Process book
Prada Reflections

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ABA1i, Graduation Project
STARTING POINT
Knowledge trends, state of permanent learning, possibilities for qualitative (branded) content

FASHION THEORY
[A platform] to make Fashion Theories more relevant, attractive and accessible for HBO-students

CHECK 01: STOP
Not ambitious enough, too introvert and didactic. Look for a branding angle.

INTELLECTUAL FASHION BRANDS
1. What does intellect mean within a fashion context? Intended meaning vs perceived meaning, artful, conceptual.
2. Why would a fashion brand aspire to be intellectual? USP, status signifier, part of a tribe that ‘gets it’.
3. Which brands are known for their intellectual image + why? See ‘case studies’

CASE STUDIES
PRADA
Miuccia Prada is the only acknowledged fashion intellectual
Clear problem: Prada’s brand image is in decline and their intellectual values aren’t visible

ACNE STUDIOS
Acne Paper is the main tool used for Acne’s intellectual image
Acne Paper has been awarded; there is not really an opportunity or problem here

FIRST OF AUGUST
FoA Academy is the only intellectual fashion event program in Amsterdam
FoA already has its intellectual program set up + FoA Academy only operates locally

CÉLINE
Céline created an aura of intelligence through the use of Joan Didion in the campaign
There is very little known about Céline and their (possible) desire to be seen as intellectual
**PRADA**

**PROBLEM DEFINITION**
Current customer longs for exclusivity + novelty
Possible target audience doesn’t understand intellectual references and misses out on major part of Prada’s brand identity
Prada’s main USP (intellect) is not visible enough
Prada’s sales are in decline. A variety of strategic decisions cause this financial effect = this problem is too complicated.
Prada has become a household luxury name. Has to do with massive (store) expansion, strategic decisions. Not a trend I could turn around.

**OBJECTIVE/GOAL**
To make Prada’s intellectual USP visible and restore the brand’s exclusivity.

**STRATEGY/CONCEPT**
1. Thinking is luxury, spoil yourself. Being intellectually challenged to think for yourself and create new creative connections that lead to self-progression is modern luxury.
2. The Prada Club
   An invitation-only membership for loyal customers, brand fans, press and cultural influencers, with content based on the bigger ideas behind Prada’s collections.
3. Prada Reflections
   Prada Reflections is a platform that makes the content and context behind Prada’s collections visible. Both exclusive (membership) as well as open (online).

**INSIGHTS**
This target group looks for self-development through knowledge consumption. (Cultural) knowledge equals social currency.
Prada’s classic, luxurious and commercial strategy doesn’t fit with the intellectual character of the brand.

**COMM. TOOLS**
1. Publication
   Offline, because of the higher mode of exclusivity. Spread before the runway show. Inspiration book for that collection’s theme.
2. Events
   Experience marketing, spreading knowledge live. Opening up the discussion, networking opportunity + self-progression.
3. Online
   Opens up the content to a large audience of potential brand fans. Prada Club members become the content producers/brand ambassadors.

**COLLECTION**
FW15/Hyperreality
Direct comment from Miuccia Prada, visually appealing to work with, more information because it has been longer ago.
SS16/Subverting traditional classics
Miuccia wasn’t present at the show to comment herself, so no direct source and more ambiguity in the possible meanings.

**SOURCING & COLLECTING CONTENT**
Criteria
- Visually appealing
- Background story/context is as interesting as the visual
- In line with theme (or subtheme: utopia, beyond human perfection, real/fake)
- Each image should add a new perspective to the theme
- Culturally interesting

**NOTE TO SELF**
Go for content instead of aesthetics: stop collecting pretty visual references and go for more conceptual, contextual imagery. Art instead of Tumblr.

**ADDED LATER ON**

Phase two + three

Phase three + four
How can Prada make its intellectual character visible to a broader audience while restoring its exclusivity?

[phase one: preliminary research]
1. What does intellect mean within a fashion context?
2. Why would a fashion brand aspire to be intellectual?
3. Which fashion brands are known for their intellect and why?

[phase two: in-depth research]
4. What is and could be Prada’s target audience?
5. What are the main problems Prada is facing?

[phase three: actualisation]
6. What products/channels should Prada use to reach this target audience?
phase one: preliminary research

on knowledge consumption, fashion theory, brand case studies and intellectual fashion

“Life’s about ideas, not jackets.”
- Miuccia Prada
“I miss examples that help to explain the theories.”

“Fashion education is mostly based on attractive images. Fashion theory doesn’t fit in.”

“I see theory as something separate from practice.”

HOW SHOULD FASHION THEORY BE REBRANDED TO CONNECT BETTER WITH FASHION STUDENTS (HBO)?

1. fashion theories -
   What are the most relevant fashion theories for fashion students and what are the indicators to categorize them?

2. target audience -
   Confirm the main problems that the target audience experiences. What are possible solutions?

3. market -
   Is there an opportunity for a new platform for fashion theory and what form(s) could it have?

Preliminary Research

Conclusions

TARGET

1. online (editorial) platform
2. series of visualizations
3. events/talks

Preliminary Research

Conclusions

TARGET

1. online (editorial) platform
2. series of visualizations
3. events/talks

Research plan

Main research question: How should fashion theory be rebranded to connect better with fashion students (HBO level)?

1. Fashion Theory
   1.1 What is the definition of fashion?
   1.2 What is the definition of fashion theory?
   1.3 What is the definition of fashion theory?
   1.4 In what field(s) of fashion theory are the most relevant fashion theories?
   1.5 What are the most important/relevant fashion theories?
   1.6 What are the most relevant/relevant fashion theories?
   1.7 What are the most important/relevant fashion theories?
   1.8 What is the visual status quo for Fashion Theory?
   1.9 What is the visual status quo for Fashion Theory?
   1.10 What are the visual status quo for Fashion Theory?

2. Target audience
   2.1.1 What is the general perception of fashion students on fashion theory?
   2.1.2 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)
   2.1.3 Is there an opportunity for a new platform for fashion theory?
   2.1.4 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)
   2.1.5 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)
   2.1.6 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)
   2.1.7 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)
   2.1.8 What are the main problems concerning fashion theory topics (what themes and theories are relevant for the target audience?)

3. Market
   3.1.1 What is the current status of the fashion theory market?
   3.1.2 What are the main differences in the educational experiences of fashion students?
   3.1.3 What are the main differences in the educational experiences of fashion students?
   3.1.4 What are the main differences in the educational experiences of fashion students?
   3.1.5 What are the main differences in the educational experiences of fashion students?
   3.1.6 What are the main differences in the educational experiences of fashion students?

4. Possible end products
   4.1 Possible end products
   4.2 Possible end products
   4.3 Possible end products
   4.4 Possible end products
   4.5 Possible end products

Starting point

We have to learn continuously; to be educated is not enough. That is the core of the current popularity of knowledge. I’m interested in trends around the state of permanent learning in combination with fashion. I stumbled upon Fashion Theory’s image problem: scholars do not see fashion a serious academic subject, while students think it is an abstract, boring subject, and wanted to work on this.

This resulted into a rebranding plan for Fashion Theories and a possibility for an online platform that would make the content more attractive, relevant and accessible for HBO-students.

Check 01

This idea failed because it wasn’t ambitious enough, had too much of a didactic character and was too introvert.

Both Marco Mossinkoff (IFFTI) and Karlijn Boersma (First of August/FoA.Academy) showed interest. Karlijn sees an opportunity in bridging the gap between academic scholars, fashion professionals and students. I continue looking for fashion brands that could benefit from the trends around knowledge.
CASE STUDIES
Researching brands with an intellectual character that could benefit from an expansion in knowledge consumption.

INSIGHT 1: Prada = the Original
Ever since Miuccia took over the brand, Prada is acknowledged as the ‘original’ (and only) intellectual fashion brand. Miuccia has a PhD in political sciences and an aversion against anything typically fashion. This ‘anti’ approach and her investigative methods are seen as intellectual.

INSIGHT 2: Ties with the art scene
The art world is known for its intellectual, conceptual and elevated character. Prada just opened its Fondazione Prada, an independent art institute. Also, the interior of Prada’s fashion shows are designed in collaboration with renowned architecture artists OMA/AMO.

CONTINUING
Prada is the ultimate thought-leader within fashion, the true ‘fashion intellectual’. Prada’s match with intellect and knowledge is genuine. However, the brand’s image amongst customers is declining and a new generation has negative prejudices. Possibilities could be in knowledge consumption.

INSIGHT 1: Fashion + sociology
FoA’s USP is its sociological starting point; ‘Under the surface of fashion’. Founder Karlijn Boersma aims to combine her PhD in sociology with fashion. However, the collections show more commercial interest than conceptual starting points.

INSIGHT 2: Intellect as brand extension
First of August organises FoA Academy, bi-annual talks with academic speakers on fashion subjects. Alike Acne Paper, FoA Academy is the expression of the brand’s intellect.

INSIGHT 3: Intellect as USP
The sociology is in FoA’s DNA; however, the only true outlet is the Academy that adds a layer of intellect on top of the brand’s clothes. FoA. profits from this intellectual image; it makes the brand a lot more interesting.

NOT CONTINUING
FoA Academy, the intellectual branch of the brand, already had multiple successful editions. The brand also only operates locally.

INSIGHT 1: The right brand ambassadors
FoA’s S/S15 campaign with American novelist and intellectual Joan Didion has had major influence on the perception of Céline as an intelligent fashion brand. By collaborating with Didion, Céline hopes to transfers some of the transitive properties of her onto the brand.

INSIGHT 2: ‘Intellectual characteristics’
Campaigns like this only work if the match between ‘cover girl’ and brand is genuine. Céline is a popular brand amongst gallerists and the art scene, the highest intellectual audience a brand can get. These characteristics create an authentic platform for hints towards intellect.

NOT CONTINUING
Céline acts so mysterious that there isn’t any information to be found about the current strategy or future perspectives of the brand. Apart from the Joan Didion campaign and the fact that a lot of intellectuals prefer to buy Céline, there are no hints that the brand would want to grow into an intellectual direction.

NOT CONTINUING
Acne Paper has been awarded many times; I couldn’t do it better. Acne doesn’t have a clear problem or opportunity for expansion.

INSIGHT 1: Extension influences brand appeal
Acne Paper is a branding tool or brand experience that enhances Acne’s intellectual existence. The whole intellectual appeal of Acne’s clothing is based on the publication. ‘The format of a magazine is what allowed us to reflect on what inspired the brand and by doing so created a world around Acne.’

INSIGHT 2: Commerce vs. Intellect
Main challenge whenever commercial and intellectual intentions meet: proving that the intellectual item is creatively independent instead of a promontional sponsored product. ‘You don’t sense the saleability. Very little of the fashion in its editorial features comes from Acne.’

INSIGHT 3: Variety in angles
Acne Paper’s success is in the variety of (academic) perspectives: ‘Acne examines eroticism through the lens of theology, anthropology, fashion, cinema, literature, Buddhism and even scent.’

NOT CONTINUING
Acne Paper has been awarded many times; I couldn’t do it better. Acne doesn’t have a clear problem or opportunity for expansion.
PRELIMINARY RESEARCH CONCLUSIONS

1. WHAT DOES INTELLECT MEAN WITHIN A FASHION CONTEXT?

Intellect refers to meaning and concept. Fashion is generally perceived as intellectual as it refers to something bigger that doesn’t have to do with the clothes of the brand, but reflects upon the industry, society or human behavior. Meaning can be intended by the designer and/or perceived by the viewer, depending on its cultural context and background. The viewer can appreciate the fashion for its aesthetic qualities or actively participate in the construction of meaning.

NOTE: The concept of ‘intellectual fashion’ is doubtful. Some believe that fashion is not an academic matter, that fashion should be frivolous instead of intelligent or that the commercial intentions of the industry make an honest intellectual approach impossible. Others believe that intellect can be seen as a method or approach: you can intellectualise anything if you want to, including fashion.

2. WHY WOULD A FASHION BRAND ASPIRE TO BE INTELLECTUAL?

Intellectual fashion brands are extremely rare, so it’s a clear USP. Clothes are valued by intangible characteristics, and one of the newly appreciated values is intelligence or intellect of the brand. A shift from product consumption to knowledge consumption is trending, so it’s extra interesting for brands to jump on this bandwagon now.

3. WHICH BRANDS ARE KNOWN FOR THEIR INTELLECT AND WHY?

Prada: head designer with a PhD in Political Sciences, the original (and only?) intellectual fashion brand.

Acne Studios: Acne Paper (long-form, cultural content) heavily influences the intellectual image of Acne Studios.

First of August: FoA. Academy is a series of research talks by scholars that touch upon fashion.

Céline: Joan Didion (novelist, intellectual creative) as face of the campaign, lot of customers from the art industry.

WHY PRADA?

Prada is the ultimate thought-leader within fashion, the true ‘fashion intellectual’. Prada’s match with intellect and knowledge is a genuine one. With the brand’s image declining amongst customers and a new generation that has negative prejudices, they do have a problem that could be solved in the direction of knowledge consumption.

Mrs. Prada even pinpoints cultural education in a brand statement: ‘Knowledge is the reason I work. Fashion and art are instruments of knowledge to make ideas available. I go beyond products, into the thought process.’ The yearly Prada Journal literary contest and Fondazione Prada already add to the idea of a ‘theatre of conversation and exchange’. Projects like these form a solid base for an expansion/strategy into knowledge consumption products.
on Prada’s brand DNA, its struggles to remain exclusive, its target audience and current trends

“I want to be an active part of shaping culture.”
- Miuccia Prada
Goal: To find out what defines Prada as an intellectual fashion brand. Why is it that Prada is the archetype of intelligent fashion?

Methods:

1. Analysing interviews with Miuccia Prada reading profiles, show reviews and other written material on the brand to find similarities and the 'Prada signature'.
2. Analysing Prada's visual language using the method of connotation/denotation to look if there are possible deeper layers of meaning hidden in the brand's advertisements and communication.
3. Analysing Prada’s cultural activities outside of the fashion discipline, especially focusing on its unique relation with the art industry.

Conclusions

1. Prada is often called the original or the only intellectual of fashion. Miuccia Prada has a PhD in Political Sciences and therefore claims an outsider’s perspective on fashion. ‘I try to make all that I do more intelligent and introduce intelligence through what I do.’

2. Prada’s fashion shows often have layers of meaning or messages hidden in subtle references. The message conveyed often challenge current conventions; feminism and ugliness have been influential themes. Prada’s signature style is psychological rather than physical. Her clothing is about discomfort and ugliness — aesthetic, ideological, ephemeral.

3. Prada’s ‘side-projects’ (connections with architecture, book publishing, cross-overs between disciplines, Fondazione Prada exhibitions) heavily influence its intellectual image. These non-fashion disciplines also affect the ideas behind the collections of Prada and Miu Miu. Art and fashion may have developed a symbiotic relationship in recent years, Mrs. Prada senses vulgarity: ‘Contemporary art only use fashion labels as vehicles of publicity and the labels use artists to enhance the value of items.’

4. However, the intellect is hard to find for outsiders. Prada has become more commercial over time, especially in mass brand communication (online, stores). Miuccia Prada also admits that the new generation of consumers doesn’t pick up on the subtle intellectual references. The balance between intellectual mystery and blunt explanation has to be reinvented.
4. WHAT IS (AND COULD BE) PRADA’S TARGET AUDIENCE?

Current target audience research
Goal: What does the Prada customer/fashion afficionado think of the brand (strategy, products, advertisements, etc.)? (male/female, 30-55 years old, high-brow, affluent/wealthy, international?)

Methods:
1. Analysing forum posts from popular Prada forum topics on The Fashion Spot.
2. In conversation with forum members by getting their personal views per e-mail.

Conclusions
1. NEGATIVE RESPONSES
High prices, business strategy has a bad image, Prada has become a household name/too commercial, intellectual image can be seen as pretentious.

2. POSITIVE RESPONSES
Innovation, ugly-chic signature style, multidisciplinary cross-overs, originality, intellectual character (gives clothes an interesting layer).

Possible target audience research
Goal: What is the average brand image of Prada amongst an audience that can not afford, but is interested in Prada? (male/female, 20-35 years old, culturally interested?)

Methods:
1. E-mail surveys [75 sent].
2. In conversation with 20 people, selected from the survey.

Conclusions
1. NEGATIVE RESPONSES
High brand awareness but low trigger/consideration value; prices too high; ‘ugly’ clothes that do not fit modern style.

2. POSITIVE RESPONSES
Prada epicenters and some of the cultural projects are known. They show interest in Prada’s ideas and the stories and inspiration behind the collections. Even after explaining Prada’s brand values and cultural projects, no-one would actually buy Prada though.

5. WHAT ARE THE MAIN PROBLEMS THAT PRADA IS FACING?

PROBLEM 1: NO LONGER EXCLUSIVE
Prada expanded so much that they lost their exclusive character and are now perceived as commercial and ‘ridiculously mainstream’ by current customers.

PROBLEM 2: A NEED TO EDUCATE CUSTOMERS
New customers have problems understanding Prada’s underlying intellectual messages. Miuccia Prada acknowledges that fewer of her new customers understand her subtle references. She calls her new strategy the ‘terza via’ - “not too intellectual, not too popular, but in between.”

MAIN OPPORTUNITY: UNIQUE INTELLECTUAL LEGACY
Both the current and the possible audiences are mainly interested in the ideas and thought processes behind the collections, even if the clothes do not appeal to them or they can’t afford to buy Prada.

TREND: KNOWLEDGE CONSUMPTION
In a society where consumers demand experiences that add to the products or brand, knowledge is the latest buzzword. The new shopping targets mental and physical self-progression through consumption.

HOW COULD PRADA’S INTELLECTUAL LEGACY BECOME MORE VISIBLE AND ATTRACT CURRENT AND POSSIBLE CUSTOMERS?
on strategy, concept development, design experiments and communication tools

phase three: actualisation

“I try to make all that I do more intelligent and introduce intelligence through what I do.”
- Miuccia Prada
CONCEPTUAL STARTING POINTS

Prada Reflections is a platform that makes the content and context behind Prada’s collections visible.

VALUES

analysis / intellect
Prada treats fashion as an intellectual challenge and shapes a framework for a more creative and thoughtful fashion industry by rethinking conventional codes.

inspiration / innovation
You have to work against what you did before, and even against your taste, to create something truly new. Reinvent yourself as if embarked on an intellectual exercise for personal stimulus. Be a stream of ideas, questions and doubts.

interpretation / ambiguity
Prada has an appeal to ambiguity, even though it takes effort to decipher and there is no guarantee you’ll ‘get’ what the maker is trying to express. Complexities and contradictions make life more interesting.

STRATEGY

PROBLEM
Prada’s appeal as exclusive luxury brand is declining amongst current customers. New customers don’t understand Prada’s intellectual intentions.

+ TENDENCY
The ‘Conflicted Consumers’ wants to consume products along with ideas. The goal is to enhance both mental and physical self-progression through consumption.

= THE PRADA CLUB/PRADA THINK TANK/PRADA REFLECTIONS
An exclusive, members-only cultural institute for loyal customers, brand aficionados, cultural influencers and press, about the big ideas behind Prada’s collections.

INSPIRATION

CÉLINE’S INSPIRATION BOOKS
For two seasons in 2011, Céline placed inspiration books on the seats of the catwalk show audience with full-bleed images out of Céline’s inspirational archive.

ACNE PAPER
Acne Paper’s academic approach and in-depth thematic angles deliver content that doesn’t feel sponsored. The extremely classic and serious look and feel wouldn’t work for Prada but does stand out from the average fashion magazines.

THE GENTLEWOMAN CLUB
The magazine for ‘modern women of style and purpose’ also organizes get-togethers. From guided exhibition tours after museum’s closing time to book signing parties and panel discussions.

6. WHAT PRODUCTS/CHANNELS SHOULD PRADA USE TO REACH THIS AUDIENCE?

1. EVENTS (EXCLUSIVE)
An actual experience; networking opportunity and knowledge consuming moment; Prada could use this to present the brand in 3D content.

2. PUBLICATION (EXCLUSIVE)
Highly exclusive, use of techniques and textures create a coveted object. There already is a lot of content online; new content wouldn’t add to the exclusivity.

3. ONLINE (OPEN)
To reach a new audience, Prada Club members get activated to use their ambassadorship and create content for the online platform to open up the discussion.

Added after feedback. The content gets stuck in the exclusive, brand-loyal circle of the Prada Club and no potential audience will be reached. Also, this online extension won’t hurt the exclusivity of the Club, since that is provided earlier and in a more intimate, live setting at the events and in the publication.
COLLECTION ANALYSIS

Choosing a collection to work with
FW15: Hyperreality/Ironic ode to meta-modern
femininity/Artificial perfection/Synthetic Fantasy
Visually appealing, enough space to interpret and play, possible connections with theorists like Baudrillard (hyperreality).

SS16: Subverting traditional classics/Ugly chic
No personal comment from Miuccia because she wasn’t present, so no official theme apart from the press’ analyses.

Analysis
Which references can be made + what new references can I add?
Virtual reality/CGI-created imagery, beauty pageant contests, hyperrealism but also the sixties portrayal of perfect housewives.

Conclusion
The core of the collection is about hyperreality, artificial perfection and a general feeling that it is ‘too good to be true’. I’ll now have to find references that fit this theme to expand the subject beyond fashion and translate the theme into the communication tools.
PRODUCT 1: PUBLICATION

CONCEPTUAL STARTING POINTS
’I like to do something so the front, what appears, is attractive and easy. But after, depending on the culture or the sophistication of people, they often feel something else.’ - Miuccia Prada

CHALLENGE
To balance the mystery and the information. The crowd at Prada’s catwalk show is a mixture of people with a fashion background and some with more cultural interest. Nobody wants to feel like they don’t get it while they should when they receive the publication. I’ll follow Miuccia’s terzo via strategy: not too intellectual, not too popular, but in-between.

CHAPTERS
I tried to work with chapters but the themes overlap too much and the interconnectivity between them is what makes it so interesting. Therefore, the publication is divided in three chapters which repeat the artworks three times, every chapter with a little extra information. Presenting the layered ideas in this way doesn’t ruin the surprise, leaves space for the interpretation of the reader and follows the structure of the catwalk show (show - analysis - interpretation).

COLOUR/SILHOUETTE
Chapter one follows the colour codes and implements some of the collection’s silhouettes as visual surprise. In that way, subtle references to the show are being made. The show can be found in the back of the book - as a reminder, but not as the main focus.

Criteria imagery
The story should be as appealing as the visual, the artist’s opinion or meaning should stroke with the theme, but preferably offers a new perspective on the theme. Should match Prada’s (visual) identity.

NO

The image is too obvious or doesn’t tell anything new, the story behind it doesn’t match the theme, the artwork is too far attached from Prada, the work looks too much like another one.

YES

The image is appealing but the story behind it also corresponds with the subject and delivers a new perspective on the theme.
PRODUCT 1: PUBLICATION

These pages show the development of the chapters in terms of content and art direction. The challenge is to balance what to reveal and what to leave open to interpretation. It shouldn’t be too abstract/intellectual, but also not too easy/popular.

Development chapter 1: phase one
The choice of images is mainly based on visual preferences. I have to make sure that the images tell a certain story and check how the meaning changes if visuals are put next to each other. Also, this visual style is very popular, Tumbl-like. Not very artsy, intellectual or Prada. Instead of the pretty picture I should go for the interesting, surprising story. There is no concept (yet) in this set-up.

Development chapter 1: phase two
Chapter one should mainly give a visual impression of the artwork. By blowing them up using a silhouette or a detail not too much information is given.

Development chapter 1: phase three
Because of the minimal visual manipulation, chapter one and two end up being too similar. I try effects with transparent stickers and more obvious manipulation to be able to tell the difference.

Development chapter 1: final phase
One day before red/green I decide to go with my gut-feeling and use the ink jet screenprinting technique to visualize the layered ideas of Prada. The colour pattern follows the palette that is used in the outfits for the F/W15 show and silhouettes from the collection come back in the visuals. Finally it is a coherent story, but I have to watch out that it doesn’t come across as a visual trick.

Development chapter 2
I’ve experimented with the position of the credits. Latest feedback: delete all the extra graphic elements that are not needed, choose functional and timeless. Go for rigid, simplistic and clean instead of decorative.

Development chapter 3
Not a lot changed in chapter three; I’ve only adjusted the column-width to create more space for text and experimented with the fill-out of the images. This chapter has a newspaper-like lay-out with columns that add weight to the words written.

Diamond 120 grams
Museum paper 120 grams
Biotop 80 grams

Choice of paper
The shiny diamond paper creates an extra ‘too good to be true’ feeling for chapter one. Catalogue is printed on museum paper for an official look. The contextual chapter should look like a hand-out with newspaper-like qualities. This light-weight Biotop does the trick.
PRODUCT 2: EVENT

CONCEPTUAL STARTING POINTS
A series of events is the ideal space to get like-minded people together in an intimate setting and let them emerge in a typical Prada experience. Events are popular amongst the target audience, both for reasons of entertainment and self-development.

FEEDBACK RED/GREEN
The feedback during red/green was that the invitation in itself doesn’t tell enough about the events. It’s just a visual and fictitious example. I've added a booklet with in-depth information on format, examples of speakers/screenings and locations to clarify the concept. The different types/formats of possible events are specified and the criteria for location and speakers are communicated. It grew from example to proper brief for future Prada Reflections events.

EVENT FORMATS
For Prada Reflections, the themes will be translated into multiple event formats according to the concept’s values:

<table>
<thead>
<tr>
<th>Innovation/Inspiration</th>
<th>Ambiguity/Interpretation</th>
<th>Intellectual/Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker(s)</td>
<td>Chorale</td>
<td>Speakers, introspection professional perspective, discussion between speakers</td>
</tr>
<tr>
<td>Film screening</td>
<td>Film screening</td>
<td>Films, documentaries, history, talks with filmmakers</td>
</tr>
<tr>
<td>Literature</td>
<td>Literature</td>
<td>Lecture, poetry reading, creative writers</td>
</tr>
<tr>
<td>Workshops</td>
<td>Workshops</td>
<td>Workshops, practical, masterclasses, workshops</td>
</tr>
</tbody>
</table>

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PRODUCT 3: ONLINE

CONCEPTUAL STARTING POINTS
The online platform should be a translation of the events and publication for a broader audience. It should focus on transmitting insights and inspire the individual thinking process.

FEEDBACK RED/GREEN
The website was more a mock-up/simplistic example instead of an end product. I wanted to add a booklet to explain all of the design choices and how they relate to the concept, but the coaches commented that they’d rather see a well-executed website that speaks for itself. I've worked with the idea of layers and a division between text and visuals to mimick the publication.

VERSION ONE
IDEA
A movement-based inspiration board with content hidden behind a mousedown.

FEEDBACK
Looks a lot like Glamcult’s website, try to make it more Prada, experiment with lay-out and work on refinement.

VERSION TWO
Inspired by concept-catalogue-context you can search this timeline archive of content by visuals, header or text-only. The scroll bar represents the collection of an online museum which you can experience on different levels; for its pretty visuals, its references or its context.
on constructions, the translation of values into design elements and final adjustments

“I want to be more clever, or more difficult, or more complicated, or more interesting, or more new.”

- Miuccia Prada
REFLECTIONS ONLINE

Prada Reflections opens up the dialogue with a broader audience online. Its content platform reflects the activities and discussions of the exclusive part of Prada Reflections. Contributors of Prada Reflections exchange their perspectives and add to the online conversations. It aims to exchange insights and express individual interpretations of the subjects of Prada’s collections.

EVENTS

Prada Reflections organises locally hosted events with an exclusive character. The focus is on multi- and cross-disciplinary activities that shed a new light on the subject. Think of talks, lectures, discussions and studio visits with artists, scientists, and scholars.

PUBLICATION

Prada Reflections publishes a contemporary culture catalogue that fiercely believes in the intelligence of its readers and rises to the challenge of surprising them. Both timely and timeless, the publication tries to find the new in the old and the old in the new. Reflections does not only reflect a season’s worth of fashion, contemporary art, and design; it lays the groundwork for the next. It’s a continuous circle of inspiration, referencing and innovation.

PRESENTATION

Strategy wall
Content: Concept texts, SMCP, process books.

Visual/Product wall
Content: Publication images, publication book, event guide and invitation, iPad with website design.

DESIGN VALUES

Prada’s values can be seen in the sleek lines, the use of subtle matte black and modern materials like transparent perspex. The visuals reduce the distant feeling and invite to explore. Ambiguity and intellect have been translated into the multiple surprising layers that are revealed when picking up a book from its standard. It’s a reward for the reader’s curiosity.

IMPROVEMENTS SINCE RED/GREEN

During Red/Green I presented the SMCP next to the products, which implied that the SMCP (a phase 2 product) was as important as the end products. In the improved version I created one wall for text, explanation and strategy and one for end products to create a clear difference.

I’ve upped the material choices (from foamboard to MDF panels) and changed the shaky construction. Instead of 1.00m by 1.40m I’ve wanted to create more importance and status by adding height. The products have become too heavy because of the Perspex book standards so that a self-standing construction with shelves is impossible. A small bench in front of the board creates stability without leading away the attention from the visuals.
**BOOK STANDARDS**

**DESIGN VALUES**
The book standards add a hint of modernity, surprise and reward to the presentation. The slanted position of the books represents people’s heads when looking closely at something or thinking about something; it’s a different way of looking at things.

**PROCESS**
1. Choosing relevant images for the backcover
2. Track & trace the outlines in Illustrator
3. Import images into lasercut machine at HvA Makerslab, engrave and cut the lines
4. Experiments with glue and solvents to adhere the three Perspex panels
5. Drill holes in the panels, attach parts with screws

**VERSION ONE FEEDBACK**
The black foam creates distance in an already intellectual -so distant- project. Change material.

**TEST LINE DRAWINGS**
The line drawings can’t be engraved but will be cut halfway through the material.

**TEST RUN**
Testing the material, intensity of the laser and files.

**CONSTRUCTION**
The panels can’t be glued because you’ll see the glue and air in-between the layers.

**END RESULT + REFLECTION**
Some of the drawings stick out of the book and there are some scratches and glue remains from the tape I used. Next time I would immediately construct them after lasercutting, the transportation creates unnecessary deficiencies.

I’m not using this one since the SMCP is not an end product and shouldn’t be presented as such.
“Study fashion, study movies and art and after that study yourself. Understand what is happening and try to understand the system of working.”

- Miuccia Prada