



Proposal

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Proposal for dissertation

Within my proposal for my dissertation I will be looking at four key words that reflect my interests and passions within my own practice. I will be researching the *Context*, *Structure*, and *Layers of Meaning* contained within *Experience Space*. I will look at how fashion uses these to market itself through concept stores, advertising campaigns and the clothing designs. I will look at why and how fashion does this and discuss the fashion companies that practice this method. The way of using art structures to create meaning within fashion marketing through layout, presentation and method gives the 'design' work a conceptual artistic feel and emotion and is an area I am passionate about within my own practice.

6
Context is 'circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood' (Oxford English Dictionary, 2018), therefore to put in to 'context' is to put an object into a setting that is perceived within relation to its surroundings and association in space. Through reviewing how *context* is used in art galleries, a consideration of meaning is created in these spaces furthermore, how audiences understand that objects placed in that space attain value and meaning. To put an object into context is constructed codes in which connotations are tied to the setting or place. This leads to how viewers understand how objects communicate when put into a context through semiotics. To understand semiotics researched was conducted using '*Semiotics: the Basics*' (2002) by Daniel Chandler' this covered the main thinkers of semiotics; Pierce, Saussure and Barthes using the theorists to understanding how signs and signifiers work and apply these to the context of a gallery space. Viewers use semiotics to navigate how to apply their own connotations of value when objects are placed in relation to a gallery space. Further research was conducted using '*Inside the White Cube: Ideology of the Gallery Space* (1976) by Brian O'Doherty' and '*Ways of Seeing* (1972) by John Berger' as they both support and discuss how audiences view and perceive work a certain way due to the surround environment. To visually explore codes, artists have been selected that challenge previous perception boundaries of context. Within *Fountain* (1917) Figure 1 and *My Bed* (1998) Figure 2 artists Duchamp and Tracey Emin have both placed everyday objects in a setting of a gallery space. The incongruity caused by the juxtaposition questions the codes and rules society has placed upon spaces that look like galleries. When an object enters an art gallery it is seen to have value. However, the work of Duchamp and Tracy Emin challenge this perception, as the work is not stereotypical. To further understand about both these works research will be focused on '*The Popular Culture of Modern Art* (1994) by Jeffrey Weiss' and '*Tracey Emin* (2006) by Neal Brown' as

this will progress the understanding of how the works challenge what is known as art.



Figure 1. Duchamp, M. (1917)
Fountain



Emin, T. (1998) *My Bed*

This then leads me onto the second keyword: *Structure* as it relates to *Context*. *Structure* is 'the arrangement of and relations between the parts or elements of something complex' (OED, 2018) in terms of an art gallery this is the known ideals of what audiences expect from a place called an 'art gallery'. Once again the books *Inside the White Cube: Ideology of the Gallery Space* (1976) by Brian O'Doherty and *Ways of Seeing* (1972) by John Berger have been useful in understanding the structures of the gallery space, however, these structures have been used in fashion. To highlight this, fashion stores that resemble that of gallery space, such as in Figure 3, Dover



Figure 3. Dover Street Market
(2016) London store display

Street Market and Figure 4, Simone Rocha will be analysed through similarities of layout and the design of space as illustrated

in Figure 5, of Tate Modern. Drawing on this comparison, fashion is breaking the structures of store layout by taking those of an art gallery. Fashion is using Postmodern theories to challenge its own perceptions of the appearance of fashion stores. Through researching into Postmodernism, *Poststructuralism: A Very Short Introduction* (2002) by Catherine Belsey explains the key theories of Postmodernism which helps define how fashion is breaking its own structures by using Postmodernist ideologies. Referring to the myth stated in *Mythologies* (1972) by Roland Barthes using of gallery structures, audiences will view the

clothes to have a similar value to that of art. Furthermore, to understand the key themes that construct Postmodernism '*Practices of Looking: An Introduction to Visual Culture* (2001) by Sturken and Cartwright' will be referenced in to understand all aspects of Postmodernism, by the application of theories to illustrate how fashion is used to break its own structure.



Figure 4. Rocha, S. (2017) Simone Rocha New York store display



Figure 5. Louise Bourgeois (2016) Switch Room Tate Modern



Figure 6. Saint-Laurent, Y. (1965-66) *Mondrian Collection*



Figure 7. Mondrian, P. (1937-42) *Composition with Yellow, Blue and Red*

Following on from *Structures* are the third keywords *Layers of Meaning*. *Layers of Meaning* is how one structure and another completely unrelated are pushed together to create new meanings while still referring to their old ones. Fashion uses art as inspiration to

directly create the design, books of value that specifically talk about fashion and art include 'Art & Fashion (2000) by Florence Müller' and 'Fashion and Art (2012) by Geczy and Karaminas'. These have comparisons of fashion designers work and arts work. In Figure 6 the Yves Saint Laurent *Mondrian Collection* (1965-66) reflects this idea of fashion using art structures that mimics the painting seen in Figure 7 *Composition with Yellow, Blue and Red* 1937-42) by Piet Mondrian. Fashion is using art not only in the shop displays but also in clothing to represent the same values.

Postmodernist Representation of art in fashion seems to be another theme running through the research. Stuart Hall's book 'Representation: Cultural



CALVIN KLEIN

Representations and Signifying Practices (1997)' will help understand how this works and why it is used. In terms of the Yves Saint Laurent *Mondrian Collections* (1965-66) meanings are questioned behind the representation of clothing inspired by art. This is supported by

Figure 8. Calvin Klein Advertisement 2018

Baudrillard's 'Fashion, or the enchanting Spectacle of the Code' (2007) as fashion is marketing itself as on the same value as art. Within the fashion advertising campaigns for Calvin Klein seen in Figure 8, the models are viewing an Andy Warhol in the setting of a gallery. Again this 'in relation to' theme is the layering of meanings that is Postmodernism. These are also seen in the look book campaigns by Roksanda in Figure 9. The act of displaying fashion work along side of artwork in advertising can be describe as 'double coding' which is mentioned in Charles Jenks book 'The New Paradigm in Architecture (2002)' as the fashion advert is borrowing codes from art (Andy Warhol) and applying these to the jeans, creating new layers of meaning and association. This is also shown within



Figure 9. Roksanda (2018) Resort Lookbook Campaign

fashion stores where the display is set out as an art gallery, which I mention, in my first and second keyword.

The final keyword explores *Experience Space* within fashion. Experience as a noun is '[a]n event or occurrence which leaves an impression on someone' (OED, 2018) and as a verb a 'feel (an emotion or sensation)' (Oxford Dictionary, 2018). The definition of space is 'the dimensions of height, depth, and width within which all things exist and move' (OED, 2018). These two words together denote a space that can evoke emotion and impression on the consumer. While researching how fashion companies create stores that resonate with galleries, these create experience within the consumer the same response that galleries can have. Fashion creates *stores* spaces that can evoke experience and emotion which will be supported by '*Emotionally Durable Design, Objects, Experiences and Empathy* (2005) by Jonathan Chapman, as consumers can have an emotional attachment to objects and places. However, the *experience space* constructs an identity of the brand and is a form of marketing, as the store space is the interaction of the consumer with the product and brand itself. It is once again the myth ideology that highlights the identity of the brand. Fashion stores spaces are designed to attract consumers to buy the products and buy into the brand. This led onto what kind of target audience they aiming to attract. Stores reflect galleries, as the target is a consumer that understands the emotional impact art can have and possibly an intellectually rich one. To help understand about consumerism in fashion, the chapter consumerism in fashion in '*Consumerism as a Way of Life* (1998) by Steven H.Miles as it is specific to the area of analyse. The *experience space* resonates with that of an art gallery, further exploration will be conducted to understand why they are created. The book *One-off: Independent Retail Design* (2008) by Clare Dowdy and *Design for shopping: New retail Interiors* (2006) by Sara Manuelli, explained the power of the lifestyle shop and the reasons behind why these shops are becoming popular. Thinking about the reason why these fashion spaces have started to become popular could be due to how the stores reflect the desires of the consumer and how they want to be seen within these spaces. To understand this, *Psychology of Fashion* (2018) by Carolyn Mair is referenced to understand why people want to be different from others through experiences, and to be seen in places that seem individual than other places. This leads on to why *experience spaces* are curated for consumers to buy into the products because the lifestyle shop is displayed to resonate with their own lives. Therefore, creating codes aimed at their target audience through the use of stores, adverts and clothing. Hence, society is obsessed with sharing their life and lifestyles on Facebook and Instagram. By creating spaces relating to consumers lifestyle and society, brands are playing on peoples' desires to be seen and their placement.

Concluding my dissertation proposal I have explained and deconstructed how *experience spaces* of fashion brands and their stores are created. From the explanation of how semiotics works to the construction of *context* in art galleries and object. This is followed by how these form *structures* and how these have been broken apart and layered on top of each other to form new meanings. Through the proposal I have learnt how these methods are primarily Postmodernist in structure. Using these theories, fashion brands have been able to break their own codes to market themselves differently, such as Simone Rocha, Calvin Klein, Roksanda, Yves Saint Laurent and the store Dover Street Market. This has led to speculate why brands are doing this and the marketing side of fashion rather than that of the education of these designers as fashion is a commodity to be sold and to be acquired. Therefore, this leads into how fashion enchants consumers to want their products due to marketing, psychology and desire of consumers wanting to be associated with spaces that reflect how they want to be perceived. This has finally led into the question for of the dissertation 'How are lifestyle brands appropriating the values of the art world to sell high end fashion?.'

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GENERAL COMMENTS

Instructor

This is an excellent proposal with vast potential.

You have an exceptional level of research and exploration. You weave many ideas and theories together with skill and demonstrate great flair in your writing. You reference very well and synthesise your ideas interestingly with those of your chosen thinkers.

You have provided a clear theoretical framework throughout.

The research question you arrive at at the end is exceptional and will be extremely valuable in your dissertation research. Well done.

For the dissertation consider the three chapters as research areas that you will develop. These chapters might link to your three keywords. Each of these chapters will be around 1,500 words. Think about how your research question will guide you through the whole dissertation and which sub-questions might underpin each chapter. Don't worry about the introduction or conclusion until you are nearer finishing.

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

RUBRIC: SCA1**R & A****Exceptional 80-100%**

Research & Analysis Systematic exploration and selection of sources; effective interpretation and evaluation of findings.

OUTRIGHT FAIL - 0-29% Limited or no material presented with limited or no evidence of critical enquiry.

UNSATISFACTORY - 30-39%* Material presented indicates a basic degree of insight and is of limited relevance to the task.

SATISFACTORY - 40-49% Material presented is adequate and relevant demonstrating the application of standard research techniques.

GOOD - 50-59% Material presented shows a good range of sources, is well organised and interpreted in a manner relevant to the task.

VERY GOOD - 60-69% Connections have been made between sources and qualitative judgements have been made in the interpretation of these findings.

EXCELLENT - 70-79% Research is extensive, well documented and critically evaluated with new personal judgements made and applied.

EXCEPTIONAL 80-100% Research and exploration is impressive both in extent and depth and the level of interpretation and critical insight is highly advanced.

DEVELOPMENT

Development Formulation of innovative and effective concepts through appropriate application of problem solving, creative experimentation and testing methods.

OUTRIGHT FAIL - 0-29% Limited or no engagement with the practical and creative processes of ideation.

UNSATISFACTORY - 30-39%* Basic proposals have been made but limited in scope and lacking in considered and focused development processes.

SATISFACTORY - 40-49% Proposals are adequate and are delivered within a familiar and well established framework of methods.

GOOD - 50-59% Proposed concepts are formulated with a good degree of detail through the use of a variety of systematic and exploratory methods.

VERY GOOD - 60-69% Concepts display innovative ideas within established territories which are well resolved through sound practical and creative processes.

EXCELLENT - 70-79% Proposals respond effectively to unfamiliar or new conceptual territories and expand perceptions of process and/or product.

EXCEPTIONAL 80-100% Proposals both challenge and extend the conceptual territory and set new benchmarks for innovation and effectiveness within the field.

TECHNICAL SK

Technical Skill Effective utilisation of appropriate materials, tools and techniques and the level of skill demonstrated in their application to the realisation process.

OUTRIGHT FAIL - 0-29%	Limited or no awareness and utilisation of tools and techniques are demonstrated.
UNSATISFACTORY - 30-39%*	Rudimentary processes may have been applied but without consideration and competence.
SATISFACTORY - 40-49%	Skills demonstrated display adequate awareness and appropriate application of standard materials and methods.
GOOD - 50-59%	Controlled application of a range of materials and methods with good standards of finishing evident.
VERY GOOD - 60-69%	Communication of intent is fully executed demonstrating diversity of process and effective technique.
EXCELLENT - 70-79%	Extensive and highly advanced technical skills in established processes demonstrating sensitivity and excellence in idea realisation.
EXCEPTIONAL 80-100%	Outstanding levels of technical skill in all aspects of the realisation process demonstrating the assimilation and development of cutting edge processes and techniques

SUBJECT KNOW

Excellent - 70-79%

Subject Knowledge Understanding and application of concepts and underlying principles associated with the discipline and the specific context of study.

OUTRIGHT FAIL - 0-29%	Unable to grasp or communicate key principles or knowledge.
UNSATISFACTORY - 30-39%*	Limited understanding and communication of key principles or knowledge.
SATISFACTORY - 40-49%	Evidence of basic understanding of the relevant concepts and underlying principles.
GOOD - 50-59%	Knowledge is accurate and effectively applied in relation to the specific context.
VERY GOOD - 60-69%	Knowledge is extensive and the understanding of the context exhibits awareness of the breadth and depth of established views.
EXCELLENT - 70-79%	Knowledge has been assimilated and individual and personal perspectives have been formulated and debated with effectiveness.
EXCEPTIONAL 80-100%	Discipline and context specific knowledge are substantive and a highly advanced synthesis of these elements creates new or expanded perspectives.

PRES & COMM

Excellent - 70-

Presentation & Communication Clarity and effectiveness in the deployment of appropriate media to communicate a message relevant to specialist and non-specialist audiences.

OUTRIGHT FAIL - 0-29%	Appropriate media for communication have not been identified or applied effectively
UNSATISFACTORY - 30-39%*	Limited awareness of the audience and a lack of clarity and organisation are demonstrated.
SATISFACTORY - 40-49%	Basic awareness of the audience and clarity of message is demonstrated in deployment of standard communication forms.
GOOD - 50-59%	Selection and application of media and conventions show good understanding of the audience and context.
VERY GOOD - 60-69%	Communication media have been selected and deployed to maximise impact for the selected audience and context.
EXCELLENT - 70-79%	Individual stylistic approaches have been implemented to communicate to a diverse range of audiences in a highly compelling and effective way.
EXCEPTIONAL 80-100%	Presentation and communication methods employed are not only highly individual, compelling and effective but also combine media in an innovative way.

PERSONAL L&D

Personal Learning & Development Personal responsibility demonstrated in managing own learning through programme engagement, self-directed study and reflective practice.

OUTRIGHT FAIL - 0-29%	Little or no responsibility taken for own learning demonstrated by poor attendance, engagement and reflection.
UNSATISFACTORY - 30-39%*	Inconsistency in programme engagement and poor awareness of personal learning and development needs.
SATISFACTORY - 40-49%	Evidence of some reflective practice contributing to appropriate effort and engagement to further personal development.
GOOD - 50-59%	Evidence of regular reflective practice and awareness of individual strengths and weaknesses demonstrable in core learning and self-directed study.
VERY GOOD - 60-69%	Reflective practice and individual development is extended beyond core learning, is well managed and documented.
EXCELLENT - 70-79%	Full responsibility for own learning and development is evidenced in detail demonstrating critical appraisal of purpose, progress and future direction.
EXCEPTIONAL 80-100%	Outstanding level of engagement with all elements of the programme enhanced by the personal drive and passion to extend learning beyond established parameters and into new domains.

PROF P&D

Professional Practice Demonstrates those attributes expected in professional practice including individual initiative, project management, collaborative working and inter-personal skills.

OUTRIGHT FAIL - 0-29%	No demonstrable understanding of professional expectations and does not work effectively as an individual or with others.
UNSATISFACTORY - 30-39%*	Poor level of productivity as an individual or in a collaborative context, ineffective management and little understanding of professional life.
SATISFACTORY - 40-49%	Demonstrates awareness of the relevant attributes for professional practice and delivers work to the minimum requirements as an individual and/or in collaboration.
GOOD - 50-59%	Works to the relevant standards and meets most requirements as stipulated in both individual and team working scenarios.
VERY GOOD - 60-69%	Meets most or all of the relevant standards and in some areas exceeds the requirements as stipulated, taking control of some aspects of project management.
EXCELLENT - 70-79%	Often works above the relevant standards and exceeds the requirements as a team member, leader or individual in a variety of working scenarios
EXCEPTIONAL 80-100%	Always works well above the relevant standards and demonstrates outstanding individual and collaborative professional attributes in every working scenario encountered