

APPAREL AND ACCESSORIES

## Tod's checks into hotel to portray jet setter lifestyle

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*Tod's spring/summer 2017 campaign*

By SARAH JONES

Italian apparel and accessories label Tod's is telling a cosmopolitan story for its spring/summer 2017 campaign with New York as a backdrop.

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The brand's effort relays a man and a woman's itineraries during a 24-hour period in the city, as they attend art gallery openings or call home. This imagined intimate look at bring on-the-go depicts Tod's fashions as a companion for suitcase living.

"This campaign was aimed to target the tourism market in order to showcase a versatile lifestyle," said Dalia Strum, professor at the [Fashion Institute of Technology](#) and founder of [Dalia Inc.](#), New York. "The pieces could be used for professional settings, leisure along with lounging to combat the highly relevant and continuously growing athleisure market."

Ms. Strum is not affiliated with [Tod's](#), but agreed to comment as an industry expert. [Tod's](#) was reached for comment.

### **Business travel**

Tod's campaign, creative directed by Barron & Barron, features Italian film director Francesco Carrozzini and model Andreea Diaconu, who plays an Italian traveler. In the print ads, shot by photographer Mikael Jansson, these protagonists are seen alone in the private setting of their hotel rooms.

Handwritten text in the first person captions the photos, lending context about the individuals' time in New York.

In one, Ms. Diaconu perches on the edge of a couch strewn with her belongings as she calls her family. Another frame finds her scrolling through the photos on her camera, a Tod's bag sitting by her side.



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Tod's also tackles the feeling of jetlag, as the protagonist finds herself in need of some rest after a long flight.

Mr. Carrozzini, likewise, is shown reading the paper or enjoying a cup of coffee. A caption tells of the room service brew, which the man says reminds him of a caf he found in Florence.

He also makes a studio visit in Brooklyn while in the Big Apple, painting a picture of his artistic career.



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Extending the concept of the print ads is a short film. The man and woman walk into their respective rooms, checking their phones first thing.

Mirroring each other's movements, the pair freshens up with a cosmetic touch up or a new sweater before slipping on a pair of sunglasses and admiring their reflection.

They leave and return, once again turning to technology to catch up on work or their personal lives back home.

Finally, the woman is shown sitting at the hotel's restaurant alone. The man joins her at the table, and the two walk down a hallway together, forming a connection between the two sets of images.

"The interesting part of their featured collection is how timeless their pieces are," Ms. Strum said. "When Tod's was left without a creative director last year following the departure of Alessandra Facchinetti, they have been focused on their classic styles."

#### Travel log

Tod's often takes advertising inspiration from destinations.

For instance, the brand took inspiration from architecture for its spring/summer 2015 men's campaign.

As the first chapter in its "Italian Travel Diary" series, the campaign used American architect Philip C. Johnson's Glass House as the set, enabling consumers to explore the building as the models do. Making a comparison between fashion and architecture enabled Tod's to highlight its own design ([see story](#)).

While glamorous shots may inspire aspiration, showcasing a collection in real-world applications can help consumers envision themselves wearing featured fashions.

For instance, French lingerie brand Eres used Instagram to explore how a woman would incorporate its apparel throughout the course of her day.

Housed predominantly on its Instagram account, the "#Jetlag in Eres" film diary, directed by Adam Neustadter, presented consumers with a perception of Eres' lifestyle and its loungewear, swimwear and lingerie categories. Scripting a narrative across posts on Instagram keeps the consumer engaged for longer and allowed her to view Eres' campaign at her own pace and regardless of her international location ([see story](#)).

"[Tod's] film tied the images together and clarified their goal, however, what would've been more interesting is if they would have flipped the roles and positioned the woman in the work scene," Ms. Strum said.

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