

# Thesis: design and fashion



**ASSIGN  
BUSTER**

In order to produce competent designers and artisans demand an institute which can address the proper training of these artistic and skilful work forces. Cebu is full of potential fashion designers and artisans therefore gaining its title as the “ Creative City’ of the Philippines by the London based “ Creative Cities Campaign. ” This campaign aims to preserve, promote, and develop the exalting potential creative mindset of a chosen city. Living up to the standards of this campaign are schools inclined to the arts and a fashion Institute would add up to this fulfillment as we have several internationally acclaimed fashion designers.

RATIONALE Fashion schools will improve the acceptance of our local fashion designers and artisans professionally through proper certification of educational attainment. An institution duly credited and recognized by the academic society will boost the fashion industry in Cebu and hopefully pioneer in the whole Philippines. Existing fashion schools in the Philippines have recently branched out to other regions of the country hoping to cultivate potential fashion designers. Their curriculum strictly focuses on clothing design.

There are also other schools offering courses which are related to fashion namely: make-up, styling, and fashion hydrotherapy. The fashion schools in the Philippines specifically in Cebu city cater only to the involvement of designing skills without the incubation of these designs. On the other hand, the training for artisans only revolve around the technical skills of production without the exposure of working with designers. Combining these two elements in one facility creates a unique academic system which promotes sustainability among students.

Educational attainment in the field of the arts have unfortunately long been neglected and seen only as a hobby in the Philippines. It is only up until now where schools focusing on the arts have sprouted all through out the country. This is due to the uprising digital and commercial age. Fashion in particular is beginning to take its institute strategically located in the center of the Philippine map would cater those who aspire to become professional designers and artisans. Therefore, lessening or eliminating the need to go abroad to acquire proper education and training.

In order to successfully teach and train students, who are artistically inclined to fashion, will be the use of architecture as an instrument to provide an efficient facility. **STATEMENT OF THE PROBLEM** The current set-up of fashion schools in Cebu are vocational trainings that prepare them only in small scale enterprise and are trained in spaces where they tend to dwell in their own personal space resulting to the elimination of learning opportunities. This type of set-up risks the sustainability of students in their future careers as designers.

This imposes the need to create additional spaces that maximize their learning experience. The proponents of this study intend to design a facility tailored to accommodate the spatial needs of a fashion design institute which takes advantage of learning opportunities. The proponents of this study also intend to correlate the flow of curricular activities and spaces required to attain maximum efficiency of both the architecture of the institute and the curriculum/educational system to be adapted.

Thus, this study aspires to answer the following questions: 1. What are the factors to consider in designing the proposed project? 2. How do spaces interact with each other? 3. What configuration of spaces is most efficient for both indoor and outdoor circulation considering curricular activities and institutional operations? 4. What amenities and facilities are necessary? 5. What atmosphere is conducive for students to conveniently improve their talents and skills without influencing their aesthetic?

**OBJECTIVES** The study seeks to introduce a new type of educational system aided with the proper facilities specifically and efficiently designed to accommodate the needs of the institute's specialized curriculum. The study aims to envision: 1. Aims to adapt a curriculum leaning towards a holistic and comprehensive system of education. 2. Aims to improve and/or develop raw talents and skills in the field of fashion. 3. Aims to provide adequate facilities and other amenities necessary to achieve the utmost fulfillment of the institute's educational system.

The main objective of this study is to come up with a functional and effective design solution for a fashion institute in Cebu city and in the Philippines as a whole. The needed space requirements for the project proposal. 2. Research on potential industries that the community can adopt a sense of having a fashion institute. 3. Design an institution for fashion and other related courses with the proper and efficient planning of spaces in coherence with its operational and educational system. 4. Establish an structural design concept. **HYPOTHESIS AND ASSUMPTION**

This study aspires to pioneer in educating local talents and skills of Cube and possibly of the whole Philippines. Cultivating these innate talents and skills through a specialized curriculum which does not only pertain to fashion design but also to the subfields of the fashion industry. It would present a professional perception of the fashion, in general, as not only a hobby but as a career like any other degrees. **METHODOLOGY** The proponents of this study will conduct nine (9) chronologically ordered stages of research and development so as to attain utmost information needed for the formulation of the thesis study.

The nine (9) stages are of the following: Data Gathering In order to gather the necessary data would be the visitation of existing fashion schools namely: School of Fashion and Arts (SOFA), Fashion Institute of Design and Arts (FIDE), Fashion Institute of the Philippines (PIP), Slime’s Fashion and Arts School, and the fine arts department of fashion in the College of Architecture and Fine Arts (CAFE) of the University of San Carols (USC). Aside from the visitation of the said educational institutions is also the visitation of government agencies of the following: Technical Education and Skills Development Agency (TESTED), Department of

Education (Depend) and Commission on Higher Education (ACHED). Parallel to the visitation of the said educational institutions and government agencies would be the gathering of essential data in terms of history, statistics, and current operating curriculums. Aside from gathering primary data would be the interviewing of clients, professors, students, designers, and other experts of fashion and other fashion related professionals for the gathering of basic

information. The guidance and regular consultation of government agencies and school administrations will be conducted.

**Data Analysis** Identify needs, problems and issues to address in the development of the study. Interpret these needs, problems and issues to be able to determine curricular and facilitative concerns. Formulating a curriculum based on the interviews conducted and the data gathered will dictate the identification and pronunciation of design considerations. **Site Selection** Also take into strict consideration of zoning areas and other requisites regarding the proper selection of sites.

Upon taking up all surrounding element of the site will be the evaluation and assessment of the potential sites in order to determine the best Seibel site for the establishment of the proposed fashion institute. **Proposal Development** Establish concept, theories and ideas addressing the present issues and problems of the proposal. Review and consider national building codes and local city ordinances with regards to the proposal and see to it that all reviewed rules and regulations will be abided. Determine possible user population, user needs, and operational objectives to assess the possible development requirements.

This will be based on the “ to be” introduced curriculum which shall be in line with the guidelines of Depend, ACHED, and TESTED as well as with basic institutional architectural planning standards. **Research and Programming** Research information and data through second hand information and other related literature as planning paraphernalia. Programming of space requirements shall be of reference to institutional operations. Preliminary

Design Design preliminary sketches and schemes to visually present the architectural solution for the fashion institute.

These preliminary design solutions should already take into consideration the relevance of proper arrangement/configuration and connection of required spaces. Design Development Interpret spatial expression of the design. Secondary Design Re-evaluate preliminary design solutions and draw conceptual final design solutions. Final Design Finalize all architectural drawings including plans, elevations, sections, and perspectives as well as finalizing presentation instruments such as boards, scale model and audio-visual presentation.

SIGNIFICANCE OF THE STUDY Cube is said to be rich of potential creative talents and artisans. Thus, there is the need to hone and cultivate these talents and skills. These talents and skills that sebaseous are known for can only be edified and refined wrought proper holistic and global ready education. Schools offering fashion design having Cube city as second of the most number of schools offering fashion design. Although currently operating, these schools concentrate on particular subfields of fashion only catering design without the exposure of working hand in hand with other fashion related professions.

Artisans who specialize upon making and realizing the designs of fashion designers lack the proper training and educational attainment in order to become certified artisans. Some of these artisans may have training in overspent agencies but still attains the risk of income stability. This is brought by the lack of exposure to the designers' point of view and vice

versa. The fusion of design and implementation will promote sustainability of both designers and artisans in the real world. This study would jumpstart young aspiring fashion designers and artisans into the fashion industry.

The production of competent, well trained and real world exposed fashion designers and artisans would boost the industry and eventually live up to the city title as the “ Creative City’ of the Philippines. This would also attend to the need for information regarding the proper housing of this type of academe. Discovering the proper setup of a new curriculum comes along with the discovery of spaces and its configuration to allow a conducive atmosphere for learning. **SCOPE AND LIMITATION** This proposal is more on the impression of planning and designing a specialized school in a community with a pool of potential designers and artisans.

Thus the undertaking of the study attains only to the following scope and limitations: 1. The stages of the architectural program are only of the following: a. Project Selection b. Programming c. Preliminary Design . Design Development e. Final Design 2. The adaptation of a tested curriculum with the guidance and consultation of local credible authorities. 3. Identifying and defining course outlines will be done on minimal research hence excluding feasibility studies. 4. All essential and required presentation drawings. 5.

There will be of limited detail in structural and utility elements therefore excluding cost estimates and computations of structural and utility drawings.

Scale model 7. Audio-visual presentation **DEFINITION OF TERMS** 6. 1 .

Incubator – serve as a link between innovations developed by universities or colleges and the businesses that market them to the general public. 2.



Perception – The process of obtaining or receiving information from the environment, refers to situations in which the response depends largely on the physical. 3.

Artisan -A skilled manual worker who makes items that may be functional or strictly decorative, including furniture, clothing, Jewelry, household items, and tools or even machines. Institute – A society or organization for the promotion of science, education, etc. 6. Fashion – A general term for a popular style or practice, especially in clothing, outerwear, accessories, makeup, or furniture. 7. Curriculum – The set of courses, and their content, offered at a school or university. 8. Edify – Instruct or move (someone) morally and intellectually.

University of San Carols College of Architecture and Fine Arts Department of Architecture A PROPOSED FASHION INSTITUTE OF CUBE Sanchez, Sophia Grace G. Dana, Jesse Jake S. A thesis proposal submitted to the faculty of the College In partial fulfillment of the requirements for the degree of BACHELOR OF SCIENCE IN ARCHITECTURE February 1, 2013 CUBE CITY CHAPTER 1 Introduction CHAPTER 2 Review of Related Literature 1 . The Textiles and Clothing Industry and Economic Development: A Global Perspective Innovation Policies and International Trade Rules: Textiles and Clothing Industry in Developing Countries By: Ala, K. Amp; Money, P. A. Pages 10-15, 22-25 & 32-33 Copyright 2009, printed in England: Palaver Macmillan This chapter encompasses textiles and clothing industry in a large number of developing countries, including the export performance of this area relating to the competition in global markets, for several developing countries continue to compete, while others could not remain in export markets for <https://assignbuster.com/thesis-design-and-fashion/>

they are the ‘ latecomers’ in the industry who entered into international markets during the late sass or early sass and had to exit prematurely after a short period in the global markets, and this includes the Philippines.

Progress speed for the fabrication of new products is increasing. This, coupled with the rising levels of productivity and quality improvements in traditional for a constant process of innovation that introduces product variety, adds value to products, enhances productivity and meets environmental labor and quality standards as well as delivery schedules.

Narrow definition that equates innovation with invention of this sort, however, enemies the importance of: \* Building upon indigenous knowledge, \* Exercising creativity in the development of new products, processes, management routines or organizational structures that correspond to local conditions and needs, \* Creating the local linkages that support the modification of production processes to bring costs down, increase efficiency and ensure environmental sustainability, Mastering imported technology in order to transform it in new ways and \* Developing policies that stimulate and support a continuous process of learning and innovation. . The Role of the Fashion Buyer Fashion Buying Second Edition By: Growler, H. Ages 5- 15 Copyright 2007, Printed in Iowa, U. S. A: Blackwell Publishing Fashion Industry is composed of different teams for specific concerns, and one of the most important is the ‘ Buyer’, the one who purchase merchandise for the product area, the larger the company the narrower the buyer’s product area is.

The qualities of a successful fashion buyer are being versatile and flexible, and will only be developed by exposure to the fashion buying environment. Buyers are the ones who communicate with the suppliers for numerous reasons throughout the buying cycle in relation to selecting, participating in the product development process.

They also communicate regularly with colleagues from other departments, for the successful development and retailing of a fashion range is team effort, requiring facilities that will enhance their social relationship inside the building, for the team needs to work closely with the rest of their colleagues, as their ranges need to be sold alongside each other in the same stores, and are likely to be purchased to be worn together. A building where in fashion resides, should provide spaces for the design teams, people from fabric technologies and packaging teams.

The buying team is composed of different departments, therefore provided with efferent facilities, namely: Merchandise – responsible for ensuring that the product range selected and developed by the buyer is delivered to stores in the right size ratios and quantities at the right time; Design Department – is responsible for identifying trends which are suitable for the store for a particular season and usually design the mood board, color palettes and garment silhouettes to be used by the buying team and by the clothing manufacturers which supply the retailer.

This ensures a consistent direction across the whole product range and retailers; Quality inform to the quality standards set by the retailer; Fabric Technology – involves in sourcing and developing fabrics with suppliers in

in conjunction with the buying team and are responsible for ensuring that fabric that go into production meet the retailer's quality standards; and other departments like: Public Relations (PR) – responsible for promoting the range in conjunction, Finance – plans budget to ensure sufficient money is available and to check exchange rate when buying merchandise from overseas, Support staff/Sales staff – people from reception desks, administrations, catering staff and sales staff. 3. Epileptic Architecture: Towards a theory of The Post-Digital in Architecture Digital Architecture Now: A Global Survey of Emerging Talent By: Spiller. N. Pages 362-384 Copyright 2008, printed in London, United Kingdom: Thames and Hudson Post-Digital Architecture is not without a digital component. It is very much a synthesis of the virtual, the actual, the biological, the Cyprian.

Cyberspace has insinuated itself into our existence, at a very scale and at every turn. Post-Digital is the study of simplicity and complexity. It includes the attempts to define complexity,; the rise and fall of human cultures, the behavior of the markets and the operation of computers that are designed or programmed to evolve strategies – solving problems. Above all, these architectures seek to simplify, amplify or facilitate and make visible the complex entanglement of the contemporary space. First, we must establish an understanding of the activity of ' design' and the ontology of the designer'. So Post-Digital Design must attempt to be immune to sophisticated argument of style and good taste.

More than that, Post-Digital ' is relativistic, operates on both a local and global level and is constructed from a genius loci that includes not just anthropometric site conditions but also deep ecological pathways,

<https://assignbuster.com/thesis-design-and-fashion/>

mnemonic, psycho geography and narrative. It is importance to illustrate some its spatial potential. Any design work done in the twenty-first century must be sustainable in some way. Also sustainability and indeed ethics. 4. Fashion Distribution Fashion Marketing Third Edition sys: Easy, M. Pages 198-216 Copyright 2009, printed in West Sussex, United Kingdom: Wiley-Blackwell. This chapter examines the face of fashion' – the retail sector, where in it's the structure of the industry and its constituent parts, and includes an outline of recent placements. The retail industry is important to the marketing of fashion clothing.

First, and Secondly, with the growth in applying information technology, it is also able to provide, within hours at most, detailed feedback of what the consumer is buying. Thirdly, it facilitates the application of target marketing. Fourthly, it has been active in the promotion of design awareness to the shopping public. Fifthly, manufacturers and designers can achieve stability by owning their own retail units. And finally, the retail outlet through its store image can crate loyal customers who may provide a assure of stability in sales, income, and profits. The industry has traditionally been divided into three distinct segments: women's wear, men's wear and children's wear. All three market segments described are dominated by variety chains and multiples except at the designer level.

In common with other sector of the retail trade concentration in the fashion retail market has increased over the years. And in some countries, like I-J, clothing retailing is perhaps most concentrated in the world. Under increased pressure from low cost producers, textiles industry has steadily clines over the years as retailers has resulted manufacturers being able to meet the

demands for small-scale production runs. Pressure from the dominant retailers has resulted in, manufacturers increasingly making use of subcontractors, many of which are overseas. An increased emphasis on design is also placed on the manufacturers, many of whom now have in-house design capabilities. In all large-scale fashion clothing retailers central buying is now the norm.

Experiences buyers visit trade and fashion shows, and use prediction services to make decisions on what to buy for the coming seasons. Many leading high street assign degree of retailers have extensive laboratory facilities to monitor the quality of clothes they sell. Several fashion retailers have adopted a concept known as 'edited retailing, whereby the customer is offered as limited though changing choice of the merchandise that is highly co-ordinates, offering high degree of product range compatibility. 5. Pinto Dressing: Weaving Culture into Fashion By: Ramose, B. Pages 7, 9, 11 , 29, 83-87, 89-95 Copyright 2007, printed in Passing, Philippines: Anvil Publishing Inc. Pinto Dressing" first graced the pages of the Malay Living in the summer of 1990 s an attempt to continue and integrate indigenous culture into modern design, preserve cultural values and enrich them with new ideas for the contemporary applications. Whether these pertain to fashion in particular or to society in general, the vision was the same – to revive the tapestry of our lives as Filipinos through the evolution of fashion. Fashion is more than Just apparel, it's a piece of fabric only until tradition and ritual imbue in power that transforms it into a mantle of supremacy. Evolution of present-day application continuing to shape, color, and embellish the very fiber of

our being, whether they are representations of aesthetics or authority, garments are always emblems of our existence. We dress therefore we are.

Pinto Dressing is an attempt to continue and integrate weaving culture into contemporary design ideas, in the hope of preserving past values and enriching them with new ideas for contemporary applications. To build upon traditional artistic attitudes and sensibilities, rather than deserting them, is quite unavoidable in the endless process of creation. It is hidden, aesthetic wealth of the Pinots who came before us, that has given us the heritage from which we now draw on for fresh ideas. It is the time of the global village in fashion, in exploring the old and realizing the new; we rethreaded the very fabric of our lives. Nowadays Filipinos are becoming more aware that clothes is far more than a means to make a profit in the textile and garments industry and is an essential means to show status among fashion-conscious customers.

Traditional clothing for the women is tern'. The tern evolves from the older traditional Filipino dress ensemble called 'baron say' (blouse and skirt), which consisted of a short blouse with eves called the camas, the layman or panel (shawl) worn over the camas, and the say. The world tap's' is derived from tap" – to cover in an overlapping manner. For the past two hundred years, the 'Barron toggle has lent itself to many persuasions. The garment is like a bare canvas, its possibilities limit only by one's creativity, various innovations, at times comic, absurd even, run through the history of Barron tagging as the Pinots national wear. 6.