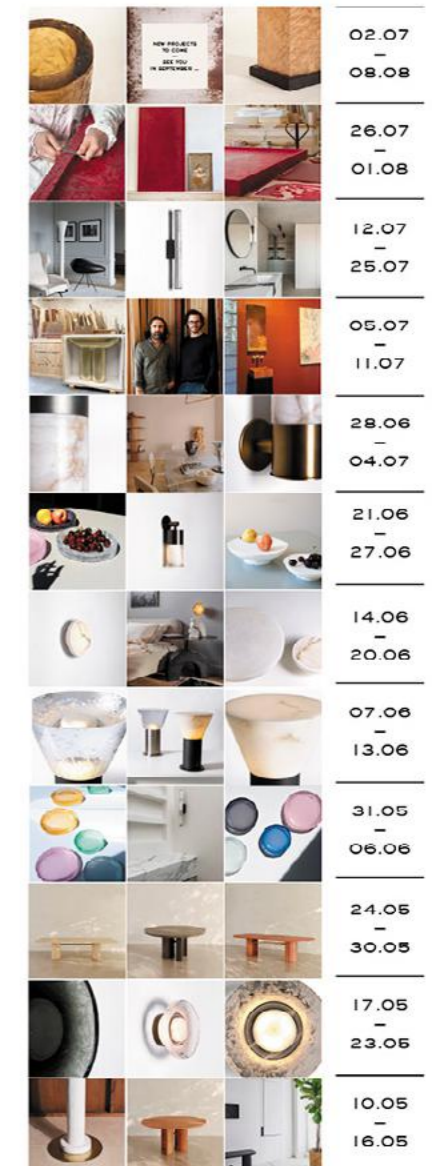
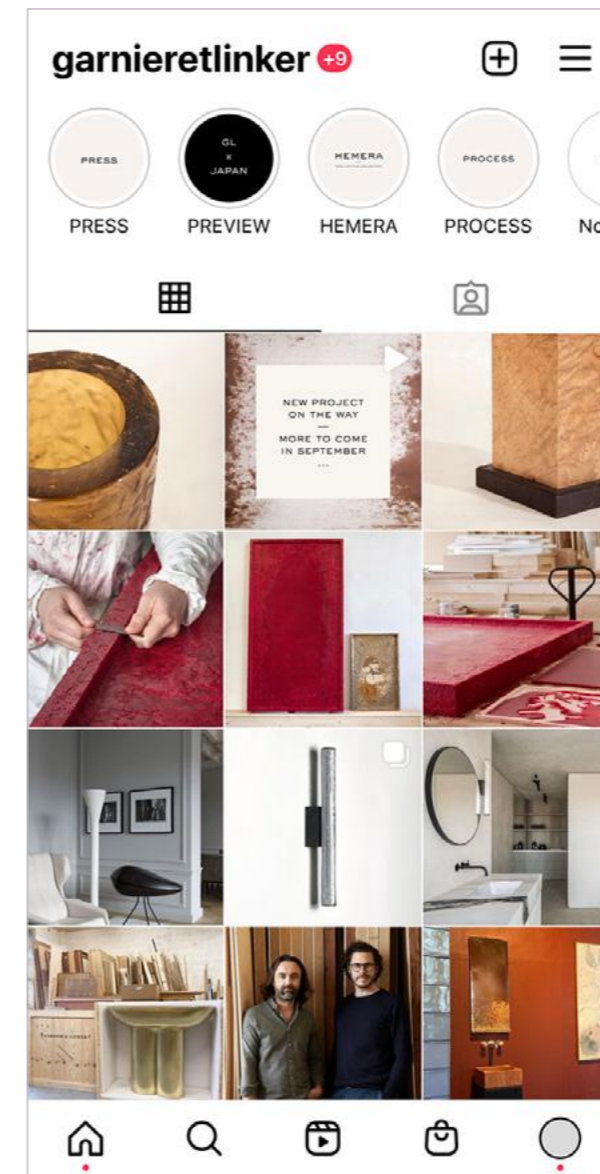
This multidisciplinary position requires skills in photography (campaign visuals, packshots, content instagram), in layout (design of the website in progress, catalogs, pricelists, flyers, newsletters) in webdesign (creation of the e-shop objects and the lighting site) and in video (instagram content, documentation of the creative process).

It is also necessary to work as a committee manager, taking care of the whole communication on social networks.

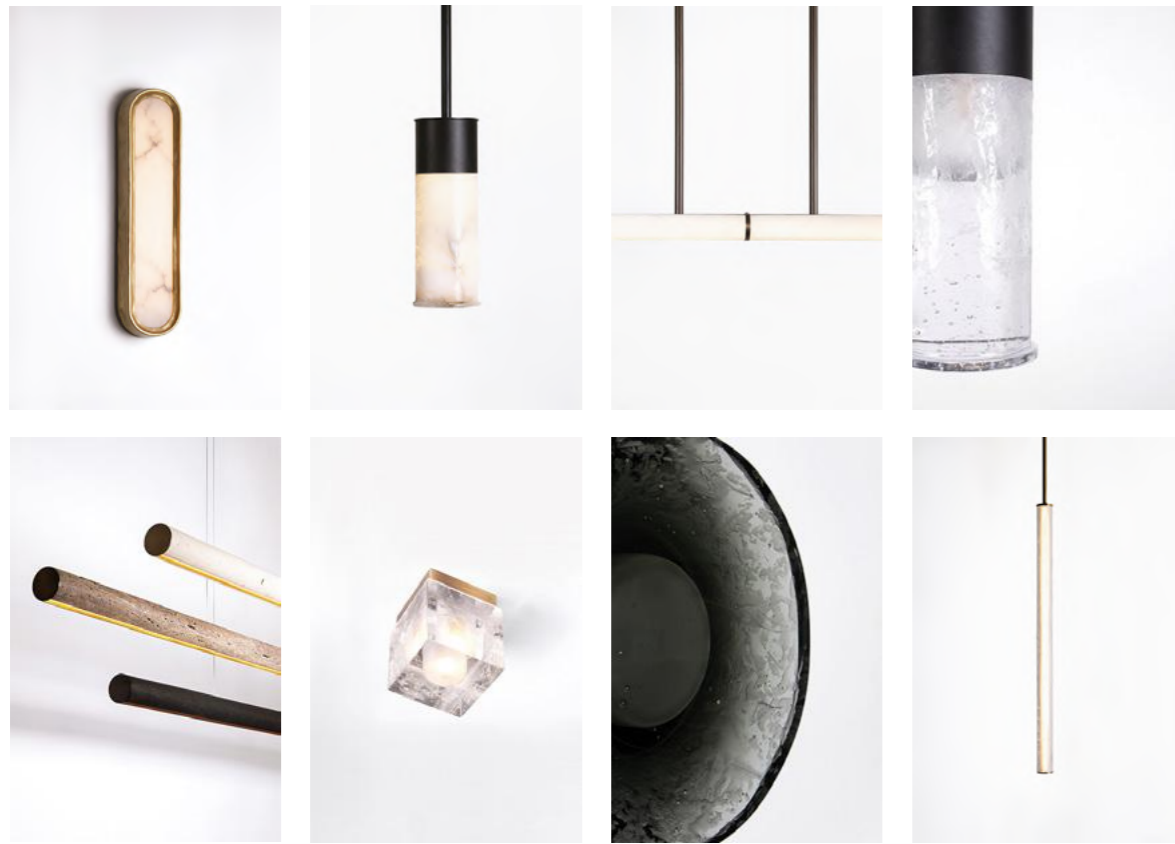
SITE INTERNET LUMINAIRES



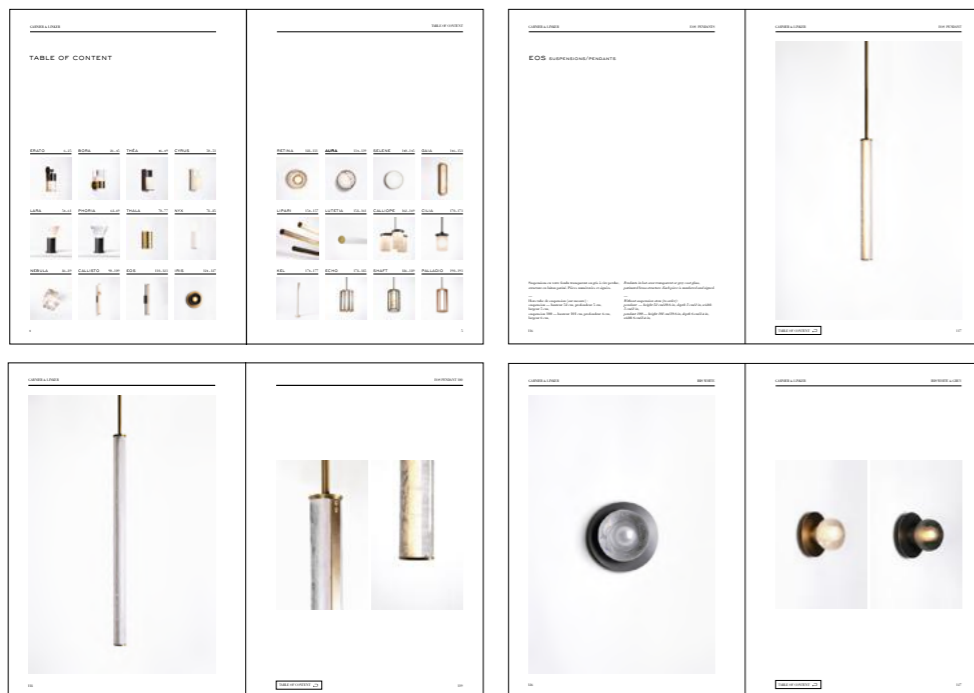
INSTAGRAM — CRÉATION ET DIFFUSION DU CONTENU VISUEL



PHOTOS PACKSHOTS DES LUMINAIRES



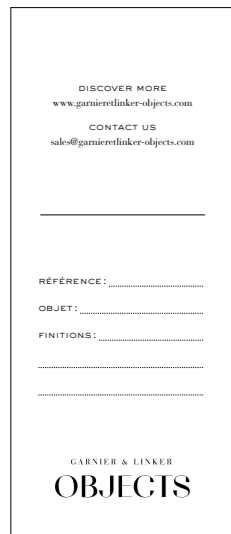
CATALOGUE DES LUMINAIRES



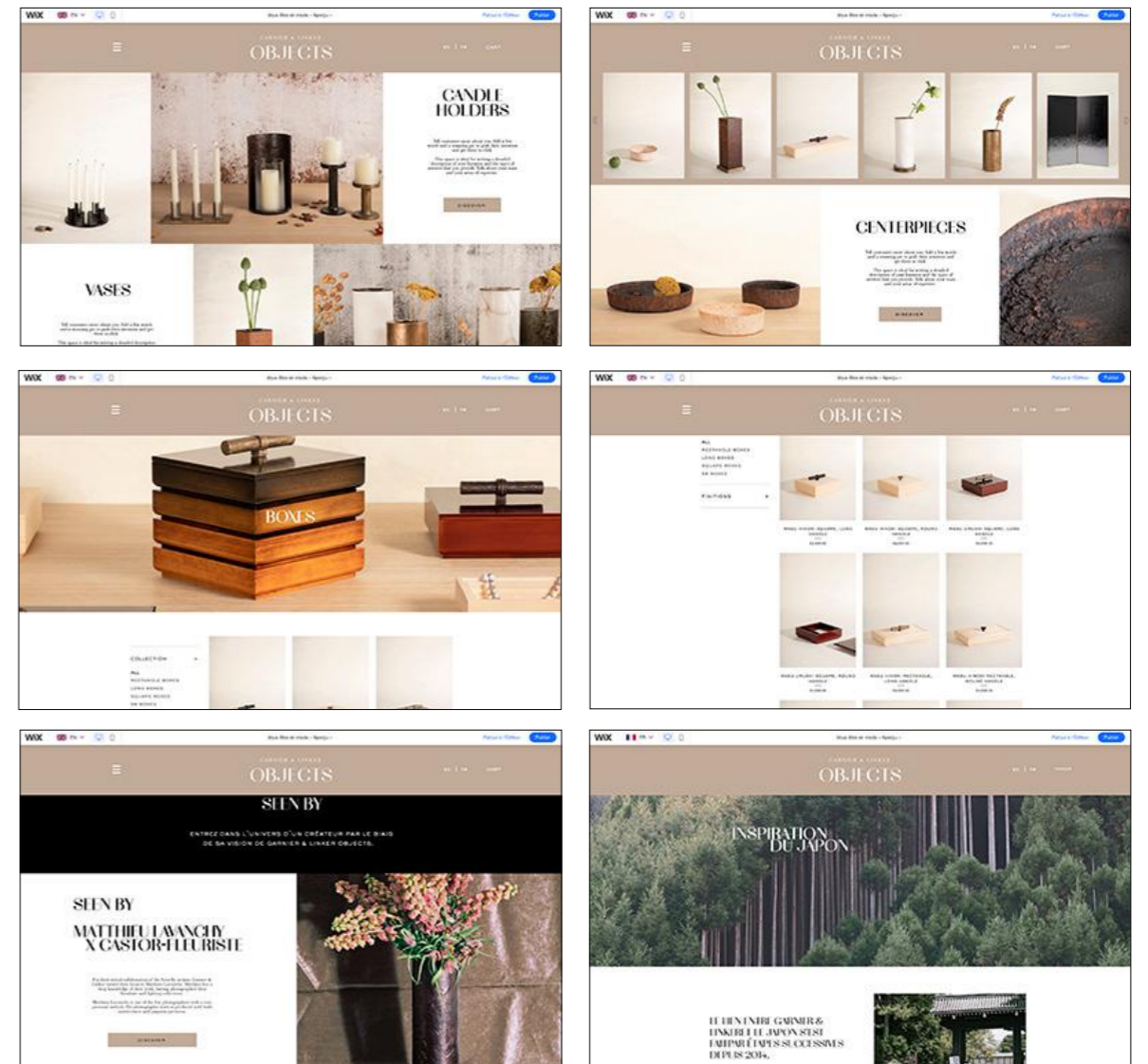
PHOTOS DE CAMPAGNE DE LA COLLECTION DE LUMINAIRES HÉMÉRA 2020



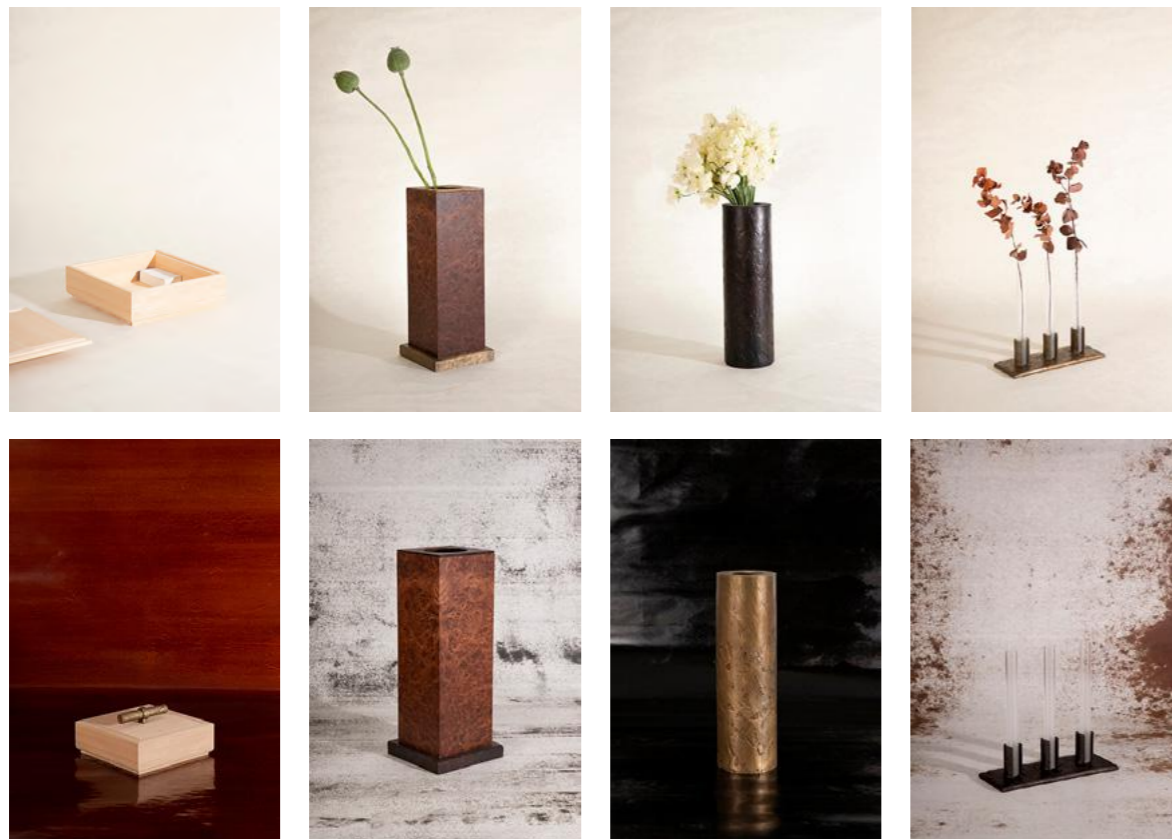
LOGO ET PACKAGING POUR GARNIER & LINKER OBJECTS



E-SHOP DE GARNIER & LINKER OBJECTS



PHOTOS PACKSHOTS DE LA COLLECTION D'OBJETS 2021



CATALOGUE DE LA COLLECTION D'OBJETS

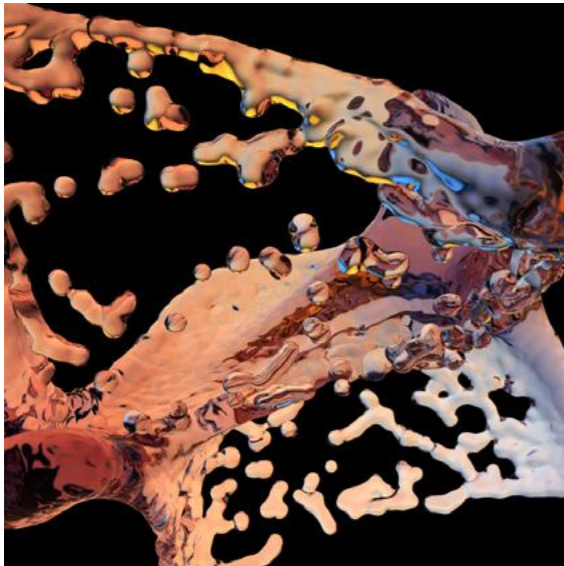


PROJETS PERSONELS

Essais et expérimentations visuels réalisés à titre personnel pour alimenter mon compte professionnel instagram victoire.bornhauser.

Animations et rendus 3D.

INSTAGRAM — IMAGES FIXES



Visual tests and experiments carried out on a personal basis to feed my professional instagram account victoire.bornhauser.

Animations and 3D still images.



INSTAGRAM — ANIMATIONS 3D (HÉBERGÉES SUR VIMÉO)

Liens/Links: <https://vimeo.com/665661235>

<https://vimeo.com/665660851>



LOGOS RÉALISÉS

Création d'identités visuelles réalisées depuis la fin de mon cursus universitaire en 2019, dans le cadre de missions freelance.

Creation of visual identities that I've realized since the end of my studies in 2019, by having freelancing missions of my own.

VVE
event

Boîte d'évènementiel
/logistique



Logo pour une marque
de myrtilles

deepshoop

Studio d'animation
Et illustration

BlueB

Logo pour le nom de la société
possédant Myrtille de Sologne



LA MAISON ROUSSE

Logo pour un gîte
en provence



Plateforme de revente de produits
vintage en ligne

MINDEST

Le choix de la sérénité

Entreprise dans le recyclage
des déchets agroalimentaires

**organo
green**

Boîte de fertilizants
Organiques

THE JOURNEY

Allongée dans son canapé un dimanche soir, une femme ressent une sensation étrange. Elle se sent comme attirée par une lumière l'invitant à franchir la porte d'un univers psychédélique et futuristique. Fascinée mais submergée, son voyage s'arrête brutalement lorsqu'elle se retrouve de nouveau sur son canapé. Était-ce la réalité ou un simple rêve?

Ce projet éditorial s'inscrit dans le cadre du cours de stylisme/shooting photo donné par l'Institut Français de la Mode. Après avoir défini la direction artistique, chaque étudiant s'est occupé de l'organisation de son projet, de la création de l'équipe à son management le jour du shooting jusqu'à la présentation finale.

Direction artistique & stylisme: Victoire Bornhauser
Photographie: Chang An-hao
Visuels 3D: Victoire Bornhauser
Modèle: Nana Takagi
Maquillage: Ophélie Crommar
Coiffure: Chiao Chenet

Lying on her couch on a Sunday evening, a woman starts feeling a strange sensation. She feels drawn to a light inviting her to walk through the door of a psychedelic and futuristic universe. Fascinated but overwhelmed, her journey stops abruptly when she finds herself back on her sofa. Was it reality or was it just a dream?

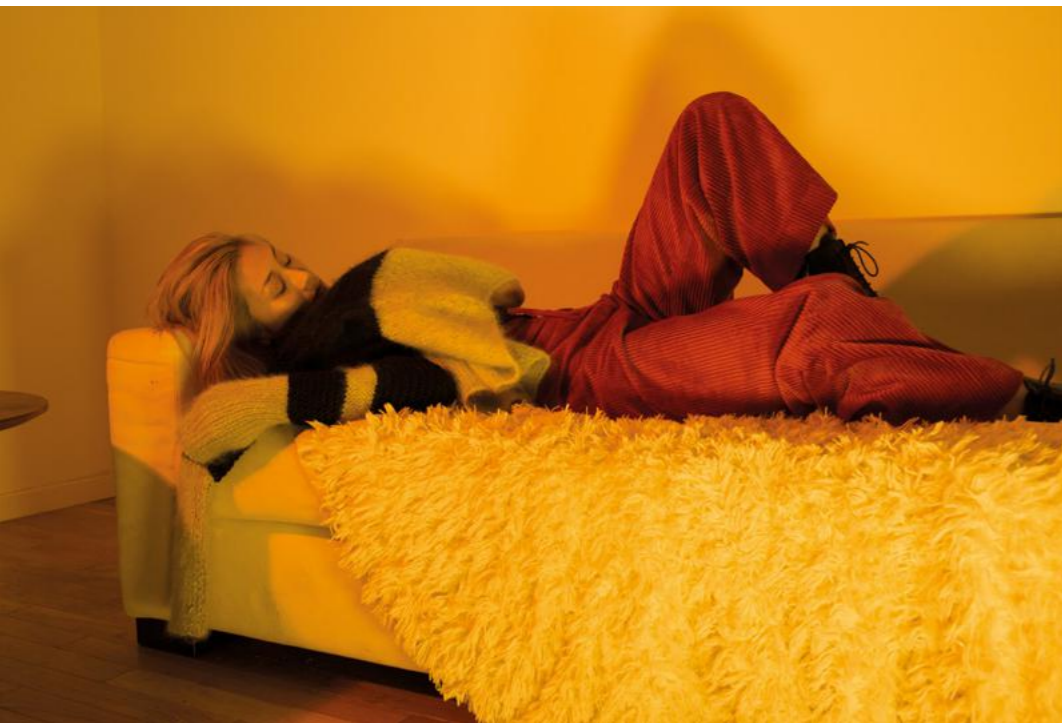
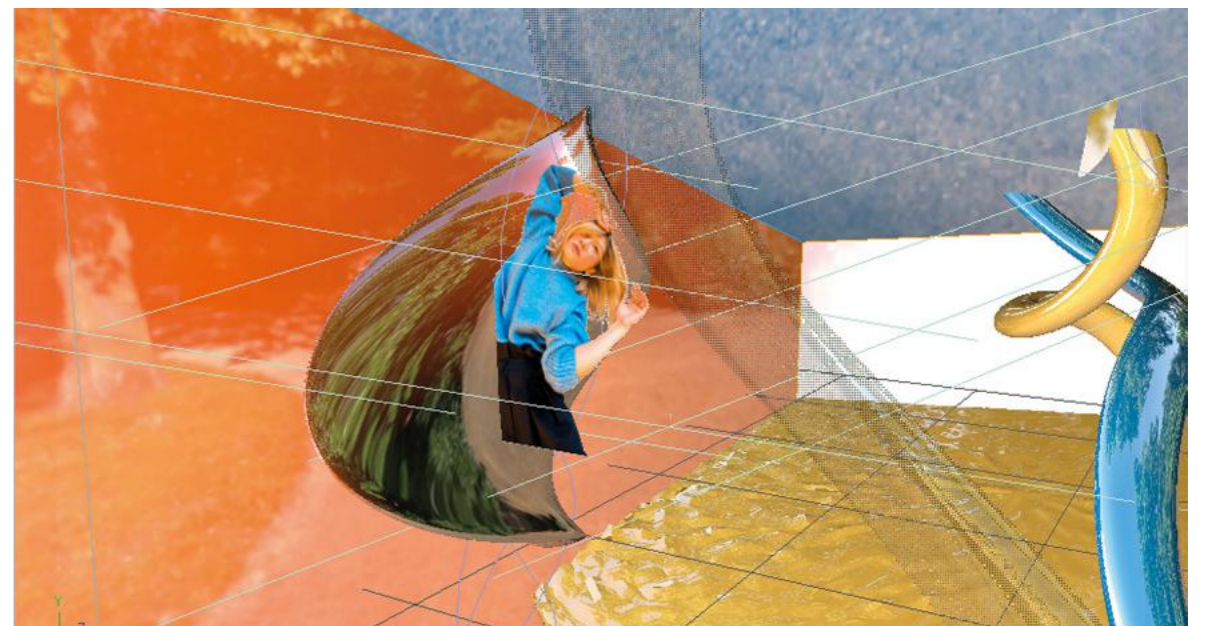
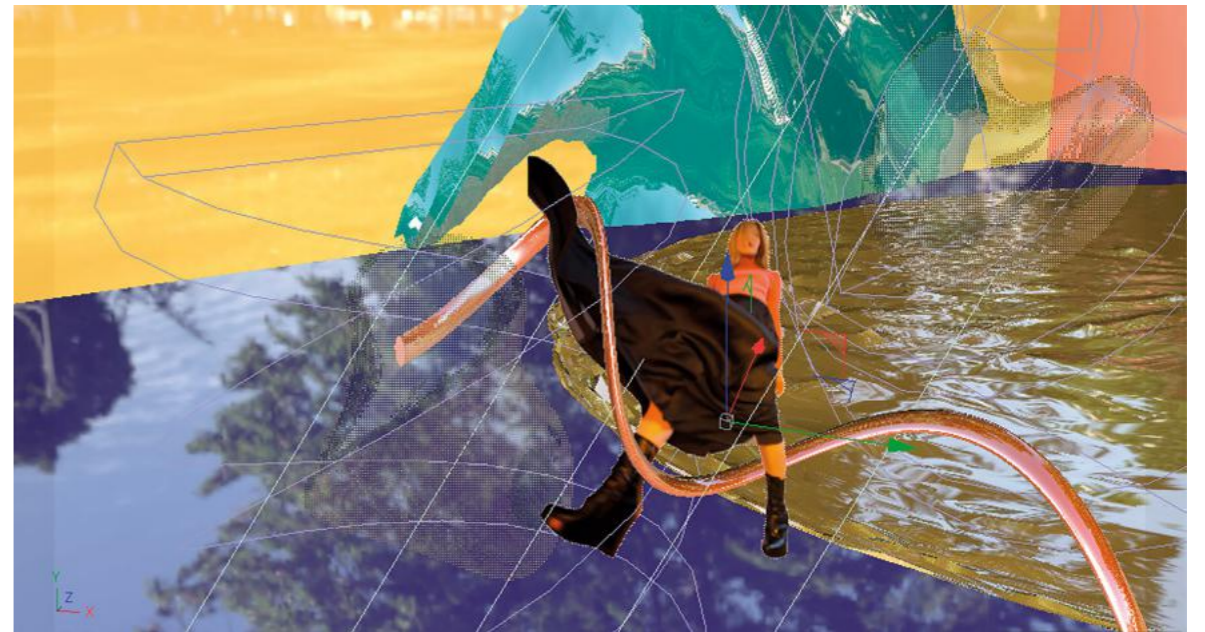
This editorial project is part of the styling/photo shoot course given by the Institut Français de la Mode. After defining the artistic direction, each student took care of the organization of his project from the creation of the team to its management on the shooting day until the final presentation.

Art direction & styling: Victoire Bornhauser
Photography: Chang An-hao
3D visuals: Victoire Bornhauser
Model: Nana Takagi
Make-up: Ophélie Crommar
Hair: Chiao Chenet





MAKING OF



EXCEEDER

Exceeder est une édition photographique sur la chirurgie esthétique et ses alternatives tendances à l'heure actuelle. Contouring, rembourrage, support à joues, fulllips...comment éviter de passer par le bistouri, point de non retour pour certains qui n'arrive plus à poser des limites à leur transformation physique.

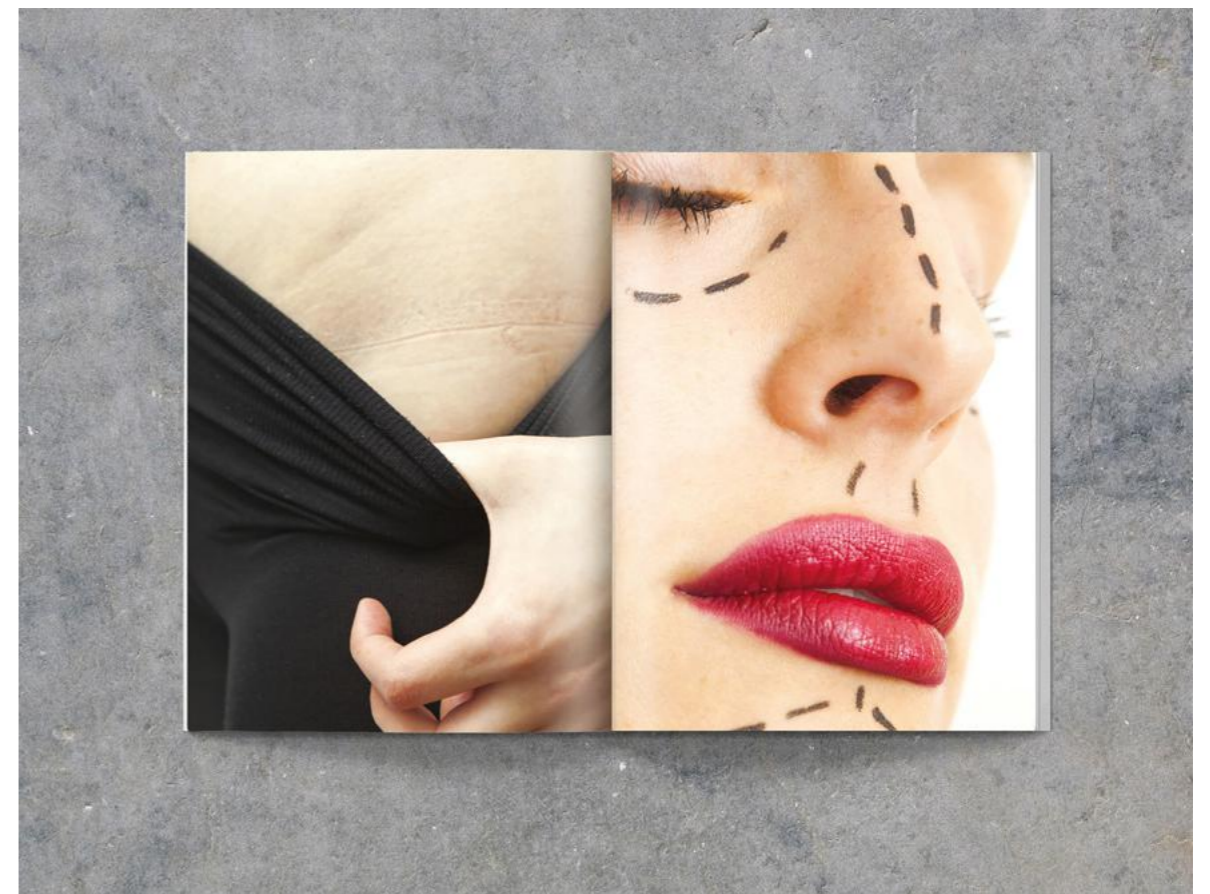
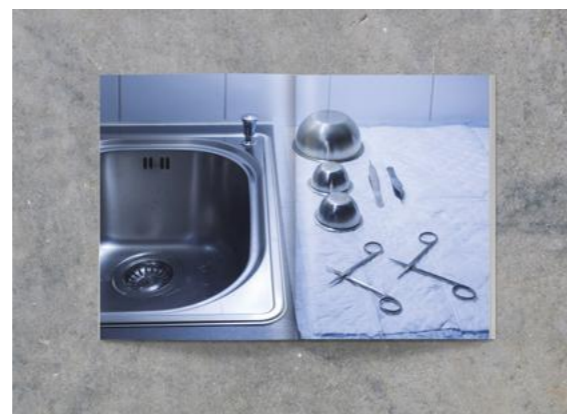
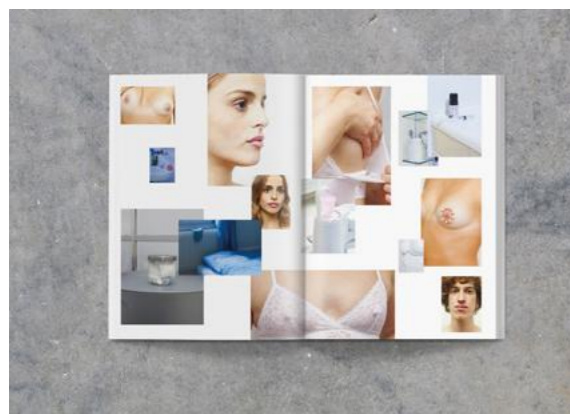
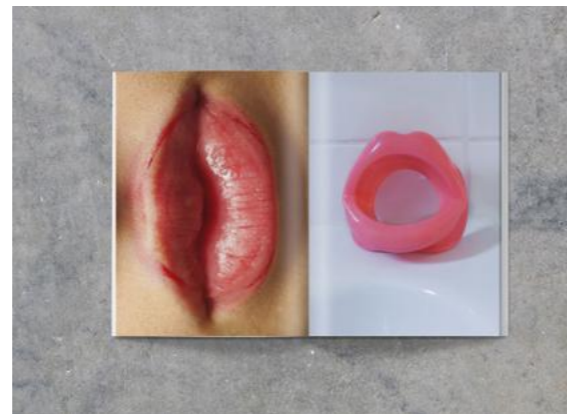
Exceeder is a photographic edition on plastic surgery and its trendy alternatives nowadays. Contouring, stuffing, cheek augmentations, lip augmentations... or how to avoid going through the operating table, a point of no return to some people, who can simply not put an end to their physical transformation.

Direction Artistique avec Jeanne Favre, photographe, lors du projet d'édition photographique dispensé par François Rappo.

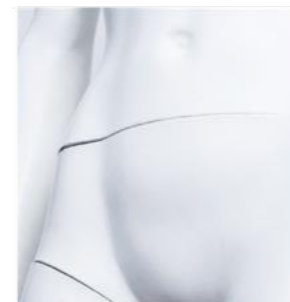
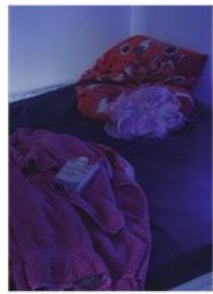
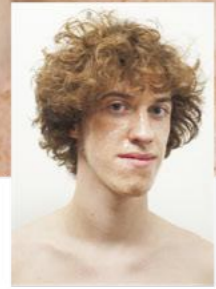
Art direction with Jeanne Favre, photographer, in François Rappo's presentation on his photographic edition project.

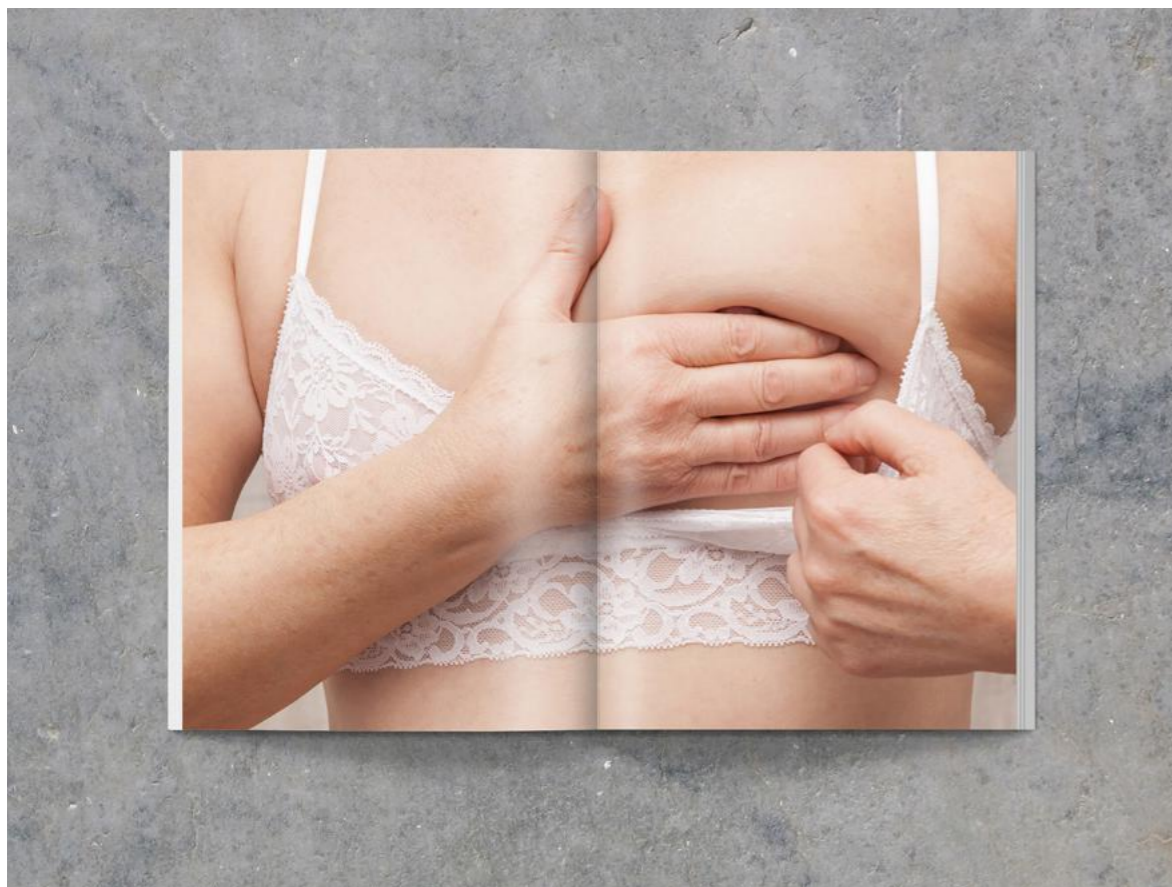
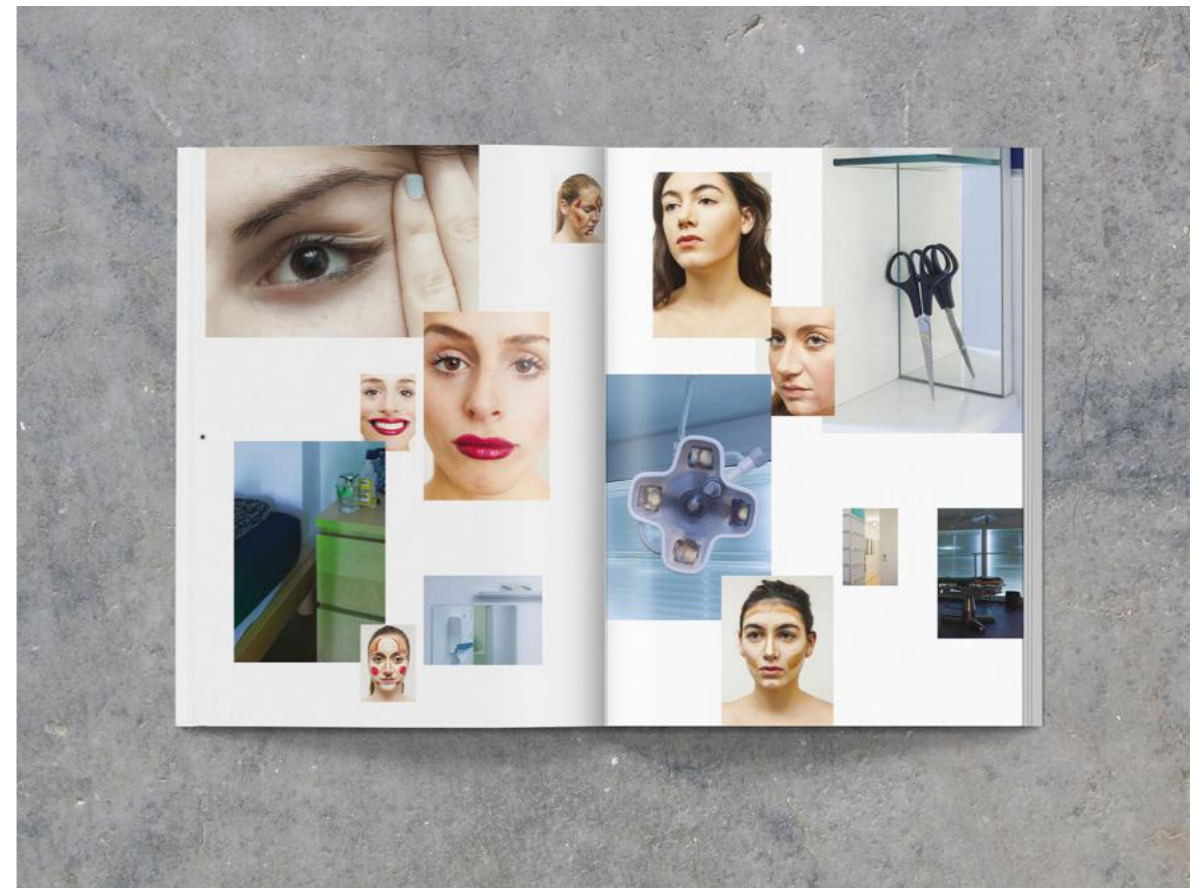
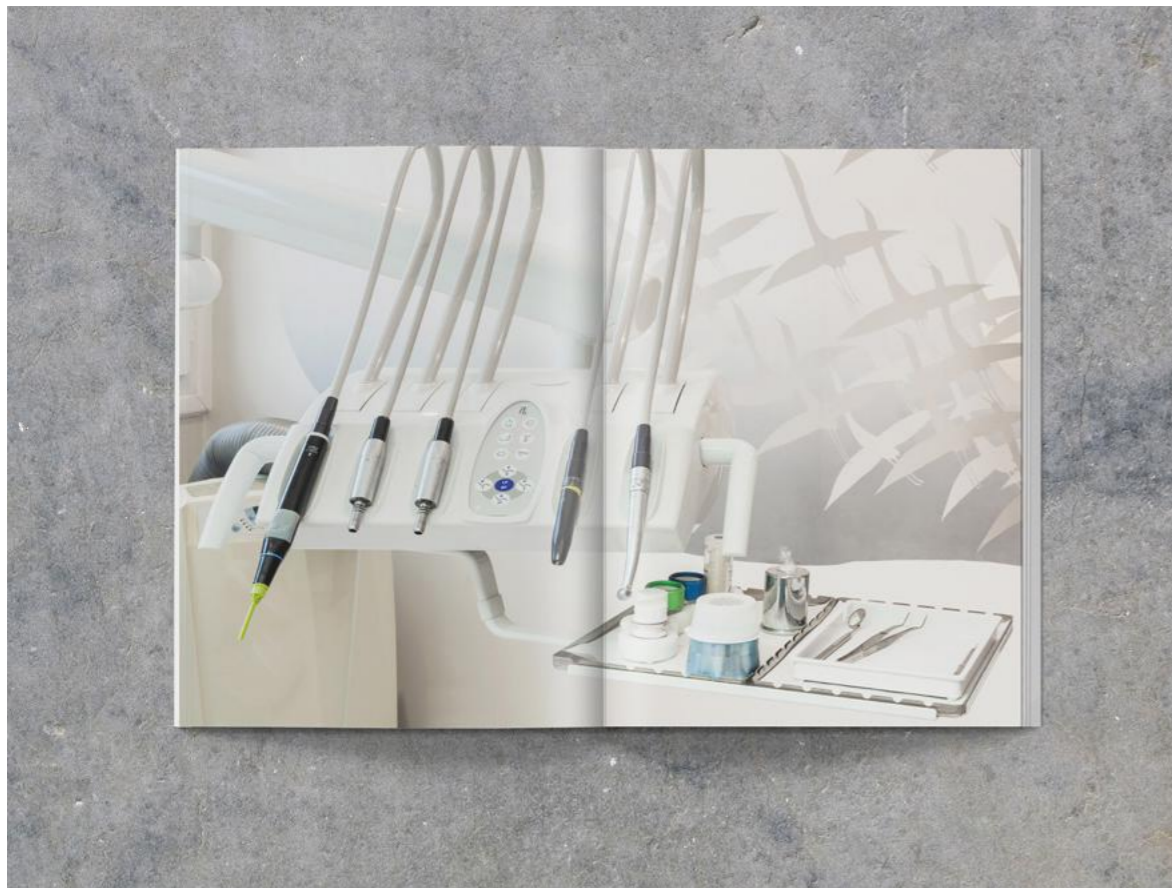
Mise en page: Victoire Bornhauser
Photographie: Jeanne Favre

Layout: Victoire Bornhauser
Photography: Jeanne Favre









ROLLER COSTER

Série de 4 posters réalisés à partir d'une pub des années 80 pour des rollers. Le contenu textuel et graphique de l'affiche devait être réutilisé pour créer de nouveaux visuels.

Les affiches devaient associer deux mots comme principe.

- Poster 1: contraste-noir/blanc
- Poster 2: équivalent-couleur
- Poster 3: multiplicité-image

Projet réalisé dans le cadre du cours d'affiches dispensé par Violene Pont à l'Ecal.

Series of 4 posters designed from an old 80's roller commercial. The textual and graphical content had to be used in order to create new visuals.

The posters had to associate two words as principle.

- Poster 1: contrast-black/white
- Poster 2: equivalence-colour
- Poster 3: multiplicity-image

Project made during posters' class given by Violene Pont at Ecal.



WACKY RACES

Wacky Races est un magazine sur le sport automobile qui traduit tous les aspects de la course parfois non retranscrits au grand public.

Les coulisses, les pilotes et les moteurs des voitures, les moniteurs et écrans permettant la retransmission en direct par télévision et radio; ce magazine essaie également de traduire des sensations inhérentes à ce sport telles que la vitesse, la peur, mais aussi la nostalgie liée au fait d'être la femme d'un pilote qui ne court plus. Tous ces clichés impliquent de véritables acteurs du monde automobile, mis à part pour la série mode où l'enjeu a été de personnifier des voitures mythiques de la course.

Collaboration avec Salomé Chatriot, media interactive designer lors du cours de magazine dispensé par François Rappo.

Direction artistique, photographie et mise en page: Victoire Bornhauser et Salomé Chatriot

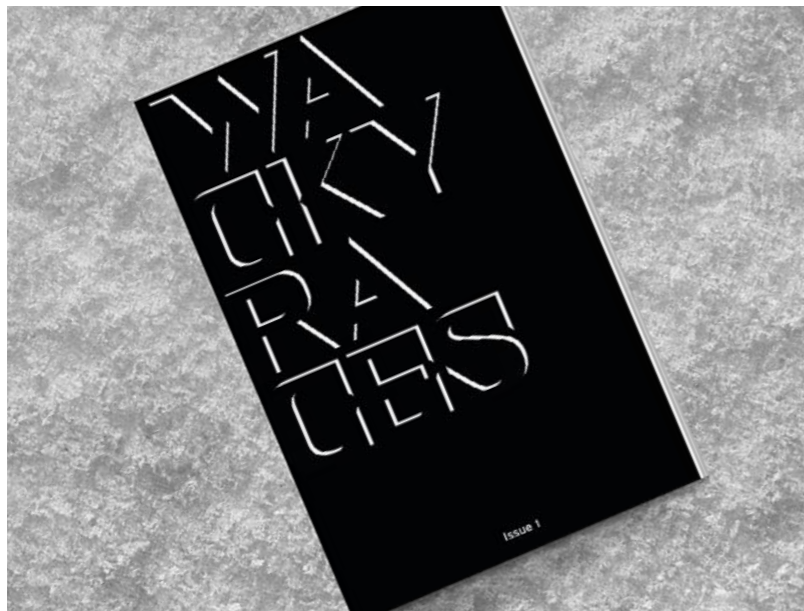
Wacky Races is an automobile sports magazine displaying every aspects of racing, even the ones not noticeable to the general public.

Backstages, pilots and engines, monitors and screens enabling the live television and radio broadcast; this magazine also tries to express sensations inherent to automobile sports such as speed, fear, but also shows the nostalgia caused by the condition of being a wife's recently retired husband. All these shots involve real actors of the automobile world, except the fashion collection where the goal was to personify the race's mythical cars.

Partnership with Salomé Chatriot, media interactive designer in François Rappo's magazine class.

Artistic direction, photography and layout: Victoire Bornhauser and Salomé Chatriot.

COUVERTURE



TERRIBLE ENGINES—MÉMORIAL





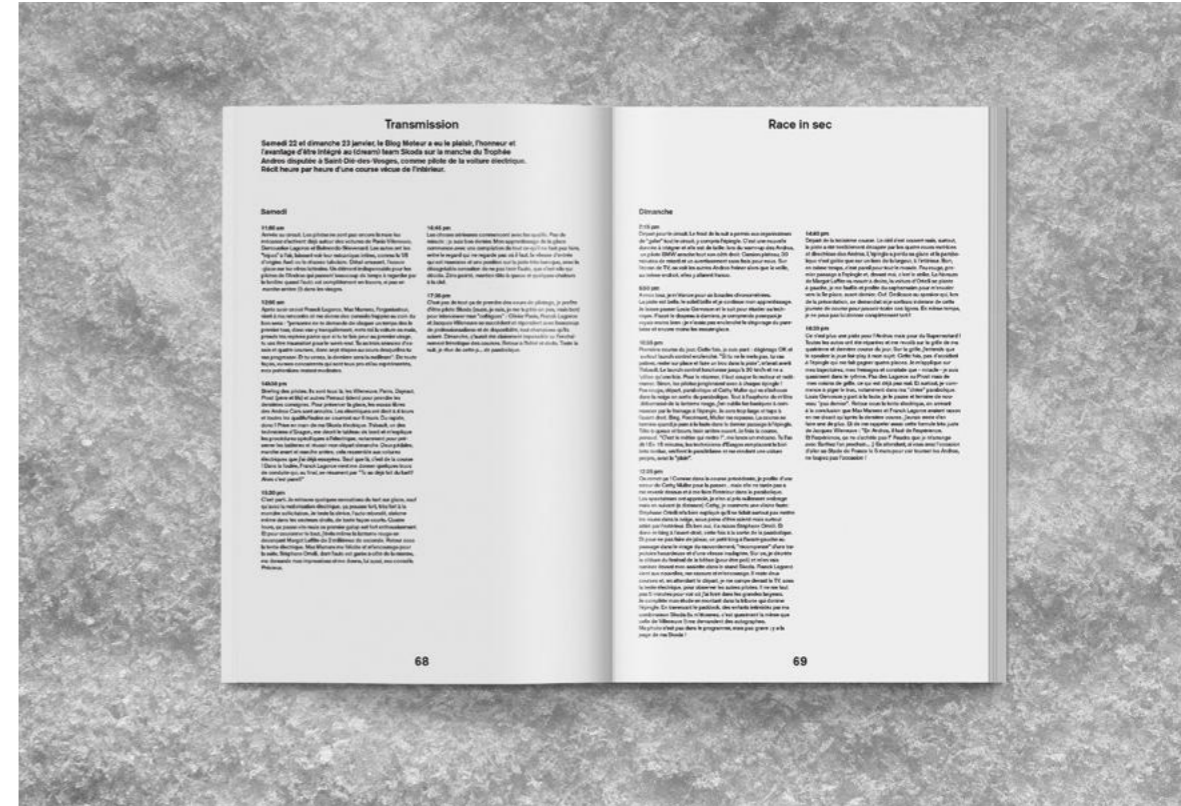




03"50 — INTERVIEW



RACE IN SEC — TRANSMISSION DE LA COURSE



HORN HORNIES — SÉRIE MODE



LUCIE GUIRAGOSSIAN

Projet de diplôme présentant l'identité visuelle de la jeune designer Lucie Guiragossian diplômée de la HEAD à travers trois collections: *182,4 dB* qui s'inspire de l'univers du tuning, *Tadam* qui propose une tenue modulaire sur le thème du sport, et *Genève to Fribourg*, dont les motifs sérigraphiés sont directement puisés de l'iconographie du transport (train).

Cette identité prend forme à travers une vidéo et un lookbook par collection. La création d'une typographie pour Lucie affirme son univers et le site internet permet de faire le lien entre les différents supports de communication, et devenant ainsi son portfolio digital.

Projet en collaboration avec Sophie Soulié dans le cadre de notre projet de diplôme de Bachelor.

Direction Artistique, site web, mise en page et design d'une font: Sophie Soulié et Victoire Bornhauser

Utilisation et transformation du travail photographique de Jean Vincent Simonet et Gaël Corboz

This diploma project introduces Lucie Guiragossian, who graduated from the HEAD, and her visual identity through three collections: *182,4 dB* inspired by the world of car tuning, *Tadam* displaying a modular outfit on the theme of sports, and then *Genève to Fribourg*, whose silkscreen printed patterns are directly drawn from the iconography of transport (trains).

This identity takes shape through both a video and a look book for each collections. Lucie's desire to create a typography was a way for her to assert her world and the website provides a link between the different communication supports, therefore becoming her digital portfolio.

Project in partnership with Sophie Soulié as part of our Bachelor diploma project.

Artistic direction, website, layout, and font design: Sophie Soulié and Victoire Bornhauser.

Use and transformation of photographers Jean-Vincent Simonet and Gaël Corboz's work.

CRÉATION D'UNE TYPOGRAPHIE POUR LUCIE

THE QUICK BROWN FOX
JUMPS OVER THE LAZY DOG

the quick brown fox
jumps over the lazy dog

CAMPAGNE DIGITALE

VIDÉO 1—182,4 dB

Collection inspirée de l'univers du tuning (présentation de 4 tenues de la collection)

Lien/Link: <https://vimeo.com/208821077>

Mot de passe/Password: portfolio2021



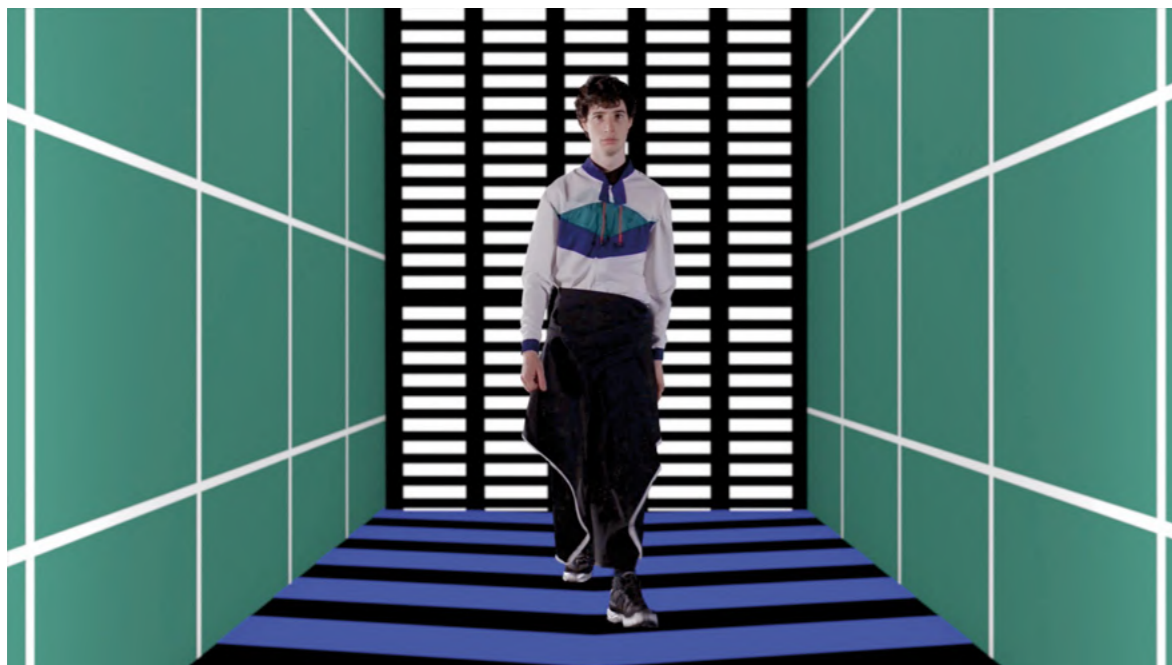
CAMPAGNE DIGITALE

VIDÉO 2—TADAM

Collection inspirée de l'univers du sport/camping (principe d'une seule tenue modulaire)

Lien/Link: <https://vimeo.com/347277437>

Mot de passe/Password: portfolio2021

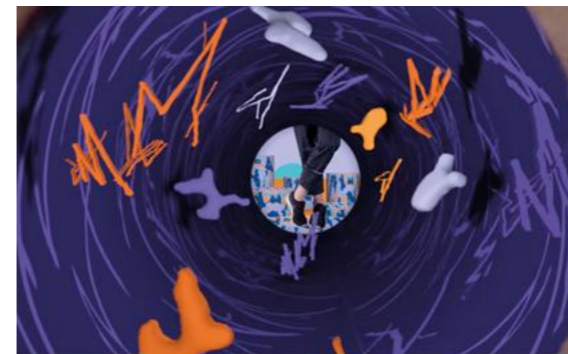
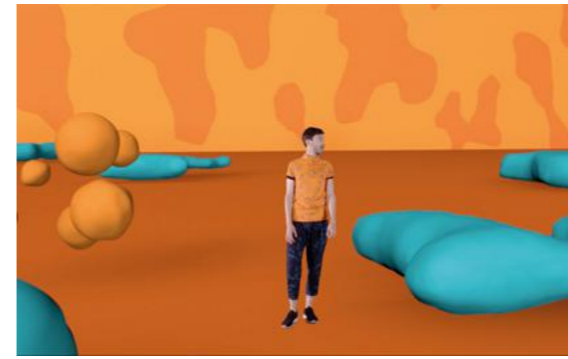


CAMPAGNE DIGITALE

VIDÉO 3— Genève to Fribourg

Collection inspirée des motifs présents sur les sièges des trains suisses — vêtements sérigraphiés (présentation de 4 tenues de la collection)

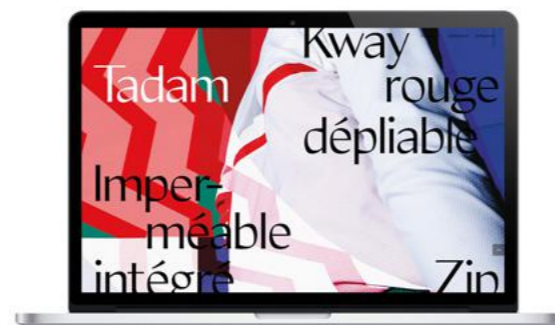
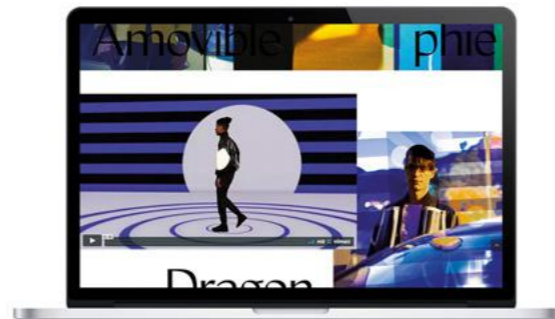
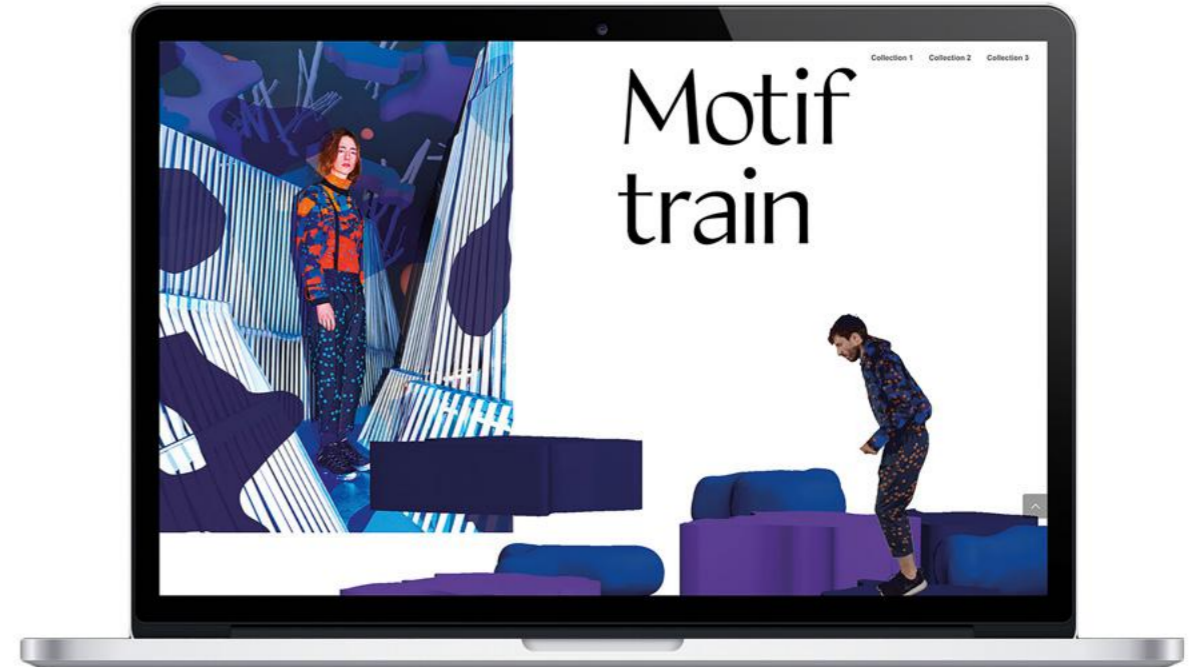
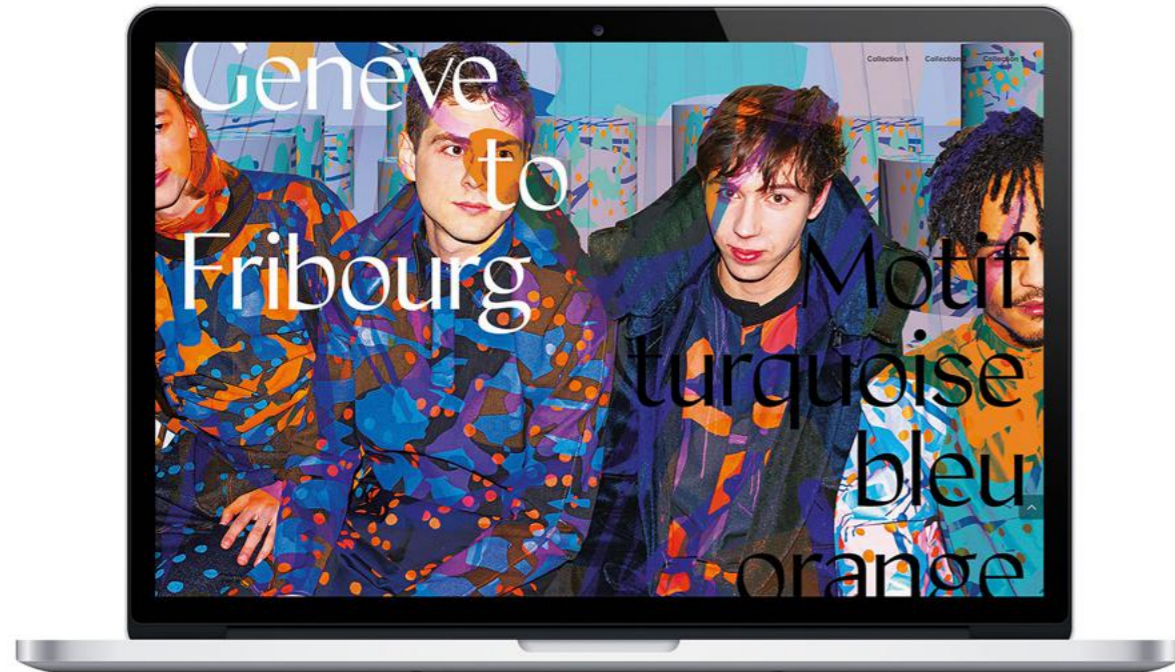
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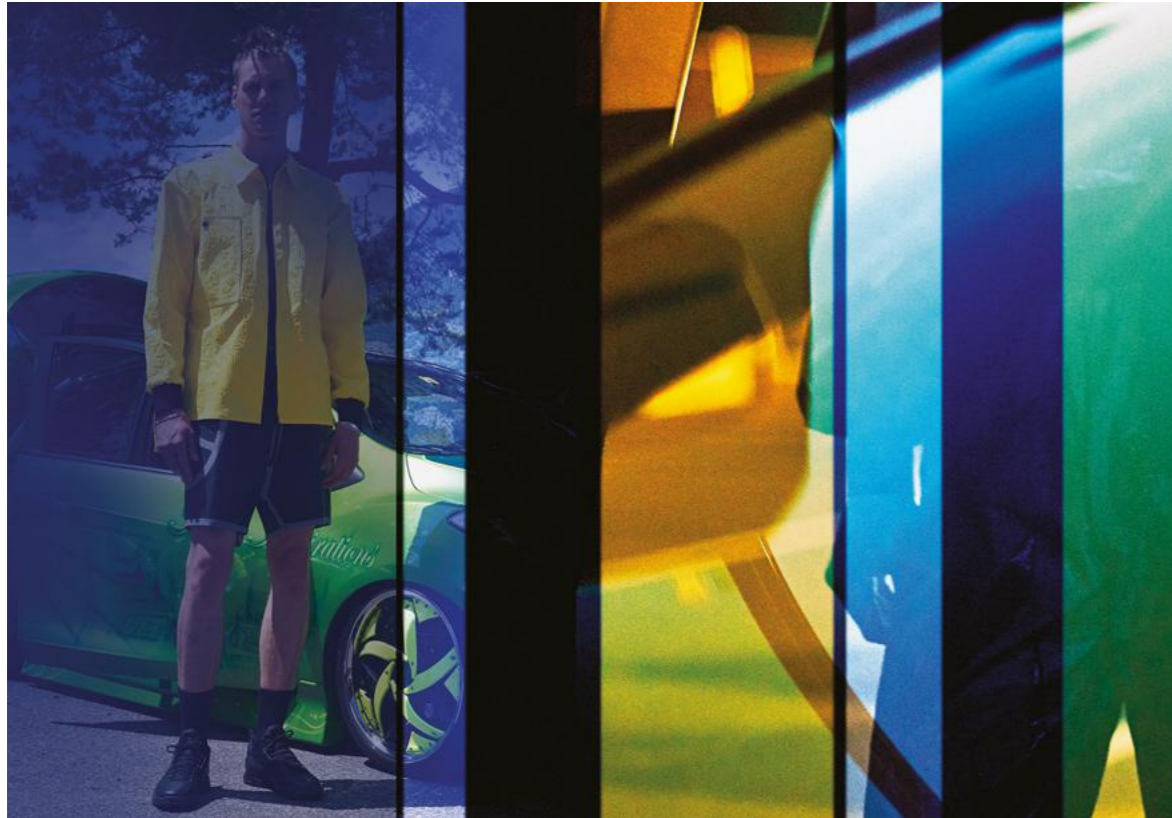
LE SITE INTERNET

PORTFOLIO DIGITALE DE LUCIE

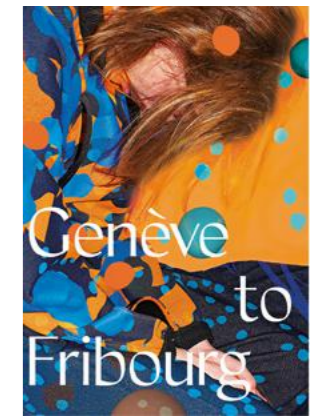
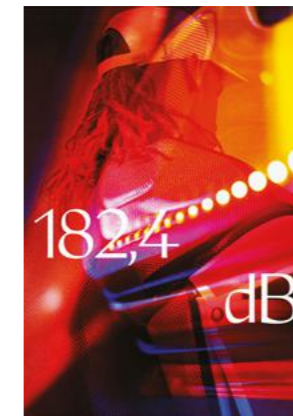
Intégration des trois vidéos, de gifs et d'extraits des lookbooks



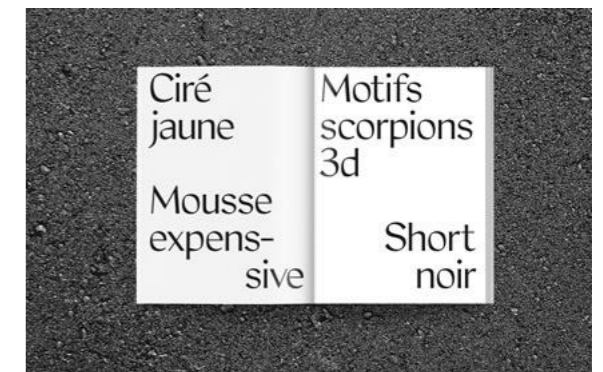
LOOKBOOKS



COUVERTURES



LOOKBOOK — 182,4 DB



LOOKBOOK — TADAM

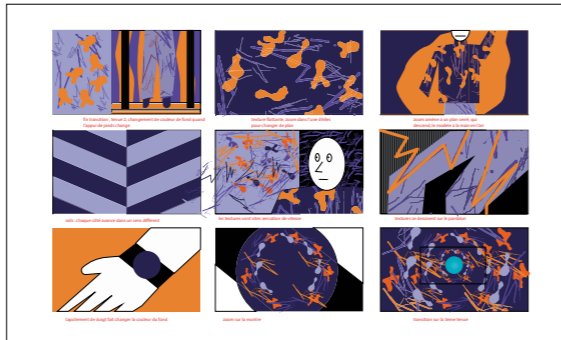
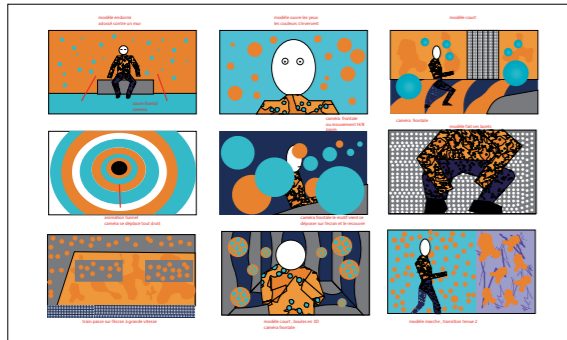


LOOKBOOK — GENÈVE TO FRIBOURG

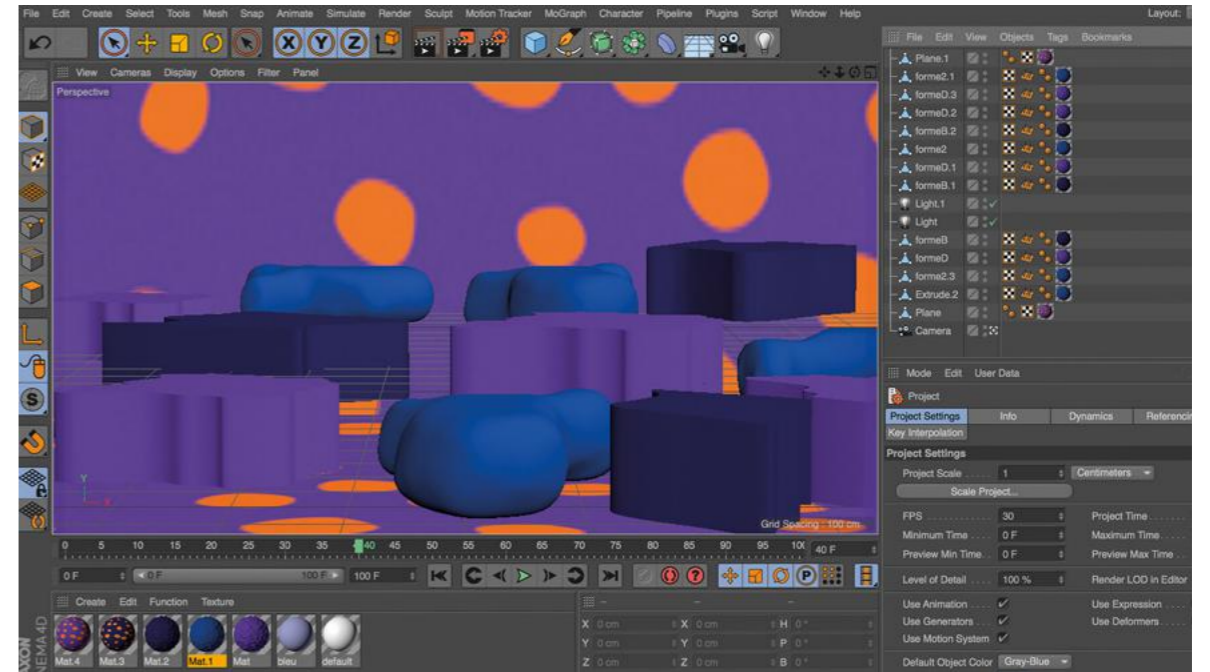


MAKING OF

STORYBOARD DE LA VIDÉO Genève to Fribourg

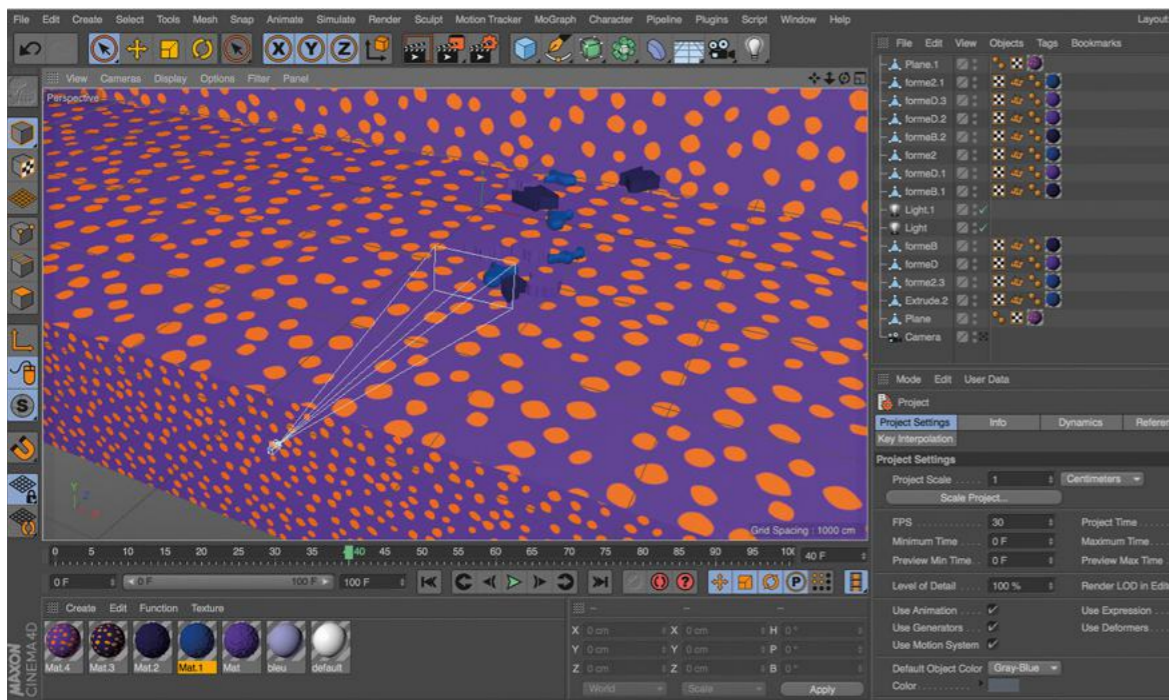


TOURNAGE SUR FOND VERT



MONTAGE ET INTÉGRATION DE LA 3D

CRÉATION DES SCÈNES 3D SUR CINÉMA 4D



FRANÇOIS PINET

François Pinet est l'un des plus vieux chausseurs parisiens. Marque reconnue pour sa qualité et son savoir-faire, François Pinet a souhaité renforcer son identité et ainsi réaffirmer son positionnement au sein de la scène mode. J'ai pu réaliser la conception des caractères du nouveau logo et ai travaillé sur le développement de cette nouvelle identité sur tous les supports de communication (de la première de propreté au lookbook,) sous la direction artistique des Graphiquants.

J'ai également participé au shooting de la collection SS18, réalisé dans les locaux du groupe E.P.I.

François Pinet is one of the oldest Parisian shoemaker. His brand is reputed for the quality and the expertise put into the conception of its products. He recently wanted to strengthen his identity and therefore reaffirm his position among the fashion industry. I was asked to undertake the conception of the new logo's font and I also worked on the development of this new identity on all communication supports (from the first slit to the look book) under Les Graphiquants's artistic supervision.

I also took part in the photo shoot of the SS18 collection that took place in the E.P.I team's premises.

CRÉATION DU LOGO ET DE L'IDENTITÉ VISUELLE

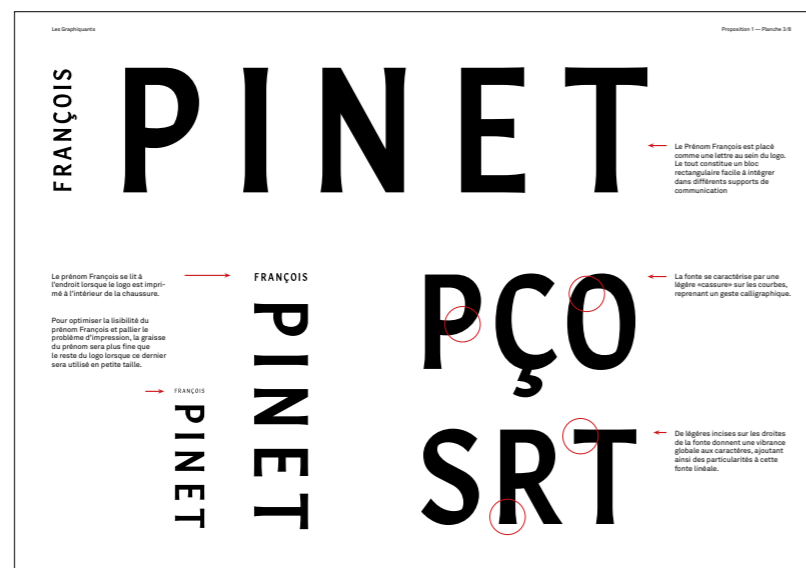
CRÉATION DU LOGO

Dessin des lettres

F. PINET
PARIS

PRÉSENTATION AU CLIENT

Recherches de différentes propositions et explication de la direction artistique



SIMULATION PACKAGING



SIMULATION PREMIÈRE DE PROPRETÉ

Marquage doré

Travail sur la lisibilité du mot « Paris »



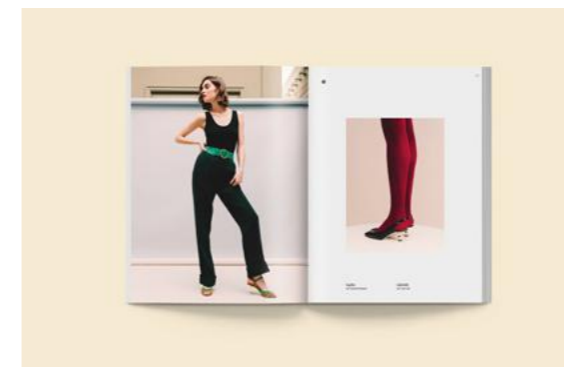
SHOOTING SS18

LE LOOKBOOK SS18

ASSISTANCE DU PHOTOGRAPHE



MISE EN PAGE DU CONTENU



DIRECTION 1

MAROŠ BARAN

Dans le cadre du cours d'identité visuelle donné par l'Institut Français de la Mode, chaque étudiant du département image était associé à un étudiant en vêtement et devait réaliser son identité visuelle en proposant deux directions artistiques différentes.

Maroš Baran est un designer slovaque de la section vêtement avec un univers créatif fort et fantastique. Sa fascination tant pour les super héros que pour les méchants est visible dans ses créations qui évoquent la transformabilité, l'inattendu, la protection, le secret et traduisent cette idée d'un hybrid, presque humain.

Inspiré des Comics, cette première identité se base sur l'idée que les créations de Maros permettent d'obtenir des pouvoirs: on ne naît pas super-héro ou villain, on le devient. Ces super pouvoirs et qualités que procure le vêtement deviennent alors un système de classification et un choix graphique fort. La communication des collections prend la forme d'épisodes de BD racontant les aventures d'héros ou de malfrats.

As part of the visual identity course given by the Institut Français de la Mode, each image student was associated with a garment student and had to create his visual identity by proposing two different artistic directions.

Maroš Baran is a Slovakian fashion designer with a strong fantastic creative universe. His fascination with both super heroes and villains is obvious in his creations, which evoke transformability, the unexpected, protection, secrecy... reflecting this idea of a hybrid, almost human being.

Inspired by the Comics, this first identity is based on the idea that Maros' creations allow us to obtain powers: we are not born superheroes or villains, we become one. These great powers and qualities that clothing provide then become a classification system and a strong graphic choice. The communication of the collections takes the form of comic strip episodes telling the adventures of heroes and villains.

Direction artistique & graphisme:
Victoire Bornhauser

Art direction & graphic design:
Victoire Bornhauser

CONCEPTION DE L'IDENTITÉ VISUELLE

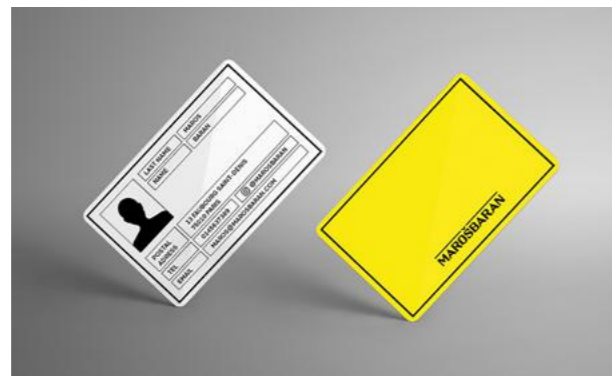
LOGO

Création de la typo
—
Jeu avec le Š



CARTE DE VISITE

Carte de membre
—
Objet précieux
Matière plastique



ÉTIQUETTE INTÉRIURE

Détachable
—
Système de classification du vêtement



ÉTIQUETTE PRODUIT



SAC SHOPPING



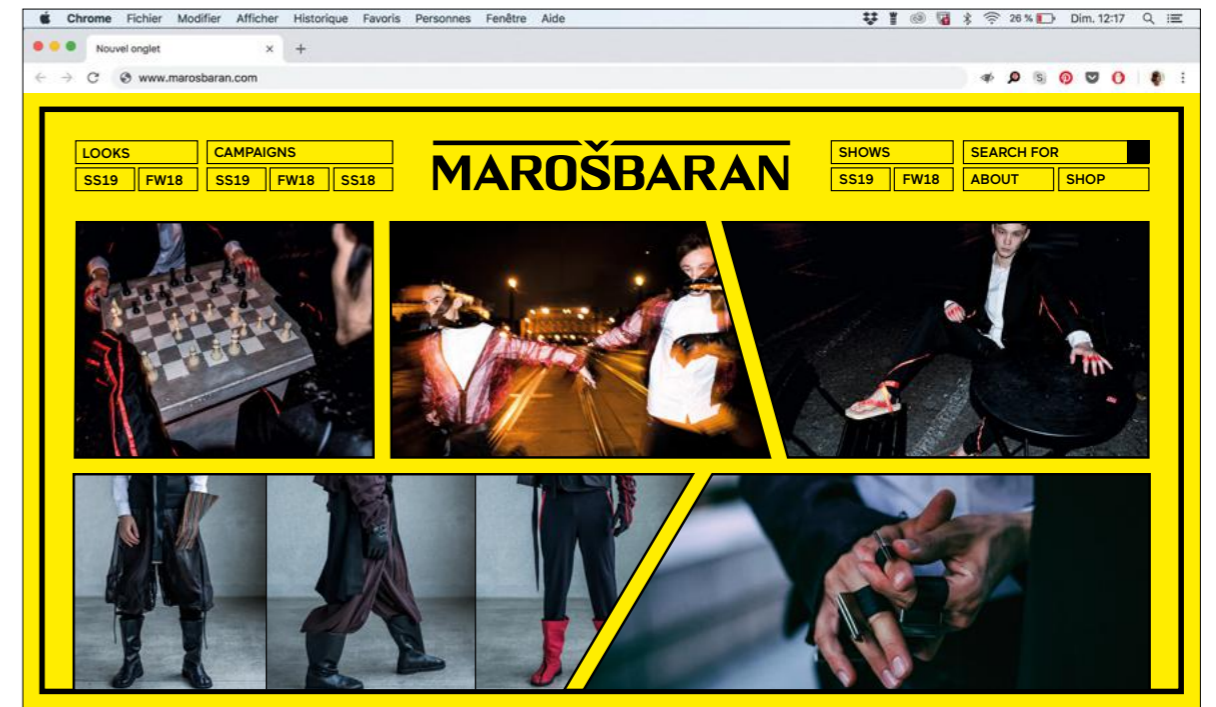
PAPETERIE



DEVANTURE DU MAGASIN

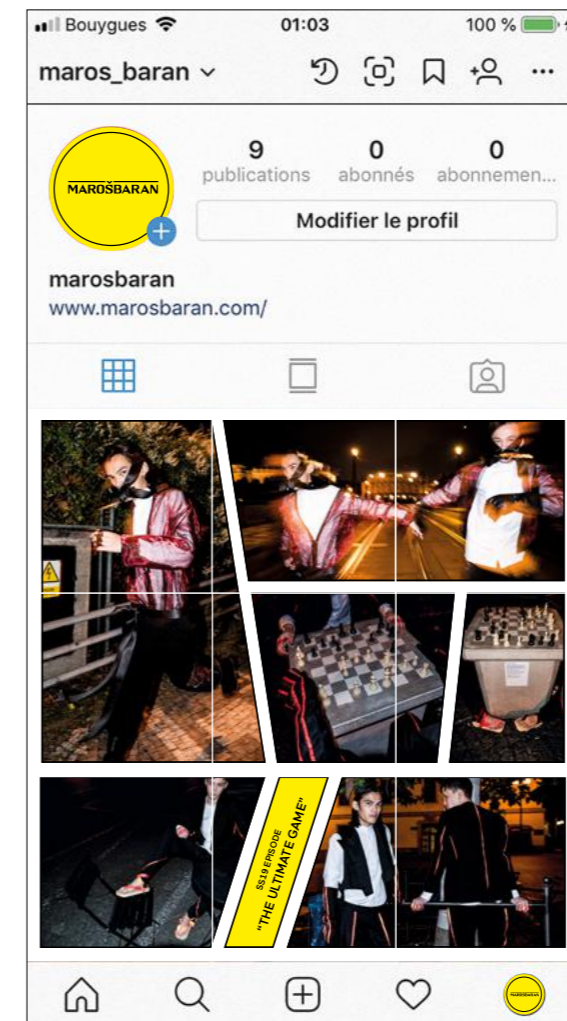


SITE INTERNET & INSTAGRAM



COMMUNICATION IMPRIMÉE & DIGITALE

SIMULATION D'UNE CAMPAGNE DANS LE MÉTRO



SICK MAG

Sick est un magazine qui parle de mode, art et culture sous le prisme de la thématique de l'obsession. Souvent cachées pour leur excentricité, ces lubies sont souvent sources de projets et idées fascinantes. Des Collectionneurs d'objets insolites aux TOC les plus fous, *Sick* célèbre le paradoxe de l'obsession à travers un contenu singulier et des visuels impactants.

Ce magazine propose une expérience visuelle disruptive qui place le lecteur face à ses propres obsessions, jonglant entre frustration et soulagement tout au long du magazine.

Sick un projet de groupe réalisé lors du cours de magazine donné à l'Institut Français de la Mode. Les contraintes données étaient centrées sur les types de contenus devant figurer au sein du magazine tels que 4 interviews, 5 éditoriaux mode créés à utilisant le travail de collègues et l'intégration de campagnes de pub.

Direction artistique:

Luna Piccoli-Truffaut, Vari Prapawong & Victoire Bornhauser

Rédaction/Reportage:

Luna Piccoli-Truffaut, Vari Prapawong

Graphisme:

Victoire Bornhauser

Sick is a magazine about fashion, art and culture under the prism of eclectic obsessions. Often hidden for their eccentricity, these whims are often the source of fascinating projects and ideas. From funky collections to freaky OCDs, let us celebrate the paradox of obsessions through singular impactful content and visuals.

This magazine offers a disruptive visual experience that confronts the reader with his or her own obsessions, dealing with both frustration and relief throughout the editorial.

Sick is a group project made during the magazine course given at the Institut Français de la Mode. The constraints given focused on the types of content to be included in the magazines such as 4 interviews, 5 fashion editorials created using colleagues' work and the integration of advertising campaigns.

Art direction:

Luna Piccoli-Truffaut, Vari Prapawong & Victoire Bornhauser

Writing/Report:

Luna Piccoli-Truffaut, Vari Prapawong

Graphic design:

Victoire Bornhauser

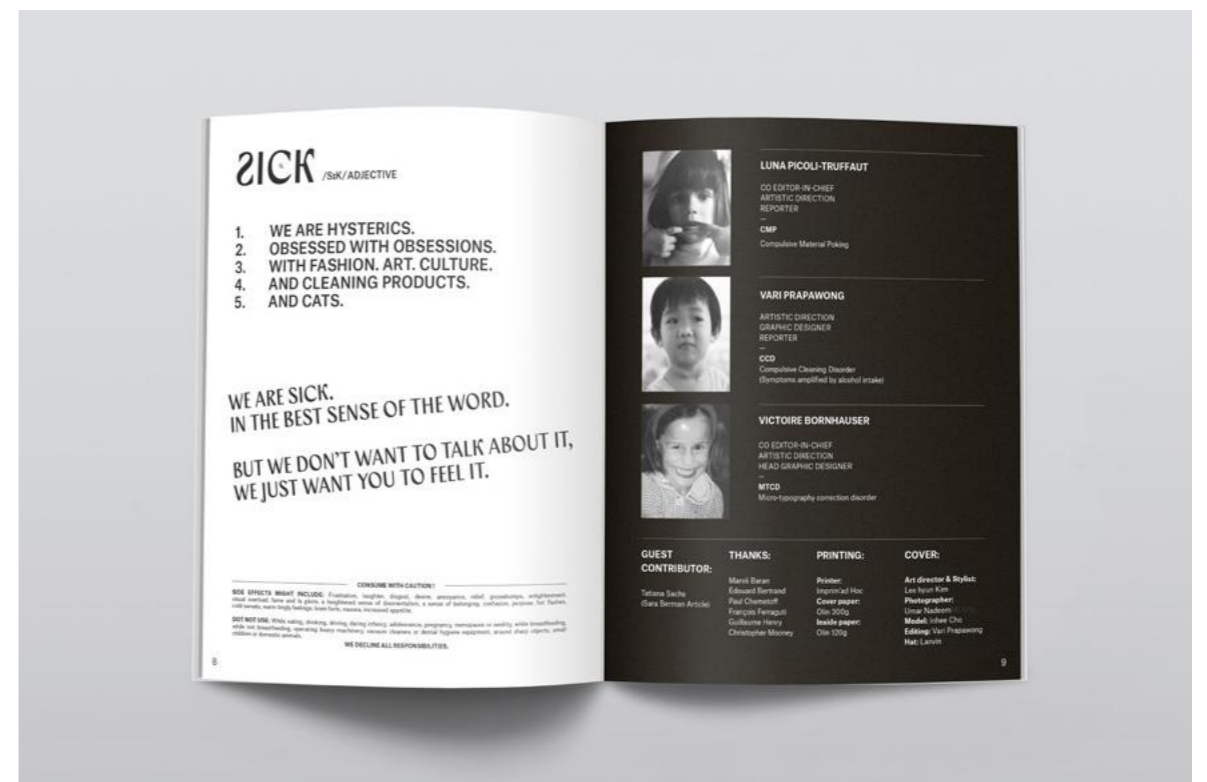
COUVERTURE



SOMMAIRE/ORDONNANCE



ÉDITO & OURS

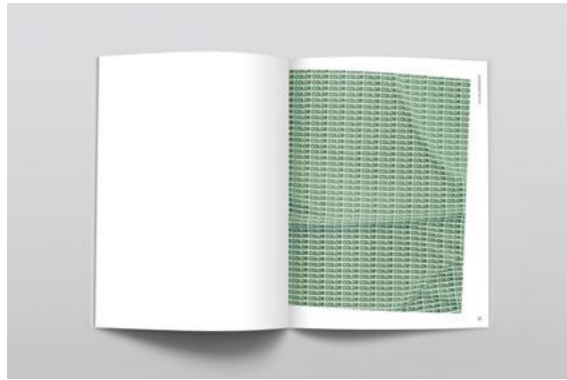


FOOD FETISH

COLOR OBSESSION

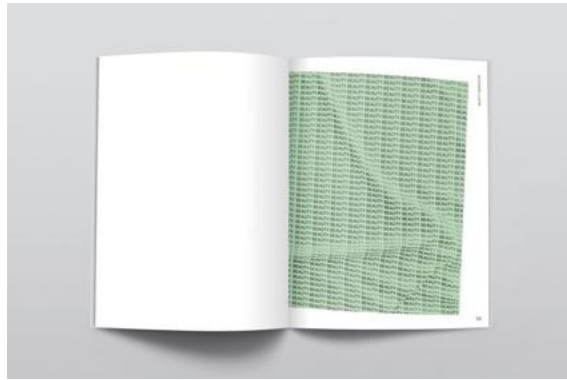
OUVERTURE CHAPITRE — ARTICLE CULTURE — EDITORIAL — ARTICLE TENDANCE

ARTICLE CULTURE — EDITORIAL — ARTICLE CULTURE



BEAUTY OBSESSION

OUVERTURE CHAPITRE — EDITORIAL — INTERVIEW — ARTICLE TENDANCE



CLEANING OBSESSION

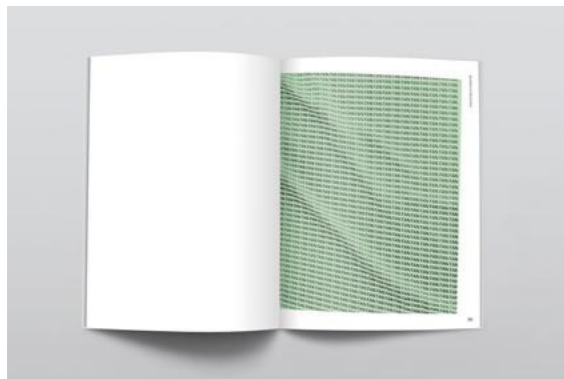
ARTICLE TENDANCE — ARTICLE CULTURE — EDITORIAL — SICK ICON

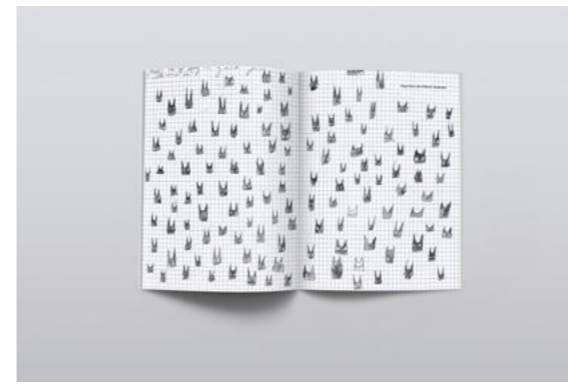




PASSIONS & FANDOM

OUVERTURE CHAPITRE — EDITORIAL — INTERVIEW — ARTICLE CULTURE — PROFIL





Conversation with MAROŠ BARAN

Interview by Victoire Bornhauser
Maroš Baran, a talented Slovak fashion designer currently studying at IFM, has his very own universe. Fascinated by fiction and myths, his designs embody his vision of a dangerous world where superheroes, monsters and mythological creatures co-exist. Today, he is telling us more about his two main influences: dragons and Batman.



GUILLAUME HENRY

Interview by Victoire Bornhauser
Piercing blue eyes. A soft, discreet demeanor. The designer Guillaume Henry — former artistic director of Carven and Nina Ricci — was recently chosen by LVMH to revive the french house of Jean Patou. He will present his first collection in June 2019.

ARE YOU OBSESSED?
I'm constantly... I guess my obsessions are just technical and artistic. Technical because I'm always seeking for elegant simplicity — which actually requires great commitment and technicality from the suppliers, the atelier and the studio itself. And then I have the narrative obsession: I'm always looking for "the moment". What is the story? Where does she come from and where will she go next?

DO YOU HAVE ANY CREATIVE FETISHES OR ADDICTIONS IN FASHION?
Length. I don't like a very long coat. I like a conservative one. I'm always seeking for a length that's "right on the edge". Linda Fargo from Bergdorf Goodman once said of my work "it looks conventional but it's actually not" — I like that.

ARE YOU A CONTROL-FREAK?
Yes. But I've learned to relax. LOL!

WHAT DO DETAILS MEAN TO YOU?
The detail is in the detail. EVERYTHING is a detail.

DO YOU HAVE ANY CREATIVE PET PEEVES?
If a garment doesn't look convincing on a hanger and I'm told "Oh, but you have to see it worn", that doesn't do it for me. LOL! A garment should look as desirable on someone as it does on its own. It has to engage a story even when it's just laid flat on a table.

WHAT IS YOUR QUIRKEST MOST BIZARRE HABIT?
I have this habit of identifying with clothes — referring to the garments I create as "I". During fitting sessions, my hairdresser goes to wash an extent that I find a dress too short, I'll just say "The hairdresser!" If a jacket is missing some details, I'll say "The jacket coat!" and for a blazer I'll say "The blazer coat!" "The coat blazer!" LOL! I must admit, it's quite a weird thing to do.

WHAT ARE YOU CONSTANTLY ATTRACTED TO, BEYOND THE WORLD OF FASHION?
Futuristic artforms, how women cross their legs or how they feel behind their ears. I find every movement full of emotion.

WHAT DOESN'T INSPIRE YOU?
Virtuality and the technological abuses.

YOUR FRIENDS SEEM TO BE A PERSISTENT SOURCE OF INSPIRATION. HOW WOULD YOU DEFINE THEM?
Women who have passions, love. I'm based on the poetic idea of "the girl-next-door" and don't care much for fame "celebrity creature".

I KNOW WE SHARE A COMMON PASSION: THE ELEGANCE OF ANONYMOUS OLD LADIES. CAN YOU TELL ME MORE ABOUT IT?
I am touched by humanity and authenticity. People tend to dress more and more for others — and there's nothing wrong with that — but I do love to see people actually dressing for their own pleasure. That's why I like observing other people in their own world.

DO YOU COLLECT ANYTHING?
I have a little photo-collection of garments walking in the streets. I'm sensitive to their outfits, the way they create color associations or wear the length of their hair. I just love their attitude.

WITH CARVEN YOU CREATED A CHERRY YOUNG GIRL. AT NINA RICCI SHE BECAME A WOMAN. WHAT WILL YOUR JEAN PATOU WOMAN BE ALL ABOUT?
At Carven, it was all about youthful and vital culture. Like at Nina Ricci, I love this woman more as a girl and happy but also elegant, delicate and dangerous. It was more about a melancholic femininity. For Patou, it might be too early to say, but the name itself is an indication for me: it's sparkling and it's a dynamic and enthusiastic mood.



HELLO MY NAME IS AND I'M OBSESSED WITH...
ARTIFICIAL INTELLIGENCE

V.B. YOUR UNIVERSE IS VERY SINGULAR BUT ALSO VERY FAMILIAR BECAUSE OF ONE OF YOUR MAIN REFERENCES (SOME WOULD SAY OBSESSION), BATMAN. WHEN WAS THE FIRST TIME YOU SAW A BATMAN MOVIE AND WHICH ONE?

M.B. I'm not really sure how old I was, but I remember it was before elementary school — so I was not older than six. My neighbour's son was a very cool guy — he had a motorcycle (he took me on a ride once as a child and I was mortified). The main reason why I thought he was cool was because he had a big movie collection on VHS — in a bookshelf, where there was also a massive Godzilla toy-statue — I ever saw have been one of the first "dragons" I ever saw in my life. I still remember its vivid green color. The blinds in his room were always closed, so it was nice and dark, perfect for watching movies. I was sitting or lying on the carpet in front of the TV, watching his 90s movies, tape after tape. It was there, where I discovered Batman. I was especially obsessed with Batman Returns (1992) because of its darker and more sinister vibe and because of Penguin and Catwoman. At that time, video recorders were not so common — it was not like now, where you can find everything online. That's why it was so exciting for me. His movie collection opened a whole new world for me, and I remember, from a very early age, I knew there were movies that must not be seen, I think — obsession with "dark secrets".

V.B. HOW DOES THIS OBSESSION TRANSLATE ITSELF INTO YOUR CREATIONS?

M.B. I'm a big admirer of the Batman universe and I believe, as a creative person, you aspire to create works that connect with yours. I created inspiring. For my second collection, I created garments made from reconstructed blazers — I opened the side seams and fitted the back panels with ribbons, and the ends of the term drapes in a "wing-like" shape. It was directly inspired by William Blake's The Great Red Dragon paintings, but now, when I look back, I think I must have been fascinated by the shape also because of my Batman obsession.

V.B. IS IT A REFERENCE FOR ALL YOUR COLLECTIONS?

M.B. I think it's one of my biggest inspirations.

V.B. IS THERE SOMETHING YOU DON'T LIKE ABOUT BATMAN?

M.B. Nothing particular comes to my mind... There are movies which are better, and some which are worse. This is normal. I accept different articulations of the character — I always appreciate the base concept, which I find very strong, emotional and essential for my creative universe.

M.B. For a very favourite. After Tim Burton's Batman movie, then Christopher Nolan came and he resurrected the real Batman. I have huge respect for Mr. Nolan and it's one of my dreams to meet him — not only because of his work on Batman but also because of his other works — mainly Inception and Interstellar, which I've seen four times in the cinema.

V.B. WHAT DO YOU THINK ABOUT BATMAN'S OUTFIT IN THE MOVIES?

M.B. I love it! Especially how it's evolved over the years. It's funny how the costume didn't allow the actor to move his head to the sides until the second Nolan movie. There is a whole history to his costume. I'm very inspired by its technical and aesthetics. I'd love to meet the costume designers one day.

V.B. WHAT DO YOU THINK THE NEXT BATMAN SHOULD BE?

M.B. I'm not really sure. Maybe he should just stay true to himself? As a real person without superpowers, inspiring other to live better lives.

V.B. THE DRAGON HAS AN IMPORTANT MEANING FOR YOU AS WELL, AND CAN BE SEEN IN A LOT OF YOUR CREATIONS. WHY?

M.B. It has fascinated me since I was a little. I used to spend hours and hours by the lake observing the transformation of frogs. I would come back every day, I was obsessed by them, they were like little dragons for me. Shape, power, mystery, darkness... I guess that's why. I told you about the Godzilla sculpture in my neighbour's bedroom. I was always interested in monster movies and prosthetics — watch some videos of how they made The Thing or Alien and you'll understand. There's so much artistry, love and passion in it.

V.B. DO YOU FEEL THE NEED TO DRAW THESE TWO SYMBOLS? WHY?

M.B. Well, everybody has some obsessions and passions... I guess those are mine.

V.B. DO YOU HAVE A NEW OBSESSION WE DON'T KNOW ANYTHING ABOUT THAT WILL BE SEEN IN YOUR NEXT COLLECTION?

M.B. In a way I believe I always do the same thing, just using different colors to express it. Recently I am very interested in artificial intelligence, though, I don't know if you would be able to see it in my new work, but it is definitely something that has occupied my mind these last few years.

V.B. ARE THERE OTHER SYMBOLS THAT ARE AS IMPORTANT TO YOU?

M.B. Of course, most are secret though.

V.B. DO YOU FEEL THEY WILL FADE AWAY WITH TIME OR ARE THEY PART OF YOU?

M.B. I really don't know. Both scenarios would be fine. I believe in evolution and the power of change, but I also believe in sparking forever. We will see!

PSYCHEDELIC MOUNTAIN

Institut Français de la mode x Kenzo

Psychedelic mountain est un projet de groupe réalisé pour Kenzo, dans le cadre du cours de visual merchandising de l'Institut Français de la Mode. L'exercice était de retranscrire l'univers de la collection FW/19 à travers le visual merchandising de trois vitrines de la boutique Madeleine (budget: 8000€) avec une proposition alternative à la vitrine accessoires, ainsi que l'intérieur de celle place des Victoires (5000 €).

La collection s'inspire du Pérou, de ses paysages colorés et de son esthétique psychédélique dépeinte par Pablo Amaringo. *Psychedelic mountain* propose de représenter le paysage péruvien à travers un jeu de perspectives et de trompe-l'oeil à l'aide de panels aux couleurs et motifs de la collection.

Direction artistique: Sophie Soulié, Luna Piccoli-Truffaut, Caline Nehmé & Victoire Bornhauser

Création du contenu et modélisation 3D: Sophie Soulié et Victoire Bornhauser

Maquette physique: Luna Piccoli-Truffaut & Caline Nehmé

Psychedelic mountain is a group project developed for Kenzo, as part of the visual merchandising course of the Institut Français de la Mode. The exercise was to transliterate the FW/19 collection's universe through the visual merchandising of three windows of the Madeleine store (budget: 8000€) with an alternative accessory window proposal, as well as the interior of the Place des Victoires store (5000€).

The collection is inspired by Peru, its colourful landscapes and psychedelic aesthetics depicted by Pablo Amaringo. *Psychedelic mountain* aims to represent the Peruvian landscape through a game of perspectives and trompe-l'oeil using panels with the colors and motifs from the collection.

Art direction: Sophie Soulié, Luna Piccoli-Truffaut, Caline Nehmé & Victoire Bornhauser

Content production & 3D mock-up: Sophie Soulié et Victoire Bornhauser

Physical mock-up: Luna Piccoli-Truffaut & Caline Nehmé

MOODBOARD & CONCEPT

COLLECTION ANALYSIS
KENZO MOODBOARD

FW 19/20

COLOR BLOCKING PERU LANDSCAPES HUMBERTO'S ROOTS

PERU HICKING

ART & CRAFT

THE CONCEPT
Psychedelic Mountain DEV

RAINBOW MOUNTAIN + AYAHUASCA TRIP + 70'S PATTERNS
Colorful layers

Depth of Field Mineral Strata Optical Game

CURVY LAYERS
Psychedelic Mountain

COLLECTION ANALYSIS
COLORS / PATTERNS INSP.

FW 19/20

Kenzo World Mairie / Tiger Colors

COLLECTION ANALYSIS
KEY GARMENTS FOCUS

FW 19/20

PRINTS / PATTERNS

- Mountains
- Kenzo logos
- Peru woven inspiration style
- Psychedelic prints
- Passion-fruit flowers

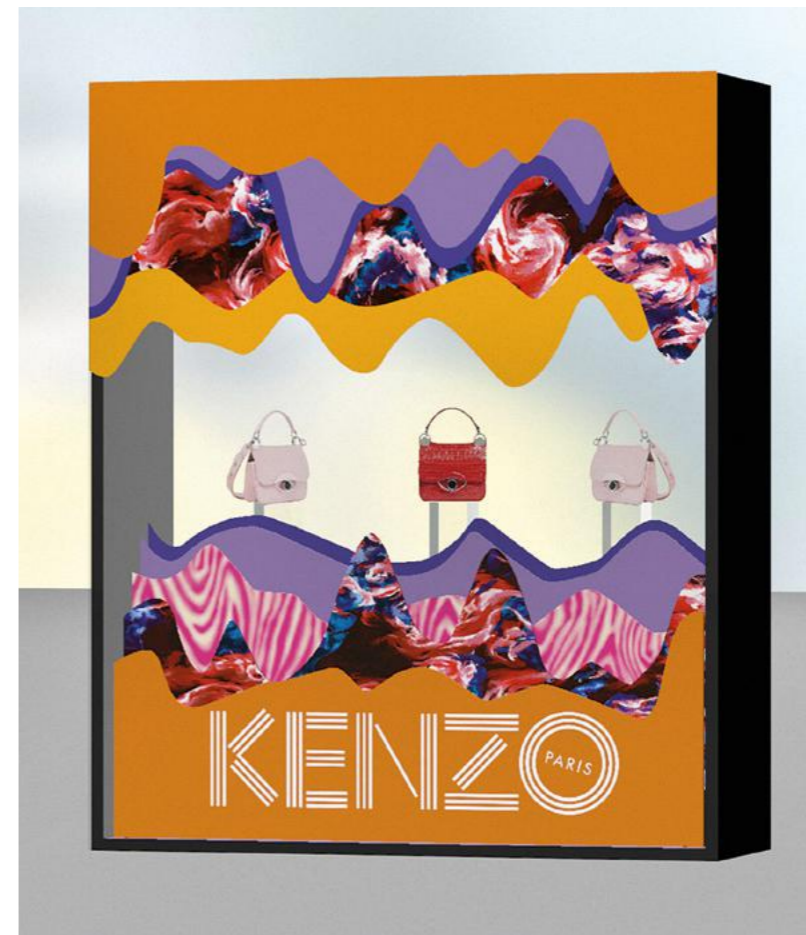
FABRICS

- Color Blocking (pinks, blues)
- Wovens
- Fake furs
- Technical
- Sportswear

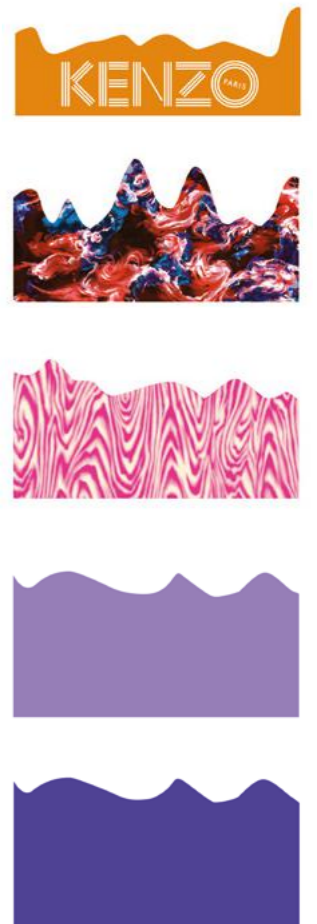
VITRINE ACCESSOIRES — PROPOSITION 1

Place de la Madeleine

SIMULATION 3D — FACE



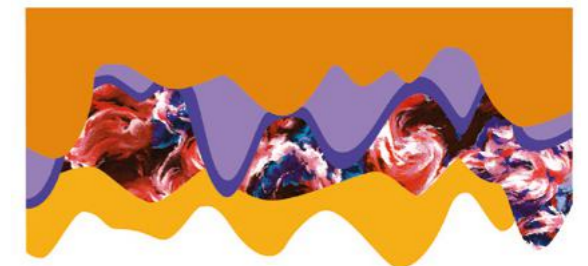
ÉLÉMENTS



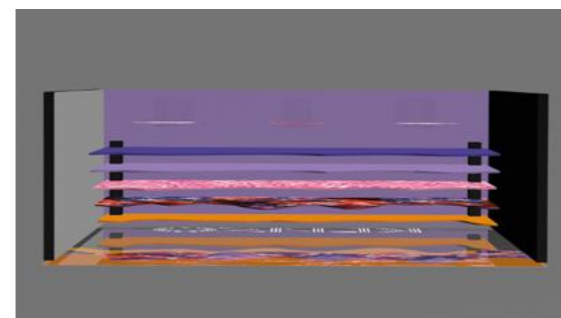
3 SACS TALI



STICKER



SIMULATION 3D — DESSUS



VITRINE ACCESSOIRES — PROPOSITION 2

Place de la Madeleine

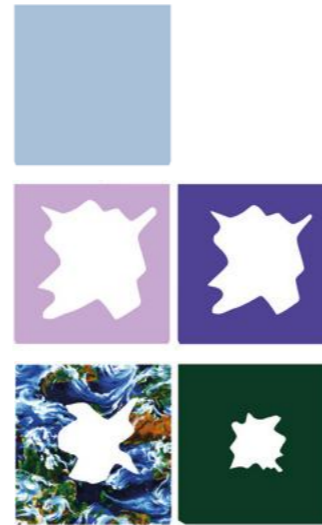
SIMULATION 3D — FACE



STICKER



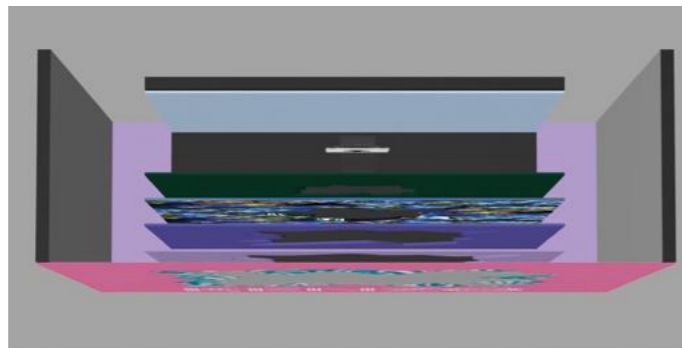
ÉLÉMENTS



SIMULATION 3D — DOS



SIMULATION 3D — DESSUS



VITRINE READY TO WEAR

Place de la Madeleine

SIMULATION 3D



STICKER



STRUCTURE/SIÈGE (3D)



STYLISME



STYLISME



VITRINE RUNAWAY

Place de la Madeleine

SIMULATION 3D



STICKER



ÉLÉMENTS



STYLISME



MAQUETTE PHYSIQUE (1/10)

Place de la Madeleine

RÉSULTAT — PROPOSITION 1



RÉSULTAT — PROPOSITION 2



INTÉRIEUR DU MAGASIN

Place des Victoires

STICKER ANAMORPHIQUE

Le logo Kenzo apparaît à l'entrée du magasin et se déforme lorsque l'angle de vue change

—
Accentue l'effet psychédélique, esprit de la collection



STRUCTURES/PODIUMS

Production de la même structure présente dans la vitrine RTW ainsi qu'une taille plus petite pour disposer tout types de produits.

—
Dans la vitrine RTW la structure est utilisée comme un siège, elle sert ici à présenter un accessoire.

TAPIS MOIRÉ

Impression d'un tapis au motif moiré rose, représentatif dans la collection

PODIUM

La zone d'accueil du magasin met en avant un look et un accessoire phares de la collection

LES FLEURS DU MAL

Série de patterns réalisés à partir d'éléments "random": en effet, le projet *Les fleurs du mal* fait référence à Baudelaire, car il rend visible la beauté de certains objets ou être vivants qui ne sont pas perçus comme beaux dans leur ensemble, mais qui peuvent révéler une certaine poésie si l'on sait les regarder de la bonne manière.

Ainsi les huîtres deviennent du marbre, les méduses se subliment entourées de fleurs et la prolifération de bactéries ou de globules rouges devient un motif harmonieux et esthétique.

Projet réalisé dans le cadre du cours d'illustration enseigné par Guy Meldem.

Set of patterns made out of "random" elements: indeed, this project is called *the Flowers of Evil* in reference to Baudelaire because it shows the beauty of objects or beings that are not considered beautiful as a whole, but which could seem poetic if one knows how to properly look at them.

Thus the oysters become marble, the flowers around the jellyfishes exalts them and the proliferation of bacterias or red cells becomes a harmonious and aesthetically pleasing pattern.

Project undertaken as part of Guy Meldem's artwork class.

