BLOOD *and* BLACK LACE

REMAKE BY LORENZO BUTTURINI

CONTENTS

the BRIEF

The idea behind my chosen subject comes from a topic I am fascinated by: Fashion within the Horror genre. For this reason I decided to dig deeper into the theme of **Beautiful Aesthetics in Horror** I based my Research Methods module on.
I came up with the idea to reinvent/design part of the set of a Giallo film from the 60s from the Italian Mario Bava. The film, called **Blood and Black Lace**, revolves around some mysterious murders in an Haute Couture House in Italy.

My intention is to create a theatrical and eccentric world that revolves around Fashion and Horror, taking my inspiration from Gucci's aesthetics and oriental-floral patterns. Throughout my design, I managed to convey an exaggerated eccentric aesthetic. **My purpose: to transport the viewers into a magical, fashionable yet creepy environment.**

The intended outcome is to give the Giallo genre new, more glamorous, looks, (and more visibility to this less-known genre).
I aim to bring an Extra factor to my style, stretching the Camp and Kitsch elements to their limits **(heavily inspired by the extreme visual impact of high-end Photoshoots and Fashion shows),** still maintain the Horror aspect. For this reason, I challenged myself to convey the atmosphere of this horror-thriller masterpiece through a series of professional-looking visuals and physical artefacts. These will be showcased within my research (the layout will resemble a high Fashion magazine).
First of all, I am going to talk about Blood and Black lace (1964), summarising the storyline and main events and characters. Within this project, I decided to take some artistic liberties, by adjusting some of the events. I focused all my attention on the initial murder scene. Therefore, the elements/sets I designed refers to that specific initial scene.

The research is going to help me clarify better were my inspirations came from. This section wil include:
-Mario Bava, the Giallo as a film genre, its roots and its main features.
-My thoughts behind my inspirations
-Maximalism in Architecture and Interior Design, and its relevance for this specific subject
-Gucci's Aesthetics and the "Gucci Garden" experience
-Camp aesthetics in Film and music videos (Rocky Horror Picture Show, Lady Gaga)

Portfolio

My submission will include:
-All my initial sketches and thumbnails that informed my decisions
-Professional storyboard (of the initial scene of the film)
-Professionally executed technical drawings of the main sets:
    Main Hall
    Dressing Room
    Entrance Hall
-Professionally executed technical drawings of specific design elements:
    Catwalk
    Display Cabinet for the mannequins
    Display Cabinet for the cushions
-Props that will help better visualise the mood of the film, which will include:
    The logo/sign I designed for the Haute Couture House (physical prop, used as a dressing prop)
    A Magazine Cover (graphic prop, used as a dressing prop)
    A Fashion designer sketch (graphic prop, used as dressing props)
-Final rendered visuals of each one of the environments to convey the atmosphere the film
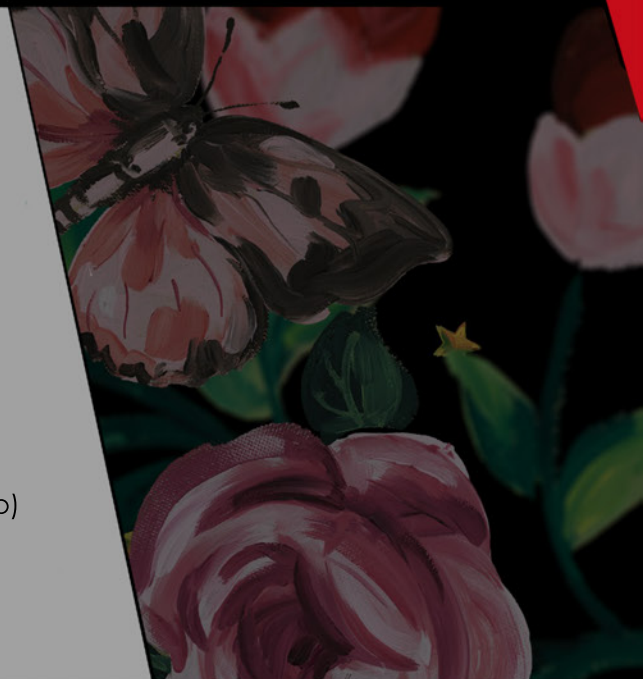
Mario Bava

The film I decided to use for my remake is an iconic Giallo Film by Italian film director Mario Bava. The main focus of the film revolves around a series of mysterious murders happening in a roman Fashion House.

The film, called **Blood and Black Lace** (Sei Donne per l'Assassino) was originally released in 1964 and it became a cult film in the Italian Film industry. Director Mario Bava, who is considered by many Dario Argento's mentor (Suspiria 1977, Deep Red 1975, Inferno 1980), entirely revolutionised this genre aesthetic making it more visually appealing. He manged to achieve this outstanding result with the help of **DOP Ubaldo Terzano** and **Production Designer Arrigo Breschi**. The final result was a colourful and fashionable world of horrors and sensuality.

To start with, I intend to clarify better what a Giallo Film is and the reasons why I decided to use this specific film for the design of my remake, followed by a list of the sets used in the original film from 1964. The following pages will include a timeline of the main events happening, a synopsis of the film itself and a more in-depth analysis of the main characters (to better understand the decisions behind my design).

original poster of Blood and Black Lace, 1964.

A FILM BY MARIO BAVA
BLOOD AND BLACK LACE
STARRING CAMERON MITCHELL · EVA BARTOK
AND THE 30 MOST GLAMOROUS GIRLS IN THE WORLD
PRODUCED BY ALFRED MIRABEL · DIRECTED BY MARIO BAVA
TECHNICOLOR

what is a GIALLO?

Giallo is a subgenre of Horror and it combines the traditionally dark and terrifying atmospheres of horror, with some crime/thriller elements and eroticism. The genre is known for being extremely stylish and depicting brutal, but visually beautiful violence using complex camera movements. Bava became a pioneer of this genre in Italy and Blood and Black Lace became one of the most known film to represent this genre.
With Blood and Black Lace (1964) Bava achieved the outstanding result of leaving the audience baffled by his aesthetic choices. Never before a Giallo, nor a Horror, film looked as elegant or fashionable as Blood and Black Lace.

why BLOOD and BLACK LACE?

The reason why I decided to create a remake for this iconic film is because during my Research Methods module I dug deep into the theme of beautiful aesthetics in Horrors. The main focus on that specific module came from a simple question I asked myself: would a Horror film still considered so, if showcasing beautiful and colourful aesthetics? And throughout my research I came to the conclusion that a Horror film is not just gruesome aesthetics, or darkness. A Horror film can be colourful and artsy (just like Argento achieved with his masterpiece Suspiria 1977, and Ari Aster did in Midsommar 2019), and still unsettle and evoke strong emotions in the viewer, through the camera movements and the violence. It is through this research that I came across Bava's work.
I have always been fascinated by the Horror genre and by the Fashion industry, that is why Blood and Black Lace felt like the perfect choice to explore further in my MFP.

example of colourful aesthetic in the unsettling Midsommar (2019)

BLOOD and BLACK LACE

For this remake I decided to use the storyline of the original film as a guideline to build an entirely new design that felt more personal to me. However, before presenting my inspirations and my new design, I thought It was appropriate to list all the Locations and sets used in the 1964 film. To do so, I took some snippets from the original movie. In the following page, a more in depth analysis of the film, including a timeline of the events and the synopsis.

ext. Christian Haute Couture.

int. Christian Haute Couture, Main Hall.

int. Christian Haute Couture, Morlan's office.

int. Christian Haute Couture, dressers room.

int. Christian Haute Couture, Dressing room.

int. Christian Haute Couture, Main Hall, showcasing the Catwalk.

int. Police Station.

int. Faceless Killer's secret basement.

int. Countess Christina apartment.

BLOOD and BLACK LACE

TIMELINE
and snippets from the Film

Isabella's corpse is found

Peggy attacked by the killer

Isabella is killed by a faceless killer, and her body is found in the DRESSING ROOM. Police start investigating.

Isabella's diary is found by Nicole (everyone acts suspicious), Peggy steals the diary and burns it. She is the second victim.

All male suspects are held in custody by the Police, but the killer strikes again.

The men are held in custody

The Countess pretends to be the killer to provide an alibi to Morlan (her partner, and original Killer).

Morlan conspires against his partner Christina to gain all her fortunes and the Fashion House.

Christina on her death bed, after fighting with Morlan

It is revealed that Morlan killed Isabella because she was blackmailing him and the countess after finding out they both killed Christina's husband.

Christina finds out the truth about Morlan's conspiracy against her.

The murderous couple end up taking eachothers lives. The film ends on this dramatic note.

SYNOPSIS

This intricate murder/mystery Horror takes place at Christian Haute Couture House and it revolves around a series of inexplicable murders happening in the roman Fashion House. Without any apparent reason, a faceless killer murders Isabella (one of the beautiful models employed at the mansion). The next day her corpse is found (hidden in a wardrobe, in the dressing room) by Countess Christina Como (the owner of the place), and some of the models at the atelier. The police start the investigation and all the characters are presented to the audience. Max Morlan (Executive director of Christian Haute Couture and current partner of the countess), Frank (Isabella's ex. lover, and one of the models current lover), some of the fashion designers at the Couture house, count Richard (one of the main customers at the atelier), the models and some more minor characters. Their backstorys make it look like each one of them would have had a motif for Isabella's murder.

A few days have passed, and whilst the police is still investigating, Nicole (one of the models) finds Isabella's secret diary hidden in a box in the dressing room. The fact that the diary has been found becomes common knowledge within the employees and all the characters are now terrorised that the police will find dirt on each one of them. (Everyone is now a suspect to the audience eyes). Peggy (Isabella's house-mate, and a model at the mansion) steals the diary because she is afraid it might contain some sensitive information on her behalf, and after reading it she burns it. Peggy is then the next victim of the faceless killer, who was looking for the diary himself (and soon after, one by one all the models at the atelier are killed by the masked killer). The police classify the murderer as a serial killer and, assuming the killer would have been a man, they take all the male suspects in custody to interrogate them. Whilst the men involved are held in custody, the killer strikes again leaving the police and audience confused and baffled.

Throughout the film many little clues are left to the audience to figure out who the killer is and, eventually, we find out that it is Morlan (the executive director of the Haute Couture House). Here, we discover that Morlan, when he was held in custody, asked Christina (the owner) to commit another murder to create a solid alibi on his behalf. We also find out why Isabella got killed in the first place. Isabella discovered a dark truth about Morlan and Christina. The couple got rid of Christina's husband to get to all of his fortune, and after discovering the truth, Isabella started blackmailing the killing couple. When the mystery seems to be unravelled and the killers appear to have won, Morlan plays his final card. We now understand his true motifs for all the killings. He planned every single murder whilst secretly conspiring against Christina (his partner) to inherit the fashion House and all her money. His plan consisted in blaming the countess for all the murders, so that the police would have not had any proof against him. However, unexpectedly, Christina finds out about this conspiracy and, after being injured by Morlan, she shoots him. Eventually both the killers die inside Christina's apartment, leaving the audience shocked.

Character DESIGN

C Countess C Christina C Como

1

The Owner of *Christian Haute Couture*. Christina, in her forties *(picture 1)*, resides on the second floor of the huge mansion and she directly overlooks everything that happens in the Fashion House. She is involved with the mysterious death of her husband (from whom she inherited the royal title of countess), together with her current Partner Max Morlan (executive director of Christian Haute Couture). She is an extremely powerful woman, but obsessively devoted to Morlan. In the Film she is portrayed as an elegant and refined Femme Fàtal. Her fortune is immense and her Mansion is one of the most exclusive High Fashion House. Throughout the entirety of the Film, she is seen always wearing glamorous clothing.

In my remake, I picture Christina to embody the style of the whole Haute Couture House, from her clothes to the design of the building itself. In this new reality she is an Eclectic and Eccentric Femme Fàtal alway

wearing dark velvet clothes covered in Gucci inspired Floral Patterns. Her signature piece of clothing is a black velvet rope decorated with *Red Flowers* and *Red Snakes*. *This embodies her status of Power and Danger*. She emanates an Aura of Mystery that is magnetic, but at the same time scary and intimidating.

Picture 2 and *picture* 3 represent How I picture Countess Christina to look like. The two pictures have a dramatic and mystical impact I imagine Christina to posses.

Singer Florence Welsh wearing Gucci for a Photoshoot

2

Singer Florence Welsh wearing Gucci for a Photoshoot

3

4

5

M Max M Morlan

The Executive Director of Christian Haute Couture *(picture 5)*, he is engaged to the Owner of the Fashion House, Countess Christina Como. Together with the Countess, he is involved with the death of her husband. Just like Christina, he is in his (late) forties and he is portrayed as a polite and handsome, yet condescending and extremely intimidating man. **He is an extremely materialistic man, driven by his desire for power and money**. He holds Christina's heart in the palm of his hands, but also hides a dark truth: he is the Faceless Killer.

In the remake I am designing, Max is going to be portrayed as an attractive middle-age man with long hair and a polished beard. *Picture 4* (Alessandro Michele, executive director for Gucci) is how I imagine Max to look like. His fashion style is dictated by the Haute Couture House itself (heavily Gucci inspired), therefore is always seen wearing elegant matching floral suits. He wears light and bright colours (to disguise his calculating and greedy personality) always overly-decorated with flower patterns .

the MODELS

ISABELLA

The very first victim of the Faceless Killer (Max Morlan). She is a Fashion model and works at Christian Haute Couture. She dated Frank (owner of an Antique store), but broke up with him because of his addiction to cocaine. She keeps a secret diary in which she confides her most intimate secrets (and her co-workers'!). After finding out that the Countess and Morlan murdered Christina's husband, she blackmails the couple and eventually gets killed by Morlan (the original Faceless Killer). When her diary is found, the whole staff is suddenly scared that the police might find dirt on each one them.

Shot from Lady Gaga music video Paparazzi

PEGGY

Isabella's friend, and second victim of the Faceless Killer. When Isabella's diary is found, she steals it and hides it in her purse during a fashion show. The Faceless Killer (Morlan), after murdering the model who found the diary, goes to Peggy's flat and confronts her about the diary. Peggy however, after discovering that Isabella's diary contained the proof of her abortion, burns it to ashes so that the truth would never come up. The Faceless Killer (Morlan) doesn't trust her and brutally kills her, and keeps looking for the lost diary.

Shot from Lady Gaga music video Paparazzi

GRETA

She is another model at Christian Haute Couture. One night, after Peggy's body is found, she is assaulted and killed by a Fake Faceless Killer (the devoted Countess Christina). The reason why Christina disguised herself as the Killer is to give Morlan (the original Faceless Killer) a strong alibi. Morlan needs an alibi because he is held in custody by the Police (with the other suspects).

Shot of Lady Gaga for her new Album Chromatica

TILDE

Last victim of the Faceless Killer. She is murdered in her flat by Christina (the fake Faceless Killer). Morlan convinces Christina to kill Tilde, and make it looks like suicide (leaving a suicidal note in the victim's House). Doing so, Tilde would be considered the responsible for all the murders, leaving Christina and Morlan safe from any further investigation from the police.

Shot from The Neon Demon (2016)

LOCATION
SCOUTING

In the initial stage, I started to look around for Locations that would be suitable for my design. Ideally the chosen location would have been an extremely majestic mansion that would suggest the idea of an extremely expensive environment to host a highly famous Haute Couture House. However this was not the only criteria I applied whilst searching for the perfect location.

The proximity of the location to the Studio (MediaCity Uk) and the liberty to make some adjustment to the building for the purpose of the filming, played an essential role in picking the location.

Here is some of the options I came across during my research, highlighting the pros. and cons. of each one of them.

pros
-The exterior of the building would be more or less untouched
-Ext. very strong visual impact
-Some of the existing furniture (sofas, coffee table, chairs) are in line with the theme of eclecticism and extravagance

cons
-Too far away from the studios
-The costs involved in renting and dressing the set, together with the transport of the crew would be huge
-Too small to host a Catwalk (it would be unrealistically small to host a Haute Couture House)
-No floor Plans Available at the moment (Would have to email the owners)
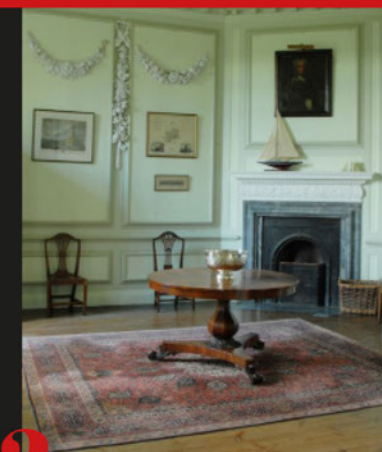
1 Tinakilly Country House

Location: Ireland
Current use: Hotel (wedding location)
Designated purpose: Christian Haute Couture (int. and ext.)

2 Brympton House

Location: Brymptom D'Evercy
Current use: Stately Home
Designated purpose: Christian Haute Couture (main Hall, Entrance Hall, Exteriors)

pros
-The exterior of the building is quite majestic (pic. above)
-Ext. very strong visual impact
-Floor Plans Available
-Interiors are spacious
-Easy to dress (not many furniture inside in the way)

cons
-Extremely far from Manchester (MediaCity UK studios), but closer to London (the whole production could be located there).
-The design of some of the existing elements is a bit basic/bland and not visually interesting. (Picture on the left)

3 Firle Place

Location: West Firle
Current use: Museum
Designated purpose: Christian Haute Couture (Main Hall, Entrance Hall, Exteriors)

-Already been use as a Film Location (Emma, 2020). Owners are familiar with having a filming crew in the Manor.
-Painting the walls would be allowed (has been turned from white to pale blue for Emma, then painted back)
-The exterior is simple yet intriguing (pic. on the right)
-Floor Plans Available

-The interiors are not as big and spacious as I need them to be
-Extremely far away from Manchester (however closer to London, where the whole production could potentially take place)

pros

cons

4 Arley Hall

Location: Arley, Northwich
Current use: Estate
Designated purpose: Christian Haute Couture (main Hall, Entrance Hall, Exteriors)

cons
-The exterior could potentially be extremely expensive to dress, because of its huge size.

pros
Already used as a Film Location (Peaky Blinders)
-Painting the walls would be allowed
-The exterior is extremely majestic (in Line with the storyline)
-Floor Plans Available
-Very ornate elements (ceilings and fireplace)
-Close to Manchester (and MediaCity UK) and Prop Houses

LOCATION
SCOUTING
Arley Hall

After an extremely attentive analysis, I decided to use Arley Hall as a location for part of my set. This decision felt natural for multiple reasons such as the very close proximity of the location itself, for the strong visual impact of the building (that perfectly suits the luxurious and refined atmosphere I am trying to achieve) (picture 1) and because it has already been used in multiple occasions as a filming location. Arley Hall was used for some scenes in Peaky Blinders (2013), Coronation Street (1960), Cold Feet (2020) and many more.

The owners of the property are already familiar with having a whole production settling in to film on location (picture 1), and they would be willing to accept modifications (such as painting the walls). For instance, during the filming of Peaky Blinders a lot modifications were made, such as paint the walls and replacing all the furnitures (picture 6). The walls were painted emerald green, and the Main Hall Hall was turned into Shelby's dining room. After the production was concluded the walls were painted back in the original colour.

Knowing this led me to assume that if the production I am designing would ever be realised, I would actually be able to cover the walls with wallpaper with no repercussion. I would also have the liberty to re-decorate the interior as much as I would want.

The fact that this majestic building is located in proximity of Manchester would also considerably reduce the cost of transports and would be easy to reach for the crew members and actors. Furthermore, it would be much closer to the Studio where the Dressing-room scenes would be recorded (in MediaCity UK), and close to prop houses (Stockyard North).
I managed to get the actual floor plan of the mansion (by emailing the owners). This helped me to better understand the proportion and to draw accurate floor plans for the dressing (picture 5).

WHY
SHOOTING ON LOCATION?

The idea of shooting on Location came with the knowledge that creating such big spaces (like the Main Hall for the Fashion House, and the Entrance Hall) in a studio would be considerably more expensive.

Dressing an existing location would also allow me to show a bigger variety of skills for my MFP.

This is due to the fact that working on location implies to take in consideration some technical aspects that would not be an issue if the set was entirely created in a studio. For instance, the use of the space in an existing location is essential, and all the furnitures that I decided to place within would need to fit through the doors.

In the specific instance of my design for the Main Hall, I tasked myself to design a modular catwalk that would be easily assembled on Location and dismounted when needed. In my vision I decided to use just a section of Arley Hall, specifically two of the main rooms in the Mansion: the Main Hall and the Front Room (picture 2 and 3). The former is going to become the Main Hall of the Christian Haute Couture House, which will host the Catwalk and will serve the purpose of a sitting area/lounge area. Here customers can assist private Fashion Shows and can have meetings with designers. The latter is going to be turned into the Entrance Hall. This room will be hosting an exhibition of some of the Haute piece of clothing and accessories (and would also be used as a sitting area).

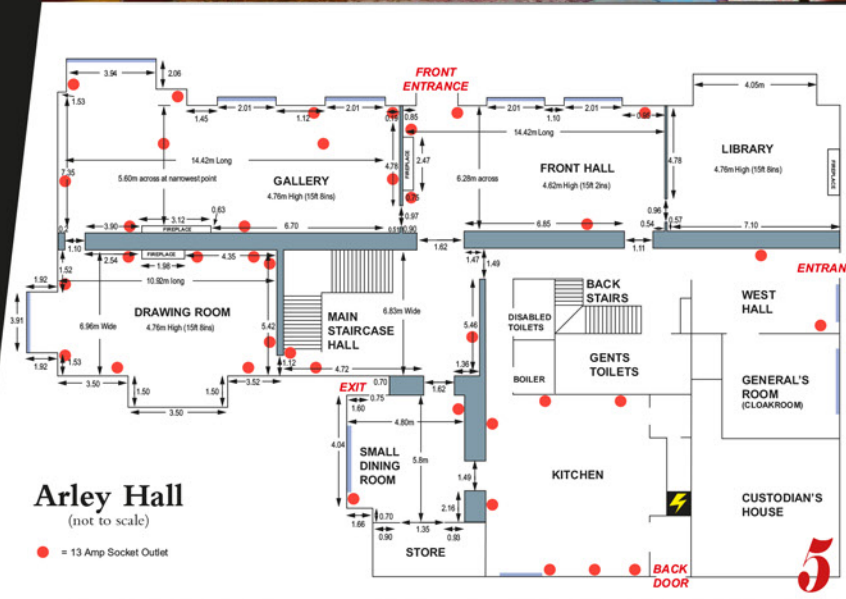Exterior shot of Arley Hall during the production of Peaky Blinders *1*

Main Hall, Arley Hall *2*

Front Hall, Arley Hall *3*

Drawing Room, Arley Hall *4*

Arley Hall
(not to scale)
= 13 Amp Socket Outlet *5*

Tommy Shelby's Dining Room, Peaky Blinders *6*

my INSPIRATIONS

By designing a remake of an existing film, I challenged myself to create an entirely new design, but at the same time using the existing storyline as a guideline to base my decisions.

My aim is to reinforce even more the concept of colourful and visually pleasing aesthetics in the Horror genre.
Bava achieved this outstanding result by his use of pastel colours, extremely elegant and ornate sets and by the use of strong colourful lights.
In my vision I aim to give this iconic Giallo a more powerful visual impact, and that is why I decided to give Blood and Black Lace a new, more contemporary, more extravagant, and overly camp look.

To achieve this result, I played around with clashing colour palettes, overly decorative furniture, extremely decorative patterns and very theatrical/spectacular visual elements.

This board contains some of the initial inspirations that ended up heavily influencing my final design.

American designer Tony Duquette house in Beverly Hills (pictures 1 and 2) became my main source of inspiration for the design of two of my chosen sets (the Main Hall and the Entrance Hall). The famous mansion was showcased in the Netflix hit TV show Ratched (2020). This location was also used form many Fashion Photo shoots for iconic Fashion Brands including Gucci and Versace.

The Maximalist decor of the mansion made me realise how such design had a powerful impact on me. Whilst looking at this environment I could clearly imagine how well it would have fit in a Fashion House.

This overwhelmingly decorated mansion had a somehow creepy, yet fashionable, vibe that perfectly suited the horror theme of Blood and Black Lace. therefore, I immediately started to think of solutions to incorporate this sort of aesthetic in my MFP.

In the following board I will dig deeper into Maximalism and Camp, and how Gucci's aesthetic became a key element in my design.

1

2

3

4

7

Glamorous Murders

To make my MFP even more visually appealing I gathered a few pictures that I think best capture my idea of this scary but beautiful I world I am designing. In my head all the models at the Haute Couture House would be assassinated in the most glamorous and theatrical way (as it is shown in the Character Design page dedicated to the models). Just like in the original Film, their deaths will be very brutal, but at the same time they will be extremely visually pleasing.

The pictures above are taken from The Neon Demon (Refn, 2016), and Lady Gaga Music video Paparazzi (2010).
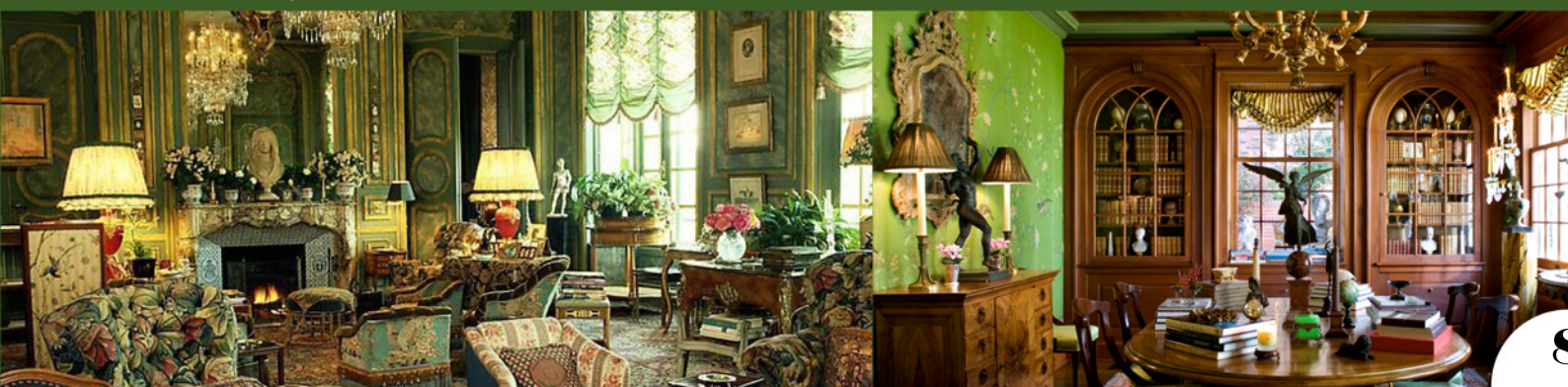
MAXIMALISM

Maximalism is virtually the opposite of Minimalism. The motto of this movement is "More is More", in which mismatched patterns and overly decorative piece of furniture are the keys. The term Maximalism itself was invented by art historian **Robert Pincus-Witten** in the 70s. The new word aimed to express getting out of the long period of Minimalism in art and décor. One of the most significant pioneers of this movement was designer **Tony Duquette**, which I previously mentioned. With his book "More is More" he showcased his eclectic point of view in the interior design industry. Maximalism is all about mismatched (mostly oriental and floral) patterns, strong clashing colours, and showcasing the most various and unusual combination of items. It emanates a warm and luxurious atmosphere, whilst still maintaining an aura of mystery. However, this chaotic way of designing is not left to chances. The use of symmetry and visual elements to create a balance within the design are essential to convey a Maximalist style.

Why did I choose Maximalism for this project?

As soon as I watched Blood and Black Lace for the first time, I immediately started to picture how my design would have looked like: a stylish and overwhelmingly decorated environment. Bava, in his design, showcased extremely elegant and picturesque visuals through the use of a classically decorated environment (in line with the fashion trends from the sixties). He relied on the use of pastel colours for his sets, adding a glimpse of red throughout.

For my design, I intended to update his view into a more contemporary vision of Fashion. Nowadays, many fashion brands (Gucci and Versace, as an example) tend to be more extravagant and colourful. This was the direction I was aiming for. Maximalism also is known to be a style for strong personalities. After the analysis I did on the main characters (especially Christina, the owner of Christian Haute Couture), this decision felt extremely appropriate. Furthermore, the fact that Blood and Black Lace revolves around Fashion, made me realise that using a maximalist approach to my design was the best choice I could make.

Above and below, pictures of some Maximalist interiors

Camp Aesthetics

These findings on Maximalism led me to realise how much this style and Camp have in common. Whilst gathering my thoughts on how to design a perfect new set for Blood and Black Lace, I started digging deeper into the Fashion industry as it is nowadays to find some more inspirations.

The 2019 **Met Gala** perfectly summarised this extra factor I was looking for in my remake. The theme of the Gala was Camp (pic.1).

What is CAMP?

Camp is a term that is very hard to define. Camp is exaggerating and outrageous. Camp is colourful, even too colourful. Camp is Fashion and glamour, and at the same time it can be a "too much" that becomes intentionally ridiculous.

With this project I aimed to bring together the luxury of Maximalism and the theatricality of camp within a horror film setting.

Lady Gaga (pic.2) is considered camp for the extravagance of her outfits, which are by many considered "too much" or "ugly", but somehow perfectly suit her character and create this over-the-line persona. Most of her music videos showcase this over-the-line features that make them creepy, fun and hypnotic to watch.

An iconic Camp film is certainly **The Rocky Horror Picture Show** (1975)(pic.3). This film really struck me for its quirkiness and extravagance. Features that I aimed to bring into my design for Blood and Black Lace. The theatricality of the sets (in the Rocky Horror), and the overly colourful environment played an important role in the design of my project. The eccentricity of each characters and their overly dramatic facial expressions made me realise how well this sort of approach would fit in my remake. Despite Blood and Black Lace being a horror film, I did wanted to have fun with it and not taking it too serious. That is why making my design more Camp was the perfect solution. Another film that inspired my decisions was **Romeo+Juliet** (1996)(pic.4) for its Camp and over the top aesthetics.

GUCCI

What mostly inspired my work for my MFP is certainly Gucci and its glamorous and floral aesthetics. Gucci is one of the most famous and renowned luxury brand in the world. The Italian company was founded in 1920 by designer Guccio Gucci and it slowly made its way to the top, gaining the title of Haute Couture House. Gucci was always known for promoting extravagant and eclectic aesthetics. In 2015 Alessandro Michele was nominated executive director of this Luxury brand.

Michele brought this eccentricity to a whole new level with his designs. Gucci is not just fashion: it is a way of living. Nowadays, Gucci's aesthetics are extremely recognisable for their mismatched patterns, overwhelmingly decorated textures and Camp (visuals that are fun, but in some ways creepy to look at!).

The picture below (on the left corner) showcases a room of the Gucci store/museum in Florence. This is called Gucci Garden. Gucci Garden is an exhibition that showcases the Fashion House aesthetics through art installations, eclectic furnitures and exclusive fashion garments.

Online I managed to explore this even further through a virtual tour. This whole concept was extremely intriguing and it helped me understand even better the artistry behind this brand.

Gucci takes most of its inspirations from Nature (Here the name Gucci Garden). Floral patterns and animals are a key to its design. The animals depicted are usually exotic and colourful (tigers, peacocks, snakes) and their figures are recurring elements throughout Gucci's design.

What I found really fascinating about Gucci is the unexpected contrasts it creates in its design. The combination of colours that traditionally would not fit together, and the overly decorative patterns just make sense in this extravagant world of wonders.

Gucci perfectly combines the Maximalism and Camp I was looking for, to portray within my project. That is why I decided to take most of my inspirations from this Fashion House. What I love about these aesthetics is that they produce a statement. They somehow scream that is okay not to take design too serious, it is okay to have fun with it! In my opinion the result is stunning and it is exactly what Fashion should be about. This is exactly what I intended to achieve with my design for Blood and Black Lace.

my DESIGN

The following pages will focus exclusively on my design for Blood and Black Lace. I will present:

1) The storyboard I produced (showcasing the opening scene of the film).
2) Each set I designed, together with:
-Rendered visuals of the rooms
-The inspirations behind each design
-Thumbnails and Sketches that informed my decisions
-A series of Technical Drawings and Camera considerations
-The physical and graphic props I produced
-Atmospheric visuals of the sets.

SCENE NO.	1	SHOT NO.	1

Nightime
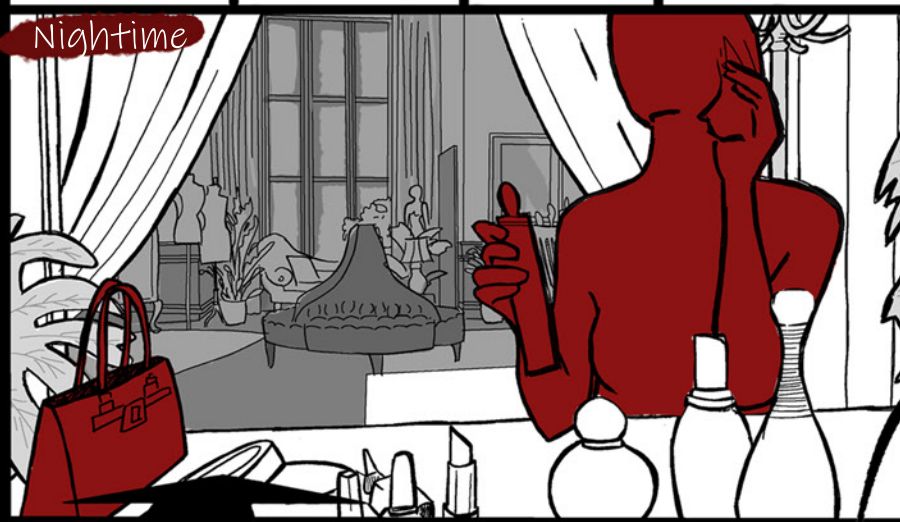
CHANGING ROOMS (STUDIO). Close-up on Isabella. Camera is behind her make-up station, and follows her on her way out the room. She is the last model left in the room, she is removing her make-up, and she is ready to leave. Overview of the whole room behind her.

SCENE NO.	1	SHOT NO.	2

Nightime

CHANGING ROOMS (STUDIO). Isabella grabs her purse and makes her way out the room walking past the other make-up stations. Camera follows her from behind
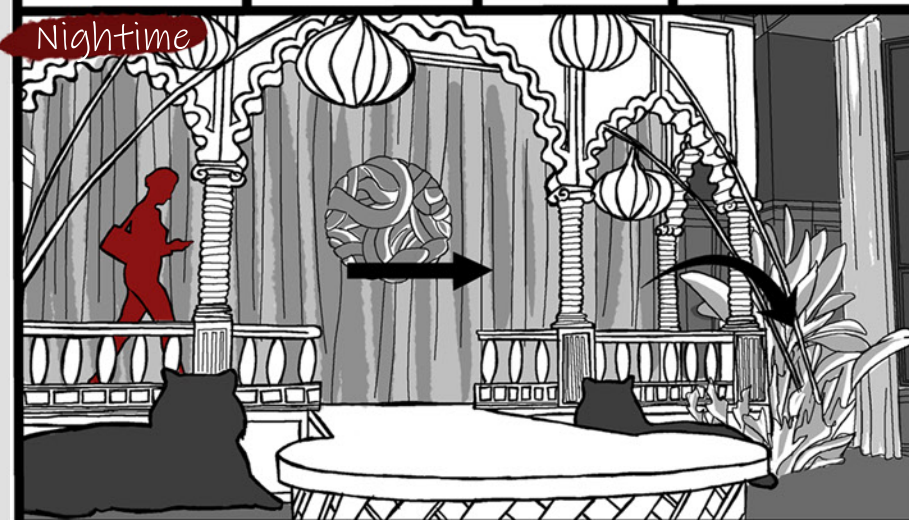
SCENE NO.	1	SHOT NO.	3

Nightime

CHANGING ROOMS (STUDIO). Camera gets closer and closer to the entrance of the room.

SCENE NO.	1	SHOT NO.	4

Nightime

MAIN HALL (ON LOCATION). Close up on the curtain that opens. Suddenly we shift to the dressed set on location. The Camera becomes Isabella's eyes and proceeds towards the steps that lead down the Catwalk.

SCENE NO.	1	SHOT NO.	5

Nightime

MAIN HALL (ON LOCATION). Different Camera angle shows Isabella walking off the raised Catwalk, unaware of any danger.
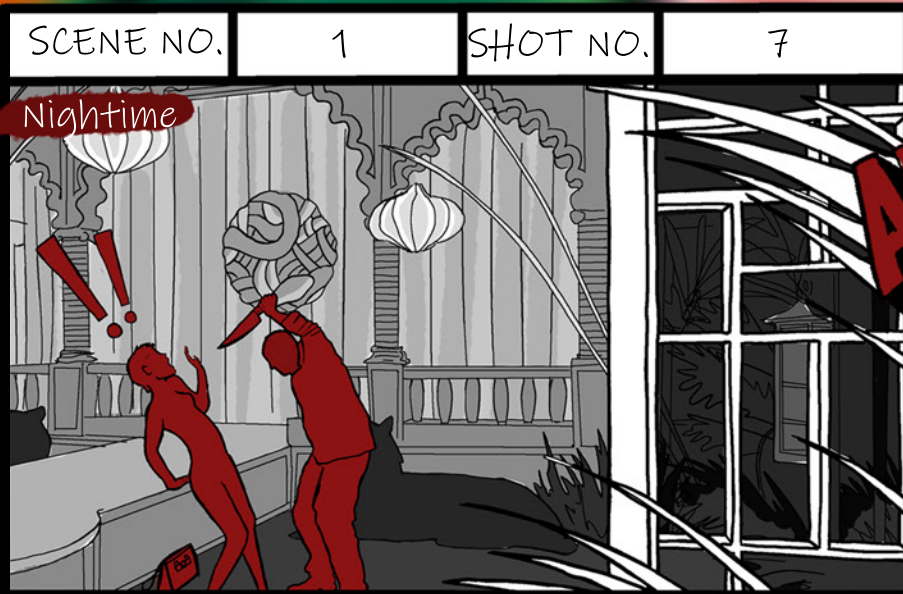
| SCENE NO.	1	SHOT NO.	6

Nightime

MAIN HALL (ON LOCATION). Camera placed on the Catwalk (overview of the whole room). The Faceless killer (hidden behind the curtains, concealed by a Mannequin) makes his ways out and attacks the model. Isabella is taken aback and is overpowered.

SCENE NO.	1	SHOT NO.	7

Nightime

AHHHH!

MAIN HALL (ON LOCATION). Camera behind a decorative panel. In the background the killer viciously attacks Isabella with a knife.

SCENE NO.	1	SHOT NO.	8

Nightime
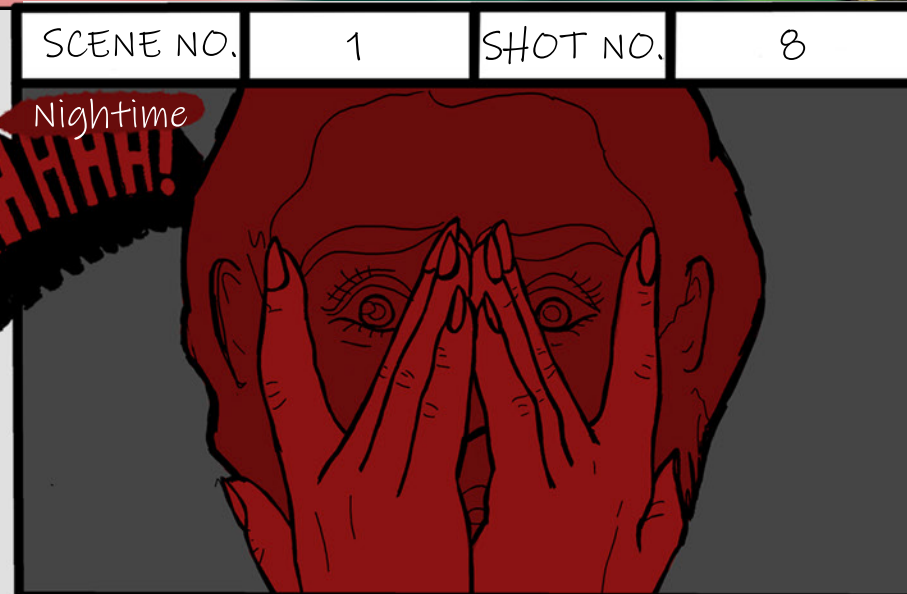
MAIN HALL (ON LOCATION). Extreme Close-up on Isabella's terrorised face. She tries to scream but the killer stabs her and her scream becomes silent. The extreme close up adds drama to the killing scene.

SCENE NO.	1	SHOT NO.	9

Nightime
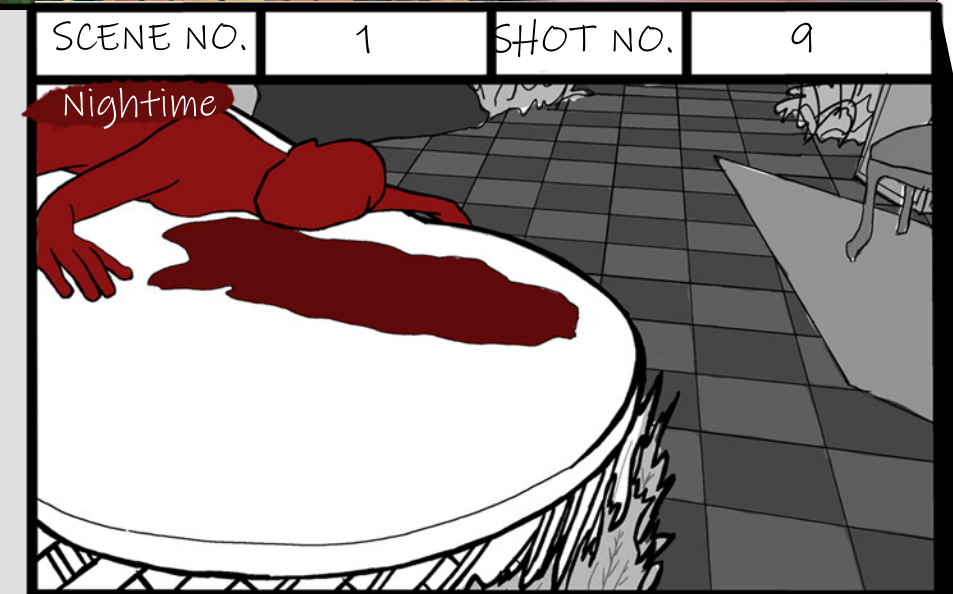
MAIN HALL (ON LOCATION). Isabella's corpse is left on the Catwalk and her blood slowly starts to drip down the raised platform. The camera captures this picturesque death from a low angle, to give a more theatrical cut to the scene.

Thoughts behind the
STORYBOARD

As part of my final submission for my MFP I included this storyboard which represents a fragment of the Film. The scene I decided to represent is the opening scene of the 60's Giallo Blood and Black Lace (1964). This initial scene showcases the killing of Isabella, the first of the many victims throughout the Film. For the sake of showcasing some of the sets I designed, I decided to take the liberty to slightly adjust the plot of the Film. In this specific instance, the murder scene was originally set outside the Haute Couture House. However, I thought it would have been more visually powerful if the murder happened inside the property.

I purposely designed the storyboard highlighting the silhouettes of the two characters (Isabella and the Faceless Killer) using the colour red to underline the importance of the action that takes place in the scene. I decided to use the colour red as a reminder of the Thriller/Horror nature of the film. Red is also one of the most dominant colours throughout the design of my sets.

Context of the scene

It's night time and Isabella (a model) is the last (as always) to leave the building. The other models left already, and she is left alone in the Fashion house. After taking her make-up off (SHOT 1), she grabs her purse and she is finally ready to leave. On her way out (in the Main Hall) (SHOT 6) she is caught by surprise by the Faceless Killer, who is patiently waiting for her hidden behind huge curtains. Isabella does not have time to react and falls victim of the murderer. Just as fast as he appeared, the killer makes his way out the scene, leaving the lifeless body of Isabella on the Catwalk. Her corpse is found by one of the cleaning staff shortly after.

the MAIN HALL

This page contains all the final renders of the Main Hall I produced using SketchUp 2021.

The following pages will showcase some of the inspirations behind my design, my initial thumbnails, the technical drawings, the dressing prop, and finally some visuals I designed to convey the atmosphere of the room.

The Main Hall is probably the most important room out of the three I designed. As previously mentioned, I decided to use Arley Hall as a filming location for this specific room, which I then dressed accordingly to my vision.

The room itself has this extremely theatrical and exotic feel to it, and the main focus is undoubtedly on the catwalk. This is painted deep red to convey a sense of danger and to make it the real protagonist of the Hall. The maximalsit and overwhelming decor of the room itself generates this fashionable, yet slightly creepy aesthetic that perfectly suits the horror nature of the film. Here is where most of the action takes place (particularly in the initial scene I decided to focus my attention on, as it is shown in the storyboard). Here is were Isabella is killed by the Faceless Killer.

This room is probably the most important room in the Haute Couture House. In the 1964 film, it does not play a key role in the story, and it is not seen on screen often. As it is shown in page one Bava just shows a glimpse of the catwalk from the model's dressing room. However, in my design it becomes on of the main (and most used) sets. I took this decision after researching on existing Haute Couture houses, for instance Gucci, Chanel and Versace.

At this point, the first thing I asked myself is what Haute Couture meant and what sort of elements to include in my design to make it look as accurate as possible.

what is HAUTE COUTURE?

Haute Couture is a French word that stands for the highest and most exclusive works in the Fashion Industry. Not all the big Fashion Brands can be part of this elite group. To become Haute Couture, a Fashion brand need to follow strict rules. Famous brands that are Haute Couture Houses are for instance Chanel, Karl Lagerfeld, Versace and Gucci.

All the dresses made in a Haute Couture Atelier must be hand-crafted, custom-made for the costumers and unique. Also, a Haute Couture House is required to present each year a certain amounts of look per season.

How does a Haute Couture House look like? and what are the elements to include whilst designing one?

In a Haute Couture Atelier the attention to details is fundamental. The design is dictated by the requirements of the customers. Everything revolves around them. The environment must include private sitting areas in which the they can have a one-on-one conversation with the designer. It is most likely that a Haute Couture House have its own catwalk to give private Fashion Shows to the wealthy customers. Also, it is important that the designer's works are displayed, so that the buyer can have an idea of the products.
In my design I also took in consideration the fact that Haute Couture Houses usually do not have as many costumers as traditional Boutiques, therefore the sitting areas I designed is not meant to host huge crowds.

above some pictures of the new Chanel Atelier in Paris

INSPIRATIONS

As soon as I decided to design Christian Haute Couture House, a thousands of ideas immediately popped to my head. In my vision I could clearly see the eclectic and overly camp aesthetic of the whole Fashion House. The most tricky, and fun, was certainly designing the main Hall in which Isabella gets killed.

The most important visual element is surely the catwalk (technical drawings on the dedicated page) that sort of becomes the stage in which the models perform. Hanging from the timber frame on the back of the catwalk is the sign I designed (and built as a prop, see in the dedicated page).

The colour palette throughout my design is extremely strong and intimidating and it is mostly composed by red, green and purple. I decided to use this strong tones as a reference to Gucci's aesthetic.

Some of the elements that I was keen to include in my design were two prop tigers (to act as guardians of the catwalk) to add an element of wild and danger to the room. For this purpose I looked into companies in the UK that could potentially provide some (Keeley Hire Film & Television, in Hertfordshire). The main inspiration came from Lana Del Rey's music video "Born to Die" (picture 1).

To give a more oriental vibe to the location I also designed some lamps to place just in front of the catwalk. The inspiration for this decorative element came from a wedding scene from the 2018 Netflix production "Crazy Rich Asians" (picture 2).

Throughout the whole room, I also decided to place a huge amounts of plants and green elements to entice even more oriental tone of the room. Furthermore, I took the decision to cover the walls above the existing wooden panels with a overly decorated wallpaper, and to place divisor panels (like shown in picture 4). Finally for all the furnitures and decorative elements I took my inspirations from interior design magazines and Vogue's articles about Gucci's aesthetics (pictures 3 and 5).

As part of my submission I also decided to include a display cabinet (to showcase some mannequins) and a cushions display cabinet. I designed these modular elements to fit through the doors of Arley Hall. I applied the same process whilst designing the catwalk (detailed technical drawings on a dedicated page).
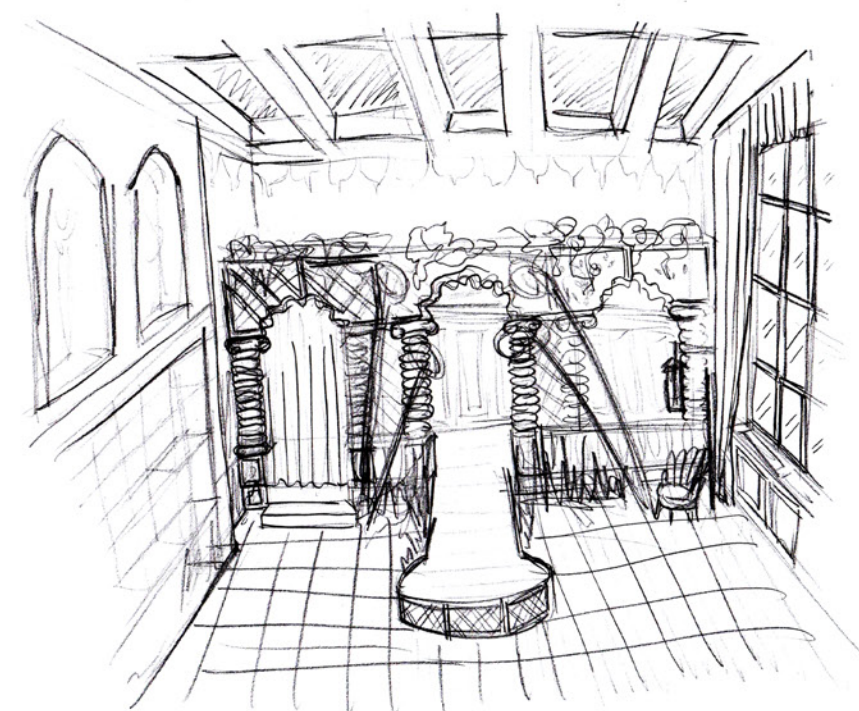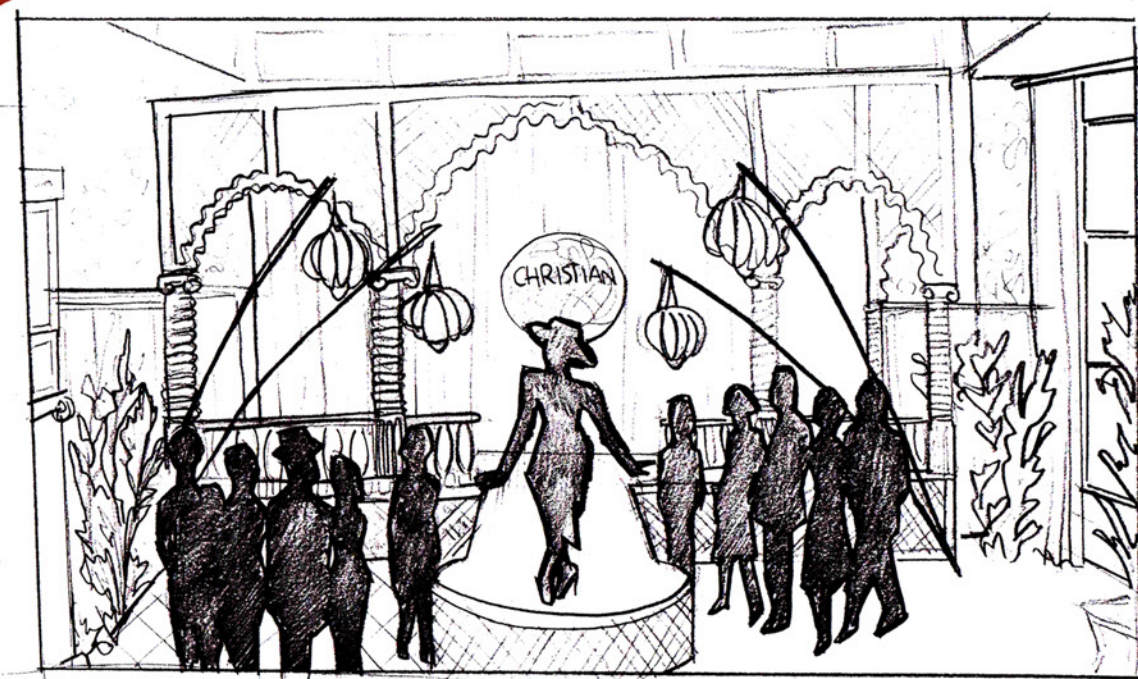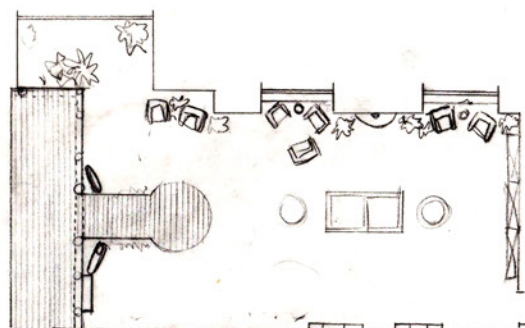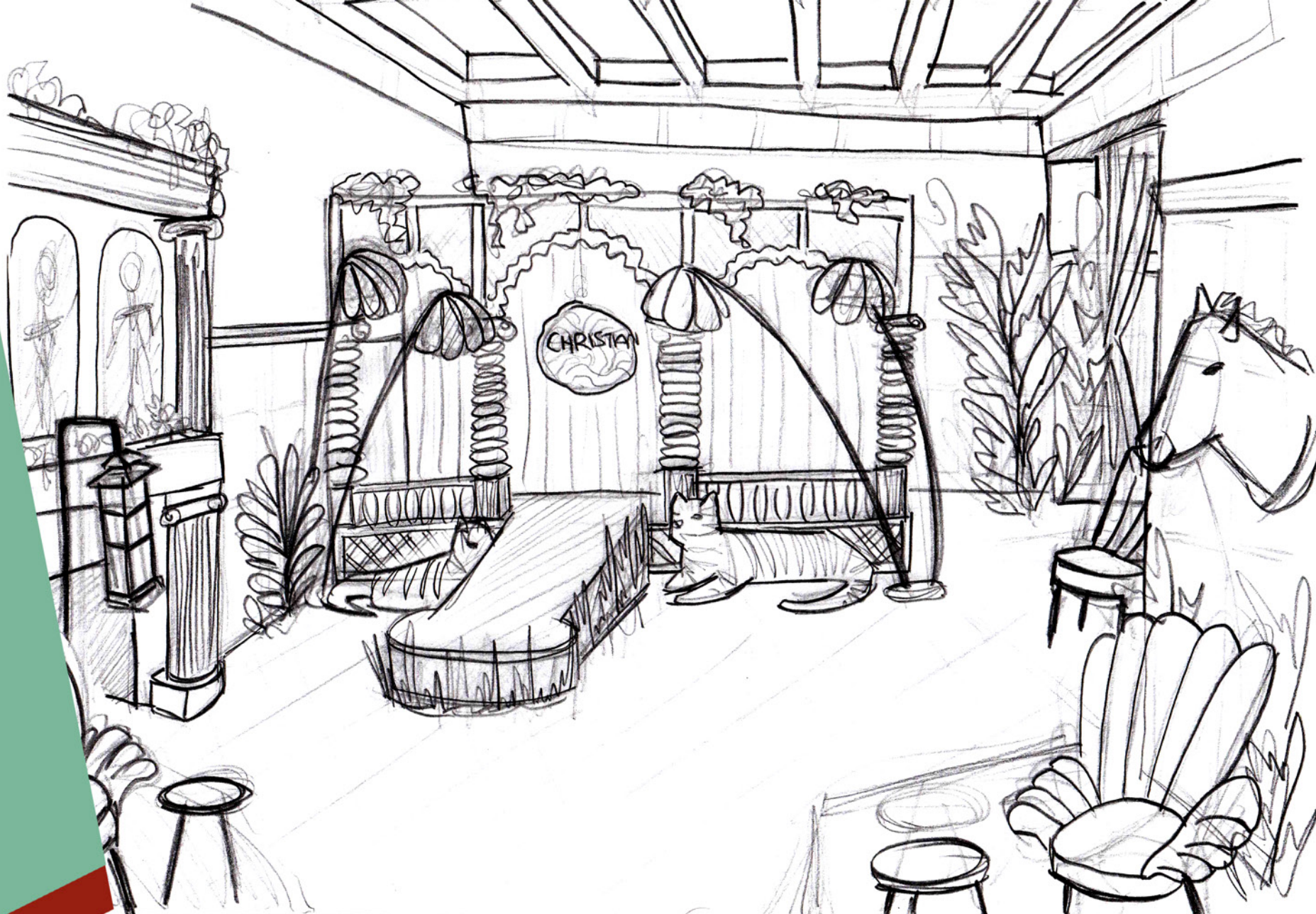
1

2

3

5

6

This page contains some of the initial thumbnails and sketches I came up with to better visualise my concept for the Main Hall of Christian Haute Couture.

Since the very beginning the idea was quite clear in my head. My initial design already included some of the decorative elements that made it to the final phase.

The idea of creating an exotic environment filled with plants and stuffed animals was clearly defined in my head.
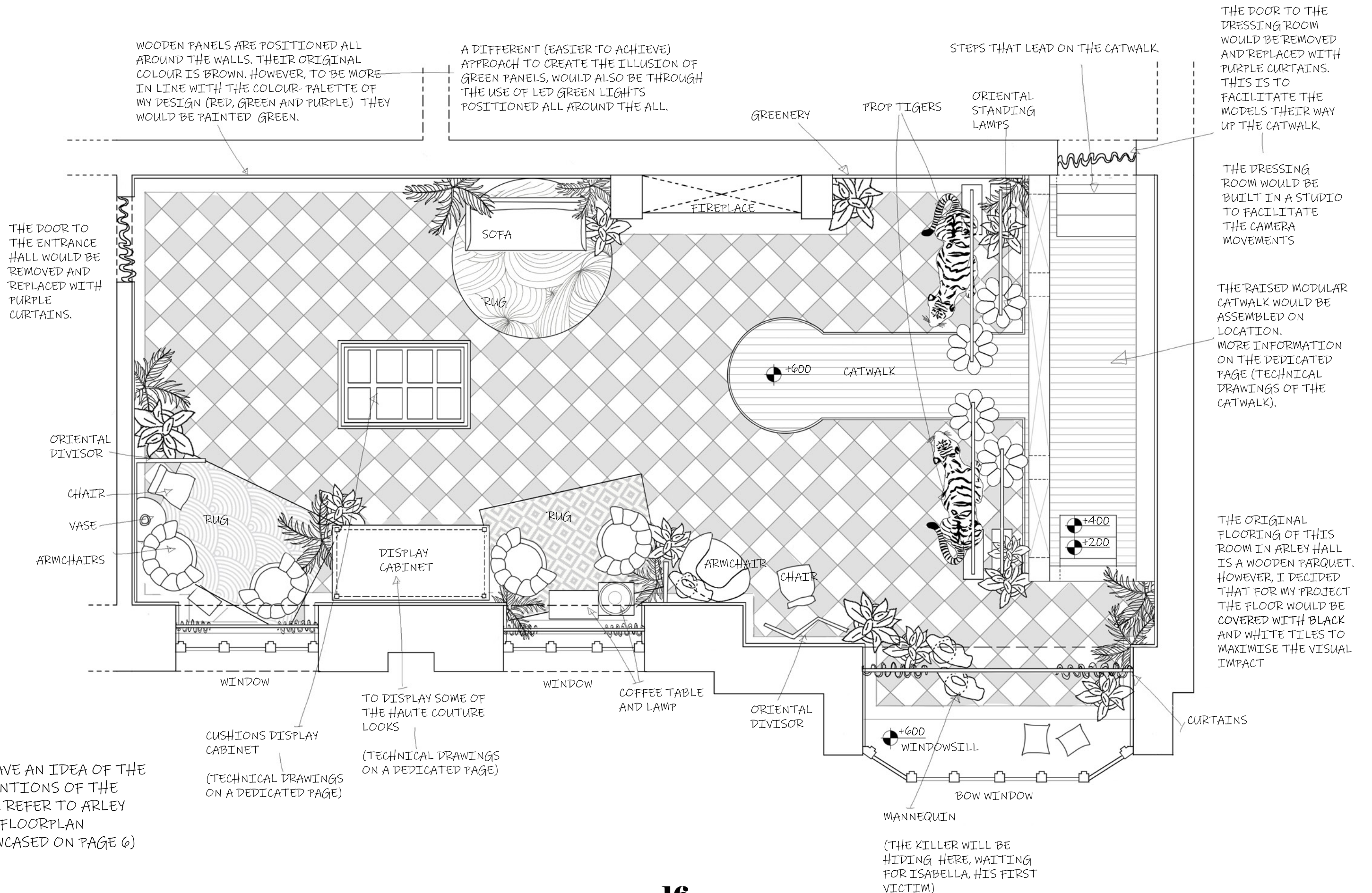
In this initial phase I started playing around with Arley Hall plan to see how thing would have worked out. To do so, I drew a quick floorplan of the main hall in Arley Hall. Using tracing paper I started positioning furnitures, and started playing with different shapes for the catwalk.

THE MAIN HALL
ARLEY HALL FLOOR PLAN, DRESSED.

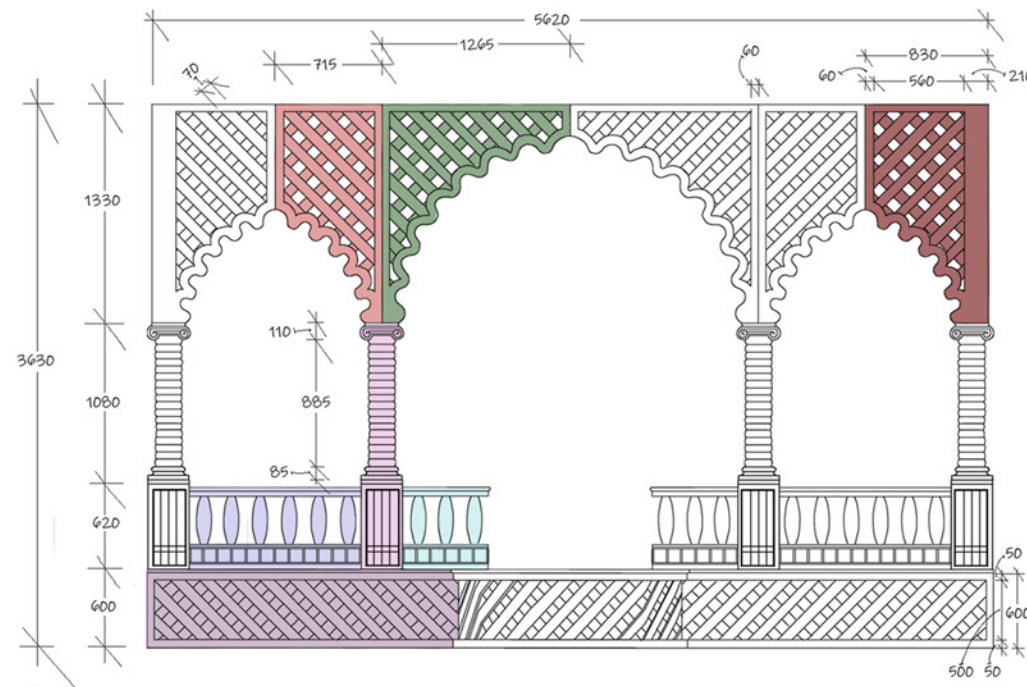WOODEN PANELS ARE POSITIONED ALL AROUND THE WALLS. THEIR ORIGINAL COLOUR IS BROWN. HOWEVER, TO BE MORE IN LINE WITH THE COLOUR- PALETTE OF MY DESIGN (RED, GREEN AND PURPLE) THEY WOULD BE PAINTED GREEN.

A DIFFERENT (EASIER TO ACHIEVE) APPROACH TO CREATE THE ILLUSION OF GREEN PANELS, WOULD ALSO BE THROUGH THE USE OF LED GREEN LIGHTS POSITIONED ALL AROUND THE ALL.

STEPS THAT LEAD ON THE CATWALK.

THE DOOR TO THE DRESSING ROOM WOULD BE REMOVED AND REPLACED WITH PURPLE CURTAINS. THIS IS TO FACILITATE THE MODELS THEIR WAY UP THE CATWALK.

GREENERY

PROP TIGERS

ORIENTAL STANDING LAMPS

THE DOOR TO THE ENTRANCE HALL WOULD BE REMOVED AND REPLACED WITH PURPLE CURTAINS.

THE DRESSING ROOM WOULD BE BUILT IN A STUDIO TO FACILITATE THE CAMERA MOVEMENTS

FIREPLACE

SOFA

RUG

+600   CATWALK

THE RAISED MODULAR CATWALK WOULD BE ASSEMBLED ON LOCATION. MORE INFORMATION ON THE DEDICATED PAGE (TECHNICAL DRAWINGS OF THE CATWALK).

ORIENTAL DIVISOR

CHAIR

VASE

ARMCHAIRS

RUG

DISPLAY CABINET

RUG

ARMCHAIR

CHAIR

+400

+200

THE ORIGINAL FLOORING OF THIS ROOM IN ARLEY HALL IS A WOODEN PARQUET. HOWEVER, I DECIDED THAT FOR MY PROJECT THE FLOOR WOULD BE COVERED WITH BLACK AND WHITE TILES TO MAXIMISE THE VISUAL IMPACT

WINDOW

WINDOW

COFFEE TABLE AND LAMP

ORIENTAL DIVISOR

CURTAINS

CUSHIONS DISPLAY CABINET

(TECHNICAL DRAWINGS ON A DEDICATED PAGE)

TO DISPLAY SOME OF THE HAUTE COUTURE LOOKS

(TECHNICAL DRAWINGS ON A DEDICATED PAGE)

+600   WINDOWSILL

BOW WINDOW

TO HAVE AN IDEA OF THE DIMENTIONS OF THE ROOM REFER TO ARLEY HALL FLOORPLAN (SHOWCASED ON PAGE 6)

MANNEQUIN

(THE KILLER WILL BE HIDING HERE, WAITING FOR ISABELLA, HIS FIRST VICTIM)

THE CATWALK

TECHNICAL DRAWINGS

FRONT ELEVATION

5620
70
715
1265
60
60 830
560 210
1330
3630
110
1080
885
85
620
600
500 50
50
600
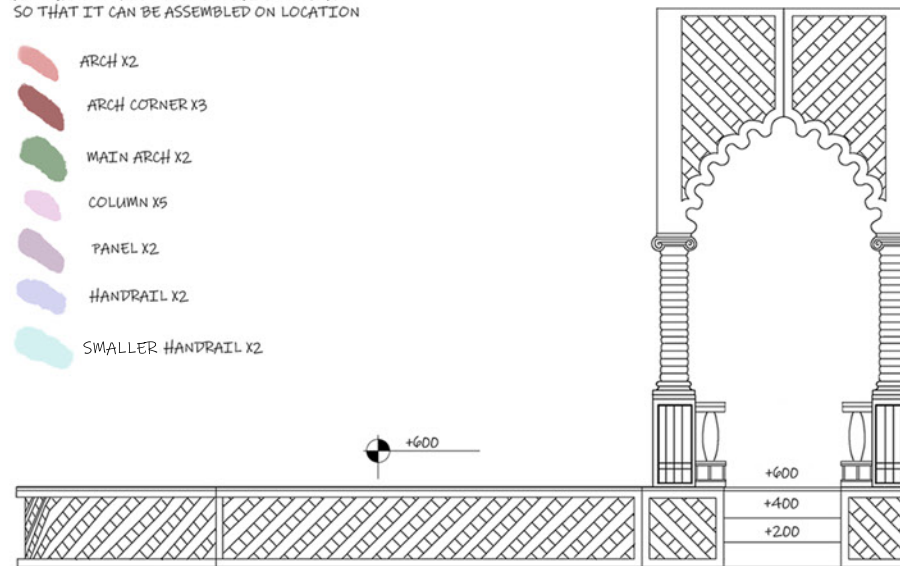
RIGHT-SIDE ELEVATION
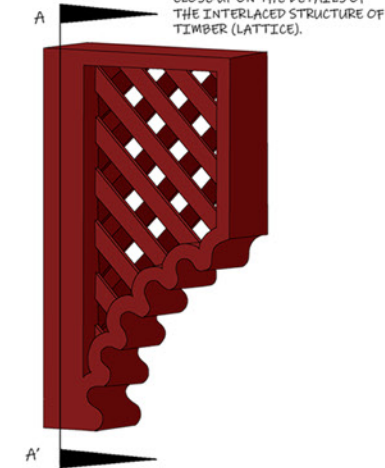
ALL THE COLOURED ELEMENTS ARE MODULAR!
SO THAT IT CAN BE ASSEMBLED ON LOCATION

ARCH X2
ARCH CORNER X3
MAIN ARCH X2
COLUMN X5
PANEL X2
HANDRAIL X2
SMALLER HANDRAIL X2

+600

+600
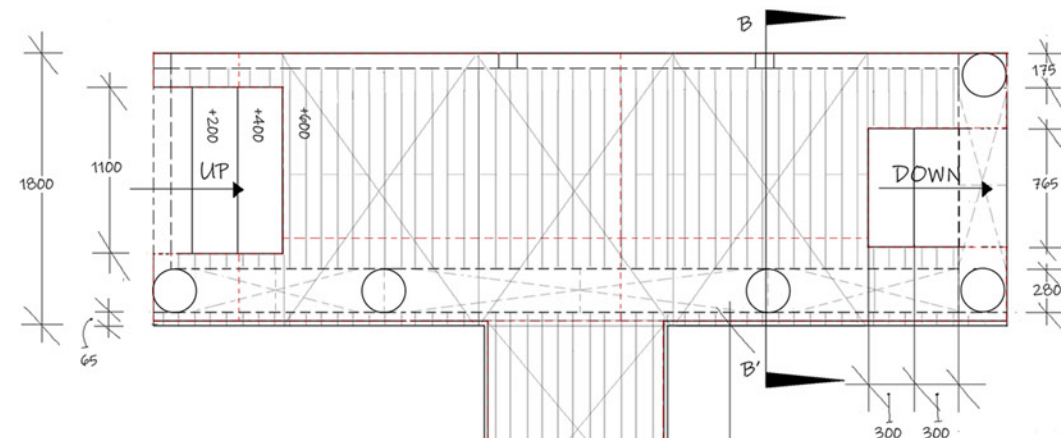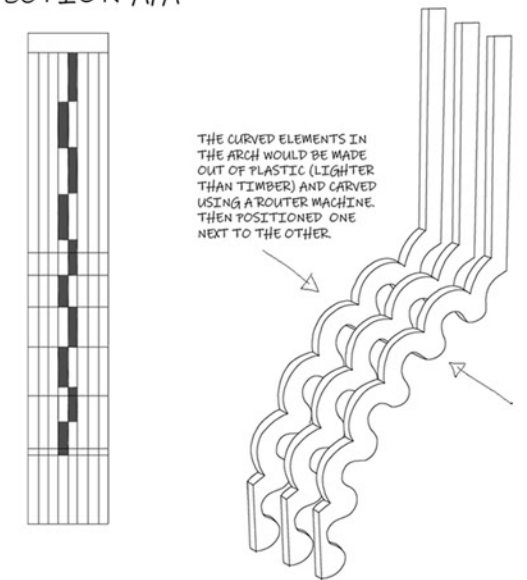+400
+200

UP

THE RAISED STAGE WOULD BE ASSEMBLED ON
SET AND IT WOULD BE COVERED BY THE
MODULAR PANELS TO HIDE THE TIMBER
STRUCTURE UNDERNEATH

FRET PANEL TYPICAL DETAIL

CLOSE-UP ON THE DETAILS OF
THE INTERLACED STRUCTURE OF
TIMBER (LATTICE).

A

A'

SECTION A/A'

THE CURVED ELEMENTS IN
THE ARCH WOULD BE MADE
OUT OF PLASTIC (LIGHTER
THAN TIMBER) AND CARVED
USING A ROUTER MACHINE.
THEN POSITIONED ONE
NEXT TO THE OTHER.

PLAN

B

+200 +400 +600
1100
UP
1800
DOWN
175
765
280
65
B'
300 300
2230
2440 3000
wts
1220
1500
radius
770
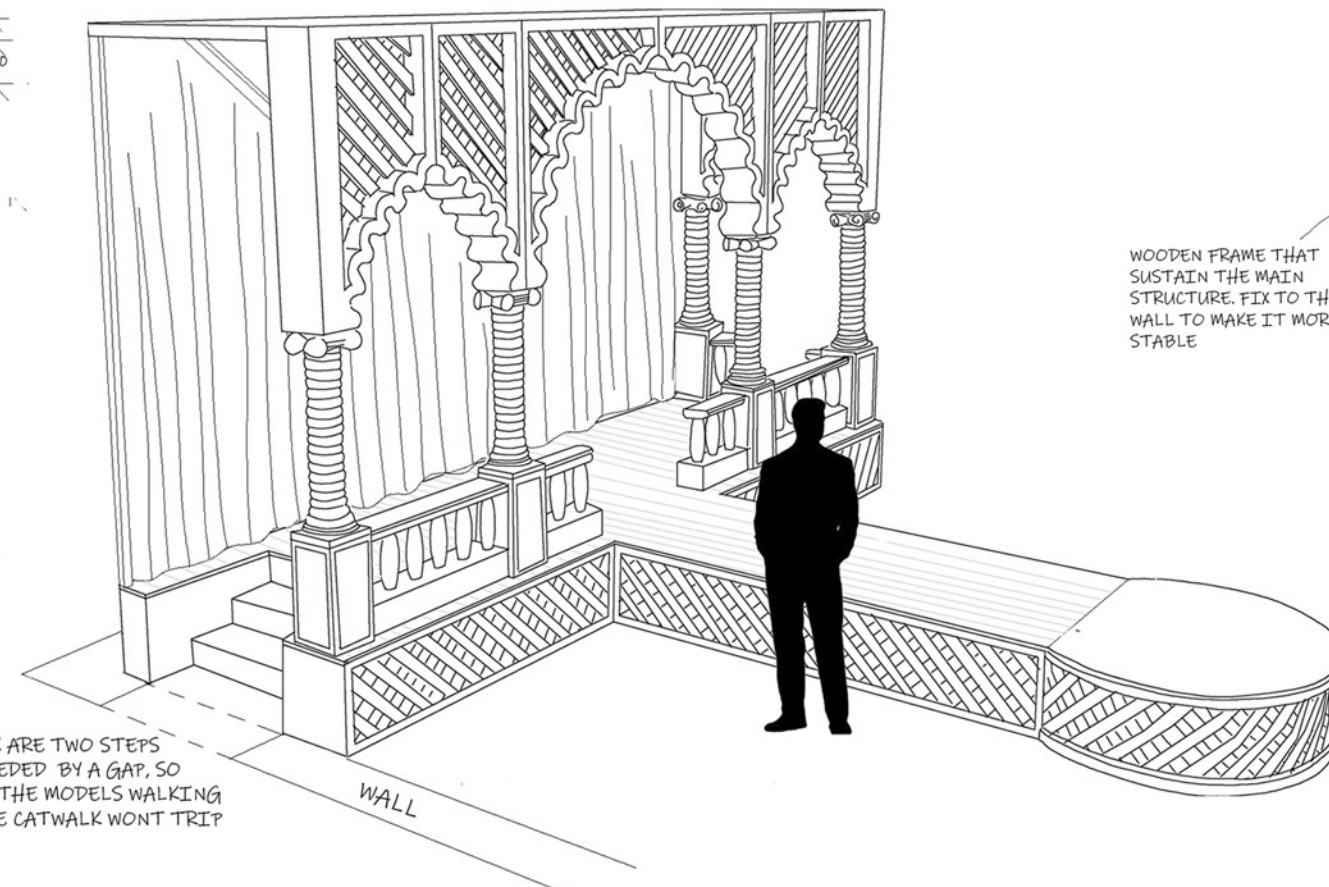
THESE PLYWOOD SHEETS WOULD
BE COVERED WITH A WOODEN
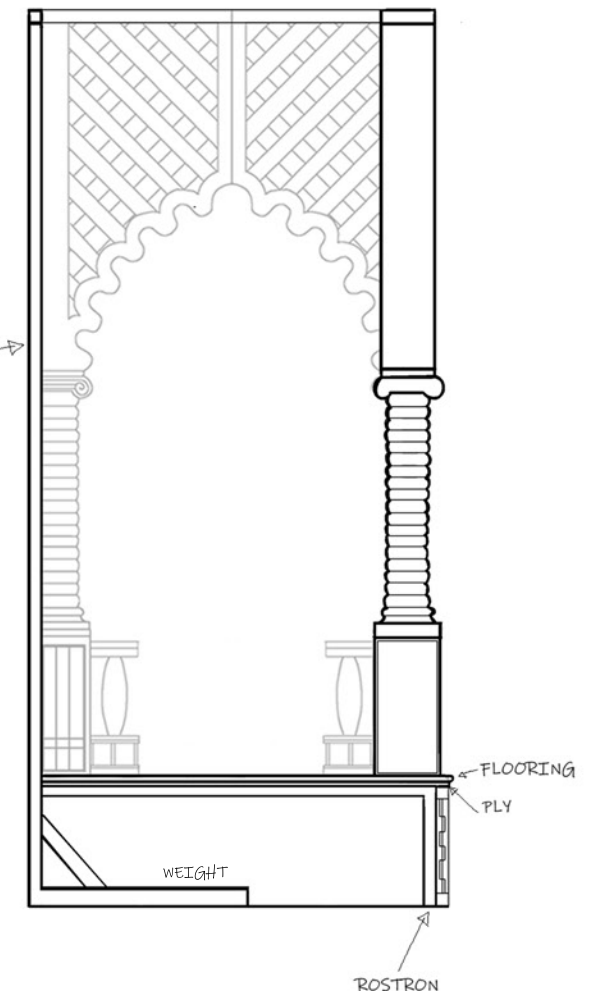FLOOR (THAT RESEMBLE A
PARQUET) AND PAINTED ALL
DEEP RED.

THE END OF THE CATWALK WOULD
BE CIRCULAR AND THE PLYWOOD
APPLIED WOULD HAVE TO BE
CUSTOM MADE,
THE SURFACE OF THIS ROUND
AREA WOULD BE COVERED IN RED
GLOSSY MATERIAL.

PERSPECTIVE VIEW

THERE ARE TWO STEPS
PRECEEDED BY A GAP, SO
THAT THE MODELS WALKING
UP THE CATWALK WONT TRIP

WALL

SECTION B/B'

WOODEN FRAME THAT
SUSTAIN THE MAIN
STRUCTURE. FIX TO THE
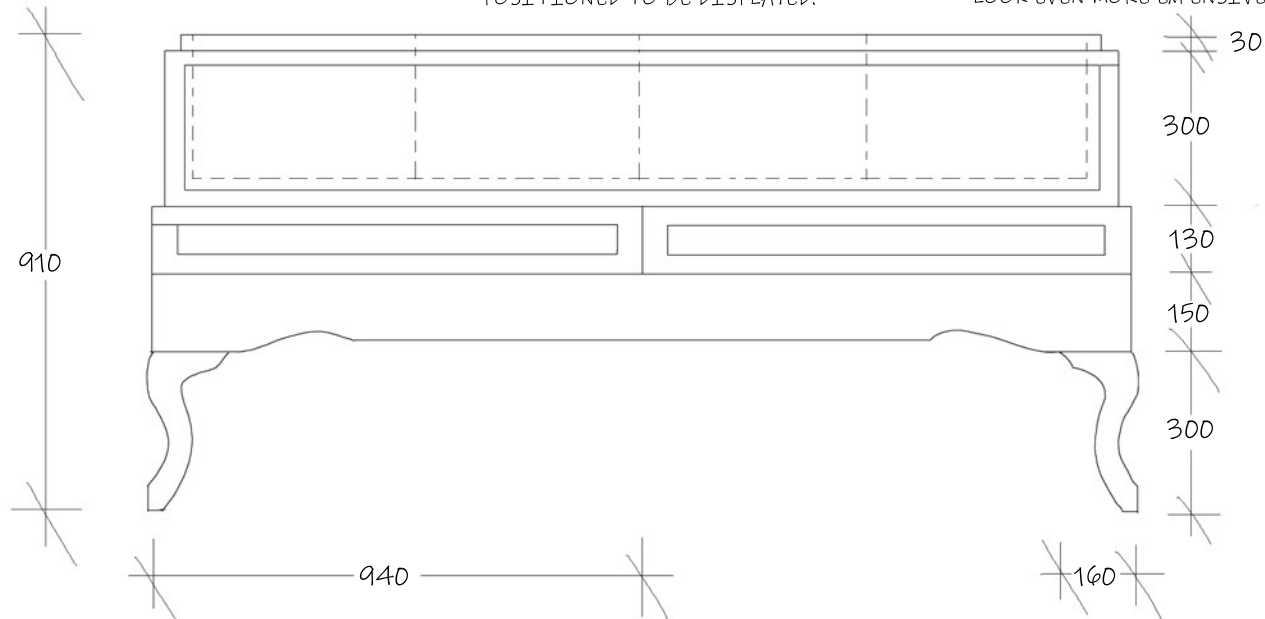WALL TO MAKE IT MORE
STABLE

FLOORING

PLY

WEIGHT

ROSTRON

THE DISPLAY CABINET (CUSHIONS)
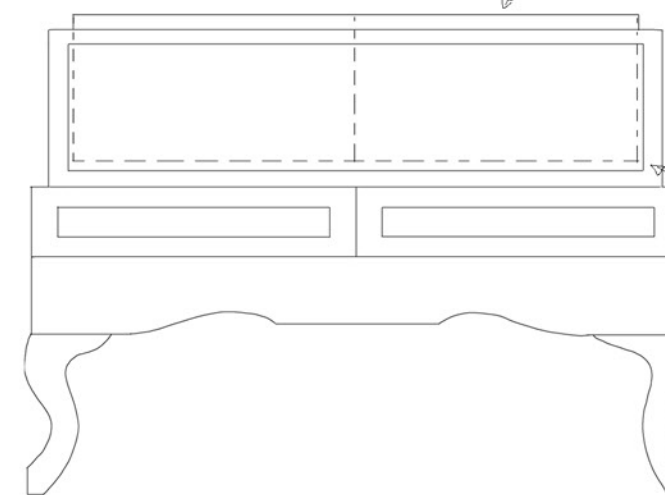## TECHNICAL DRAWINGS mm

FRONT VIEW

THE DOTTED BLACK LINES REPRESENT THE DEPARTMENTS IN WHICH EACH CUSHION IS POSITIONED TO BE DISPLAYED.

THE INSIDE OF EACH DEPARTMENT WOULD BE COVERED WITH PALE GREEN SILK, TO MAKE IT LOOK EVEN MORE EXPENSIVE.

30

300

130

150

300

910

940

160

SIDE VIEW

A SHEET OF PERSPEX WOULD BE PLACED ON TOP (AS A LID)

180

JUST LIKE THE DISPLAY CABINET (FOR MANNEQUINS), THIS CABINET WOULD HAVE TO BE ASSEMBLED ON LOCATION DUE TO ITS SIZE.

THE MODULAR ELEMENTS THAT COMPOSE THIS CABINET WOULD BE THE BASE AND THE TOP HALF.

BOTH THE ELEMENTS (BASE AND TOP HALF) WOULD BE ENTIRELY MADE OUT OF TIMBER, SO THAT THE WHOLE STRUCTURE WOULD BE EASY TO MOVE AROUND, IF NECESSARY.

FINALLY, THE STRUCTURE WOULD BE PAINTED GLOSSY BLACK TO MAKE IT LOOK LIKE METAL.
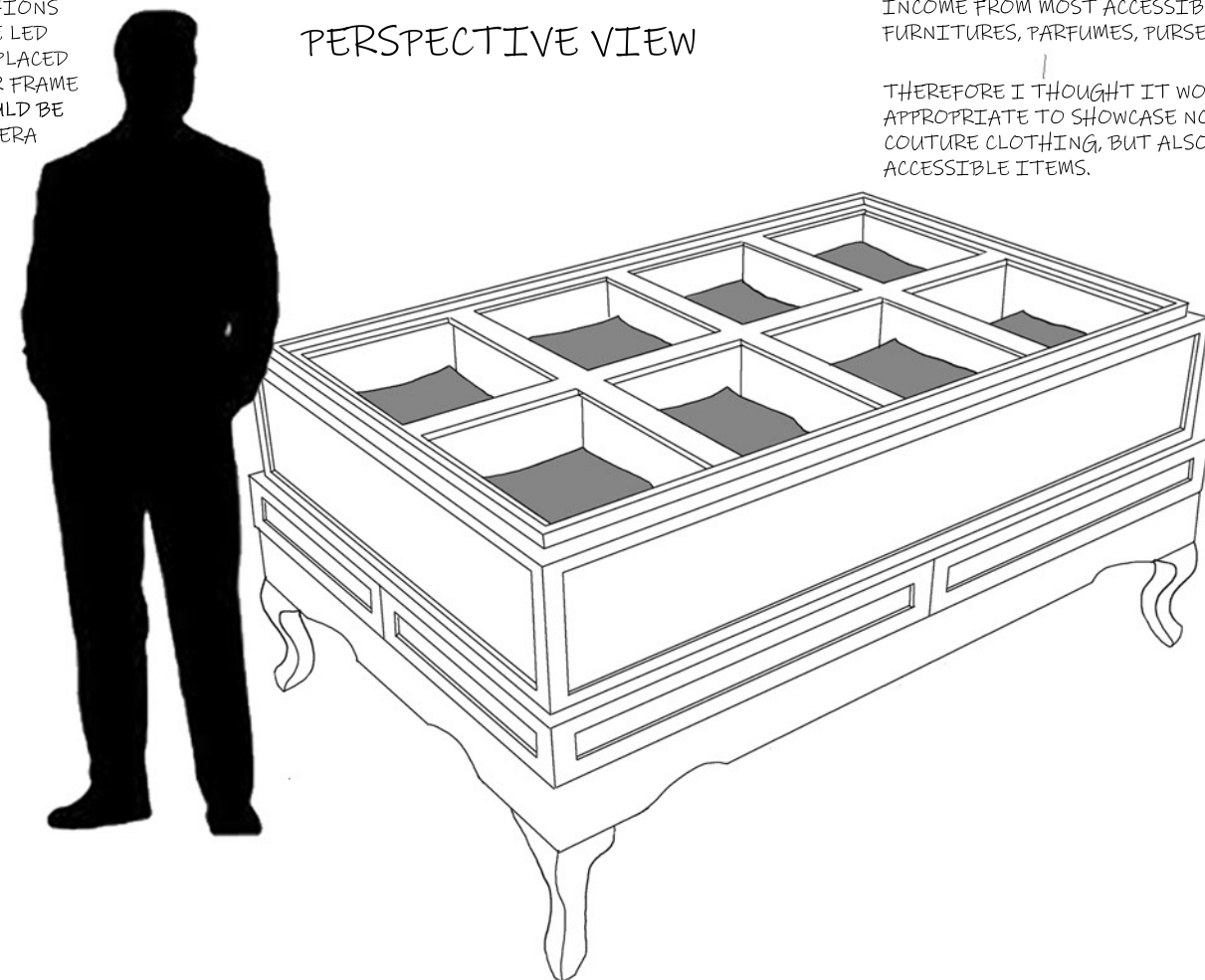
TOP VIEW

THE DOTTED RED LINES REPRESENT THE LED LIGHTS THAT WOULD LIGHT UP THE CUSHIONS FROM ABOVE. THESE LED LIGHTS WOULD BE PLACED UNDER THE TIMBER FRAME, SO THAT THEY WOULD BE INVISIBLE ON CAMERA

1230

30

450

30

430

30   30

20 30 15

1960

15 30 20

2090
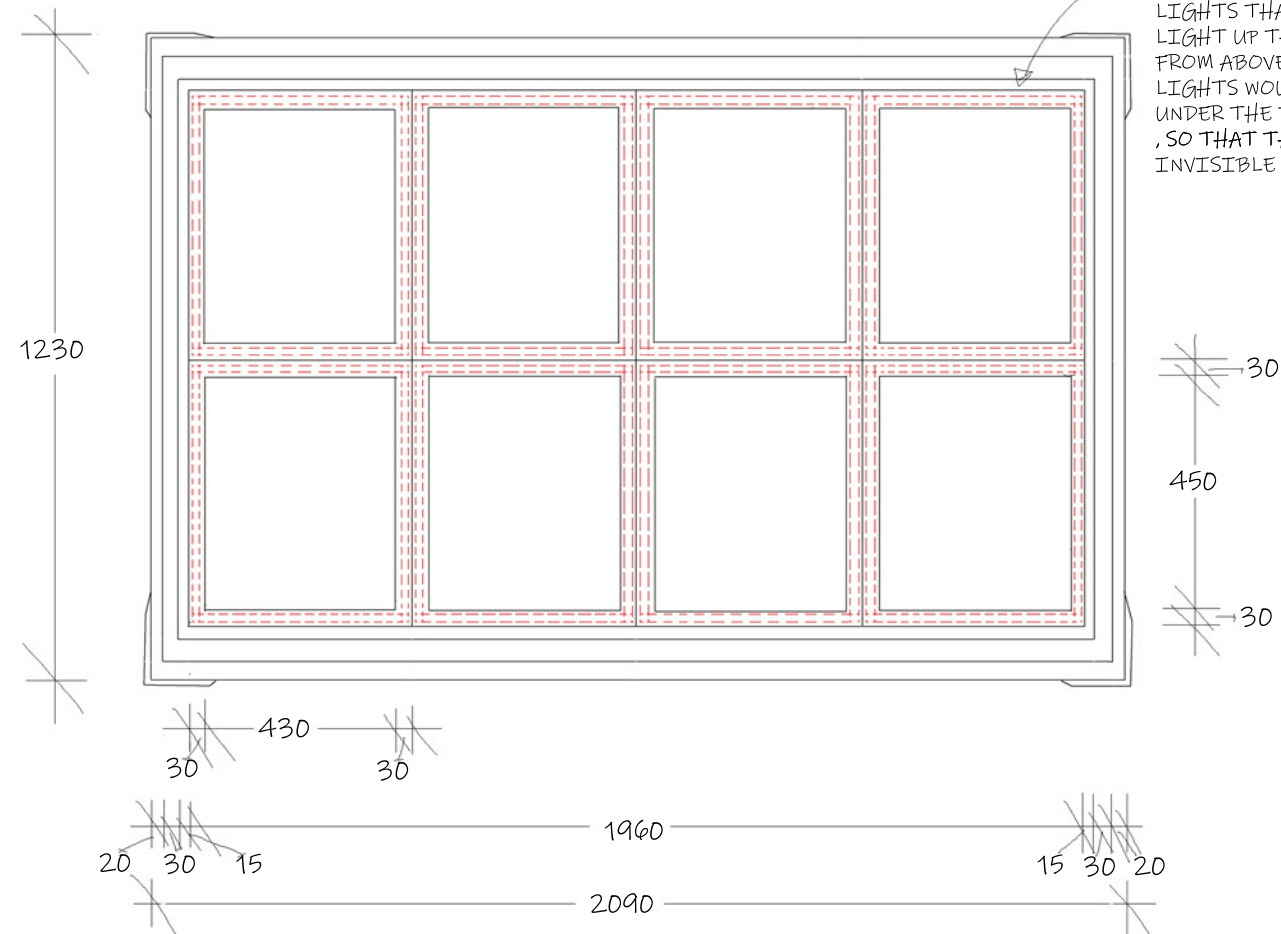
PERSPECTIVE VIEW

I DECIDED TO DESIGN A DISPLAY CABINET TO SHOWCASE SOME CUSHIONS, AFTER RESEARCHING ON GUCCI AND OTHER LUXURY FASHION BRAND. THROUGH MY RESEARCH I DISCOVERED THAT MOST OF THESE LUXURY BRANDS MAKE MOST OF THEIR INCOME FROM MOST ACCESSIBLE ITEMS (SUCH AS FURNITURES, PARFUMES, PURSES ETC.)
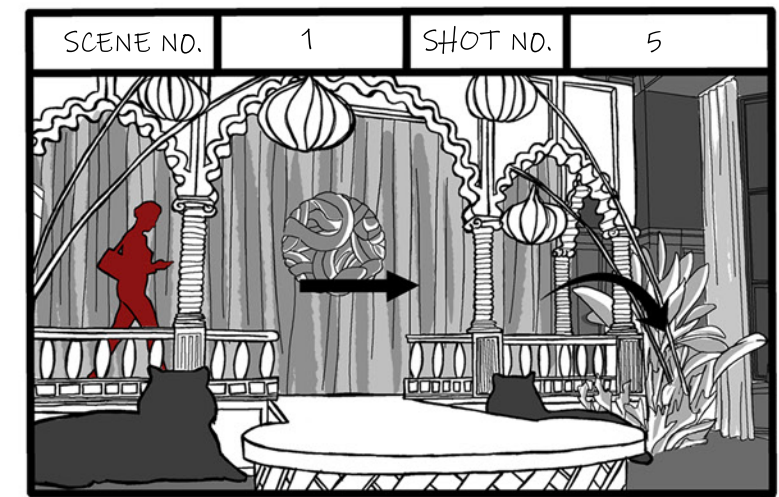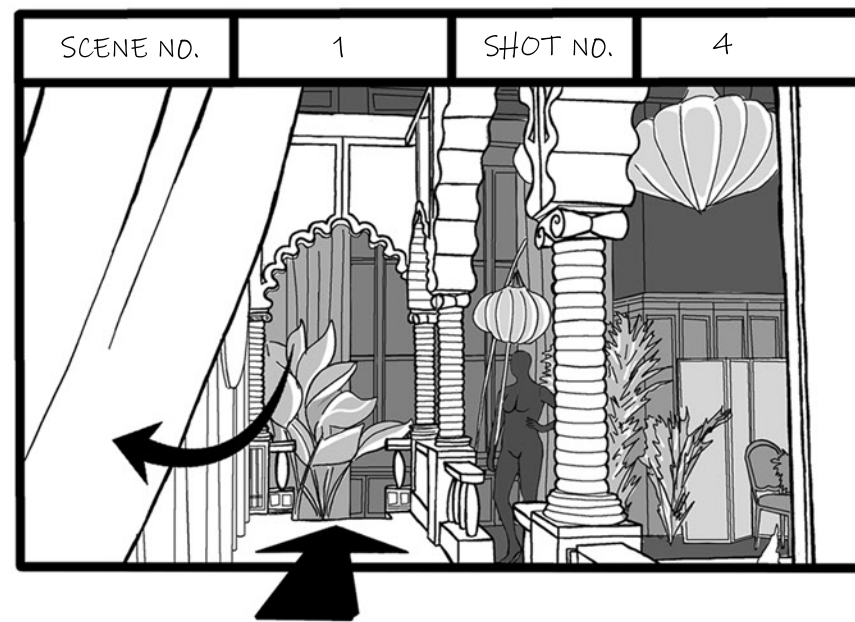
THEREFORE I THOUGHT IT WOULD HAVE BEEN APPROPRIATE TO SHOWCASE NOT ONLY HAUTE COUTURE CLOTHING, BUT ALSO SOME MORE ACCESSIBLE ITEMS.
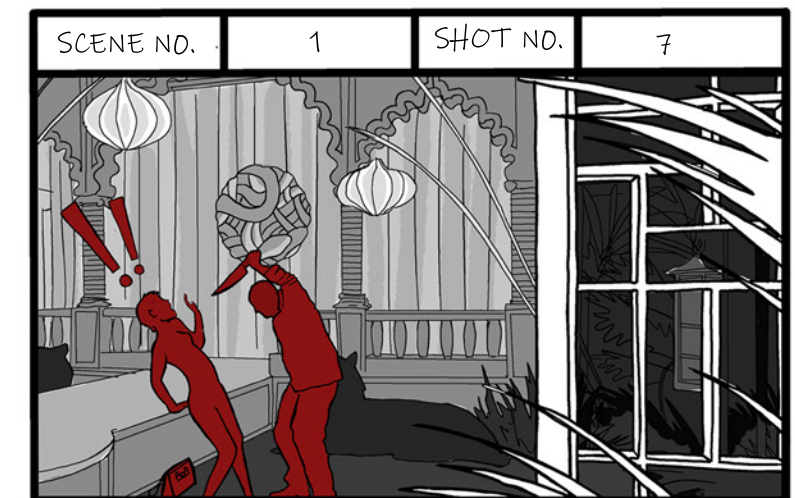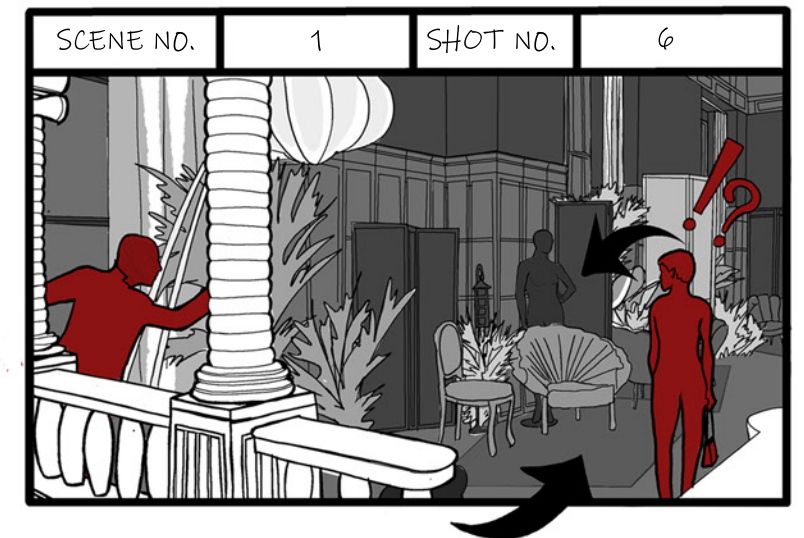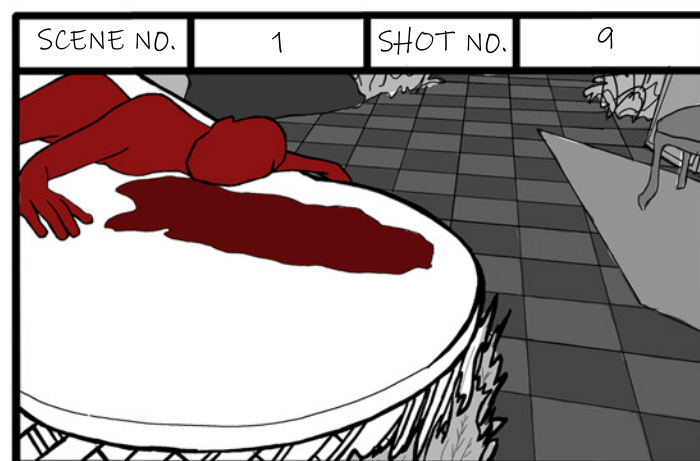
18

THE MAIN HALL
CAMERA CONSIDERATIONS

SCENE NO.	1	SHOT NO.	4

SCENE NO.	1	SHOT NO.	5

SCENE NO.	1	SHOT NO.	6

SCENE NO.	1	SHOT NO.	7

SCENE NO.	1	SHOT NO.	9

POSITION 4 CAMERA
(STORYBOARD SCENE 1, SHOT 4)

POSITION 5 CAMERA
(STORYBOARD SCENE 1, SHOT 5)

POSITION 8 CAMERA
(STORYBOARD SCENE 1, SHOT 9)

POSITION 7 CAMERA
(STORYBOARD SCENE 1, SHOT 7)

POSITION 6 CAMERA
(STORYBOARD SCENE 1, SHOT 6)

+600   CATWALK

+400

+200

+600
WINDOWSILL
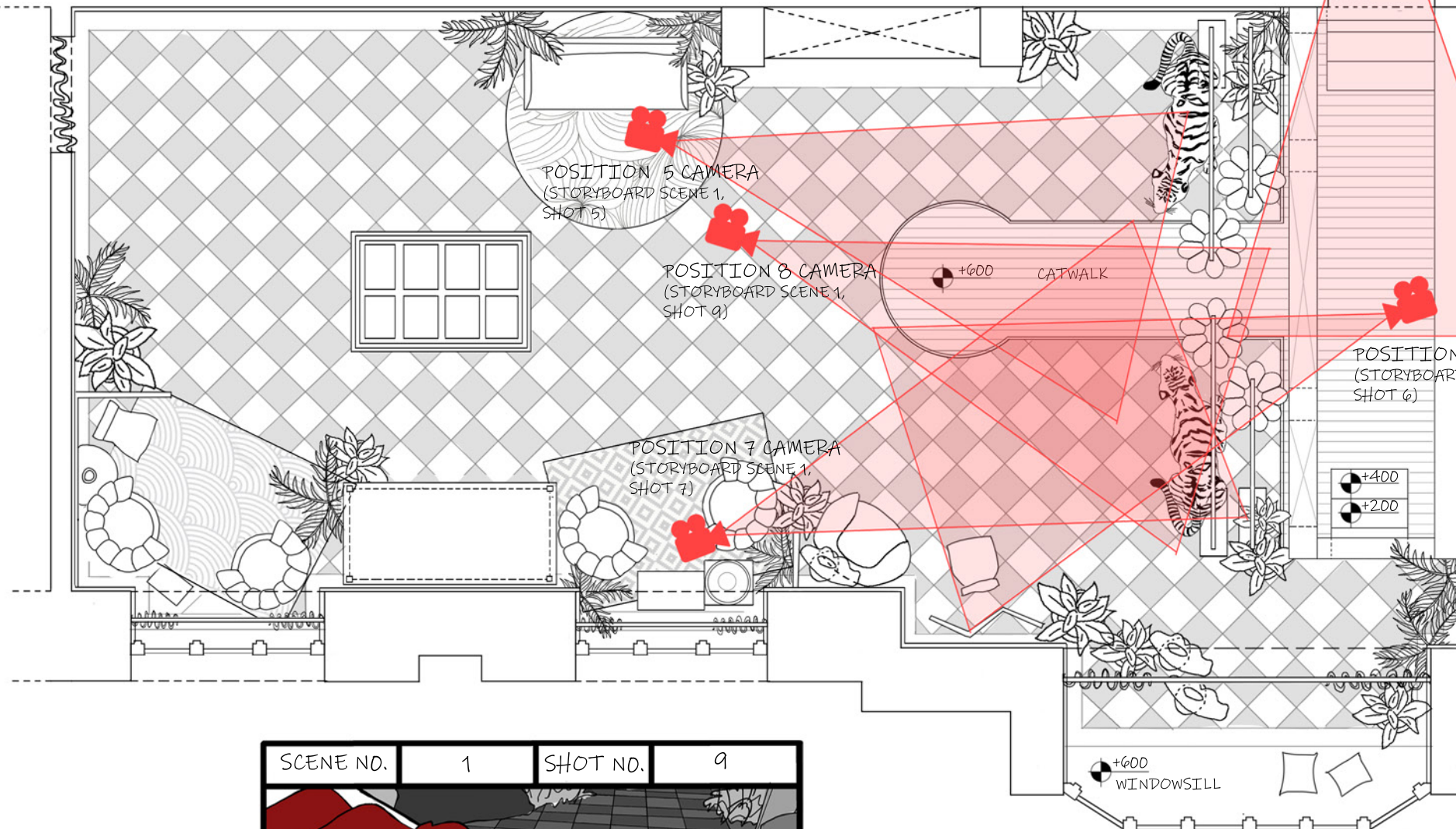
MOST OF THE ACTION WOULD TAKE PLACE IN THE AREA SURROUNDING THE CATWALK, THAT IS WHY I DECIDED TO LEAVE THE REST OF THE SET PURPOSLY EMPTIER.

THE DIFFERENT POSITIONS OF THE CAMERA REFER TO THE STORYBOARD THAT SHOWCASES THE ACTION TAKING PLACE IN THE SET. (MORE DETAILS ABOUT THE ACTION ARE GIVEN IN THE STORYBOARD DEDICATED PAGES).

CHRISTIAN SIGN
dressing prop

CHRISTIAN

I decided to design a sign for Christian Haute Couture because I wanted to include a dressing prop in my submission. Picture 2 shows the original sign in the '64 film Blood and Black Lace.

For my design I decided to keep the colour red of the original sign as a reference to the film. Also, the colour red is one of the key elements for the design of each one of the rooms I designed. Red is a colour that showcases danger and sensuality, two focal points of Blood and Black Lace. For this same reason, I decided to incorporate a snake in my design. This animal, notoriously known to represent evil and danger felt like the perfect choice for my design.
The inspiration for the tangled snakes pattern came from the design of the Chamber of Secrets's door (Harry Potter and the Chamber of secrets, 2002) (picture 3).
The sign would be hanging from the catwalk.

First of all I started my design with some simple sketches (picture 1), to help me have a cleare idea on how the final product would have looked like.

Then, I started producing of a professional-looking visual to represent my idea. Here is where I started playing around with Photoshop on the wacom board (picture 4).

Finally I started constructing the prop itself. I decided to build it out of clay. As I found out later on in the process, clay is an extremely heavy and frail material to work with. For this reason, I would probably replace it with a lighter one (printing it using a 3d printer, or make a cast out of the clay model). Pictures 6 and 7 showcase the prop before/after being painted metallic red.

Picture 5 is the Final product, that I will display at the final exhibition.

The process of building the sign was extremely long and time consuming (especially placing the scales of the snakes one by one), but I also had so much fun doing it.

1

5

6

7

Atmospheric visual: customers in the Main Hall at Christian Haute Couture.

Rendered visual of the Main Hall, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Main Hall, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Main Hall, designed and rendered on SketchUp, and edited on Photoshop.

the DRESSING ROOM

This page contains all the final renders of the Dressing Room I produced using SketchUp 2021.

The following pages will showcase some of the inspirations behind my design, my initial thumbnails, all the technical drawings, the graphic props, and finally some visuals I designed to convey the atmosphere of the room.

Initially I decided to use one of the rooms in Arley Hall as a filming location for the Dressing Room (the Drawing room). However, I ended up designing this space in a Studio (MediaCity UK).

I came to this conclusion because, in my head, I had a clear vision on how the initial scene would have unravelled on the screen (refer back to the storyboards). In my vision, the camera follows Isabella (from inside her cubicle) into the Main Hall. What stopped me from dressing the existing location was the lack of space in Arley Hall. For this reason, shooting in a studio seemed the most logical decision. Doing so would allow the camera to move the way I pictured (camera postiioned behind Isabella's dressing room, replacing the mirror).

What I did next was drawing some quick sketches and technical drawings to visualise my idea.

The atmosphere I intended to convey in this room was slightly different than the others.

To design this specific room I kept in mind the fact that it was a "backstage" area. The dressing room is a private section of the Haute Couture House that just the staff and models can access. Bearing this in mind, I decided to showcase a less luxurious environment, yet maintaining the extravagance of the Main Hall (using a similar colour palette). For instance, the floor in the Dressing Room consists of a lwooden parquet, and not glossy black and white tiles (as it is displayed in the Main Hall). The walls also showcase the decadence of this room, with paint that is slowly peeling off.

As part of my submission I also decided to include two graphics I designed as dressing props for this specific room: the Fashion Magazine cover (displayed on the wall), and a Fashion designer's sketch (pinned on the big folding mirror). More details about these in the dedicated pages.
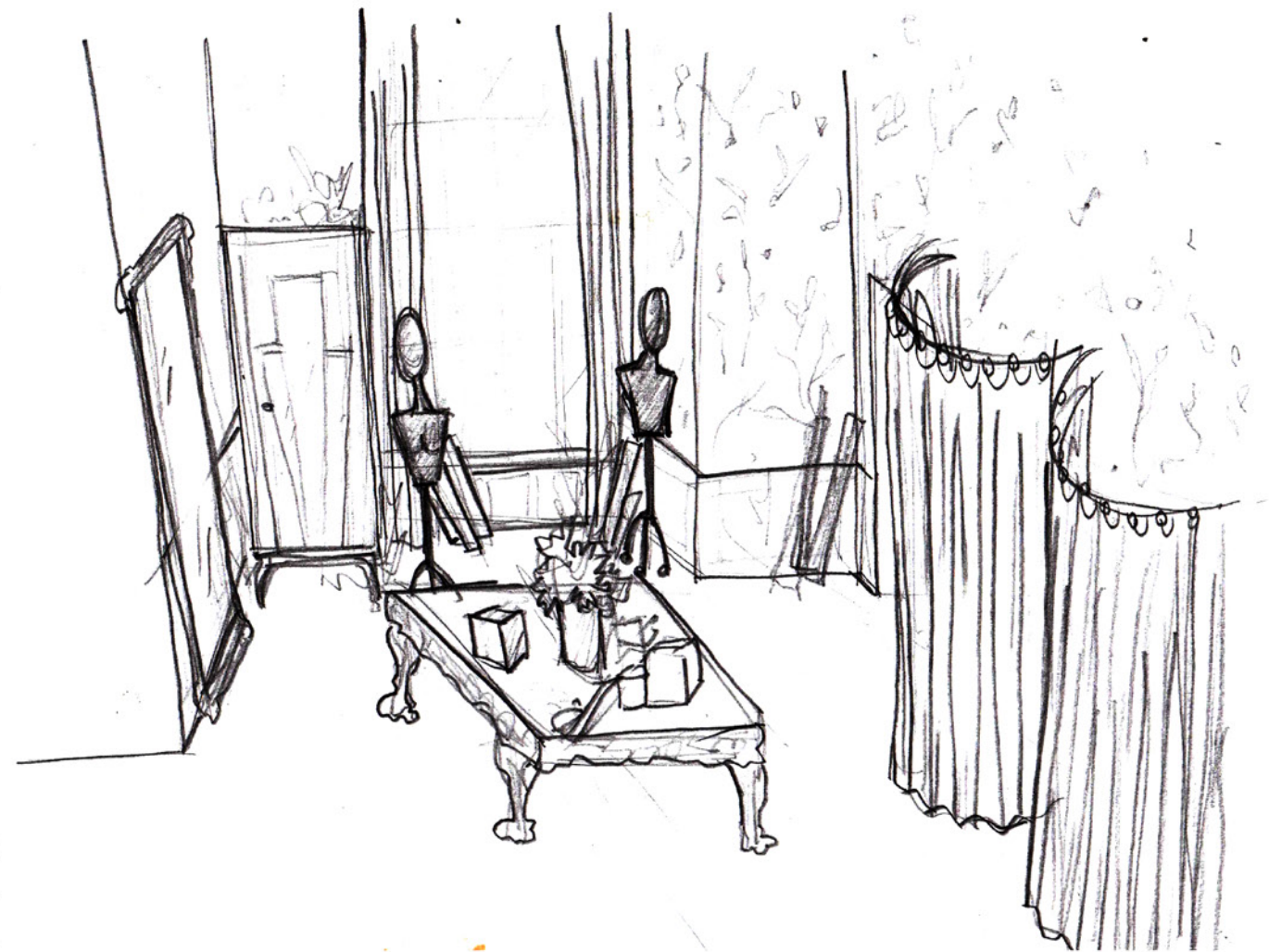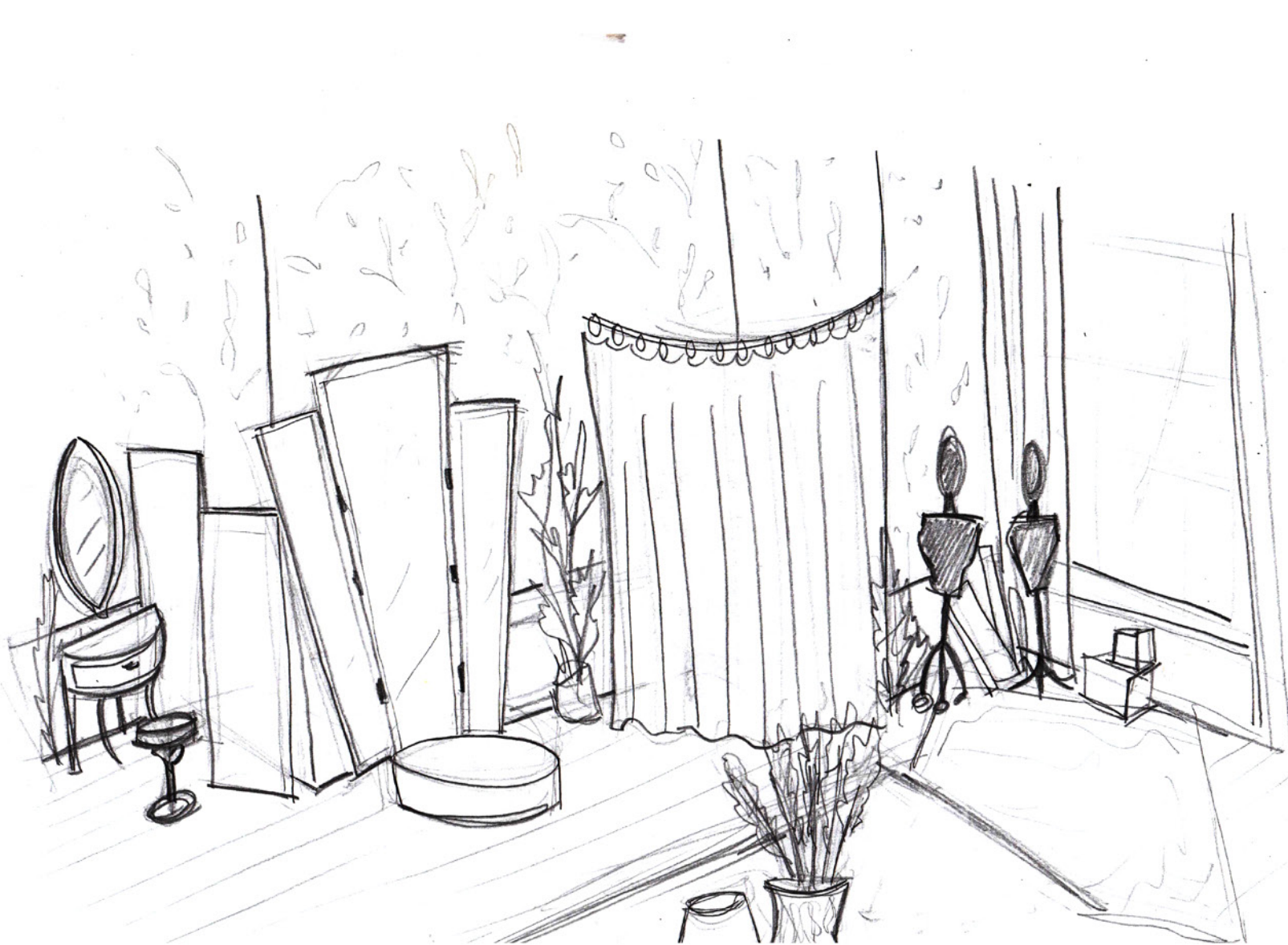
1

2

INSPIRATIONS

As I previously mentioned, I decided to convey a more intimate and less luxurious atmosphere for the models' Dressing Room.

The first thing I did in this initial phase was to do some research and find some visual information on how this backstage area would look in real life. I started looking at Haute Couture Houses, Fashion Shows (pic.4) and tailor ateliers (pic.5).

What really strucked me about the latter was the raised platform in which the designer would do adjustments to the models dress. Bearing this in mind, I thought it was appropriate to add a raised platform in my design. Therefore, I dedicated the left side of the Dressing room for designers to make last minute adjustments to the garments. This dedicated area includes an ironing board, a raised platform and a big folding mirror.

To entice the theme of eroticism band sensuality that is always present in Blood and Black Lace, I decided to give this room the vibe of a Burlesque dancer changing room. My main inspirations came from 2011 Sucker Punch (picture 1) and 2010 Burlesque (picture 3). I thought the atmosphere conveyed in these two film perfectly captured what I intended to achieve for the design of this room. Adding little details in my design, such as make-up and perfumes on the models desks, together with ostrich feathers and boxes laying around just made perfect sense.

BAVA'S DESIGN

Bava's design for this room was very elegant and refined. This room, in Blood and Black Lace, is one of the most used locations. In his design, Bava used a pastel colour palette, which mostly consisted in pale pink and greens. To add a feel of "danger" he purposely placed some red items and elements (as it is shown in the pictures below). The models cubicles mainly consist in pink silk fabric used as curtains. This "backstage" location is purposely left quite messy, to showcase an environment that, in reality, would be exclusively used by the models to get ready as quickly as possible.

3

25

4

5

initial
THUMBNAILS

This page contains some of the initial thumbnails and sketches I came up with to better visualise my concept for the models' Dressing Room.

In this initial phase, my design already included some of the elements that made it to the final cut, such as the folding mirror and the mannequins.

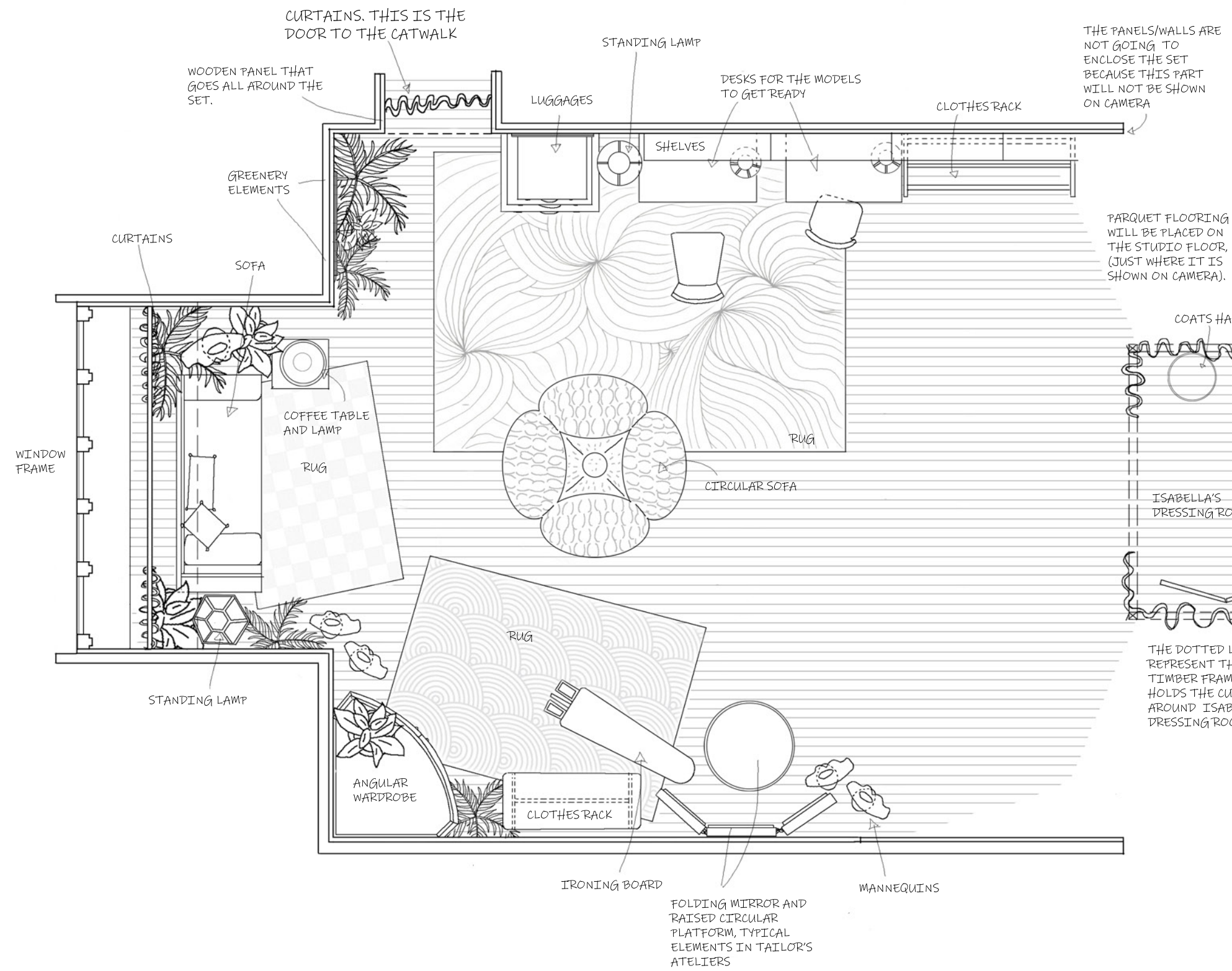In these sketches, I believe that I managed to capture the messy and busy atmosphere of this room.

At this stage I was still figuring out the layout of the room.
The following pages will showcase all the technical drawings I produced for this specific room.
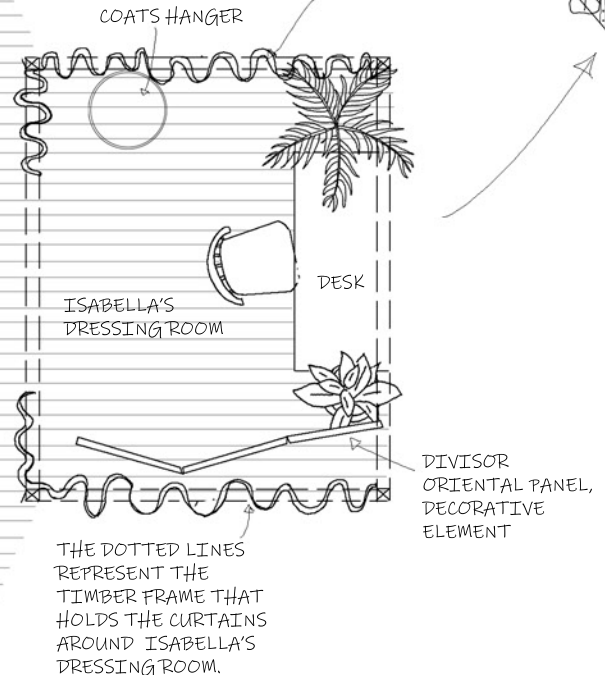
THE DRESSING ROOM
STUDIO FLOOR PLAN, DRESSED.

CURTAINS. THIS IS THE DOOR TO THE CATWALK

WOODEN PANEL THAT GOES ALL AROUND THE SET.

GREENERY ELEMENTS

CURTAINS

SOFA

WINDOW FRAME

COFFEE TABLE AND LAMP

RUG

STANDING LAMP

LUGGAGES

STANDING LAMP

SHELVES

DESKS FOR THE MODELS TO GET READY

CLOTHES RACK

THE PANELS/WALLS ARE NOT GOING TO ENCLOSE THE SET BECAUSE THIS PART WILL NOT BE SHOWN ON CAMERA

PARQUET FLOORING WILL BE PLACED ON THE STUDIO FLOOR, (JUST WHERE IT IS SHOWN ON CAMERA).

RUG

CIRCULAR SOFA

RUG

ANGULAR WARDROBE

CLOTHES RACK

IRONING BOARD

FOLDING MIRROR AND RAISED CIRCULAR PLATFORM, TYPICAL ELEMENTS IN TAILOR'S ATELIERS

MANNEQUINS

CURTAINS SURROUNDING ISABELLA'S DRESSING ROOM

COATS HANGER

ISABELLA'S DRESSING ROOM

DESK

DIVISOR ORIENTAL PANEL, DECORATIVE ELEMENT

THE DOTTED LINES REPRESENT THE TIMBER FRAME THAT HOLDS THE CURTAINS AROUND ISABELLA'S DRESSING ROOM.

1670

3100

2270

80

THE FRAME TO SUPPORT ISABELLA'S DRESSING ROOM WOULD BE BUILT OUT OF TIMBER SO THAT IT WOULD BE EASY TO ASSEMBLE AND LIGHT TO MOVE AROUND WHEN NEEDED.
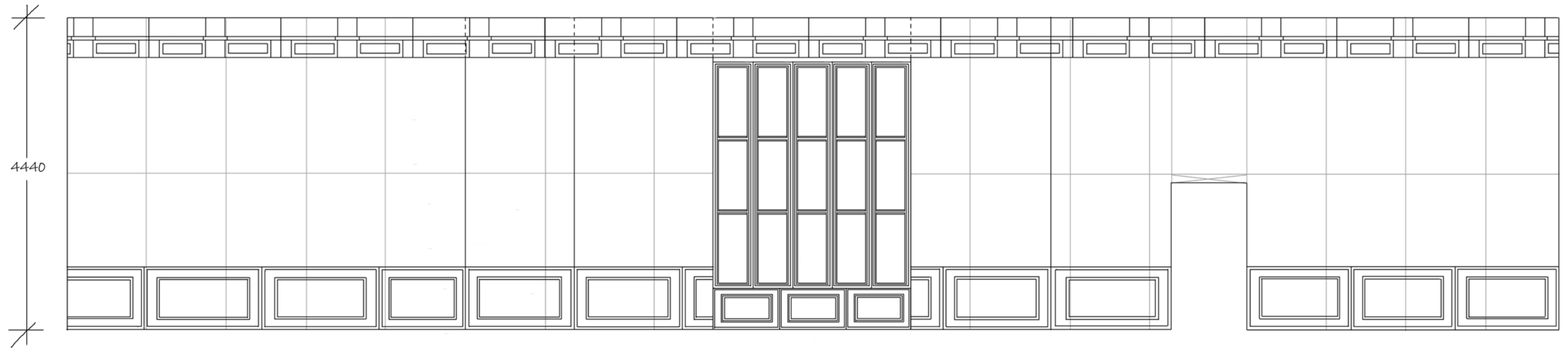
THE DRESSING ROOM
EXTENDED ELEVATIONS

4440

I DECIDED TO DESIGN THIS ROOM IN ONE
OF THE STUDIO IN MEDIACITY UK TO MAKE
IT EASIER FOR THE CAMERA TO MOVE
AROUND THE SET.

THE DRESSING ROOM IS GOING TO BE
LOCATED IN A VERY HIGH CEILING ROOM
TO EMULATE THE DESIGN OF ARLEY HALL
(WHERE I DECIDED TO SET THE MAIN HALL
AND THE ENTRANCE HALL).

SOME SCAFFOLDINGS WOULD BE PLACED
BEHIND THE HIGH TIMBER WALLS TO MAKE
IT MORE STABLE.

2200   30   1220   4880

1250

3000

1670

1250   1220

6100
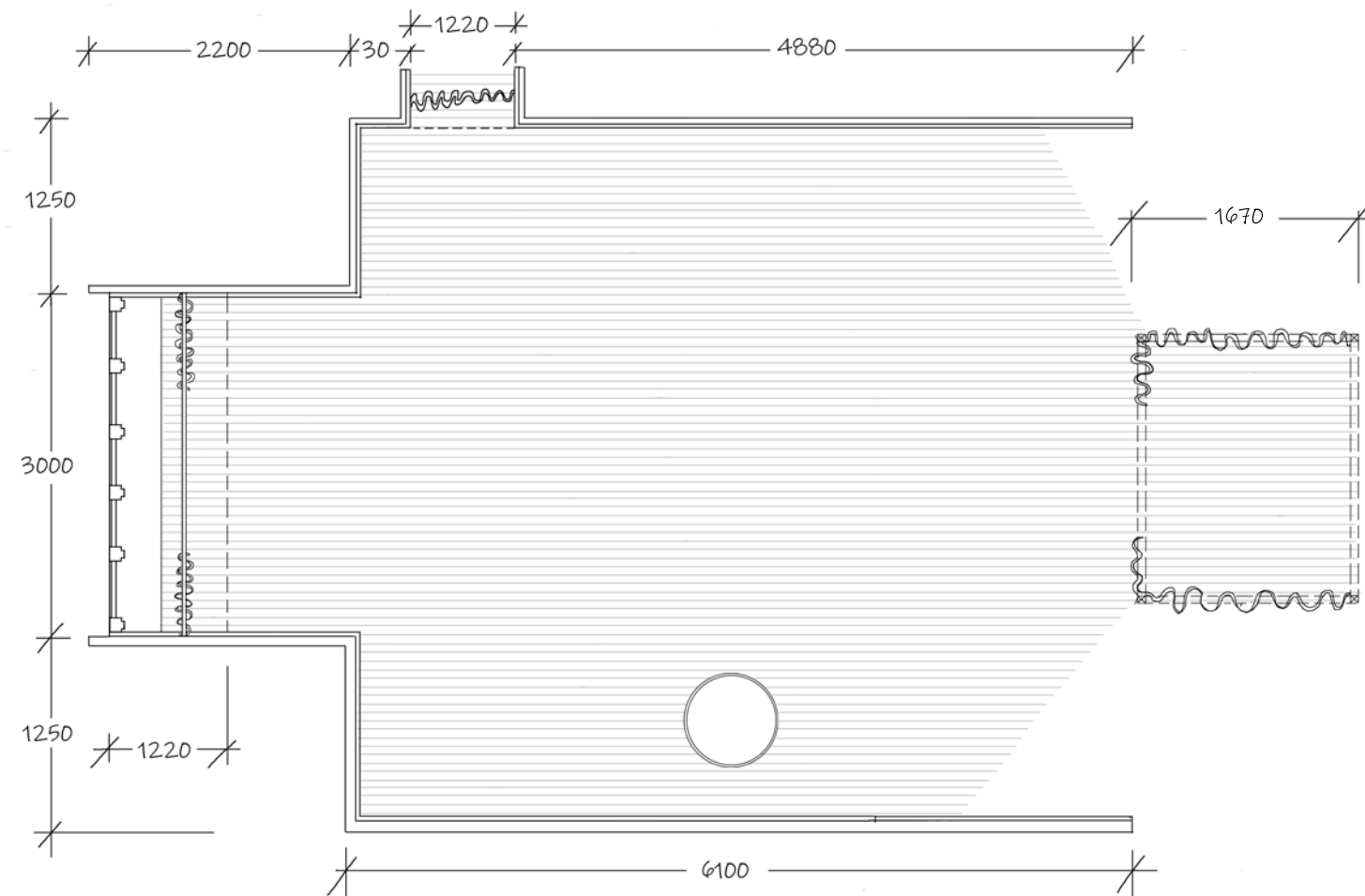
THE DRESSING ROOM
CAMERA CONSIDERATIONS

SCENE NO. 1 SHOT NO. 2

SCENE NO. 1 SHOT NO. 3

SCENE NO. 1 SHOT NO. 1

POSITION 2 CAMERA
(STORYBOARD SCENE 1, SHOT 2)

POSITION 3 CAMERA
(STORYBOARD SCENE 1, SHOT 3)

POSITION 1 CAMERA
(STORYBOARD SCENE 1, SHOT 1)
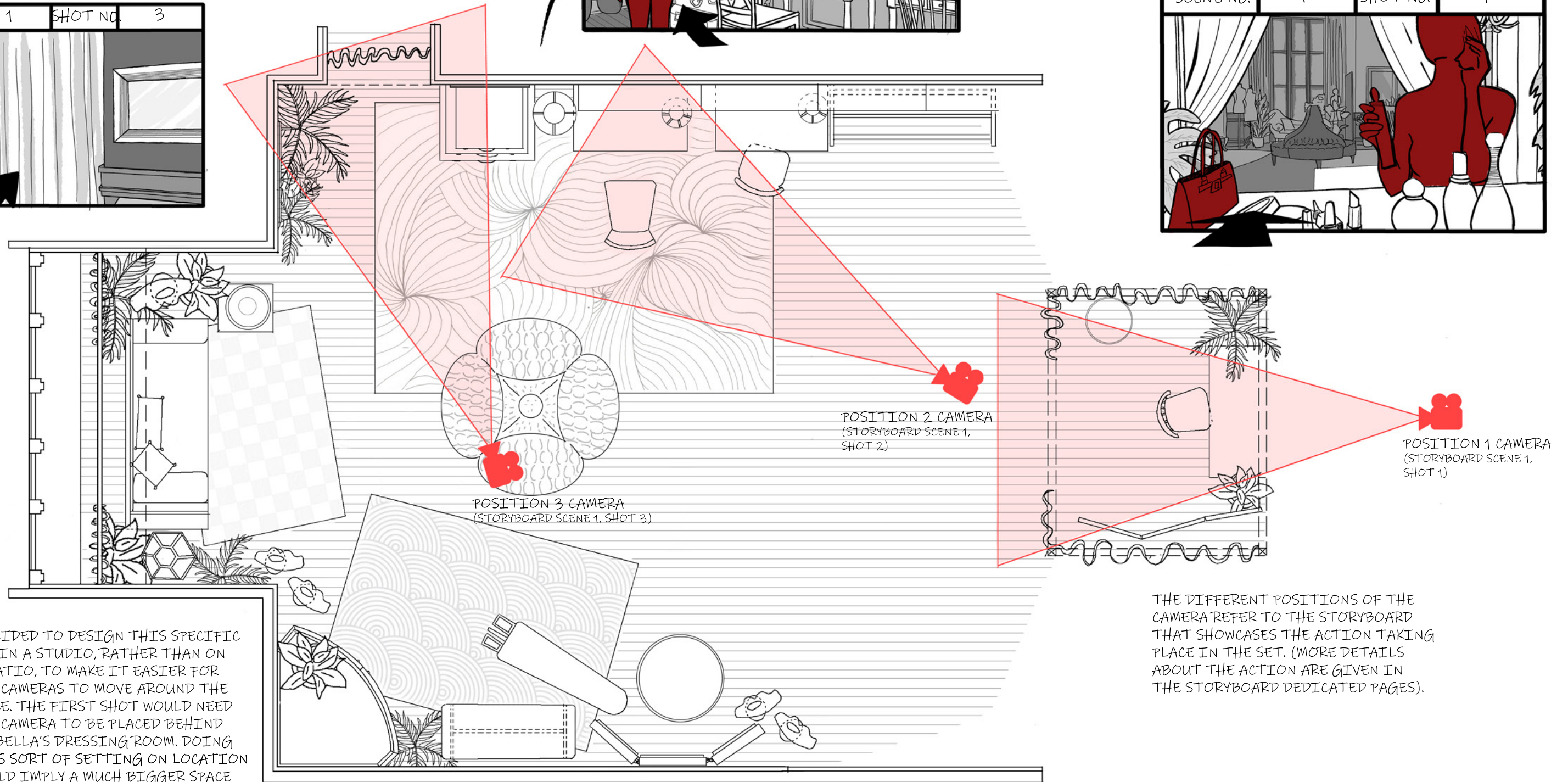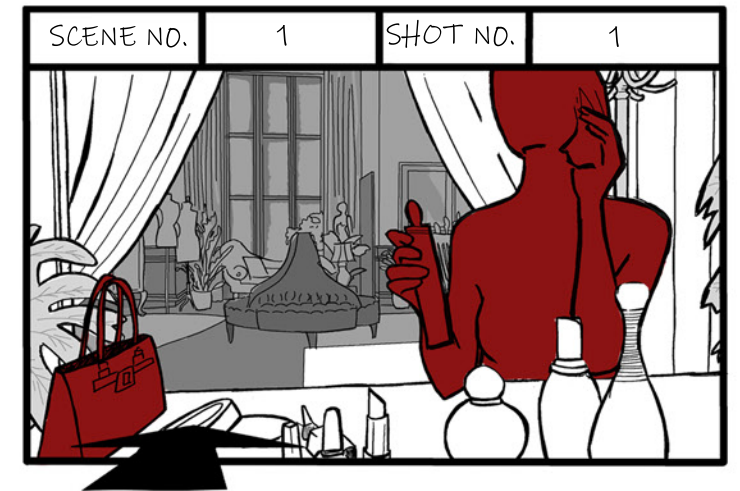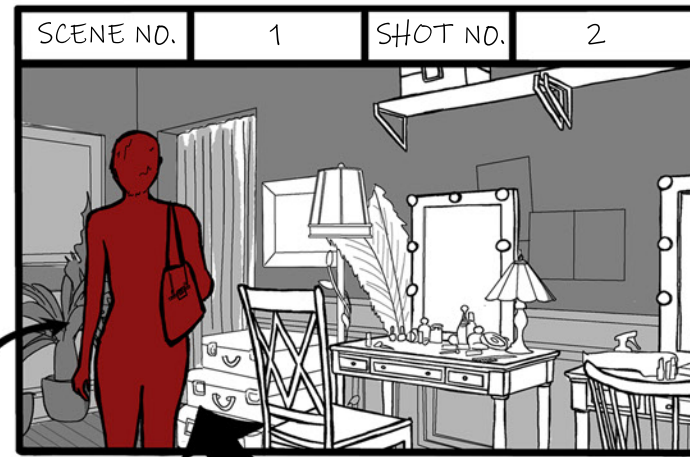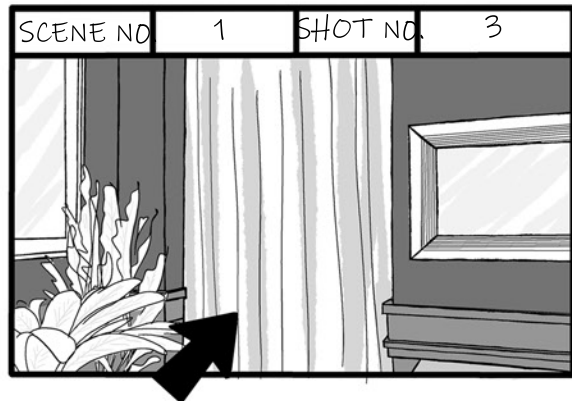
i DECIDED TO DESIGN THIS SPECIFIC SET IN A STUDIO, RATHER THAN ON LOCATIO, TO MAKE IT EASIER FOR THE CAMERAS TO MOVE AROUND THE SPACE. THE FIRST SHOT WOULD NEED THE CAMERA TO BE PLACED BEHIND ISABELLA'S DRESSING ROOM. DOING THIS SORT OF SETTING ON LOCATION WOULD IMPLY A MUCH BIGGER SPACE THAN THE EXISTING ROOM IN ARLEY HALL.

THE DIFFERENT POSITIONS OF THE CAMERA REFER TO THE STORYBOARD THAT SHOWCASES THE ACTION TAKING PLACE IN THE SET. (MORE DETAILS ABOUT THE ACTION ARE GIVEN IN THE STORYBOARD DEDICATED PAGES).

MAGAZINE COVER
graphic prop

As part of my final submission I decided it would be appropriate to design a Magazine Cover to showcase the Fashion theme of the film. In my mind I could clearly imagine Christian Haute Couture to be on the cover of a Famous Fashion Magazine.

The design and layout of this graphic prop (picture on the right) is heavily inspired by the layout and style of Vogue Magazine.

On the left corner, some of the pictures that inspired my decisions.

I also decided to come up with a fictional name for the magazine I desgned, and added some headlines to give little clues of the plot of the film and forshadow some of the events. For instance, I mentioned how Christina (one of the main characters in Bava's production), became one of the most powerful women in the fashion industry after the "mysterious" death of her husbund.

To make this graphic prop even more realistic I used one of the rendered visual of my catwalk as a background for the magazine cover.

As final touch, I edited the picture on Photoshop adding a model walking on the exotic/looking runaway.


ELITE

CHRISTINA COMO
EXCLUSIVE INTERVIEW WITH THE COUNTESS AFTER THE DEPARTURE OF BELOVED HUSBAND.

TOP 10
MOST POWERFUL WOMEN IN FASHION

Christian
Haute Couture
BIG RE-OPENING, SPRING 2021 COLLECTION

Bellnom Isabella, 26

Designer Sketch
graphic prop

I decided to produce a Fashion Designer Sketch (as a graphic prop)(picture on the left) to convey better the idea of a Haute Couture environment . This would be attached to the mirror frame. This sketch would help the Fashion designer in charge to better visualise the finished garment.

L ooking for some inspirations, I came across many examples of fashion designer sketches .
Flicking through the many sketches, I noticed that they all shared some similarities. For instance, they all included little annotations and measurements.
For this reason, to make it look more realistic, I decided to include many unreadable little notes. I made them quite hard to read bearing in mind that this is meant to be a quick sketch the designer would keep to himself/herself.

A n interesting feature I also included in my design is the materials that the garment would be made of. For this specific instance I placed some peacock feathers and some pink silk to the drawing.
Another important aspect I decided to include is a picture of the model that the garments is made for (in this instance what I belive Isabella would look like in my remake).
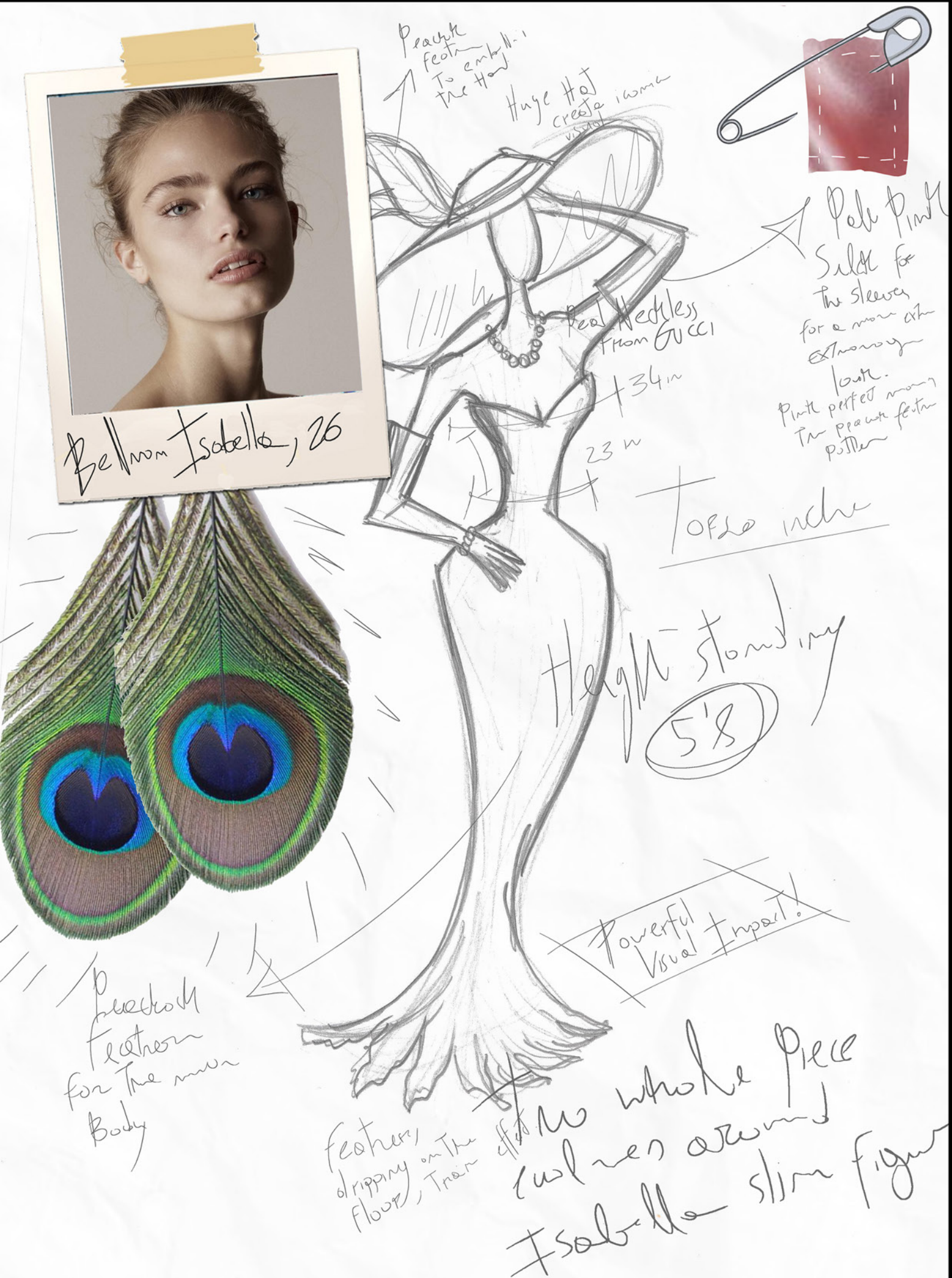
Atmospheric visual: Isabella's Dressing Room.

Rendered visual of the Dressing Room, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Dressing Room, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Dressing Room, designed and rendered on SketchUp, and edited on Photoshop.

the ENTRANCE HALL

At first, the design of this room was not included in my plans. Initially I intended to produce professional/looking visuals (and technical drawings) for the two main sets shown in the opening sequence: the Dressing room and the Main Hall (refer back to the storyboard).

This room, even if it is not showcased in this opening sequence, would play a very important role to set the mood of Christian Haute Couture. The Entrance Hall is the first room customers would see entering the Fashion House. For this reason, I thought showing its design would have helped me visualise my idea better.

For the design of this specific room, I decided to dress an existing room in Arley Hall called Front Hall (just like I did for the Main Hall I designed).

Throughout Bava's design there is no mention of this room. However, I thought it would have made sense to show the audience a bit more of the Haute Couture House. Doing so would convey even better the concept of Maximalism and Eclecticism behind my design.

With this design I aimed to achieve a similar atmosphere to the one created for the Main Hall. I intended to show continuity in my design in such a way that the two rooms would seem one the continuation of the other. All the oriental elements of decor, and the strong clashing colour palette of the Main Hall make their way back into this Entrance Hall.

1

2

3
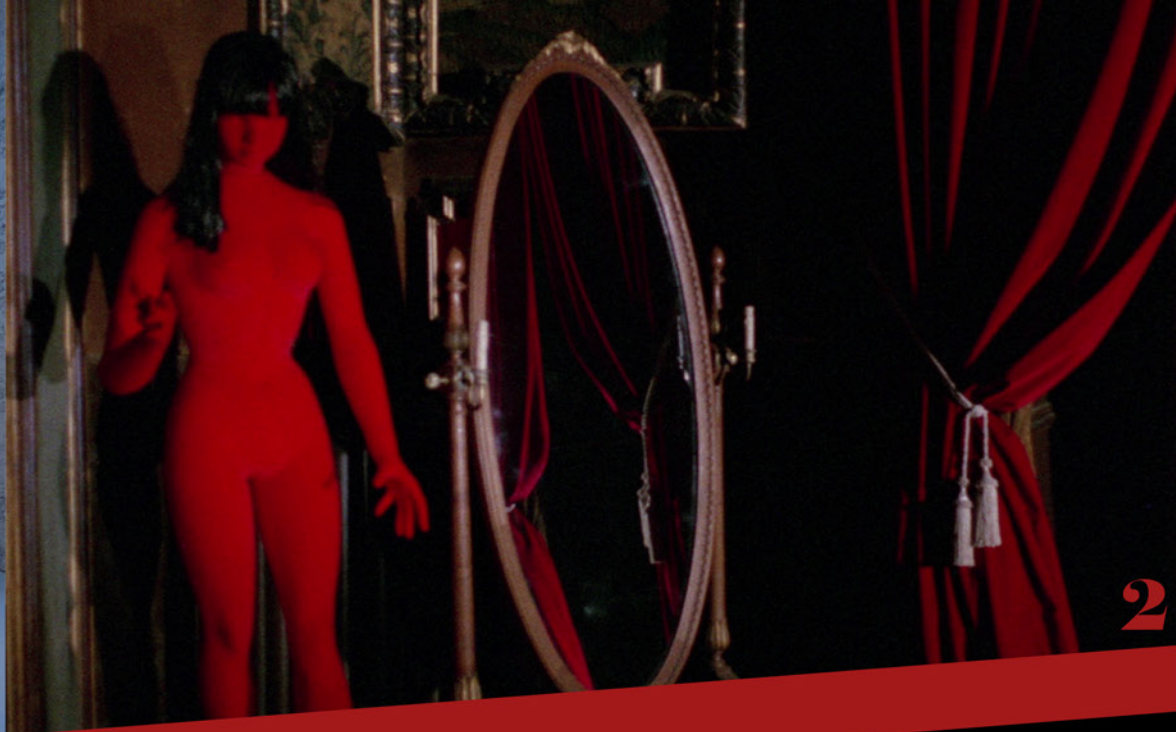
INSPIRATIONS
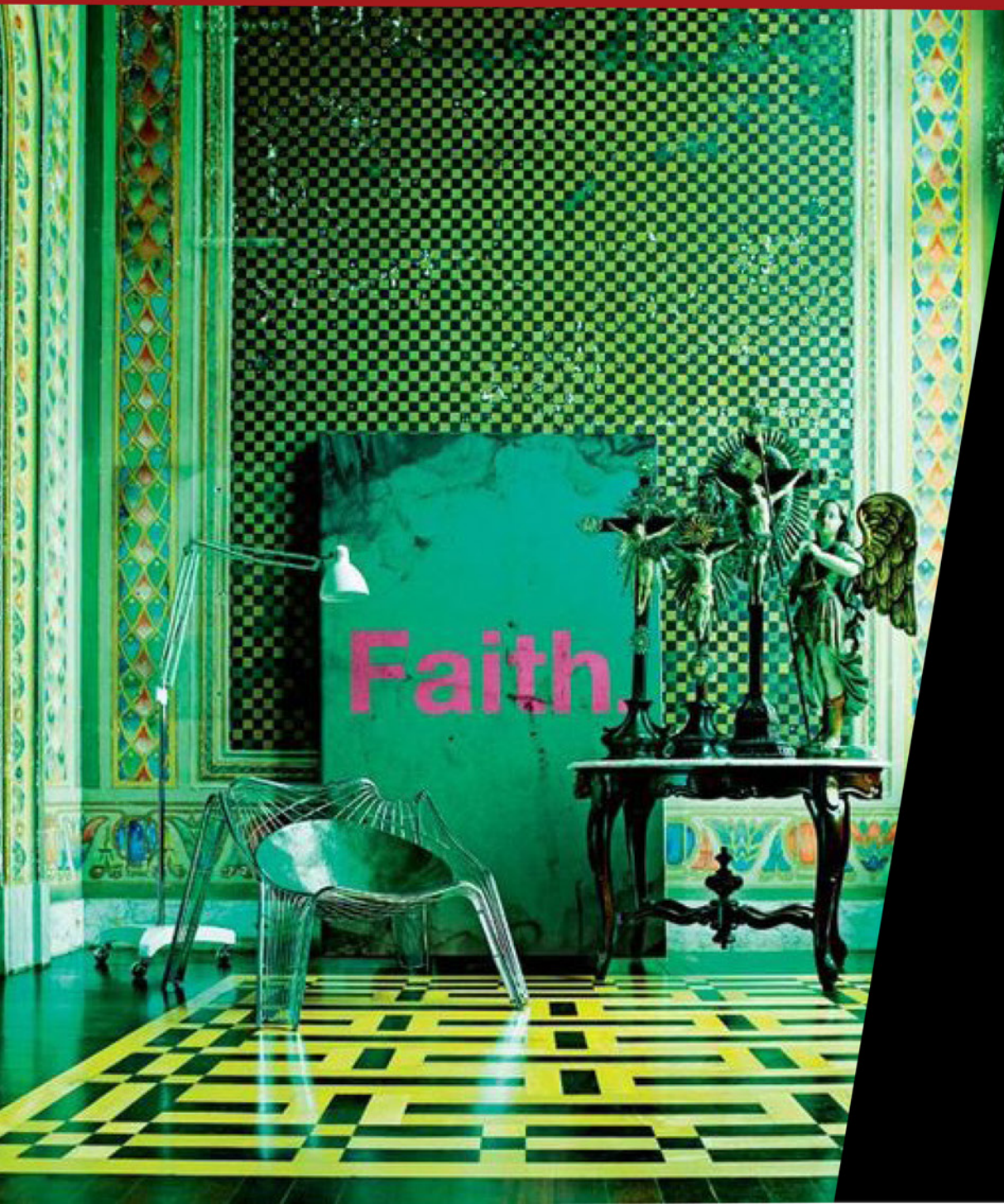
The Entrance Hall would be used mainy as a sitting area and welcoming area for the customers at Christian Haute Couture. For this specific area I decided I wanted to use the space to create some sort of exhibition to showcase some of garments.

For this reason, I started to look online for some inspirations and I came across many visual examples that later on informed my final design.

Looking at Fashion exhibitions and museums I noticed how high fashion dresses are usually displayed into glass cambinets in museums (Pic.1). They are treated as precious statues. I found this aspect extremely fascinating and I asked myself how to incorporate a similar design element in my design.

Therefore, I started playing around with simple shapes to create a display cabi-

net to place within the space (Front Hall, Arley Hall). More details on the display cabinet in the dedicated page.

Also I decided to reference in my design the iconic red mannequines that are scattered throughout the Haute Couture in Bava's production (pic.2). The red velvet mannequins I placed around this Hall (and the Main Hall) are mostly decorative elements that aim to create a slightely disturbing feel to the room.

picture 3 represents the wallpaper I chose to include in my design because I thought this visually ovewhelming floral pattern (by Morris and Co.) perfectly suited the space.

THE ENTRANCE HALL
ARLEY HALL FLOOR PLAN, DRESSED.

EXISTING DOOR IN ARLEY HALL, IT WOULD NOT BE OPEN DURING THE SHOOTING.

IN THE EXISTING LOCATION THIS ARCHWAY DOES NOT HAVE A DOOR. HOWEVER, TO AVOID DRESSING FURTHER THE CORRIDOR JUST OUTSIDE THE ARCHWAY I AM GOING TO PLACE A PURPLE VELVET CURTAIN.

THIS IS THE DOOR THAT LEADS TO THE MAIN HALL (WHERE THE CATWALK IS LOCATED).

THE WOODEN DOOR WOULD BE REMOVED AND REPLACED WITH PURPLE VELVED CURTAINS.

THE PURPLE WOULD CREATE THIS ECCENTRIC CONTRAST WITH THE GREEN OF THE WOODEN PANELS THAT SURROUND THE ENTIRE ROOM.

ORIENTAL DIVISOR PANEL

GREENERY

STANDING LIGHT

HANGING MIRROR

EXISTING DOOR IN ARLEY HALL, IT WOULD NOT BE OPEN DURING THE SHOOTING.

THE CAMERA WOULD NOT FOCUS ON THIS CORNER OF THE ROOM. THIS IS WHY THIS SECTION OF THE ROOM HAS NOT BEEN DRESSED.

ARMCHAIR

COFFEE TABLE

RUG

RUG

RUG

DISPLAY CABINET

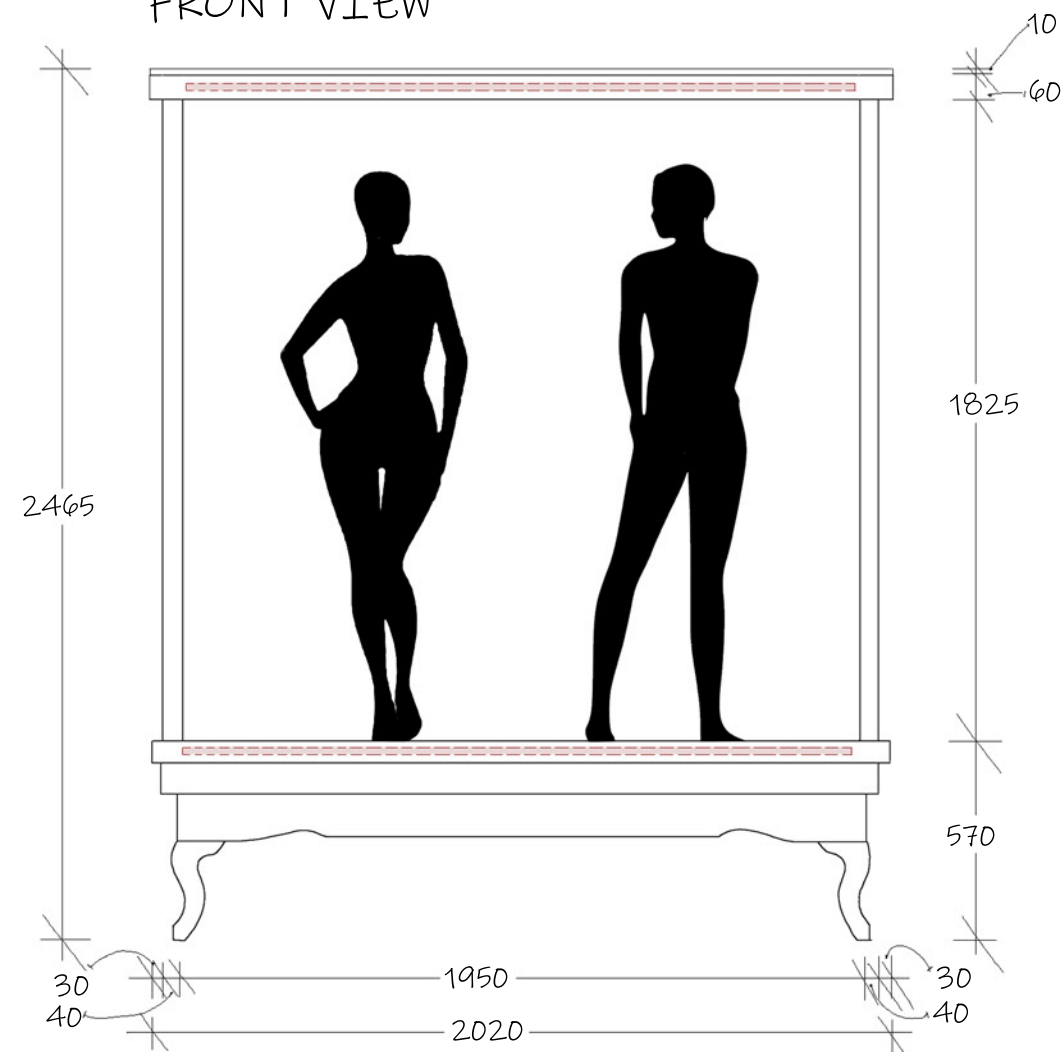ORIENTAL WOODEN DIVISOR PANEL

STANDING LAMP

PROP PEACOCKS

VERTICAL DISPLAY CABINET

RUG

RUG

RUG

CHAIR

COFFEE TABLE

JUST LIKE IN THE MAIN HALL (TECHNICAL DRAWINGS IN THE DEDICATED PAGE), ARLEY HALLS COMES WITH WOODEN PANELS ALL AROUND THE ROOM.

THESE WOODEN PANELS WOULD BE PAINTED GREEN (OR TURNED GREEN USING LED LIGHTS).

CURTAINS

WINDOWSILL

WINDOW

WINDOW

ORIENTAL LAMP

ENTRANCE DOOR

JUST LIKE IN THE MAIN HALL THE ORIGINAL WOODEN FLOOR WOULD BE COVERED BY A THIN LAYER OF BLACK AND WHITE TILES.

(COSTUMERS WOULD COME THROUGH THIS DOOR AND WOULD HAVE AN INITIAL FEEL OF THE ATMOSPHERE OF THE HAUTE COUTURE HOUSE. THIS ENTRANCE HALL IS USED AS A SITTING AREA.

ORIENTAL LAMP, CLOSE UP

FRONT VIEW

SIDE VIEW

THE DOTTED RED LINES REPRESENT THE LED
LIGHTS THAT WOULD BE PLACED AT THE TOP
,AND BOTTOM, OF THE STRUCTURE, TO LIGHT
UP THE MANNEQUINS.

10

60

1825

2465

THE "BOX" STRUCTURE WOULD HAVE TO BE
ASSEMBLED ON LOCATION TO FIT THROUGH
THE DOORS.

THE STRUCTURE OF THIS "BOX" WOULD BE MADE
ENTIRELY OUT OF TIMBER SO THAT IT WOULD
BE LIGHT ENOUGH FOR THE CREW TO MOVE IT
AROUND IF NECESSARY

THE 4 SIDES OF THE "BOX" WOULD BE MADE OUT
OF PERPESX TO SIMULATE GLASS. THIS WILL
GIVE THE DISPLAY CABINET A MORE REALISTIC
TOUCH.

65
80
140

285

570

30
40

1950

2020

30
40

30
40

885

1025

30
40

THE BASE WOULD HAVE TO BE CUSTOM-MADE
AND IT WOULD BE COMPOSED BY THE 4 SIDES
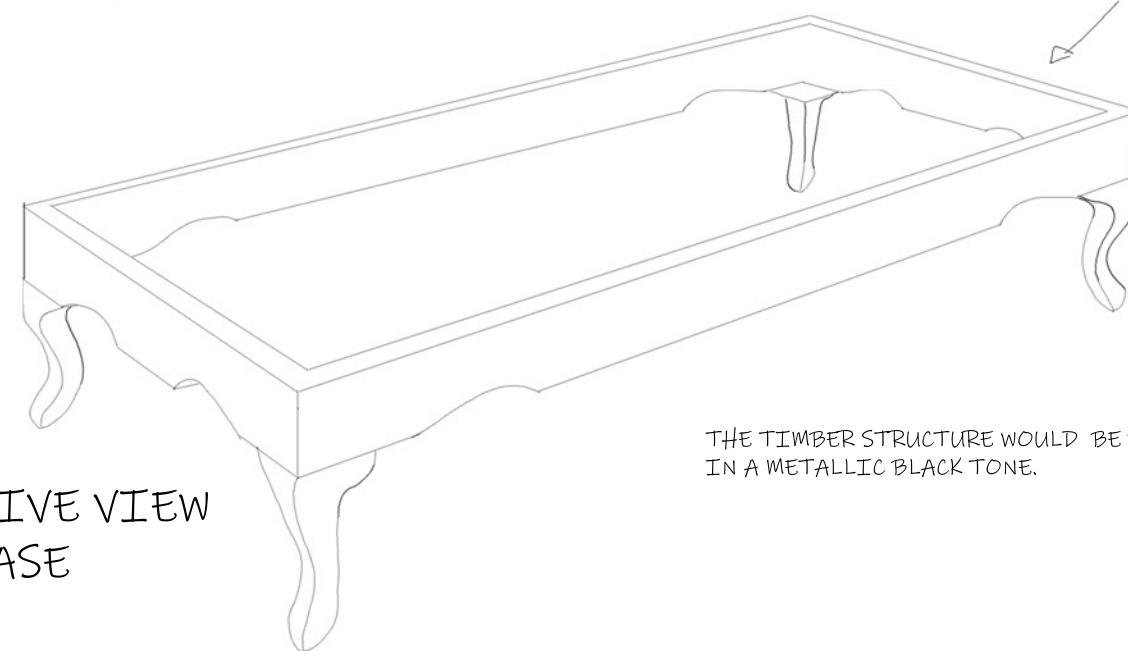AND THE 4 FEET.

40
45

1010

840

45
40

TOP VIEW

THE DOTTED LINES REPRESENT THE STRUCTURE
OF THE "BOX" UNDERNEATH THE LID.

THE SINGLE DOTTED LINES REPRESENT THE
SHEET OF PERSPEX, WHILST THE 4 SQUARED
SHAPES REPRESENT THE TIMBER PLINTS THAT
SUPPORT THE STRUCTURE OF THE BOX.

PERSPECTIVE VIEW
OF THE BASE

THE TIMBER STRUCTURE WOULD BE PAINTED
IN A METALLIC BLACK TONE.

THE DISPLAY CABINET
TECHNICAL DRAWINGS

final
VISUALS

Rendered visual of the Entrance Hall, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Entrance Hall, designed and rendered on SketchUp, and edited on Photoshop.

Rendered visual of the Entrance Hall, designed and rendered on SketchUp, and edited on Photoshop.

final THOUGHTS

This project has been a proper rollercoaster of emotions. Even though I thought the amount of time given was huge, I soon realised that the work I set myself up for was immense, and I initially struggled to keep up with managing my time. Producing this MFP during a pandemic certainly did not help and made the process even more stressful. However, once I got into a work routine, I started being more efficient with managing my time, and I started having fun with it.

Soon after we started this module, we were asked to produce a presentation to showcase our initial ideas (which I also included, as a separate file, in my submission). Later on, this presentation revealed to be essential to clarify my ideas. The more I was working on my remake, the more confused and overwhelmed I was getting. Therefore, referring back to this presentation, especially to the working scheme, helped. This initial schedule eventually evolved with my project, but undoubtedly was a good reminder of what I had still left to do.

Throughout this project, I tried to showcase all the skills I learned in the past three years: from the digital skills (SketchUp, Photoshop and InDesign) to the more technical and practical ones (such as technical drawings, extended elevations, sections, and prop making). I strongly believe that all these skills will help me expand my portfolio and will be beneficial for my future career in the film industry.
With my visuals and props, I believe I managed to convey the atmosphere of the film exactly the way I pictured it to be. I intended to be as "visual" as possible with this project, overall I believe I achieved this result. I think my visuals managed to convey the extravagant and over-the-line atmosphere I wanted for my remake of this iconic Giallo film.

With this project, I sincerely hope I gave this genre the visibility it deserves.
If I had more time, I would have probably decided to extend my storyboard to a bigger section of the film, rather than only focusing on the opening sequence. I would have come up with more technical drawings for the remaining sets.
For instance, I would have designed Christina's apartment above the mansion and some of the exteriors.
Looking back at my journey in the past few months, I had some moments of doubts, but I could not be happier with the results I achieved.