

IAE602: MAJOR PROJECT II

MARKETING
STRATEGY
PLAN

CYRUS GUBELMANN

TABLE OF CONTENTS

INTRODUCTION - 4

METHODOLOGY - 6

THE OPPORTUNITY - 11

PROPOSAL - 16

EXTERNAL ANALYSIS - 20

SITUATION / BRAND ANALYSIS - 26

SEGMENTATION, TARGETING, & POSITIONING - 31

TOWS MATRIX - 34

STRATEGY OBJECTIVES - 35

STRATEGY FOR LAUNCH - 36

PESO - 44

AIDA - 46

MARKETING MIX - 50

IMPLEMENTATION PLAN - 56

MEASURING SUCCESS - 60

CONCLUSION - 61

BIBLIOGRAPHY - 62



INTRODUCTION

I began my third year studying dupe culture and the normalisation of counterfeit goods. The first half of the semester was spent conducting surveys and interviews, performing sentiment analyses, and conducting extensive secondary research. Once I was given the brief for my major project, I needed to come up with an idea for something marketable and, more importantly, ethical. I could not endorse the concept of a company that sells counterfeit items, so my options for what business I could create were limited.

DIOR HAUTE COUTURE AUTUMN / WINTER 2014
BY RAF SIMONS



METHODOLOGY

For this project, I used two different types of research approaches to gather the information needed. The first method I used was an anonymous Qualtrics survey. I decided to use this to gather information so the participant would feel comfortable being honest if they had purchased any counterfeit items. The second method I used was an interview I conducted with a fellow Regent's student. It was very helpful because she gave me more detailed answers to these questions. (Gubelmann, 2025). An anonymous survey created via Qualtrics was sent out to over 20 different people. I had sent the link to a few friends, and asked them to share it with people who they believed would be interested in participating.

METHODOLOGY

The results gave me lots of insight, by allowing me to hear people's true experiences and opinions.

For my second form of primary research, I interviewed one of my closest friends, who is also a student at Regent's. She is very passionate about fashion and has an incredibly impressive wardrobe. We have had conversations around this topic many times before, but I asked her more broad versions of the questions posed on the survey, hoping to get a more detailed answer that was not just multiple choice. When asked about why she believes people buy fake goods, especially within our community, she highlighted how she feels people want to fit in, and have the same items as their peers, even if they do not have the resources to access them.



"COUTURE CLASH" VOGUE, APRIL, 1997

METHODOLOGY

I asked how she believes people justify these purchases, considering the counterfeit industry supports things like terrorism and slave labour. She said that she thinks people do not really pay attention to this aspect of it. She said “I don’t think people are aware of what they are actually supporting” when buying these items. (Gubelmann, 2025)

THE OPPORTUNITY

After reflecting on my work, I realised that I could be proactive with this project, and I could use my findings to create a business that is part of the solution to my trend, not the problem. This solution is the resale market. The resale market is a vast, complicated place with an array of businesses at different scales, honing in on specific concepts (whether that be affordability, uniqueness, or volume of items). I found a gap in the market for an online retailer which sells items specifically curated to one designer (not brand) over the course of their career. The idea of focusing this project around Phoebe Philo was due to her cult following. Her supporters have stayed customers, moving their purchases to wherever she was working.

THE OPPORTUNITY

Phoebe has been in the fashion industry for over 30 years, and tens of thousands of her designs are available on the resale market. To make an idea like this work, Emma suggested pursuing a partnership with a major luxury reseller. I considered this idea and decided that Vestiaire Collective would be the perfect partner given their scale and history of brand collaborations. What makes this concept unique is its curated focus on only one designer, however, this does not provide much opportunity for growth in the future. To maintain the business's USP while creating opportunities to scale, the concept could include curated selections of items from a select few designers under the Vestiaire Collective umbrella.

THE OPPORTUNITY

John Galliano is the next name who comes to mind. Over the last 40 years, John Galliano has been at the helm of his namesake brand, Givenchy, Christian Dior, Maison Margiela, and a single collection for Oscar de la Renta (Phelps, 2013). After I decided John would be a good fit, I started to think of other designers with a long career at an array of brands with a cult following. The next designer I thought of was Hedi Slimane. Slimane has worked as creative director of Dior Homme, Saint Laurent, and Celine since 1996. While it is common practice for designers to move from house to house as creative director, no one else fits this criteria: over 30 years as a creative director, roles at 3 or more fashion houses, and, most importantly, a dedicated cult following as a designer.

THE OPPORTUNITY

These three designers have an impressive catalogue with hundreds of thousands of their items available on the resale market. By broadening my focus to these three designers, I can expand the business while still maintaining my USP of being designer-focused rather than brand-centred.



PRADA SPRING / SUMMER 2020 CAMPAIGN BY
RAF SIMONS

PROPOSAL

My proposed website would streamline this experience to make shopping for pre-owned items convenient and accessible. There are many major resale platforms and curated vintage stores, but they are all either difficult to navigate or too expensive. Single-brand resale stores are not a new idea, however, most are at a small scale and charge high prices for these curated items. These boutiques are mostly popular in Japan. Closet Child in Tokyo has a boutique which only sells Vivienne Westwood designs. Blackboutique in Tokyo only sells vintage Chanel. The list goes on, but all of these resellers are dedicated to brands, not the designers who creative directed them. Philo's cult following has created a strong demand for her items.

PROPOSAL

As evidenced by Instagram accounts like @oldceline and @thearchivedotcom.

'Thearchivedotcom' was originally founded as a fan site dedicated to Phoebe Philo's work at Céline, but later evolved into a dealer of her designs at the brand. From November 10th to November 17th of 2025, the dealer sold 12 out of the 15 items they listed. 'Old Céline' is a fan account of Phoebe's designs, launched in August 2018, shortly after her last collection came to market. The account amassed more than 345,000 followers with only 174 posts, and continues to periodically showcase designs and campaign images from Phoebe's tenure at Céline. (Gubelmann, 2025).



SAINT LAURENT SPRING / SUMMER 2016 RUNWAY

EXTERNAL ANALYSIS

The general fashion landscape has been seeing more dupes and counterfeits than we have in the past. My primary research and findings found that most people believe the general public cannot afford the items they want, and will resort to illegal activities (buying fake items) instead of saving up for the brand-new, authentic item. Seemingly, no one wants to support the counterfeit industry in theory, but when put in practice, its convenience supersedes morals. On the other hand, the luxury resale market is seeing impressive growth every year. The luxury resale market is projected to reach up to \$650 billion annually by the year 2030. (Jie, 2025). One of the driving reasons for this surge in popularity is price, just like the counterfeit industry.

EXTERNAL ANALYSIS

“Affordability is the top reason for buying secondhand luxury items, cited by 80% of respondents, according to BCG’s report. But it’s not just about saving money. Shoppers are increasingly drawn to rare or discontinued collections that are no longer available in stores, Samina Virk, chief marketing officer and U.S. CEO of Vestiaire Collective, told CNBC. “These motivations are getting stronger across the board as compared to surveys in previous years, showing that secondhand shopping is becoming a deeply ingrained part of how people engage with fashion today,” Virk said.” (Jie, 2025).

This budget consciousness around luxury purchases is not without reason. Luxury items are becoming more expensive

EXTERNAL ANALYSIS

And people, on average, have less disposable income than they did due to the current economic recession.

Donald Trump's tariffs introduced in the United States have had global consequences with production cost of luxury items. Many of these products are produced in China, and brands need to raise prices to remain profitable. When prices are raised in the United States, they need to be raised proportionally worldwide so there isn't a massive price discrepancy across regions. Overall, this leads to even higher price hikes on the luxury goods, which were formerly more accessible. The luxury resale market does not need to follow the price adjustments which vendors and manufacturers have put in place to balance their prices.



A CELINE "BRACELET BAG" BY PHOEBE PHILO

EXTERNAL ANALYSIS

The luxury resale market prices items based on rarity, condition, and overall value in the marketplace. Designers like Hedi Slimane, Phoebe Philo, and John Galliano have a very large body of works, and these designs from different brands all range in market prices from tens of pounds to tens of thousands of pounds. The curated site proposed would focus on lower-priced items which would teach the counterfeit consumer that luxury goods can be accessible.



DIOR HAUTE COUTURE AUTUMN /
WINTER 2004 BY JOHN GALLIANO

SITUATION ANALYSIS

As subsidiaries of Vestiaire Collective, the internal analysis follows that of Director Archive's parent company, Vestiaire. Their core brand values, at the centre of everything, are sustainability and circularity. The designer's stores within Director Archive website all have distinct personalities. Although Director Archive is a subsidiary of Vestiaire, the personality of each subsection within Director Archive will all be different.

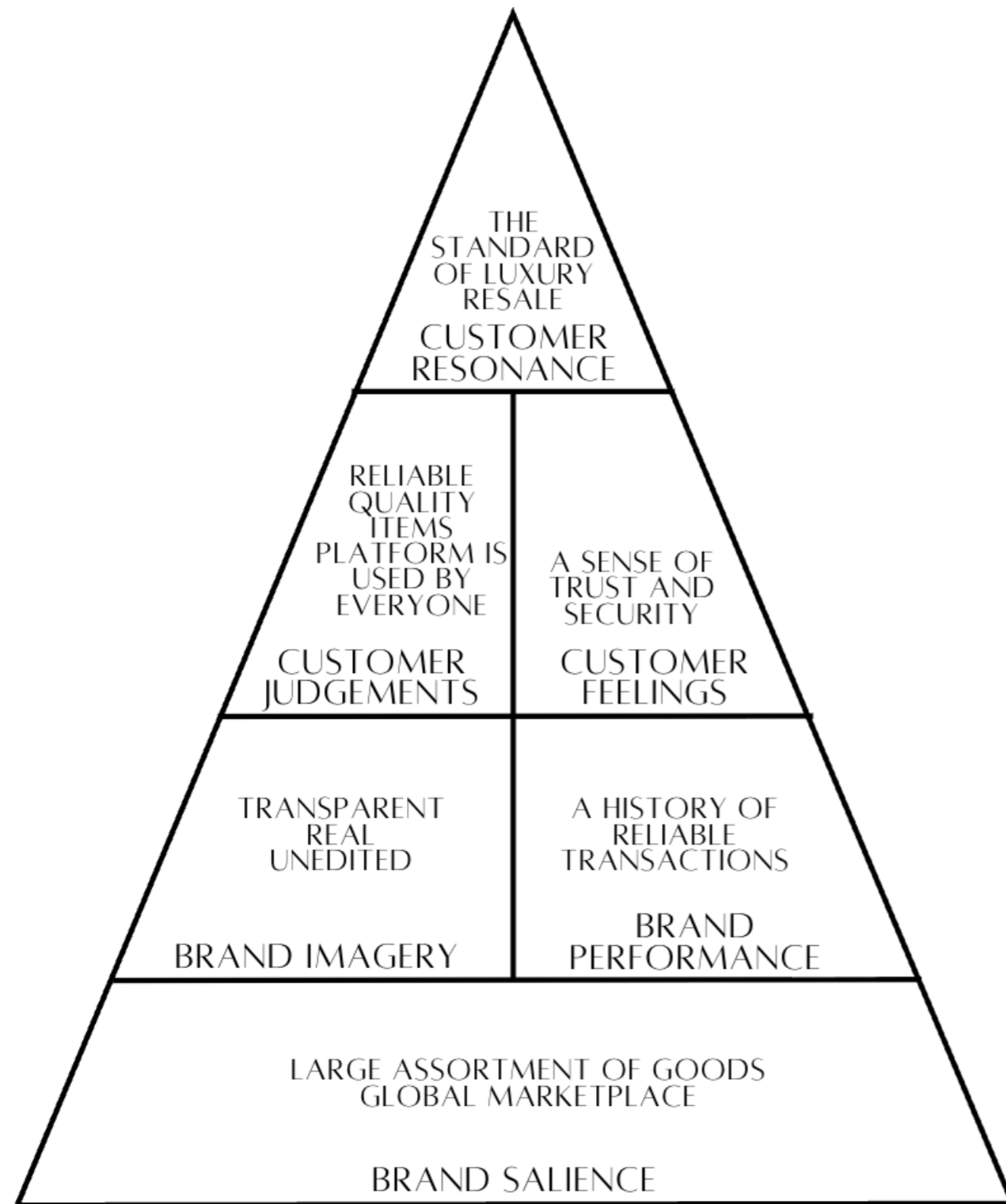
SITUATION ANALYSIS

SWOT ANALYSIS

STRENGTHS	WEAKNESSES
POSITIVE CONSUMER OPINION REGARDING SUSTAINABILITY	CONSUMERS ARE WARY OF AUTHENTICITY (WHICH IS NORMAL AS A RESALE SITE)
OPPORTUNITY FOR CURATION, AS DIRECTOR ARCHIVE PLANS TO DO.	POPULARISATION OF OTHER RESALE PLATFORMS SUCH AS THE REALREAL AND EBAY LEGAL ISSUES WITH DESIGNERS FOR BRANDING
OPPORTUNITIES	THREATS

SITUATION ANALYSIS

CBBE BRAND PYRAMID



SAINT LAURENT AUTUMN / WINTER 2016
BY HEDI SLIMANE



STP

The consumer for Vestiaire Collective vs Director Archive's Phoebe Philo , Galliano, Jonathan Anderson, Hedi Slimane, and Raf Simons storefronts are all different people. Vestiaire's consumer does not fall under one category. Being that it is a global marketplace, it does not cater to any specific individual. Any person who is interested in luxury goods is considered a target consumer for Vestiaire Collective. When it comes to Director Archive's Phoebe Philo shopper, the consumer is a different person. The Phoebe Philo woman is a fashion intellectual who is focused on design over designer. She cares about things like the cuts of clothes as opposed to things like logos and obvious branding. Director Archive's Hedi Slimane customer is a young man. He is generally a Grailed shopper and appreciates finding pieces at good prices.

STP

Director Archive's John Galliano customer ranges, as do his designs. The general consumer who I want to target for this project is a young woman who lives in a major city. She watches shows like Sex And The City, and sees herself as a Carrie Bradshaw. She appreciates Galliano's outlandish designs and is an aspiring social media influencer who likely works a normal job in fashion.



DIOR HAUTE COUTURE AUTUMN /
WINTER 2012 BY RAF SIMONS

TOWS MATRIX

	STRENGTHS	WEAKNESSES
OPPORTUNITIES	As a subsidiary of Vestiaire Collective, Director Archive has access to one of the largest authenticators in the World. Another opportunity / strength Director Archive has is its curated brand experience within an online platform. By launching with 5 iconic designers at once, the business is able to cover many niches in the luxury space.	One of the biggest weaknesses of Director Archive is the consumers' reluctancy to purchase designer items resale because of authenticity concerns. One way the business could help gain the trust of the community is by creating content on their social media comparing fake and real items to show their expertise and attention to detail. Fashionphile has used this in the past, and it has gone over very well.
THREATS	With TheRealReal and eBay having a large market share in the resale World, Director Archive will highlight its curated aspect which neither of these platforms possess. Focusing on a handful of designers with cult followings makes the concept feel more intentional than a general large resale site congested with thousands of brands. This is the biggest USP of the business.	One very prevalent threat to any business operating in the luxury space is return fraud. A way that Director Archive could prevent this is by instating a no returns policy, and only using tracked shipping methods. Another problem could be designers' threatening legal action because of the branding of their respective parts of the website. This could be prevented by reaching out to their teams to ask for approval before publishing the site.

STRATEGY OBJECTIVES

The objectives of any brand are ultimately to be profitable and make money. Director Archive's goal is more nuanced and also aims to position themselves at the intersection of cool and luxury within the fashion market.

The first goal when launching the brand is to start to build a community of customers who enjoy the product and storytelling, but trust the brand enough to make purchases upwards of £1,000.

Because the business would be under Vestiaire Collective, there is already a sense of trust and brand awareness among the consumer. Vestiaire Collective has a combined following of more than 2.1 Million followers across Instagram and TikTok. Promotion from this already widely followed and respected account would give Director Archive a head start against the competition. This will ultimately set the brand up for success upon launching.

STRATEGY FOR LAUNCH

Building off of the strategy objectives page, the main source of promotion upon launching Director Archive would be social media. The company would create an account and start posting vague hints of what is to come. Posts with phrases like “Shop the designer, not the house”. would make the viewer curious and encourage them to follow the account. After the Director Archive Instagram account posts a few hints before launching, Vestiaire Collective would later post on their account explaining what the concept is, and its initial launch date. The same day Vestiaire posts this, they will give an exclusive to WWD to spread the word within the fashion industry. These press releases and posts will continue to highlight that the consumer can have a luxury experience when shopping resale. It will mention authenticity guarantees, and thoughtfully curated drops. After launching, in addition to Vestiaire Collective posting from their account, Director Archive will pay a number of niche influencers who have a clearly defined aesthetic and love for one of the brands which the website carries.

STRATEGY FOR LAUNCH

One example of an influencer who could be used for this initiative is Tess Bruns, whose Instagram account is aptly named @phoebephilofan. Tess only has 17 thousand followers on the platform, however, her posts consistently reach over 1,000 likes, and she has been featured in publications like Marie Claire UK, Harper’s Bazaar Singapore, The New York Times, The New York Post, and more. This is the perfect type of influencer to kickstart this campaign. She has a following which is dedicated solely to this one designer. A designer whose clothing is clearly documented and organised on the Director Archive website.

Another influencer who would be perfect for this project is Virgilio Pederzoli @panegyrique_deladegenerescence. Virgilio is very similar to Tess Bruns, in that he has a small but localised and powerful following. Virgilio is a very dedicated ‘Hedi Boy’. A ‘Hedi Boy’ is one of the archetypes who Director Archive aims to market to. It is a subculture of men who almost exclusively wear clothing designed by Hedi Slimane.

STRATEGY FOR LAUNCH

Whether it be clothing from his time at Dior, Celine, or Saint Laurent, the 'Hedi Boys' do not care. They are totally in brand with the Director Archive philosophy. Shopping the designer, not the brand. Virgilio is a great example of a microinfluencer with large influence. High ranking fashion editors and influencers follow him, and by having people like him promote the brand, it will spread brand awareness to the people who inspire the tastemakers and editors who are so valuable to the fashion industry.

The actual launch of Director Archive would be one large 'drop' on the website, where 20+ items per designer would be listed, all at once. In total this is a collection of more than 100 pieces among the five designers featured. This would be easily managed, as Vestiaire Collective has more than 600 employees (Pitchbook, 2026). Both Vestiaire Collective and Director Archive would post on their accounts that the drop has sold out once it happens. This should not take very long, as it will be a much anticipated release. An announcement like this would reassure followers of the brand's credibility.

HERMINE MAKTABI WEARING
RAF SIMONS AND MAISON
MARGIELA S/S 2016



PESO

PAID

Targeted Instagram and TikTok ads showcasing rare, archival pieces styled in a modern context.

Paid partnerships with fashion influencers aligned to each designer (Phoebe Philo, Hedi Slimane, John Galliano).

Sponsored content with fashion publications highlighting “designer-focused resale” as a new category

Retargeting campaigns focused on users browsing counterfeit/dupe content, redirecting them to authentic resale alternatives.

Paid search (Google) targeting keywords around “affordable luxury”, “Phoebe Philo resale”, “Galliano vintage” (Wondrous, 2022)

PESO

EARNED

Press placements in fashion magazines and websites, positioning Director Archive as an ethical solution to dupe culture and a way to foster individuality.

Organic influencer seeding with curated pieces to generate editorial-style content

Celebrity/influencer gifting moments during fashion weeks to drive organic press and social pickup

User generated content will be produced by the customers, due to the influencers who were gifted the product. This will encourage them to document their purchases

PESO



directorarchive



directorarchive Hermine Maktabi in Phoebe Philo Collection A. Drop 1 out now.

PESO



directorarchive



directorarchive Hermine Maktabi in Celine by Hedi Slimane. Drop 1 out now.

PESO

SHARED

Instagram posts with a strategy focused on archives and how important the clothes are like showing both the product shots, and runway images.

TikTok content around “dupe vs real” and then explaining why Director Archive is a good alternative.

User-generated content campaigns encouraging customers to style and tag their purchases.

Designer-specific social media content (Phoebe Philo / Hedi Slimane / John Galliano / Raf Simons / Jonathan Anderson) with distinct visual branding just like the website.

Social media posts announcing new drops to create urgency and encourage viewers to turn on post notifications.

PESO

OWNED

Website which is designed around a boutique designer experience navigation (shop by designer)

Email marketing targeted towards the customer’s most searched designers and items to drive sales.

Editorial content featuring a model showcasing some of the clothing from the drops, styled together will remind the consumers that while this is a platform divided by each designer, they are all under one umbrella (that umbrella being Director Archive).

Branded packaging which the items will arrive in tailored to the aesthetic of the designer who made the garments will reinforce the luxurious experience of shopping at Director Archive.

AIDA

To grab the attention of the customer, the social media accounts will create posts aligned with the brand aesthetics. There will also be an emphasis on the retail price of the items featured vs. the price on the website. This way, the customer will be impressed by the discount and drive traffic to the website. This naturally leads into interest. The customer is interested in what other important pieces and good prices will be featured on the website. The distinct visual brand identity of each designer will make the viewer feel like they are having a designer-specific boutique experience on a resale website. This is not the case with other resale sites, so the customer will feel a sense of luxury, and not like they are buying dirty, old clothing. Customers naturally desire high ticket items, and seeing them at reasonable prices will bring home the sale. There will be a sense of urgency as there is only one of each item. This is a key driver towards action.

AIDA

Once the customer purchases the item, the Director Archive experience continues. The boxes and packaging that is shipped in the mail will follow the branding of the designer, such as the colours and fonts. This will create a feeling like the customer placed an order directly from the designer's website. There will of course be a customer service email, but returns will not be accepted. This is standard practice within the resale world and it ensures there is no fraud from the customer (i.e. sending back a counterfeit version of the item).



HERMINE MAKTABI WEARING J.W. ANDERSON S/S 2021

MARKETING MIX PRODUCT

Director Archive offers pre-owned luxury items from a handful of selected designers. The shopping experience is different from other resale platforms because it is curated by designer, not by brand. Director Archive simplifies the luxury resale market to make it easier to navigate, and more pleasant to shop. There is a focus on curation, rather than volume, so each item was selected intentionally by considering its rarity, price, or design. Most resale sites are flooded with unexciting products like poorly cut trousers from the 1970s from licensee deals made by the brands. To search for interesting items, it requires time and patience. Director Archive has taken away the guesswork. The product is all killer and no filler. There is something for everyone, with the site carrying entry level items like t-shirts, to Haute Couture garments made to the highest standards of craftsmanship. All items are backed by Vestiaire Collective's team of authentication experts who have more than 17 years of experience. This reassures the customer that their items are undoubtedly authentic.

MARKETING MIX PRICE

As mentioned previously, there is a large array of items at an array of price points. The pricing strategy of Director Archive relies on the item's market value. This can vary greatly based on demand, condition, original retail price, and rarity of the design. This pricing structure allows Director Archive to sell to many different consumers who have different budgets and desires. Lower priced items can offer shoppers an entry point into luxury fashion, while higher priced items allow collectors to find rare items they may not find elsewhere. For example, the website currently has a £80 J.W. Anderson top available. That is a price on par with high street retailers like Zara. Alternatively, there is a Dior Haute Couture cashmere coat by John Galliano listed for £6,200. The retail on this coat was over £65,000 and it is a one-of-a-kind custom design, commissioned by a client. Customers with larger budgets can purchase items that cannot be found anywhere else, and are a part of fashion history.

MARKETING MIX PLACE

The 'place' aspect of the marketing mix is arguably one of the most important parts of the Director Archive business model. The items are sold direct to consumer via the website. The website was curated to create a boutique like experience as if you are shopping on the designer's own website. The website releases items through 'drops' once the team at Vestiaire Collective curates enough items to warrant a full release. This approach creates a sense of anticipation for the consumer. People will be interested in being the first ones to enter the website, to get the 'best' items for the lowest prices. Social media like Instagram and TikTok will act as drivers of traffic to the website, but Director Archive will not sell anything directly on those platforms, as it defeats the purpose of this intentionally designed website.

MARKETING MIX PROMOTION

To promote the products on Director Archive, the business will solely utilise digital mediums like mailing lists, Instagram and TikTok posts, and influencer marketing (as previously outlined in the 'Strategy for Launch' section of the document).



SAINT LAURENT SPRING / SUMMER 2015 RUNWAY

IMPLEMENTATION PLAN

The first stage of the implementation plan will begin roughly one month before the website launches. This plan will begin with the Director Archive posting teasers as outlined previously. Once the timeline reaches one week before launch day, Vestiaire Collective will post their announcement. On this day, WWD will post their exclusive on the new launch. In the following days up to the launch, an array of influencers like Tess Bruns will post content announcing how excited she is to see the pieces that will be released on release day (a Monday at 10:00AM EST).

The second stage will begin on the actual day of the launch. The items will go live, and then once the items sell out, Vestiaire and Director Archive will post on their stories announcing it, and explaining that a new release will launch in two weeks, on Monday at 10:00AM EST, and how the site will refresh biweekly.

The third stage exists to ensure that the business is still fresh in people's minds. By beginning to organically gift influencers products they select from the drop, and creating

IMPLEMENTATION PLAN

original content on the Director Archive Instagram and TikTok pages (Like campaign images, and 'dupe vs authentic' series). This third stage will continue for the next two months, until the business can get settled, and begin to focus on how to streamline logistics and discuss growth.

DIRECTOR ARCHIVE

RAF SIMONS

PHOEBE PHILO

HEDI SLIMANE

JONATHAN ANDERSON

JOHN GALLIANO

ABOUT US

SHOP THE DESIGNER,
NOT THE HOUSE

DISCOVER



MEASURING SUCCESS

To measure the success of Director Archive, firstly, it is key to look at the sales. Employees will look over the products that are listed biweekly and see which items are selling out the fastest and which are not. For example, if Raf Simons shirts priced between £200-£500 sell out the fastest, we will prioritise items that fit this profile for future purchases. Using this information, we will adjust our future buying plans accordingly.

Measuring the success of Director Archive goes beyond the financial performance of the business. While profitability is ultimately the goal, another important pillar of the business is the brand's positioning in the luxury sphere. The store is supposed to be seen as high end, but accessible. The way to measure this is by consistently performing sentiment analyses among the community. Someone will regularly monitor the way Director Archive is spoken about on social media and in the press. If there are any recurring themes of negativity, this will be brought to the company's attention to re-strategise.

CONCLUSION

The idea of Director Archive is a direct response to the desire people have for luxury goods, despite not having the funds or knowledge to find legitimate, interesting items. Reframing the resale market as a curated, aesthetically tailored, boutique experience for the customer to experience. This reimagines the resale market from a difficult to navigate, low-brow sector, to something on par with buying directly from a luxury store. People are able to find pieces from all eras of their cult favourite designers in one organised place at reasonable prices. This concept makes circular fashion feel cool and exciting. The business model has lots of long-term potential, with opportunities to grow by adding new designers a higher volume of items, while staying curated to not stray from the brand's ethos.

BIBLIOGRAPHY

- Jie, L.H. (2025) As secondhand luxury soars, authentication becomes a new gold standard. CNBC. [online] Available at: <https://www.cnbc.com/2025/10/18/secondhand-luxury-soars-authentication-becomes-a-new-gold-standard.html>
- Katz, E.R. (2018) Meet the woman behind @oldceline, an Instagram account dedicated to Phoebe Philo's Céline. Mic. [online] Available at: <https://www.mic.com/articles/191698/oldceline-instagram-account-phoebe-philos-celine-gabrielle-boucinha>
- Louallen, D., Smith, N. and Davis, L. (2024) Dapper Dan expanding brand after being shut out of fashion industry 50 years ago. ABC News. [online] Available at: <https://abcnews.go.com/Business/dapper-dan-expanding-brand-after-shut-fashion-industry/story?id=109866257>
- News.com.au (2025) China trolls America with 'Made in US' luxury goods actually from their factories: 'Welcome to the real world'. New York Post. [online] Available at: <https://nypost.com/2025/04/20/lifestyle/china-trolls-america-with-made-in-us-luxury-goods-from-their-factories/>
- PAUSE (2020) Raf Simons Unveils Minimalist Spring/Summer 2020 Campaign. PAUSE. [online] Available at: <https://pausemag.co.uk/2020/01/raf-simons-unveils-minimalist-spring-summer-2020-campaign/>
- People Magazine (2024) Influencers Kylan and Izzy Darnell Respond to Commenters Alleging Their Christmas Hauls of Designer Bags, Shoes Are Fake. People.com. [online] Available at: <https://people.com/kylan-izzy-darnell-respond-tiktok-commenters-call-designer-christmas-hauls-fake-video-8767536>
- Phelps, N. (2015) Oscar de la Renta Fall 2015 Ready-to-Wear Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/fall-2015-ready-to-wear/oscar-de-la-renta>
- Phoebe Philo (2025) C Jul – Dec 2025. Phoebe Philo. [online] Available at: <https://www.phoebephilo.com/pages/c-jul-dec-2025>
- Phoebe Philo (2026) D Jan – Jun 2026. Phoebe Philo. [online] Available at: <https://www.phoebephilo.com/pages/d-jan-jun-2026>

BIBLIOGRAPHY

- PitchBook (2026) Vestiaire Collective Company Profile: Valuation, Funding & Investors. PitchBook. [online] Available at: <https://pitchbook.com/profiles/company/55208-17>
- Reddit.com (2025) r/RepLadiesDesigner – Help me pull the trigger on my first exotic. Reddit. [online] Available at: https://www.reddit.com/r/RepladiesDesigner/comments/1lkbb9l/help_me_pull_the_trigger_on_my_first_exotic/
- Rivas, T. (2025) Counterfeiters Are All Over Social Media. Shoppers, Hang On to Your Wallets. Barron's. [online] Available at: https://www.barrons.com/articles/fake-products-social-media-consumers-42fe5f99?reflink=desktopwebshare_permalink
- TheArchiveDotCom (2025) Instagram profile. Instagram. [online] Available at: <https://www.instagram.com/thearchivedotcom/?hl=en>
- United States Trade Representative (2024) USTR Releases 2024 Review of Notorious Markets for Counterfeiting and Piracy. USTR. [online] Available at: <https://ustr.gov/about/policy-offices/press-office/ustr-archives/2007-2024-press-releases/ustr-releases-2024-review-notorious-markets-counterfeiting-and-piracy>
- Vogue (1997) From the Archives: Couture Clash. Vogue. [online] Available at: <https://www.vogue.com/article/from-the-archives-couture-clash>
- Vogue (2004) Christian Dior Fall 2004 Couture Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/fall-2004-couture/christian-dior>
- Vogue (2012) Christian Dior Fall 2012 Couture Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/fall-2012-couture/christian-dior>
- Vogue (2014) Christian Dior Fall 2014 Couture Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/fall-2014-couture/christian-dior>
- Vogue (2016) Saint Laurent Spring 2016 Menswear Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/spring-2016-menswear/saint-laurent>
- Vogue (2016) Saint Laurent Spring 2016 Ready-to-Wear Collection. Vogue. [online] Available at: <https://www.vogue.com/fashion-shows/spring-2016-ready-to-wear/saint-laurent>
- Wondrous (2022) Are Google Ads Worth It? Wondrous. [online] Available at: https://thisiswondrous.co.uk/resources/are_google_ads_worth_it/



RAF SIMONS S/S 2025