

ADVERTISING

Top 10 luxury advertising efforts of 2014

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Bameys Brothers, Sisters, Sons and Daughters campaign image

By SARAH JONES

Luxury brands took risks with their advertising efforts this year, casting themselves as the villains or putting non-models front and center in a fashion campaign.

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Those that chose unconventional themes were rewarded, as the campaigns were more likely to stay in consumers' minds as they flipped through a magazine or their social media feed. While branching out, keeping a brand's heritage central is key for consistency of image.

Here are the top 10 advertising efforts of 2014, in alphabetical order:



From Audi's "Dues" commercial

Audi of America unleashed a wave of advertising efforts for its entry-level, sub-\$30,000 A3 model that hit the United States April 3.

The multichannel “Paid My Dues” campaign revolved around a television spot featuring comedian Ricky Gervais and various other celebrities. Four other spots trailed the lead commercial and conveyed ideas such as resilience and authenticity and built upon the buzz that began with the Super Bowl.

The central commercial in the campaign is called “Dues” and displays celebrities going about their work routines while saying the lyrics to Queen’s “We Are the Champions.” The toil and grit that the song evokes likely resonated with the target audience, who may have felt that they had earned a new car ([see story](#)).



Barneys' Brothers, Sisters, Daughters and Sons campaign

Department store chain Barneys New York aligned itself with the fight for transgender equality with an ad campaign and outreach.

Barneys’ “Brothers, Sisters, Sons and Daughters” campaign featured 17 transgender individuals with diverse backgrounds and stories that were told through a series of short films. With this campaign, Barneys showed a more personal, human side to its brand that allowed it to connect on a deeper level with consumers.

Photographer Bruce Weber shot the campaign that showed the 17 subjects, most surrounded by their loved ones. Mr. Weber also filmed interviews with the campaign stars and created a series of short films.

Transgendered individuals featured include the first transgender student to graduate from her Oklahoma high school and an aspiring fashion journalist who was the subject of a nine-year documentary ([see story](#)).



Good times

Switzerland's Baume & Mercier promoted an identity as a watchmaker that celebrates life moments with a new advertising campaign.

The watchmaker's first effort since 2011 aimed to keep Baume & Mercier relevant in the eyes of today's affluent consumers without tarnishing its DNA by staying true to its mantra of "Life is about moments." Instead of reinventing itself, Baume & Mercier relied on timeless imagery that was understood across generations.

Photographed by famed German photographer Peter Lindbergh, the Baume & Mercier campaign featured its most iconic watches, the Clifton, Linea and Capeland. Each photograph was meant to show the ideal occasion for gifting, or self-gifting, a Baume & Mercier wrist watch.

For example, the photographs depicted a wedding, a birthday, a birth and self-achievement ([see story](#)).



Chanel "The One That I Want" campaign image

French fashion house Chanel premiered a new film campaign with model Gisele Bündchen under the direction of Baz Luhrmann for its storied Chanel N°5 fragrance.

"The One That I Want" is a film that embodies the modern woman, the woman who makes her own decisions and struggles to balance her priorities in daily life. By regenerating the Chanel N°5 campaign, Chanel was able to reimagine the fragrance for the next generation of the modern woman.

The film shows Ms. Bündchen as the song "You're the Only One That I Want" plays in the background.

Chanel's campaign has run as a social video, television spot and in print advertising, breaking late in the year ([see story](#)).



Dolce & Gabbana fall/winter 2014 campaign image

Italian fashion label Dolce & Gabbana created an enchanted forest scene for its winter 2015 advertising campaign, taking its family theme into royal territory.

In addition to print ads, Dolce & Gabbana shared the filming of the campaign with a video to more thoroughly depict the concept. This video takes the consumer further into the world Dolce & Gabbana created, making for a more immersive brand experience than a print ad.

The video cuts between different sections of the forest, first showing a blond female model wearing a hood that looks like armor, then switching between groups of men, some dressed as soldiers, and some sporting crowns lounging on thrones.

The royals drink and eat, stop to smell the literal roses or bicker about oranges ([see story](#)).



Hermès metamorphosis spring/summer 2014 campaign

French leather goods maker Hermès brought its spring print campaign to life through a social video that explored the brand's range of products.

Hermès' Metamorphosis print effort featured models in its ready-to-wear and accessory pieces set within a thick jungle of palm fronds and large leaves, while the digital campaign focused on an expansion of items such as jewelry and home wares. The Metamorphosis print campaign was seen in leading publications such as WSJ. magazine, Robb Report, Vanity Fair and Tatler.

Depending on the publication, the ad showed either women's or men's apparel or accessories. For instance, one image showed a woman crouched on a moss-covered stone wrapped in an Hermès scarf that was fluttering above her as if it were a butterfly's wings ([see story](#)).



Sir Ben Kingsley for Good to be Bad campaign

British automaker Jaguar gradually built its British Villains campaign leading up to the Super Bowl premiere, but the campaign had the legs to run with variation for much longer than the one-time mega-event.

The brand enlisted British actors Sir Ben Kingsley, Mark Strong and Tom Hiddleston to front the “It’s Good to be Bad” campaign, all of whom had played villainous characters in at least one blockbuster movie. In the television spot, the actors mused on what makes British actors so attractive for villainous role.

Following the campaign’s debut during the Super Bowl, Jaguar targeted New York subway commuters with train takeover promotions for its Good to be Bad campaign ([see story](#)).



Kenzo fall/winter 2014 campaign image

LVMH-owned Parisian label Kenzo teamed up with art publication Toilet Paper magazine on a surreal advertising campaign for its fall/winter 2014 collection.

The resulting campaign showed models popping up out of holes in the floor or breaking into houses using the dog door. Breaking away from traditional fashion advertising images can help a brand stand out in the middle of a magazine’s pages.

Kenzo’s ad campaign took place in a slightly off-kilter world, where “the strange and beautiful coexist in singular harmony.”

The campaign was released throughout the week of July 7-11 on Kenzo’s blog Kenzine, as well as on its Facebook, Twitter and Instagram accounts ([see story](#)).



Lanvin winter 2014 ad campaign image

French fashion house Lanvin highlighted its own familial bond with the winter 2014 advertising campaign, which stars model Edie Campbell and her relatives.

In different campaign images, Ms. Campbell sits on her horse, and her family poses in evening attire.

To introduce the campaign, Lanvin filmed a three-minute video of the family members interacting with each other through a stand-alone door. This floating house door acted as a playful metaphor for the maison, which was founded by a woman dedicated to making clothes for her daughter.

Selecting a real-life family, from young adults to grandparents, allowed the brand to show its appeal and age appropriateness across generations of consumers ([see story](#)).



Series 1 for Louis Vuitton

France's Louis Vuitton reinterpreted the house's codes and visual imagery under the direction of Nicolas Ghesquière for his first advertisement campaign as creative director.

Clothing in the print effort, fittingly titled "Series 1," showed off Mr. Ghesquière's fall/winter 2014-2015 collection. After the departure of former creative director Marc Jacobs, the first to develop ready-to-wear for the leather goods maker, many wondered what approach Mr. Ghesquière would take for both his designs and ad campaigns.

Mr. Ghesquière recruited three iconic photographers to interpret his designs. Making appearances in fashion publications worldwide starting in August, the campaign featured the work of Annie Leibovitz, Juergen Teller and Bruce Weber, all of whom chose a different model muse and setting ([see story](#)).

Final Take

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