Research in Context
ADAD5003
Common Feedback
&
Ways Forward

PRESENTATION

PRESENTATION

Did you add a cover sheet?

Student Name:
Student Number:
Programme of Study:
Module: Research in Context ADAD5003
Word Count:

PRESENTATION

Did you write out the question?

Contextual Practices

'How Useful are Manifestos to designers and/or design groups? Outline your discussion with reference to three key manifestos. Through careful critique, conclude you text by defining your own design values in a 10-point manifesto.'

Consider your reader?

Did you write clearly and consistently and lead your reader through the text?

Context

Linking

Manifestos are rules and guides for designers to communicate who they are and the ideals they want to portray. Collection of Style (COS) are a lifestyle brand developed to create clothing that is 'modern, functional and considered design' (COS 2017) Through comparison and contrast of COS and the manifestos of Bauhaus, Brutalism and Minimalism, this essay will explore how COS uses manifestos to design their stores, marketing and products.

Firstly, by exploring how useful Bauhaus, Brutalism and Minimalism manifestos have been to COS to design their store layout and convey how they use these design elements of space and structure to create an emotional design environment.

Secondly, through an analyses of the way COS design their website I will discuss how they have used similar manifestos to that of Bauhaus and Minimalism to create narrative within their marketing.

Thirdly, I will look at the products created and photographed by COS and compare these to the Bauhaus and Minimalist principles. Through visual deconstruction, I will discuss how COS epitomises the message that the clothing communicates. This can be further broken down into individual clothing pieces and how elements are photographed to illustrate the identity of the brand.

Finally I will conclude by discussing how COS have used manifestos to develop their brand, communicate their identity and how the manifestos of Bauhaus, Brutalism and Minimalism have played an important role in the brand development. This is further developed in my own manifestos and design principles, which will be outlined in a 10 point manifesto.

Did you write in paragraphs?

Figure 1. COS (2015)
Store Layout New York

COS visually communicate their brands manifesto through the design of their stores. COS (2017) states they consider the location of each store and create a welcoming space with modern design, as seen in Figure 1 COS has represented their space to adhere to their identity as a brand, which is easy to read and visually minimal. Hall supports this by stating 'meanings also regulate and organise our conduct and practices, they help to set the rules norms and conventions by which social life is ordered and governed' (Hall 1997:4). Therefore COS minimal aesthetic used in the stores has been influenced by the design

***Note UWTSD Referencing = (Hall, 1997, p. 4) (different last year)**

Clear references

Did you write in paragraphs?

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Clear references

Leading to a conclusion

manifesto of their clothing.

By comparing this to the sculpture *Untitled 1980* (1980) by Donald Judd in Figure 2 COS uses minimalist manifesto of 'unitary geometric forms, monochromatic palette, plain, industrial, factory-made, store-bought mass produced materials' (Understanding Minimalism, 2009) to create a space which mirrors the brand identity and make consumers identify emotionally the connections between the stores and the products within them, the consumer understands that the surrounding reflects the aspirations of their purchases. As Chapman (2005:18) argues this creates emotional experiences that the consumer can feel emotionally attached to and enjoy the environment. Therefore, reflecting the minimalist manifesto that the space around the clothing is a part of the overall aesthetic. Minimalism as a manifesto is aimed at the 'viewer to be conscious of the space. The artwork is carefully arranged to emphasis and reveal the architecture of the gallery' (Understanding Minimalism, 2009) COS internal store designs are carefully arranged to reflect and support the shape and aesthetics of the products. COS uses the manifesto carefully by arranging spaces to reflect the clothing they are developing 'the concept of experience where the subject and the object meet and merge with one another; designing emotionally meaningful products' (Chapman 2005:99-100).

Through minimal design seen in Figure 3 of the Barbican, the architecture reflects Brutalist design manifesto to create spaces that adhere to peoples fundamental needs. The Brutalist manifesto is 'believing that the things we build can help us live better lives' Kinsella (2015) to which COS adheres through the purchasing of clothing and use of design space as 'clothes are selected for purchase, and for wearing according to their meaning we believe them to have' (Barnard 2007:170). Subsequently, the visually pleasing spatial interior will assure the consumer in the belief that the products they are buying will also reflect the lifestyle that COS is portraying.

The simplicity of the store under sells the products, as stated by Walter Gropius 'Simplicity is multiplicity' (Gropius 1926:148) therefore by COS using the Bauhaus manifesto to limit the stock in their stores the consumer is made to feel as if they are not being pressurised into buying, consequently adding to the enjoyment of the shopping experience.

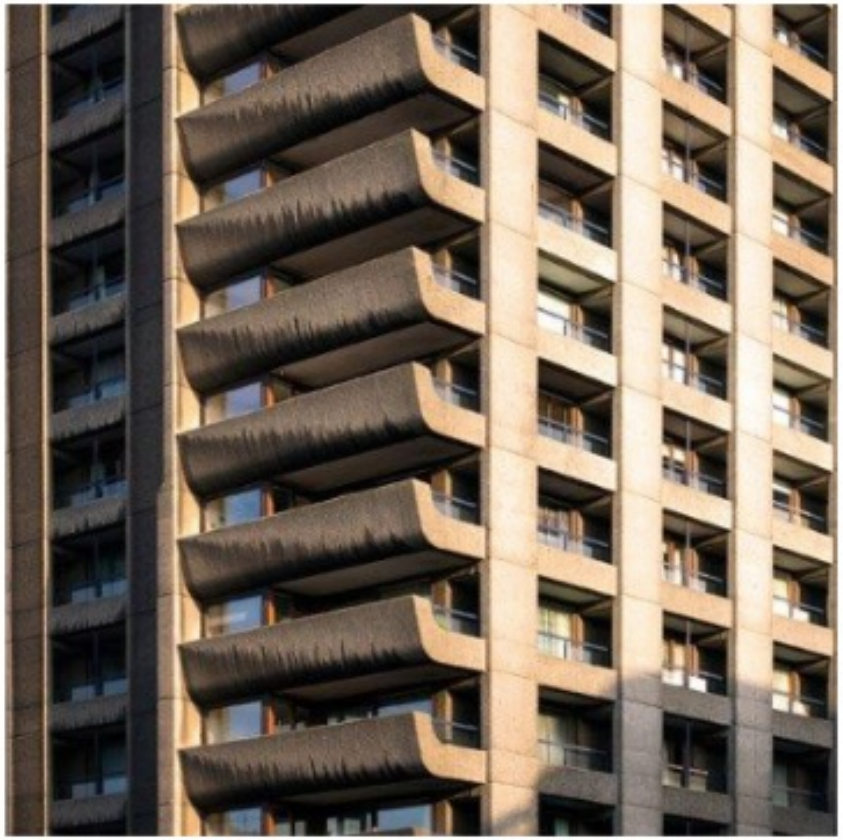

Figure 3. Hayes,L (2014)
Barbican Estate

Figures:

Did you consider where you would position your images?

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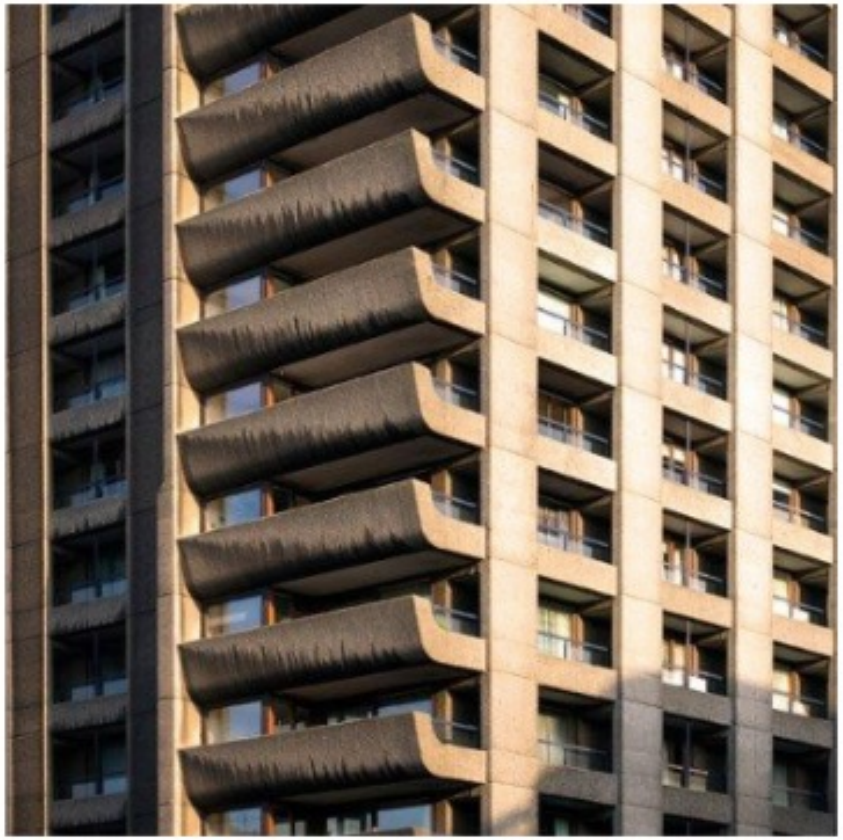

Figure 3. Hayes,L (2014)
Barbican Estate

Did you write about the images in your main text?

Did you create a list of figures after your bibliography?

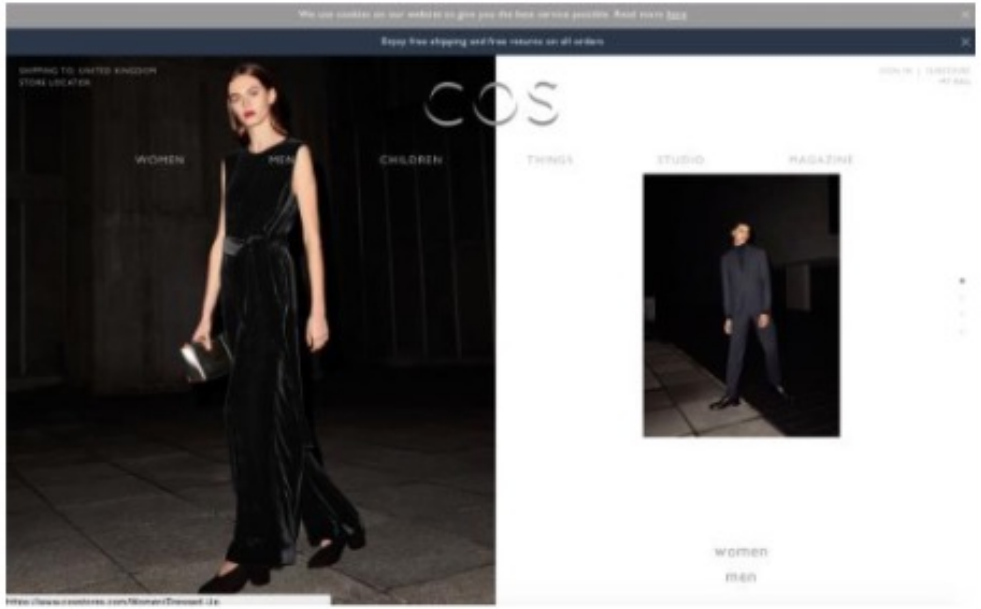

Figure 4. COS (2017) *Website Main Page*

Their website and magazine are ways to market and communicate the identity of their brand. Chapman (2005:121) states narrative plays on the desires and dreams in order to captivate the audience. The website illustrates to a consumer that they are buying into a lifestyle that is perceived to be design orientated and through purchasing elements of this identity therefore becomes part of the Manifesto.

The website is stripped back to its fundamentals using a clear grid system as 'visual signs do bear some relationship to the shape and texture of the objects which they represent' (Hall 1997:24) therefore the website is designed to illustrate the aesthetics of the brand seen in Figure 4, which resonates the minimalist manifesto. Sturken and Cartwright (2001:48) argues that the qualities within do not only reside in the image but upon the context in which it is viewed therefore through using simple designed layouts this communicates the core aesthetic principles of COS. Minimalism 'represents truth, order, simplicity and harmony because it does not pretend to be anything other than what it is' (Tate 2017) this aids with marketing the product as the design of the website and clothing have a cohesive aesthetic.

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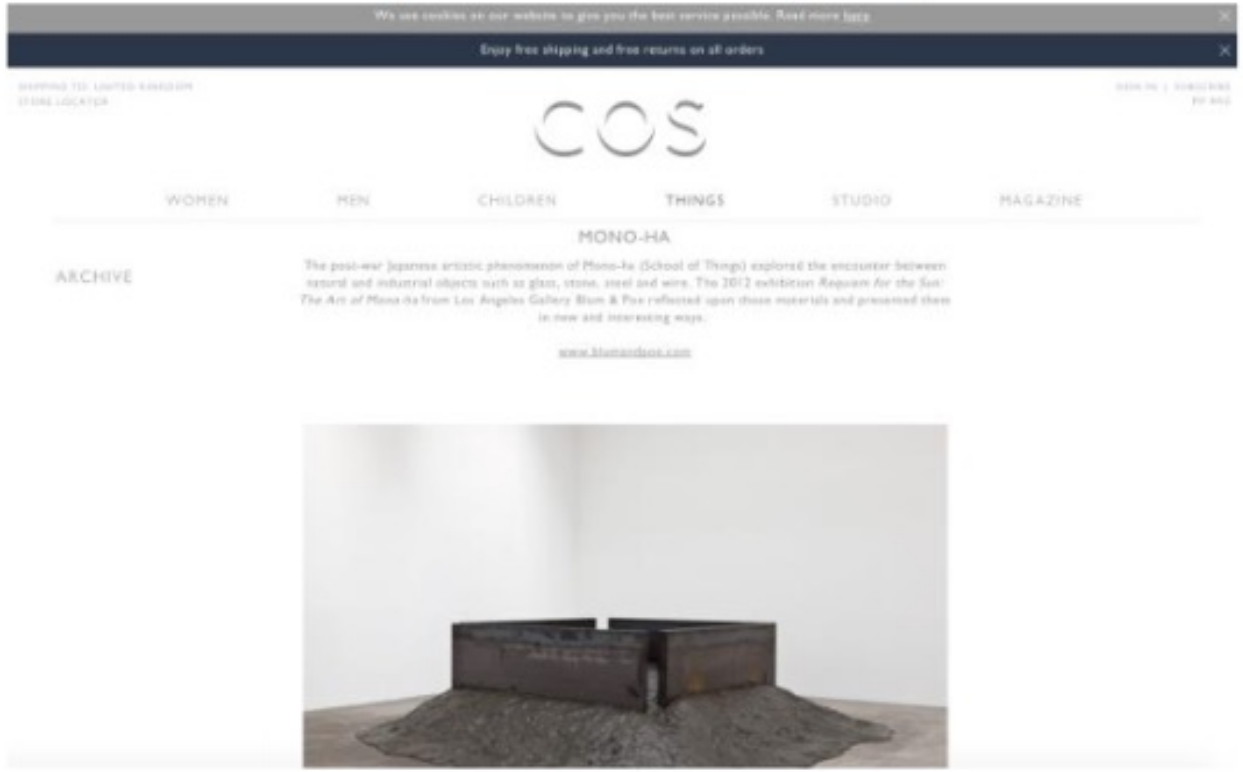

Figure 5. COS (2017) *Things*

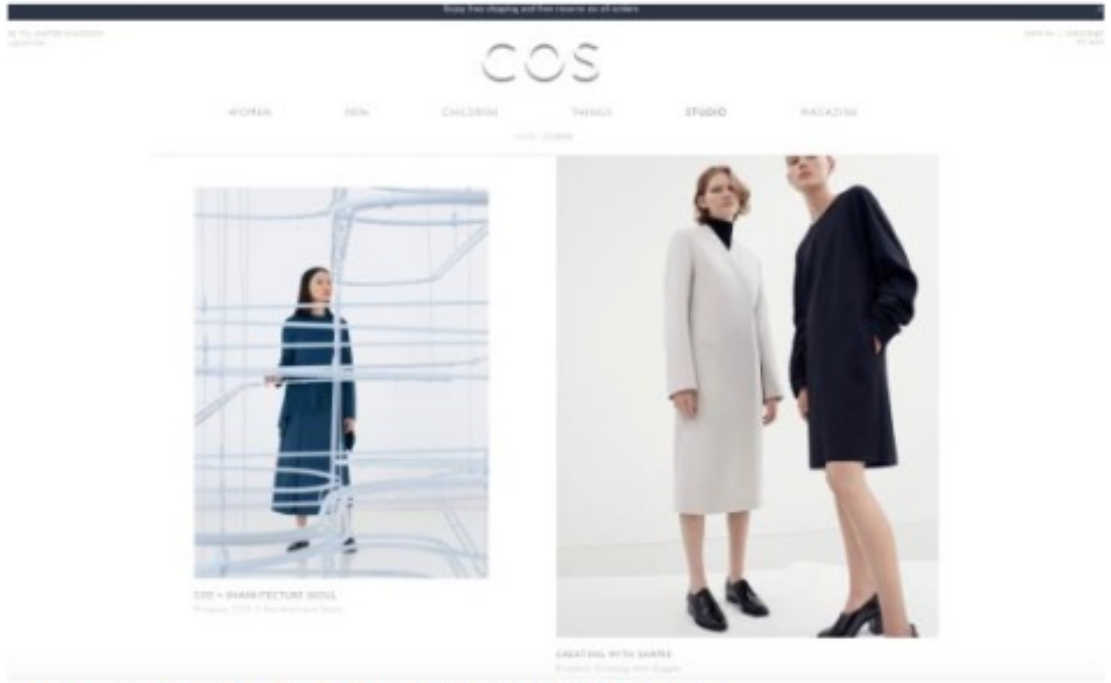

Figure 6. COS (2017) *Studio*

The products are stated by COS as ‘offering reinvented classics and wardrobe essentials, we create pieces that are made to last beyond the season’ (COS 2017) essentially they are producing clothing that has already been seen and is nothing new, but by implying it can out last trends makes customers believe that what they are buying will not only last visually but also physically does not date. COS being interested in making clothing that can outlast and be timeless reflects that of the Bauhaus

Figure 7. COS (2017) *Belted Wool Coat* Womenswear

Figure 8. COS (2017) *Colour Block Shirt* Menswear

Paragraphing:

Paragraphing is like a dialogue between you: the writer and an intelligent other who you wish to explain your ideas to: the reader:

- **Introduce** the main idea in the introductory sentence which presents the topic of the paragraph;
- **Explain** the idea in more detail and develop the topic; use supporting evidence or examples to support the idea.
- **Present** supporting evidence, references or examples to give evidence for your idea; this may be a quotation, an expert's opinion, some data or a study;
- **Conclude** the main idea; it is a good idea to link it to the essay title or to the next paragraph.

Writer:	*This is my idea…*	**Introduce**
Reader:	*I see. Can you tell me more?*	
Writer:	*Let me explain…*	**Explain**
Reader:	*I understand. What evidence is this idea based on?*	
Writer:	*Here's the evidence: this study shows that…*	**Present evidence**
Reader:	*Okay. So what have we learnt from this?*	
Writer:	*We can therefore say that…*	**Conclude**

Paragraphing:

When you present supporting evidence, its like you bring in multiple, specialist voices to discuss, critique and (sometimes) prove your points.

https://www.youtube.com/watch?v=sXJ8tKRlW3E

Building, then critiquing and analysing an idea.

Introduce	*Topic*
Explain	*What the topic is…*
Present evidence	*Other's opinions academic evidence*
AND…	***Analyse and critique ideas and opinions***
	Don't let ideas drop
	Keep focussing on them
Conclude	*So what?*

Clothing design are simple wardrobe staples, however, by the way COS have photographed their products it is noticeable that the fabric and cuts have been thought out and have been an element of focus. Through the comparison of the detailed photographs of COS clothing to that of screenprint *Never Before j* (1976) by Bauhaus artist Josef Albers (Figure 9) this reflects the aesthetic composition elevating clothing from not only garments but to being pieces of arranged artwork.

Figure 9. Albers, J. (1976) *Never Before i*

Figure 10. COS (2017) *Details of Product*

The photograph focuses on the textures and design details of the garment portraying a structural composition used within the minimalist manifesto 'the form and the material are closely related' (Judd 1964:5). This conveys that the fabric and shape has no tangible artistic meaning but is aesthetically pleasing as the 'codes tell us which concepts are being referred to' (Hall 1997:21) this makes the clothing appear to have greater substance by being photographed in a unique way which also reflects the branding identity and artistic influence.

However, the products displayed by COS are items that can be selected at any store that sells basic essentials but by the use of manipulative photography techniques their products become art pieces within the store environment.

Clearly this essay has show that the main factors which impact upon the use of manifestos within COS branding and identity create emotional response through the use of relating the stores, marketing and products as one design aesthetic.

Through their clever use of changing design details, using different fabrics and colour palettes COS creating a brand identity that seems to have substance and that makes the clothing have meaning. Although COS clothing is simple the use of marketing and store

layout creates visual identity that the customer can buy into the narrative. This is further explored by COS through photographing their designs in an artistic way. Analysing COS's manifesto there are similarities between Bauhaus, Brutalism and Minimalism. COS uses there Modernist manifestos to subtly design which is carried through into the whole brand identity and process. This minimalistic method is a lifestyle that is used to create emotional consensus through subtle psychology, which is in direct contrast to that of other fashion stores.

I have learnt and discovered how similar my own manifest is to that of COS, Bauhaus, Brutalism and Minimalism. From this investigation I have decided on particular rules which reflect on the previous manifestos, developing a subtle and structured foundation through the use of wording to reflect that of COS branding ideology.

My ten point manifesto as a designer:

1. Visual connection across all work and branding.
2. Coherent colour palette across designs.
3. A contrast of textures to create depth and interest.
4. All work to be put into context so consumer can visualise it in their own life.
5. Research the materials to develop the possibilities.
6. Work across blended disciplines
7. Timeless design but always relevant
8. Collaborating with other designers
9. Awareness of the Zeitgeist
10. Customer's emotional desires, needs, and habits as foci for design.

REFERENCING & BIBLIOGRAPHY

***Note UWTSD Referencing was different here**

Reference List

Books

Barnard, M. (2007) *'Fashion Statements: Communication and Culture,* in Barnard, M. (ed) *Fashion Theory: A Reader,* 1st Edition. New York: Routledge.

Chapman, J. (2005) *Emotionally Durable Design, Objects, Experiences and Empathy*, London. Earthscan.

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Gropius, W. (1926) *'Bauahus Dessau- Principles of Bauhaus Production',* in Benton, T., Benton, C., Sharp, D. (eds.) (1975) *Form and function: A Source Book for the History of Architecture and Design 1890-1939*, Great Britain. Crosby Lockwood Staples.

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Photos

Albers, J. (1976) *Nothing Before j* [Online]. Available at: https://www.1stdibs.com/art/prints-works-on-paper/abstract-prints-works-on-paper/josef-albers-never-before-j/id-a_334142/ (Accessed: 11th December 2017)

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Judd, D (1980) *Untitled 1980* [Online]. Available at: http://www.tate.org.uk/art/artworks/judd-untitled-t03087 (Accessed: 11th December 2017)

COS (2017) *Detail of Garment.* [Online]. Available at: https://www.cosstores.com/gb (Accessed: 11th December 2017)

COS (2017) *Colour Block Shirt.* [Online]. Available at: https://www.cosstores.com/gb/Men/Shirts/Colour-block_shirt/15546457-80486113.1#c-

Illustrations:

Figure 1: Whall, C. (1880) *Adam naming the animals* [stained glass]. William Morris Gallery, Walthamstow.

Figure 2: Denny, T. (2010) *Transfiguration Window* [stained glass]. Durham Cathedral.

Figure 3: Carone, W. (1950) *Matisse draws a head for the decoration of Chapelle du Rosaire in Vence in his studio/room in the Hotel Regina, in Nice-Cimiez* [online]. Available at: http://www.henri-matisse.net/photographs.html. (Accessed 5 November 2017)

0 – 39% (Fail)

- Did not answer the question
- The task was incomplete/ didn’t meet the word count
- Presentation was poor - not double line spaced, referenced or with a bibliography
- Research was poor (or non existent)
- Tone of the text was far too descriptive
- Generalisations without substantiation

40 – 49% (3rd)

- Did not answer the question / deviation from the central topic.
- The task was incomplete/ didn't meet the word count
- Presentation was poor - not double line spaced, referenced or with a bibliography
- Research was poor – overdependence on one or two sources – overdependence on web sources
- Tone of the text was too descriptive
- Generalisations without substantiation

50 – 59% (2:2)

- Deviation from the central topic.
- Presentation was poor - not double line spaced, referencing and bibliography incorrect.
- Research was adequate, but could be better integrated into your chosen topic.
- Tone of the text was too descriptive
- Overdependence on online sources

60 – 69% (2:1)

- Presentation had minor omissions
- Research was very good, but could be better integrated into your chosen topic.
- Tone of the text was descriptive and could be more academic in tone.
- Further reading around the subject would help move your arguments on.
- Overall, a very good assignment

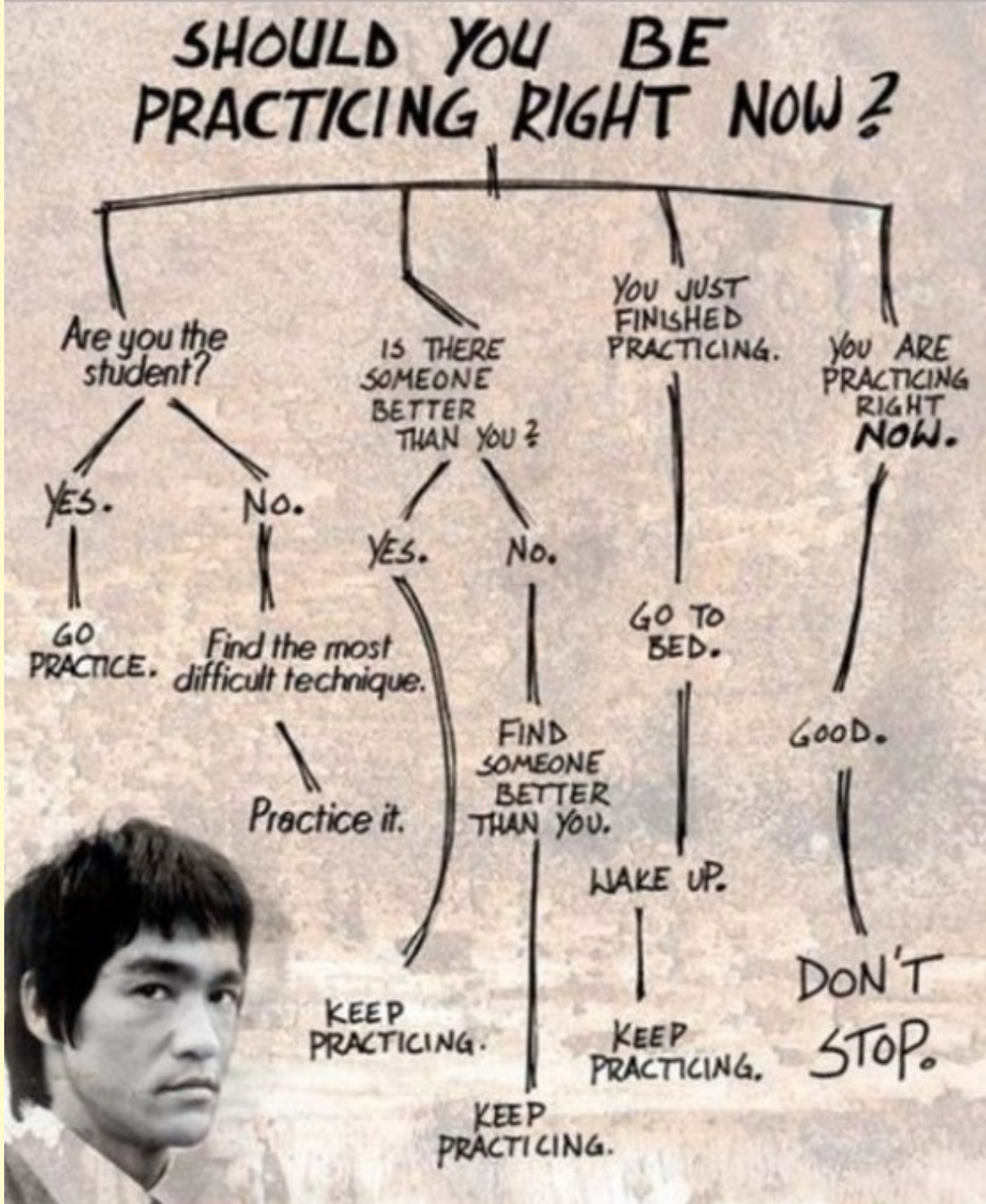
70 – 100% (1st) (80+ = distinction)

- Presentation was excellent
- Research was excellent.
- Using both online and printed publications.
- Tone of the text was academic and research was fully integrated into the text.
- Personal views offered with evidence of research to back up points.
- Overall, an excellent assignment

Analysis

Analyse everything you do, because this will lead you to improve your next piece of work.

At Level 5 you are preparing for your final Independent Inquiry 20 credit module at Level 6.
Everything you do leads you there.



Analysis

Analyse everything you do, because this will lead you to improve your next piece of work.

At Level 5 you are preparing for your final Independent Inquiry 20 credit module at Level 6.
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Ask yourself:

What repeats?
What goes with what?
What is opposed to what?
What doesn't fit?
And for any of these, so what?

Next time…