

TOWARD THE MOBILE BODY'S REPRESENTATION IN PATTERN DESIGN

Research Through Design, Paradox, Paradigm, Mobile Body's Representation, Wearing Experience

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This paper describes a doctoral research being carried out through creative practice,¹ based on the assumption that pattern design could do with a new way of considering the body and its representation. The relevance of investigating this subject emanated from the idea that the upright/static body posture still in use – found intuitively and sustained empirically – doesn't fully reflect this entity's aptitude to adopt numerous positions.

Because patterns are artifacts turning into products placed against the body, and that during wear, the body deforms the garment as much as the garment deforms the body, our intent is to create an alternative basic pattern set embodying all movements performed daily. Thus, the anticipated hypothesis toward the problem's solution is the amalgamation of outlines, and the research question seeks the improvement of sensory comfort during wear, as well as body movement itself.

The complexity associated with these issues demands that the research's methodology is open and creative. Therefore, the creation of this artifact implicates a twofold action performed throughout time that favors a qualitative approach and depends on grounded theory.

If the research's development relies on experiential knowledge, the approach toward the artifact's creation/validation depends on the way data is assembled and interpreted. Accordingly, these processes turn to: a nonwoven textile with plastic behavior, photos of reshaped garments/pattern pieces with superimposed grids, videos of the corporeal segments behavior as the body moves, and wear-trials using garments assembled with a woven textile.

If in research through design an experimental artifact functions as a research tool, we believe that by constantly testing the evolving basic patterns, progressive relationships of cause/effect become disclosed. If the identification and resolution of a significant paradox improves a theory, we believe that the methodology we opted for presents the possibility to revise the traditional pattern design's inadequate concepts.

¹ At the Faculty of Architecture, The Technical University of Lisbon, under the supervision of Dr. Luís Romão (Professor at the FA/TUL), Dr. Fernando Moreira da Silva (Professor at the FA/TUL) and Dr. Maria João Durão (Professor at the FA/TUL).

THE FASHION DESIGN MANAGER: GLOBAL MARKET DIFFERENTIATING AGENT

Design Management, Fashion Design, Global Market, Competitiveness, Brazilian Industry

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The paper hereof is a reviewed article, based in a Fashion, Design and Design Management areas bibliographic research, and intends to ratify the role of a fashion design manager in a global and extremely competitive market. To guide such evidence, some concepts were examined and synthesized in order to define a new business culture. The fashion designer manager, with a wide and general outlook, has a key role in the fashion production chain, incorporating the 21st century professional profile, able to focus and understand fashion flow multiple components, having the necessary expertise and ability to conduct the entire process of product development. Fashion Design Management characteristics start at raw material definition and analyze (fibers, yarns, fabrics), passing by creation, development, manufacture and finishing, and ending at product's life span, since its creation to distribution, is short, no matter how innovative or interesting product can be.

INVESTIGATION INTO THE EMOTION AND PLEASURE DETERMINANTS WITHIN FASHION DESIGN AND CONSUMPTION

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The research investigates the role of emotion in the way fashion products are consumed and, previously, how they should be designed. This paper aims to examine how cultural characteristics can influence our choices of clothing as well as to identify insights from existing design theories (Norman, 2004; Jordan, 2000) that can be applied to emotion within fashion consumption. The research is based on both qualitative and quantitative analysis. A database framework was created using SPSS software and incorporated two different sections: the first one considered consumer thoughts about clothing and fashion, and the second one the profile of consumers. The content analysis of some consumers' comments about their favourite piece of clothing were linked to theoretical framework and also explained within cultural components. A random survey was conducted with 264 consumers from the southeast of England, 320 consumers from the northeast of Brazil and 227 from mainland China. Both genders are included and all consumers are older than 15 years. Consumers were asked about their favourite piece of clothing and the majority stated their Jeans as the most loved garment. The research revealed that while British consumers are more likely to choose fashion products that satisfy their self-emotional needs, Brazilian consumers choose products that have higher socio-emotional appeal. Chinese consumers, on the other hand, are more likely to choose function-emotional messages. Through emotional design, Behavioural and Reflective are the more relevant levels to British consumers. Visceral and Reflective are the levels more important to Brazilian consumers. For the Chinese consumers, however, Visceral and Behavioural levels seem to be more decisive than the Reflective level. The coincident findings between the target nationalities should be considered as important for product development in a global market context. The noteworthy results are crucial to greater responsiveness to local consumers.

FASHION CO-BRANDING: ASSOCIATION AMONG FASHION BRANDS

Co-branding, Fashion Brands, Clothing

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This article makes an attempt to present the increasing importance of the co-branding action in the formation and maintenance of fashion brands identities. Fashion was treated here as a social *ethos*, firm on the desire of the new. This study searches to understand how clothing brands, and ones of other segments, benefit themselves with the association with brands or companies of other industrial sectors - and the opposite - for create a desirable image.