

Azade
Asya
Çakmak



Im a costume designer from berlin.

The fields I worked in are reaching from film and television productions to theatre, music video and sculpturing.

As a costume designer my work includes so far a graduation short, performance, music video, artistic researches based on classic literature (for example Schiller and Ionesco) theatre and stage readings.

Also the genres and the approach we had in these different costume designs were very diverse. My background comes from a more experimental side. So I do like to use that also in the development of my designs. I studied at the University of Arts and currently in my masters in the stay field „film costume design“ at UdK Berlin. This time also shaped me in my form language, thinking, acting and interest.

The way of approaching a specific way of working is of course always depending on the given project.

So the answer of how I work is, is that flexibility and intuitiveness are always the leading parts of my starting.

-Azade Asya Cakmak

LABSAL

HRA

BIS ZUR BLAUEN STUNDE

PALOMA HOODIE

ANATOMIE EINES HASEN

MARIA street.

a. Krenn/Wo 2020

CIRCLE LINE

THE WORLD OF BERENGER

PEACEPAK

SPAM

Cosume Design
graduation sketch / Konrad Wolf
Babelsberg Film university 2022

**Artistic Research / conceptual work /
Design**
Volk Fashion Design - 5. Semester 2021

Cosum Designer / sketch 2021

Volk Fashion Design / Hoodie Design

**Cosume Design for stage
Reading / HfS Ernst Busch 2021**

**Bachelor graduation Film /
artistic concept - costume
Design.**

**Concept / costume Design
Music Video**

**Cosume Designer / Music
Video**

**Concept / artistic Research /
Cosume Design**

**Sketch and Concept for
Easypak / Merchandising
Behaviour**

**Cosume Design / Theatreplay
HfS Ernst Busch University
2020**

LABSAL

Drehbuch und Regie
SARANG MYEONG

Darstellung **DANA HERFURTH / KARL SEIBT / SYLVANA SEDDIG / SARANG MYEONG** Produzentin **VANESSA RINÖSL** Produktionsleitung **NICOLAI OTTERNI** Herstellungsleitung **ANDREA WOHLFEIL** Redaktion ZDF **MEIKE KLINGENBERG / ELISABETH RUPP** Montage **AMELIE RICHTER** Bildgestaltung **JACOB BESTGEN** Tongestaltung **PATRICK GASDA** Filmmusik **FELIX WINTER / ILJA GUSSAROV / KYPRIAN / DARIUS SHAHIDIFAR** Szenenbild **AISHA MUTHESIUS** Kostümbild **AZADE ASYA CAKMAK CLARA DIMANSKI** Maskenbild **LILJA SCHREIBER** Poster Design **MARI TORRES**

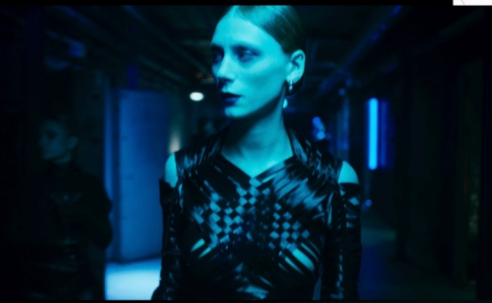


„Labsal“ 2022 graduation short / Konrad Wolf Babelsberg Film University by Sarang Nes
costume design by Azade Asya Cakmak & Clara Dimanski

Labsal is a queer/ anarchistic new interpretation of the Adam and Eve story.
The goal of the costume design was to develop two complete opposite communities/
worlds.

So on the one hand side we have EDEN (the world Adam is dominating and on the other
hand side the GLIMPSE (where Lilith is living) the in-between is given by a metaverse.
Also the development of the main figure Eve was shown through a thought through and
sensitive costume which was in a continuous dialogue with her state of mind and emotion.

Here we worked with a main cast of three actresses and actors and a lot of extras which
embodied the different communities in these contrary worlds.

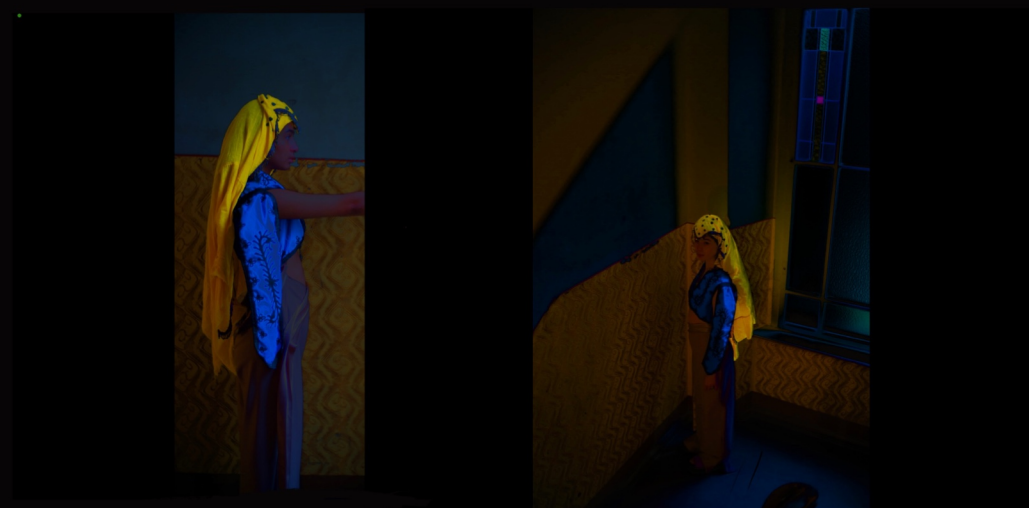
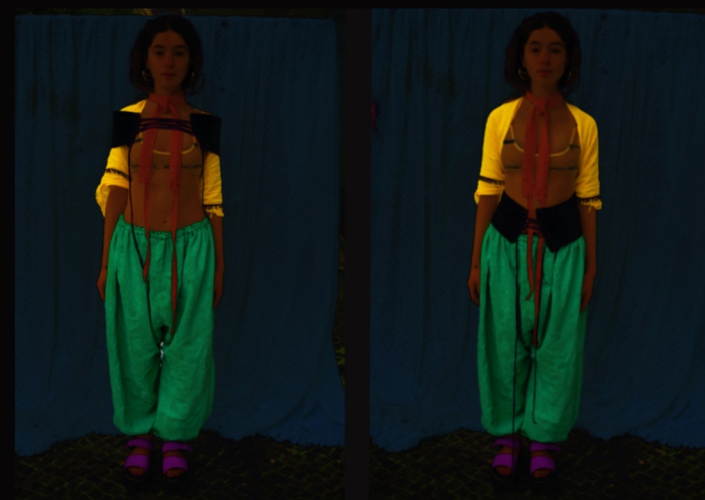












„ARA “ 2021 artistic research/ conceptional work and design

This particular garment is the basis for the entire design. Historical aspects such as the origins, ways of wearing, differences of the Entari in its clothing culture, related to the different turk people, but also a fusion of nostalgia and the intention to create a balance between my two cultures.

The transformation of the given, within its values, customs, tradition, culture and the process of rapprochement, shapes it Attempting a self-portrait.







Vor der blauen Stunde.



„Vor der blauen Stunde“ 2021 short film by Dilan GeZaza & Nicola Fegg
costume design by Azade Asya Cakmak

Wie wäre es, wenn man dem naiven und romantischen in sich Raum gibt?
Wie wäre es, wenn man sich erlaubt, hinter jeder Begegnung, die
möglichen großen Gefühle zu erwarten? Selma ist ein "Lovefool". Als
Modell bei einem Fotoshoot, lernt sie Luis kennen. Beide tragen Kostüme.
Herrschaftlich und romantisch. Sie scheinen rausgefallen aus unserer Zeit

How about giving space to the naive and romantic in you? How would it
be if you allowed yourself to expect the possible big feelings behind
every encounter? Selma is a "lovefool". As a model at a photo shoot, she
met Luis. Both wear costumes. Stately and romantic. They seem to have
fallen out of our time.







Shooting!
Day 1/
Dressing Day



P a l o m a H o o d i e

2021/ design for Udk Fashion Design Hoodie collection
styling & made by Azade Asya Çakmak







Antonié Hoesen



*"Anatomie eines Hasen" 2021/
staged reading in cooperation with
HfS Ernst Busch University Berlin
by Basil Zecbinel, written by
Paula Klär & Guido Wertbeimer
costume design by Azade Ayya
Çakmak*



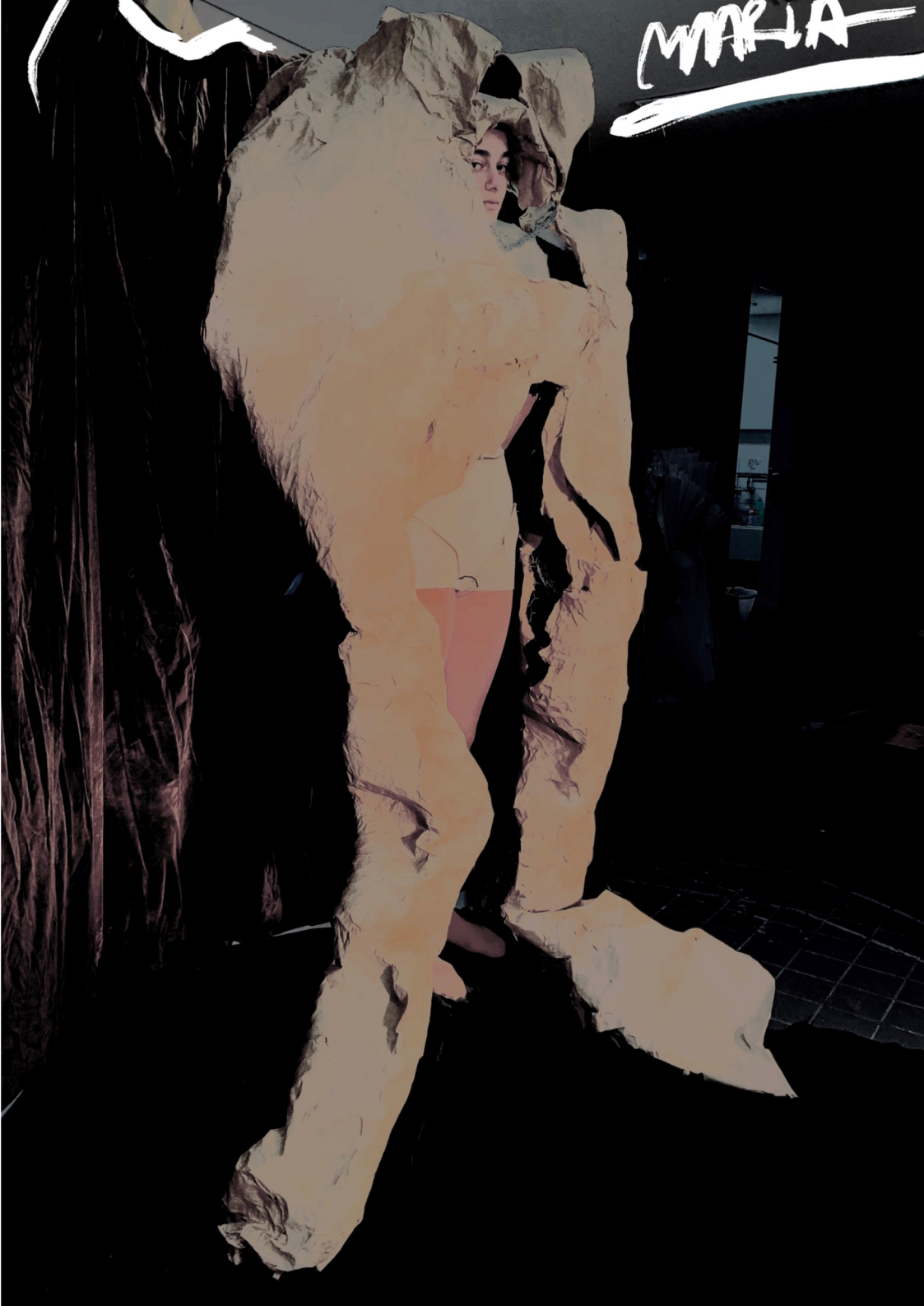
Schiller's "Maria Stuart" gives me two queens,
two bodies, two people, alive and closer than
ever before.
One and the same shell, but filled differently.
The natural body, a starting point that both
possess and both use, but in different ways.



The one who reacts to her sensory perceptions
with an honest feeling, deals with the
circumstances, is not afraid to integrate them into
her behavior or into her life, in contrast to the
other who tends to suppress them and has clear
priorities, for herself and her image as a
dominant, non-emotionally destructive person.
There is no room for affection, physicality
-intimacy









adnan 2020

aaç



„alternativo 2020“ / music video

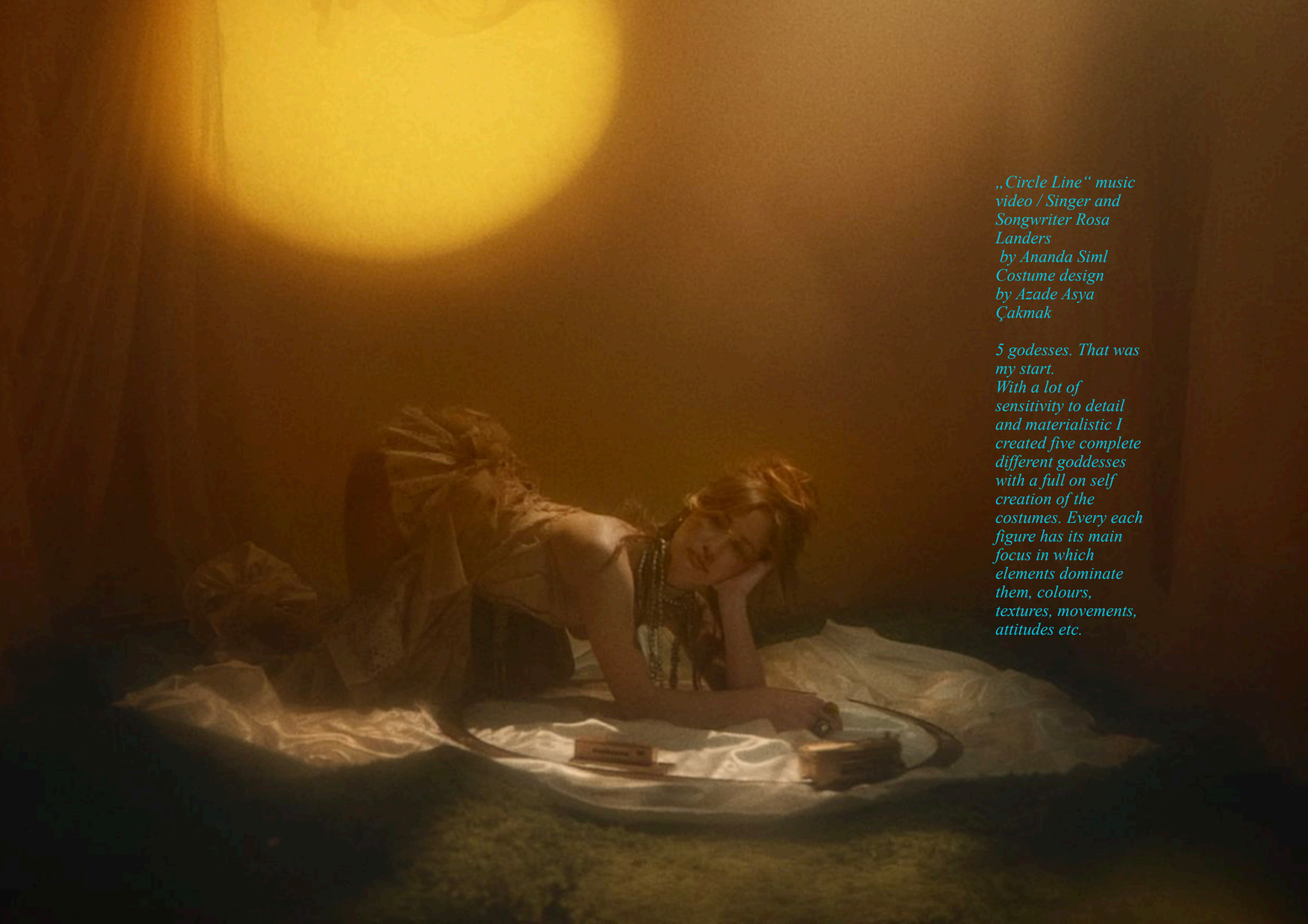
concept, music and costume design by Azade Asya Cakmak

Character design of a musician- little questioning about what if you would
have taken different road you're driving atm. -don't take it too serious





c i r c l e l i n e



*„Circle Line“ music
video / Singer and
Songwriter Rosa
Landers*

*by Ananda Siml
Costume design
by Azade Asya
Çakmak*

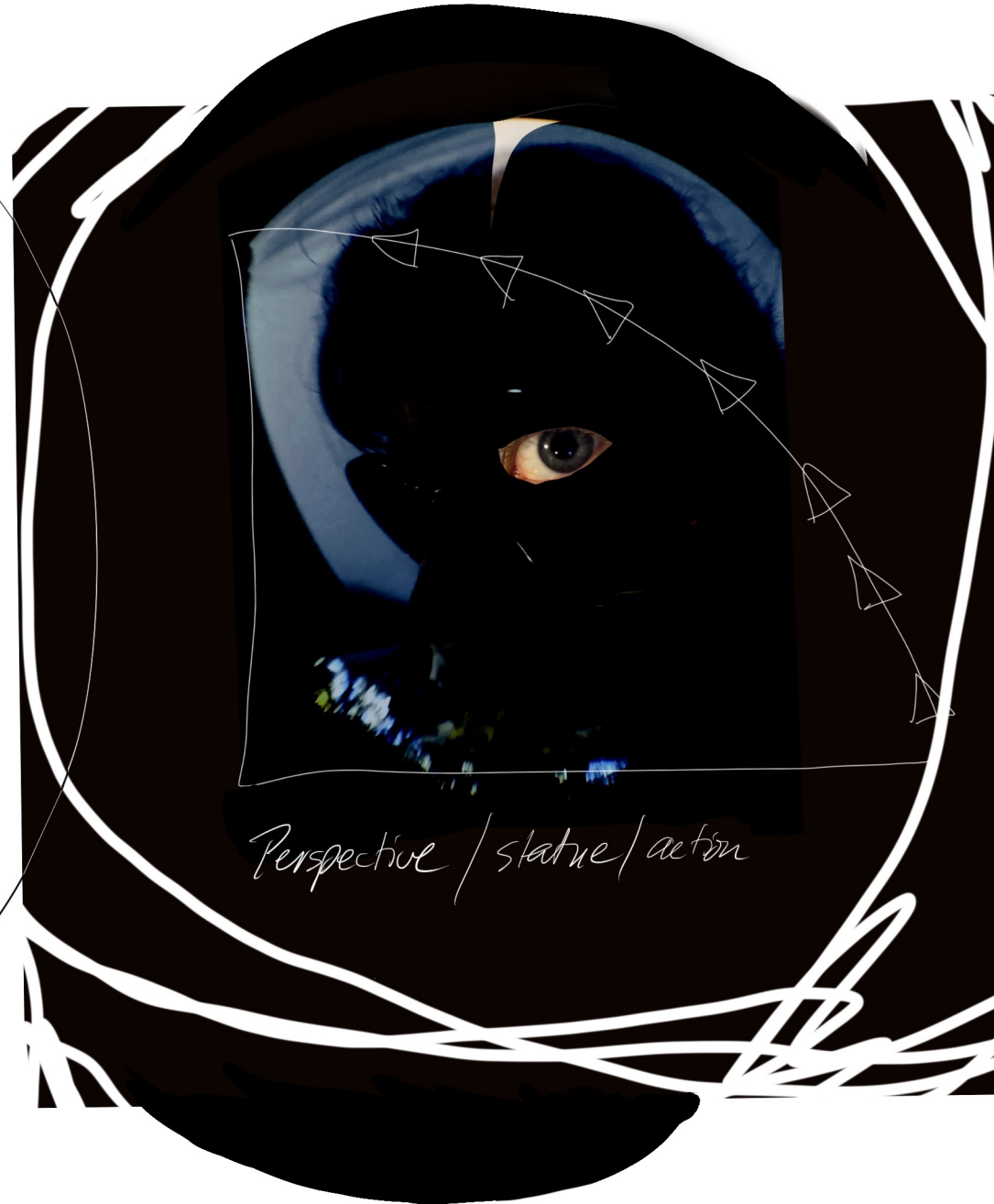
*5 goddesses. That was
my start.
With a lot of
sensitivity to detail
and materialistic I
created five complete
different goddesses
with a full on self
creation of the
costumes. Every each
figure has its main
focus in which
elements dominate
them, colours,
textures, movements,
attitudes etc.*







Azade
Asya
Çakmak



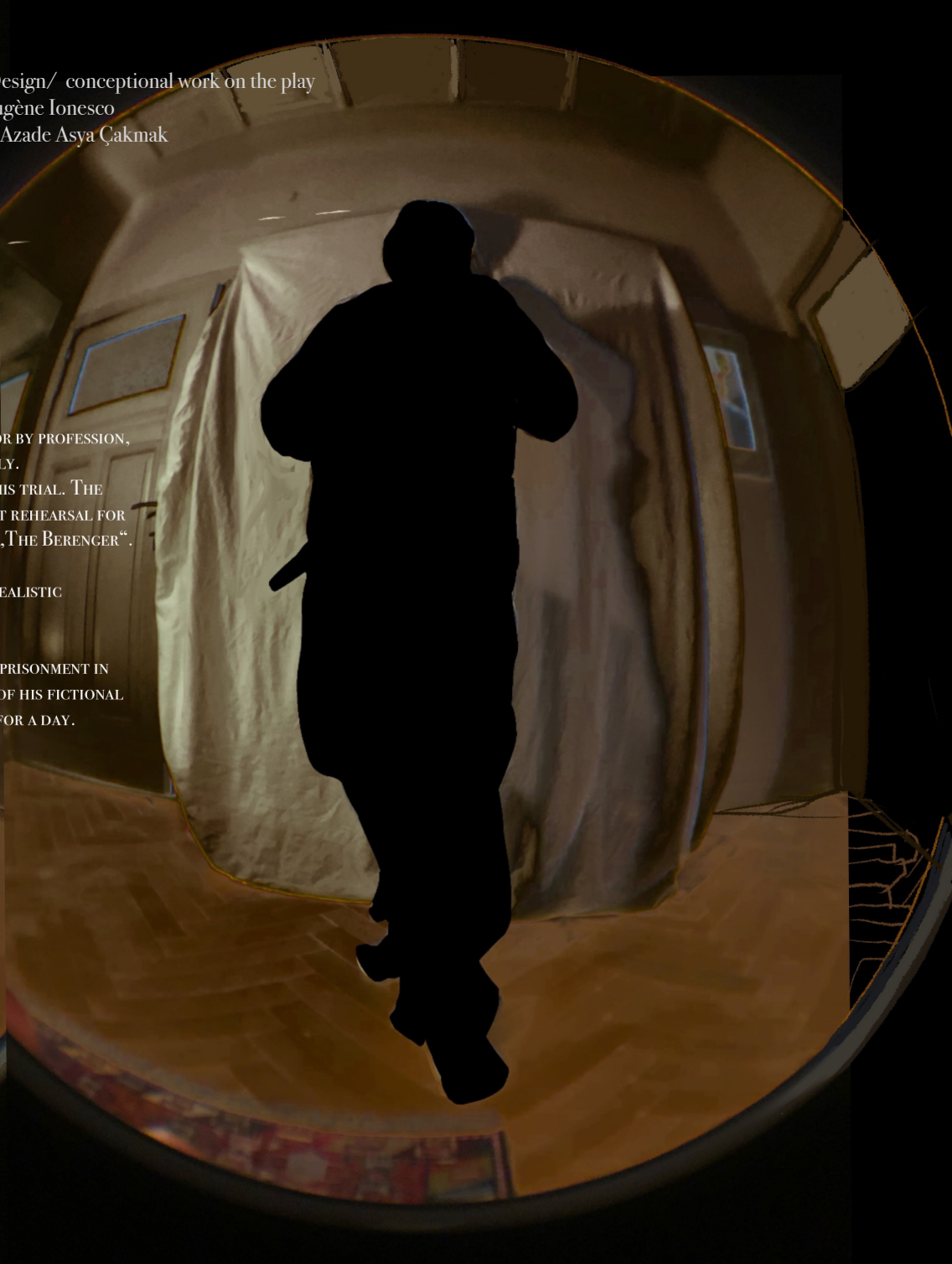
„The World of Bérenger“ / Udk Costume Design/ conceptional work on the play
“The Rhinos” by Eugène Ionesco
Costumes and concept by Azade Asya Çakmak



HE- AN ACTOR BY PROFESSION,
OCCASIONALLY.
CAUGHT IN HIS TRIAL. THE
INDEPENDENT REHEARSAL FOR
HIS ROLE AS „THE BERENGER“.

A SENSUAL REALISTIC
EXPERIENCE.

FOR HIM, IMPRISONMENT IN
THE WORLD OF HIS FICTIONAL
CHARACTER FOR A DAY.







Experiences in the world of his role become one with him, the unknown actor who has been playing a role again for a long time. Is it ambition to immerse himself in the role- to feel and understand his fictional character and his surrounding- to become HIM ("The Berenger") until he can no longer distinguish whether he is in the role or himself? Or is it his destiny that draws him on a 24- hour journey into a new world? There is a reason - that is clear ...



Peacepak“ 2023
concept/ design and made by
Azade Asya Çakmak
in collaboration with
Artist Alessandro Belliero

Alessandro Bellirero (Art Director of
Sucuk & Bratwurst) came with an
idea of wanting to thematize the
aspect of homelessness in Berlin
within the Eastpak campaign
#buildtoresist

For me especially, this reference or
topic needs to be dealt with great
sensitivity. One of the first things
people think if they hear
homelessness, they think of people
sleeping outside/ - so the sleeping
bag came to the foreground. Its not
just a tool for people, who don't
have homes, its accompanies us in
every situation we go sleep outside
(tents mainly..). The sleeping bag
gives us a shell, which somehow
„protects“ us from the outside.
Thats mainly true tho, cause its
obviously very soft and „fragile“
and not really resistant of external
influences.

The entire sculpture is intended to
reflect the embryonic posture. This
body position is where people feel
most comfortable and save.

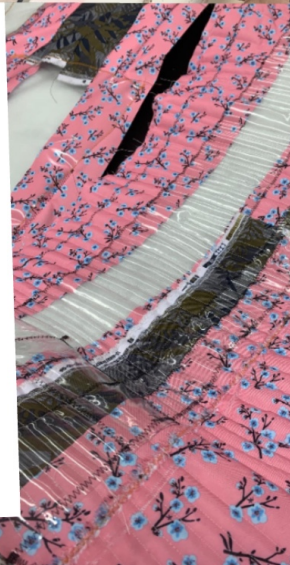
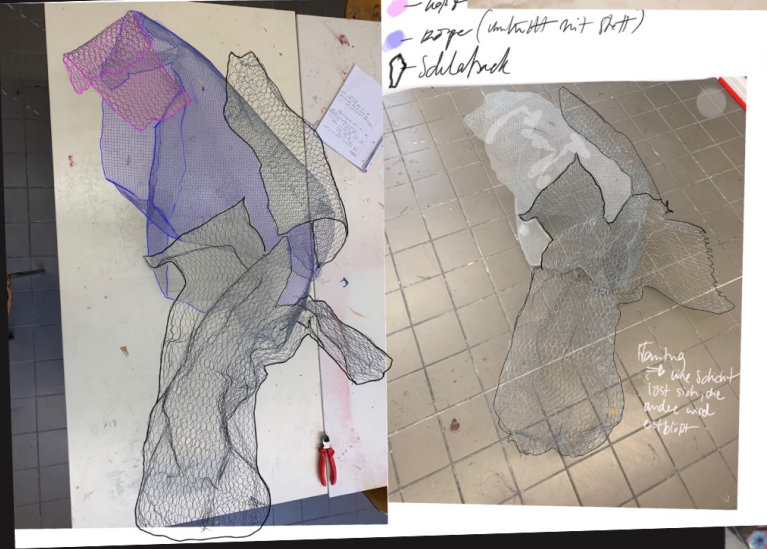
We perceive it when we are asleep,
in every age, we were also in it as
an Embryo- so the name. This
posture is my shell. I created it with
wire and on top a hard shell made
of paper mache. The final layer is
made out of recycled fabric which
Eastpak gave me.

The patchwork was a decision
because it is an ancient way of
creating new pieces of clothing or
objects.



PEACEPAK 2023

Eastpak / buildtoresist



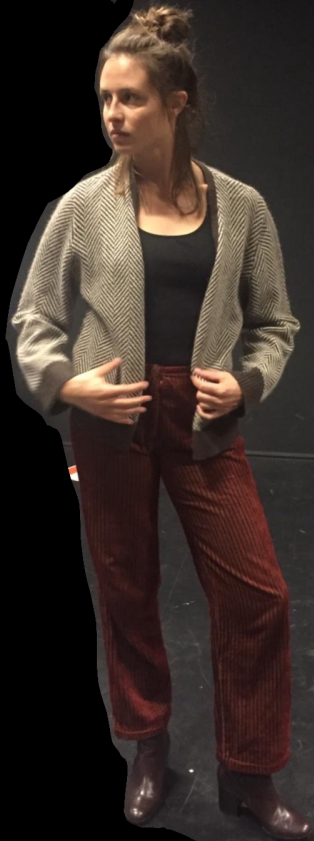
SPAM

Es ist die Gegenwart, in der wir uns befinden.
Allerdings erinnert die Erzählweise der Literatur und auch die Beschreibungen der
Figuren eher an ein Time Setting der 90er/ 2000er.

PROVISORISCH WÜRDTE ICH ALLES NENNEN.

provisorisch ist das Bühnenbild.
provisorisch sind die Interaktionen der Figuren, der Dialog.
provisorisch ist das Kostüm.

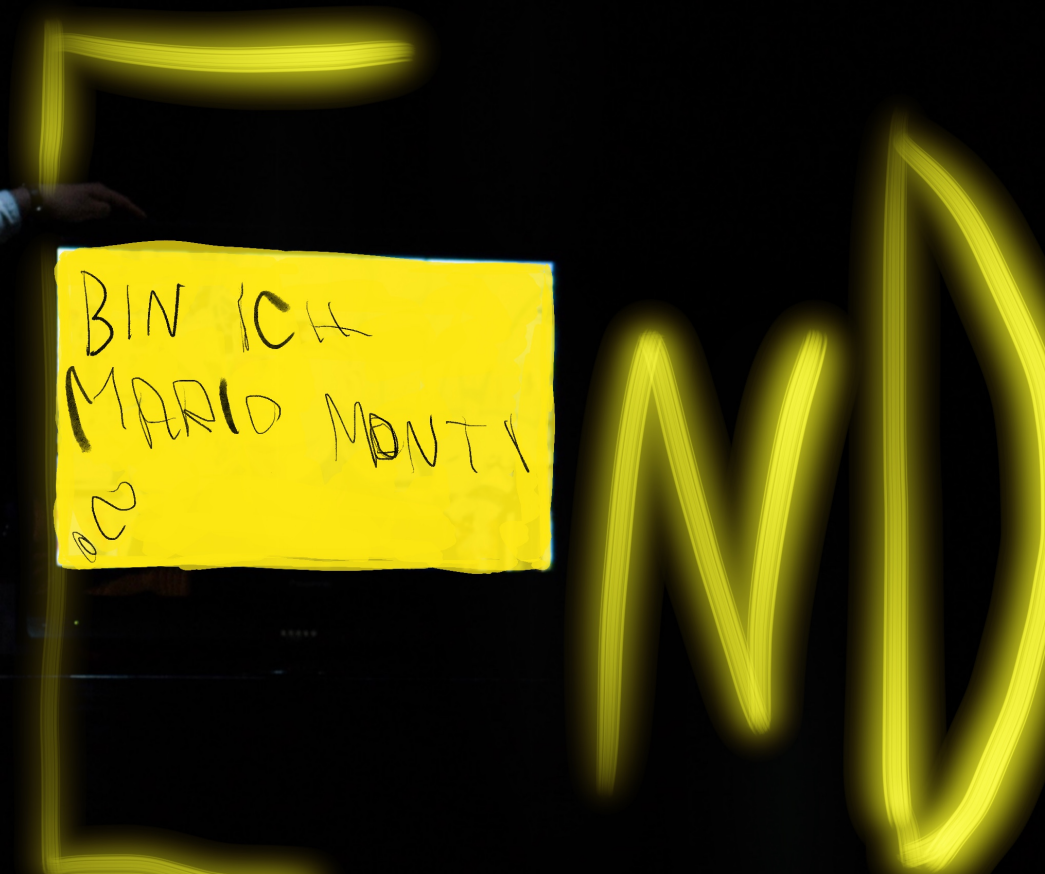
Spam play 2020/ Hfs Ernst Busch University by Basil Zecchin
costumes by Azade Asya Çakmak







BIN ICH
MARIO MONTY
22



Costume Design



Azade Asya Çakmak
-Costume designer-

University of Arts Berlin
Costume design/ film costume design B.A. of Arts & MA of Arts

Berlin based

Vita via Mail
a.asyacakmak@gmail.com