

TITLE PAGE

A DESIGN PROPOSAL FOR

“FASHION INSTITUTE ABUJA”

(Towards effective utilization of daylighting)

M. TECH THESIS (ARCHITECTURE)

BY

UMARU HALIMA

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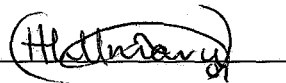
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CERTIFICATION


This is to certify that this proposal titled "FASHION INSTITUTE"
(Toward the effective utilization of Day lighting).

BY
UMARU HALIMA

Meets the regulation governing the award of the degree of Master of
Architecture (M.TECH.) in Architecture and is approved for it's contribution
to knowledge and literacy presentation.


Student's Sign

18 JAN 2001
Date


Supervisor Sign

4/9/2001
Date

Head of Department's Sign

Date

Dean, S.E.T. Sign

Date

External Supervisor Sign

Date

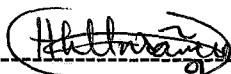
Dean, Postgraduate School Sign

Date

DECLARATION

I, UMARU HALIMA of the Department of Architecture, School of Post Graduate Studies, Federal University of Technology, (FUT), Minna, Niger State, Nigeria hereby declare that this research work has been a personal academic undertaking executed under the supervision of my mentor Arc. A.I Anunobi (MNIA), of the department of Architecture, F.U.T, Minna. And that it has not been published elsewhere for the award of any higher degree or diploma.

All published quotations and information used and their sources are duly acknowledged.



Miss Halima Umaru's Sign
Student

18 JAN 2009

Date



Arc A.I Anunobi (MNIA)
Supervisor

4/9/2009

Date

DEDICATION

Once again, I dedicate this special handwork of mine to Almighty ALLAH (S.W.T) for being my source of inspiration and solid rock of foundation.

I also dedicate this to the "WORLD'S GREATEST DADDY", thank you daddy.

And to the STRONGEST WOMAN I have ever known....."MY MOTHER"

I hope you both live to reap the fruits of your labour.

AMIN.

ACKNOWLEDGEMENT

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I would like to use this opportunity to say THANK YOU to my classmates, colleagues in the profession and my honorable roommates. I pray Allah (S.W.T) grants us all our hearts' greatest desires, AMIN.

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PROLOGUE

According to Sproles (a fashion analysis),

“The fashion process is a dynamic mechanism of change through which a potential fashion object is transmitted from its point of creation to public introduction, discernible public acceptance and eventual obsolescence”.

ABSTRACT

The social changes of any community reflects its level of fashion awareness. The activities of the fashion industry circulate around designing, manufacturing, distribution and marketing. The standard of these activities differentiate them from one another.

For the purpose of this thesis "Fashion Institute" the scope will be narrow down to fashion designing as an element of the fashion process. The next few chapters will lay special emphasis on the general historical background of fashion designing, the effective utilisation of daylighting in the fashion institute, a study on existing similar projects, site feasibility studies, design considerations and design services as a pillar of architectural design.

The project though a proposal, is to serve as a recommendation to the necessary authorities on how to curb and control the problems faced by the Nigeria designers especially in terms of patronage, quality and level of education.

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CHAPTER ONE

1.0 GENERAL INTRODUCTION

Nigeria right from time has been a country blessed with a rich cultural heritage and abundant human and natural resources. Among its human resources is her peoples ingenuity and creativity and their ability to combine them. This can best be appreciated in the peoples various costumes and attires that adorn the various groups and tribes and this can broadly be referred to as the peoples fashion industry.

The fashion industry is the institution responsible for taking care of the various units or elements of the industry namely: Cosmetology, hairdressing, design and dressmaking, Jewelry making, Accessory making, making of shoes and bags, textile creation, manufacturing and even distribution to the final consumers. For the purpose of this thesis, the research work will be narrowed down to the Fashion Design Institute as one of the pillars of the fashion Industry.

The fashion design institute will serve as a venue for the development or training of interested individuals in the various aspects of fashion designs and design creations up to its finishing.

It is also to serve as a center for academic and practical excellence and at the same time serve as an arena for fashion shows in order to foster appreciation among prospective clients, investors and consumers. This proposed institute would join other great institution in awarding certificates, diplomas and degrees and at same time producing experts and professionals in all the facets of fashion and designing and this will give the graduates an edge over those from unrecognized and unqualified schools and colleges.

Apart from its academic purposes the fashion design institute will help to define the nations cultural heritage by creating designs that will represent the different peoples and culture of Nigerians for the purpose of further developing their textiles for exportation to the fashion world leading countries for their use and study.

A research unit will be provided to act as a center for the development and improvement of these our indigenous natural and artificial fabrics to provide a wide range and variety of textiles for specific design styles and patterns. This research unit will be used by students to study the chemistry and mechanics of textile and textile making and also making comparative analysis between our indigenous textiles and their foreign counterparts.

Furthermore, the proposed institute will provide state of the arts machines and equipment for mastering design elements and detailing especially those of stitches. The entire Fashions Design Institute Complex is going to be an architectural and structural masterpiece considering its location at the federal capital territory Abuja.

1.1 AIMS

The aims of the proposed fashion design institute will be highlighted below:

- a. The primary aim of this project is to develop the Nigerian Fashion Industry to meet up with the Fashion World.
- b. It is also aimed at providing a befitting academic environment for learning and creativity.
- c. It is aimed at upgrading the level of expertise among our numerous fashion designers and

- d. Finally, the institute is aimed at providing a building that is aesthetically and structurally functional to conform with Abuja standards and regulations on safety and design.

1.2 **OBJECTIVES**

The aims mentioned above will be adhered by the following objectives.

- a. The institute will be provided with academic experts and professionals that will educate and inculcate the necessary principles needed by the students to meet up with the rest of their foreign colleges.
- b. The necessary learning facilities will also be made available like classrooms, research units, workshop units, display units, offices and libraries for the purpose of academic excellence.
- c. Other important supporting facilities will be provided to make studying more comfortable for the students and also their lecturers.
- d. Avenues for public appreciation enlightenment will be provided to also help educate the general public on fashion technicalities and vogue.
- e. Besides all these, the building proposed will be those of architectural pieces to place the minds of the students in a worlds of creativity using the buildings and structures as a symbol of object d'art.

1.3 MOTIVATION

The motivation behind the initiation of this proposed project was due to the abject negligence of our fashion industry despite the fact that the nation is blessed with all the necessary raw materials needed to make the country a first class fashion advocate.

The world has witnessed various changes right from the time of cave age in terms of fashion and various nations have one time or the other contributed to these changes apart from countries that form the Africa continent Nigeria, being what is as the giant of Africa is best equipped to represent Africa in the fashion world global village.

This project is as the result of the various agitation made by Nigerians on the need to improve and develop the fashion industry particularly in this century or millennium where every aspect of the human life is taken over by computers or digitalized.

1.4 RESEARCH METHODOLOGY

The presence of the fashion institution in Nigeria has been in existence right from the early fifties even before the nations independence but little or nothing at all has been done to the industry in terms of research or development. This condition will make it difficult for analysis or data's to be gotten for the purpose of this research.

The methodology process is as follows:-

- a. The initial study of the Fashion Industry as a whole with a view to acquainting oneself with the basics
- b. The visitation or study of already existing fashion institutes as case studies towards finding a lasting solution to the problems observed.

- c. The use of indirect questionnaires in the form of oral interviews from people or persons experienced in this area and seeking suggestions on how to provide a functional design where fashion is concerned.
- d. Personal exposure to existing projects to study the structural details and techniques
- e. The use of library books, journals and published and unpublished documentation on the literature of fashion and finally
- f. The use of the computer and the Internet to acquire information that cannot otherwise be easily come accessible.

1.5 SCOPE AND LIMITATION OF STUDY

Although, this proposal will be made up of so many facilities for both staff and students, for the purpose of this research, the scope will be limited to academic, administrative and a few auxiliary facilities.

The limitations that will be encountered will be due to lack of existing befitting and functional institutes and this has reduced the amount of readily available information which otherwise would have been a major source of research findings and data collection. This study will be as precise as able, taking care of all the various facets of the industry including structural as aesthetical qualities.

1.6 IMPORTANCE OF STUDY

Indeed, there are various importance of this study and each arises from the other. As earlier on discussed the primary importance of this

project is the need to develop our abandoned and deteriorating state of the nation fashion industry. After developing it, then the economic and social importance can be easily appreciated.

Economically, the state of the fashion industry can foster the level of revenue or foreign exchange that can be gotten from it. This foreign exchange can also improve on the nations per capita income there by raising the standard of living of the people.

A good-looking society is a source of pride for its government and people. The social benefits of a fashion-conscious society can not be over emphasized because an individuals appearance has an adverse effect on his psychology particularly in a growing society where one is exposed to various groups of people from different nations.

1.7 DEFINITION OF TERMS

- **Fashion Designer:-** This is a person that makes the original sketches of a design taking into consideration the silhouette, fabric, style and colour to be used.
- **Haute Couture:-** Derived from a French word “couturier” meaning dress maker. Haute couture means a designer of high fashion.
- **Prêt-a-porter:-** This is a French word used to describe a fashion, that is a more lively and influential source of ideas for designers.
- **Fashion Show:-** The concept of dressing models and parading them down a runway as a well of presenting merchandise.

- **Style:-** This is the distinctive modes of tailoring. It can also be the different modes of presentation that typifies several similar objects of the same class.
- **Fabric:-** A type of cloth, that is woven. It could be natural or man-made and this determines the fall or shape of a dress.
- **Silhouette:-** This is the shape of a dress, suit or coat which is determined by the flare of the cloth and the fit of the bodice, the shape of the sleeves, the location of the waistline and the cut of the neckline.
- **Fashion:-** This can be referred to a styles predominating at any given period of time. It could be referred to as popular style of clothes, hair and probably shoes.

1.8 APPRAISAL

Fashion is made up of so many facets but for the purpose of this thesis I will narrow my scope to fashion designing as a component of fashion and this will be made up of the academic wing, workshop wing, and runway wing along with other auxiliary facilities.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 BRIEF ANALYSIS OF FASHION

The first clothes made by man were made for protection against cold and privacy until man decided he wanted his clothing to be more practical than the initially desired and more beautiful. The more advanced a society became, the more attention was paid to the manner of the dress. By the time the Egyptians had built the great pyramids, grooming was as important as it is today.

In the beginning, beautiful clothes were made by hand this made it very expensive. At time, fashion was for the royal, and rich and the famous. Now mass production has made stylish clothes available to all. The modern fashion business from the design room to the store window is one of the busiest, most imaginative and most glamorous activities in the world.

The term fashion is used to describe the prevailing mode or style in clothing the changes in style that influence the public's taste in dress are frequently brought about by the innovations of the major couturiers or fashion designers who act as fashion arbiters. Since the 14th century, Paris become known as the center of fashion industry largely because of the predominance of fabric manufacturing and number of merchants of fashionable goods. By the 17th century, fashion engraving appeared in France, the pre-runners of modern fashion magazines.

The first French fashion of eminence was Rose Bertin, who by 1776 was modiste to Queen Marie Antoinelle. The man who made Paris fashion Industry was an Englishman working Paris by the name Charles Frederick

PREHISTORIC ERA



EGYPT
PHARAOH AND QUEEN
14TH CENTURY B.C.



GREECE
CLASSICAL AGE
500 B.C.



CYPRUS
PRIEST
500 B.C.



GREECE
HELLENISTIC AGE
323 B.C.



ROMAN EMPIRE
SCHOOLBOY AND SOLDIER
1ST CENTURY B.C.



Worth who became the fashion arbiter to the Empress Eugenie in 1858. he created the first couture house with its fashion shows, mannequins, sales staff and Paris labels.

In 1910, a fashion designer by the name Paul Poiret created the first fashion revolution, when he freed women from corsets and introduced oriental-style costumes of turbans and hobble skirts. In 1920, Coco Chanel replaced Poiret's exoticisms with simple classic suits and dresses of restrained color. Madelaine Vionnet introduced the bias cut-cutting the fabrics against the weave to create a free-flowing effect. By 1929, Jean Patou had replaced the 1920's look with daytime and evening dresses.

By the 1930's English designer captain Edward Molyneux and American Mainbocher were prominent with their special sports attire and padded shoulders respectively. In 1947 Christian Dior introduced slim waist, full bust and longskirt. The Spanish designer Cristobal Balenciaga was reknowned for his puffed gowns and unfitted chemises. The 1960s saw the rise of the prêt-a-porter or ready-to wear, market. In the United States, Yves Saint Laurent had expanded the limits of fashion house by opening boutiques for clothes as well as perfume, cosmetics and accessories.

Since the 1960s, other nations-particularly Britain Italy, the USA and 1980's Japan-have produced designers with international reputation. Among them are: Gucci, Emilio Pucci and Valentino of Italy, Mary Quant, Cardin and Courreges of London and Issey Miyake of Japan. American designers include: Norman Novell, Pauline Trigere, Valentine and more recently James Galanos, Ruchi Gernreich Halston, Adolfo, Perry Ellis, Calvin Kiein and Donna Karan. Ralph Lauren and Bill Blass have promoted clothing, housewares, eyeglasses and auto interiors. 1980s introduced the designer

Liz Claiborne who was mainly a designer for female clothes and later started on men's clothes.

2.2 CONCEPT OF FASHION DESIGN

2.2.1 TERMINOLOGY, DEFINITION AND PERSPECTIVES OF FASHION

Almost all of literature used for the study of fashion or for the fashion industry were derived by social scientists. It is of fundamental importance to appreciate the relationship between the terms fashion, design, and style. It has been suggested that, in the context of clothing, a design is a unique combination of characteristics that, within a given class of products, distinguishes one item from another. Shirts and dresses may have a definite look but with different design possibilities. A design is made up of silhouette, construction, fabric colour, texture, surface pattern and structure as its variables. Sproles defines design as "..... each separate design exist as a highly individualistic creation....." (Sproles, in textile progress vol 16, No. 4 of 1989)

A style, on the other hand, is a ".....characteristic mode of presentation that typifies several similar objects of the same class". Many design can have the same style. Jarnow, Judelle, and Guerreiro (Textile progress, vol. 16, No 4, 1989) expressed a similar view of sproles in that they defined a style as a product that has one or more specific characteristics that distinguish it from other products of the same category.

Gregory a fashion authority considered the distinction between style and fashion, in the course of which he stressed that the terms are not

synonymous. He viewed styles as being distinctive modes of tailoring and fashion as the styles predominating at a given time. Konig further made a worthwhile distinction when he noted that individual styles are forms that have a tendency to uniformity and fashion are forms that have a tendency to continual change.

Jarrow, Judelle and Guerreiro said that style does not become a fashion until it reaches or achieves some degree of popularity. It remains a fashion only as long as it maintains that popularity. What is “fashion” depends on the combined efforts of a large number of people within a particular population thus fashion has a limited life span and are continuously subject to obsolescence. It was observed that this lifespan may last between months or years. Sproles, noted that a fashion product does not exhibit a “superior utility” and it may not prove to be practical as the product it replaced.

Fashion changes reflect social changes. It can also be referred to as a subtle and volatile form of luxury and utility or functional qualification play a very subordinate role. Fashion products exhibit an inbuilt or purposeful obsolescence, which was intimately related to waste in production and consumption and ultimately had a negative effect on consumer welfare.

2.2.2 FASHION ELEMENTS

Fashion Institute is known for a few characteristic or elements that distinguishes it from other fractions of the designing business. The level of fashion can only be ascertained when all of these elements are fully represented. The elements are the fashion designer, the Silhouette, the fabric, colour, the buyer and the consumer.

The basic element of good fashion is good grooming. Another fashion element is individuality. The clothes of a well-dressed person always reflect his or her personality, the fashion designer is a person who works on bring fabrics together, the shape of silhouette developed and colour scheme decided upon. Some designer create their silhouette by sketching aid than sample garments are made after which the garment is made in the desired fabric. Then seamstresses make the first original sample. The group of dresses the designer makes is called a collection. Each season the collection is shown to buyers, newspapers and magazines in the name of a formal fashion showing.

The shape of a dress or any clothing is called silhouette. It is determined by the flare of dress and the fit of the bodice (for neck to waistline), the shape of the sleeves, the location of the waistline and the cut of the neckline. The central and most important point of a silhouette is the waistline; the neckline in the second most important part of the silhouette.

The shape of the garment depends on how the fabric falls and looks when pinned and belted. Light fabrics such as silk, chiffon, jersey, crepe and cotton cling and fall on the body in soft folds. Velvet, linen, bulky wools and flannel stand away from the body. Naturally designers choose fabrics according to seasons though fabrics can be designed into natural and man-made cotton, linen and burlap and made from natural plant fibres while other like wool, furs and silk come from animals. Man-made fibres are called synthetics and they can be made to look like transparent silks or heavy wools.

The colours used in clothes often reflect natural conditions. Prints form Tahiti and Hawaii and as vivid as the flowers and sunsets of the islands. The buyer is also important in the fashion world because they have

known by experience what sells to the customers and what is new and different. These buyers choose garments according to silhouette, fabric and colour which they display in their shops according to wearer such as misses, junior, pre-teen and children; then according to apparel such as evening dresses, daytime dresses and sports wear they are also arranged according to budget like very expensive, moderate prices and inexpensive clothes.

The consumer learns about fashion from paper television, fashion magazines and window stores. Today the consumer, along with the designer makes the fashion trend. Because it is difficult to determine fashion one particular style may last for more than a year.

2.3 HISTORICAL VIEW OF FASHION TREND

The underlying causes of change in fashion are mirrored in the development of civilization. They are inherent in history, economics and sociology, as well as in art, and the forces that have combined to form Western civilization have to be understood to anticipate fashion changes today and tomorrow. The two factors fashion depends on are the level of technological development of an era and the identity of the ideal female or “goddess” whom the average woman wants to imitate.

2.3.1 TECHNOLOGY AS A FASHION INFLUENCE

The history of fashion is interrelated with and dependent on the development of methods for adapting the materials at hand to the purpose of clothing the body for modesty or allure, as protection from cold or insulation

from heat, reflecting the cultural pattern of the people as well as the climate of the country.

In ancient Egypt for example, where the weaving of sheer fabrics was developed in a very early era, large rectangular strip of cloth were merely wrapped around the body and tied on one shoulder to furnish the only clothing that was needed. In the colder climates of middle Asia, the skins of animals were cut and sewn into clumsy garments with legs and sleeves, put together with needles made from slim, sharp bones and thread made from thin strips of hide. The crude garments of these barely civilized people were suitable for the rugged climate and their nomadic way of life, much of it spent on horseback.

2.3.1 GODDESS WORSHIP AS A FASHION INFLUENCE

As soon as civilization advanced beyond the survival stage, the desire to be socially acceptable became a strong incentive in clothing development and joined technology as the second great force of fashion. The ancient Greeks developed clothing that was beautiful as well as functional for it is easy to find classic examples.

CLASSIC GREEK GODDESSES

During the period the ideal female was a goddess every woman wanted to emulate. Juno, the virtuous wife of the king of the gods was one and Diana, the daughter associated with hunting; or Venus, the daughter associated with love. The classic Athenian dress, a thing of beauty, mirrored

the technology of the day and was suited to the lives of the women who wore it.

After the Romans conquered Greece and rose to world dominance, the high level or civilization of the classic Greeks declined, but most aspect of Greek culture, including their dress was adapted by the Romans. The climate of Italy of course is sufficiently similar to that of Greece that the same type of draped garments were comfortable.

BARBARIAN GODDESSES

The barbarians from northern Europe and Central Asia, who overran the Roman Empire in the first five centuries A.D. had a general draping effect on Roman culture and this also affected the dress. The goddesses were huntresses who needed warm clothing for their cold northern winters. Their taste was a reflection of their less-advanced culture and for this reason they lacked classic sophistication. They had restrained, stylized motifs as borders and preferred gaudy, naturalistic patterns. They wore primitive jewelry with hair loose and long rather than the arranged Roman and Greeks style.

THE MADONNA AS FASHION GODDESS.

As the influence of the church crystallized and survival was no longer the most important influence on clothing, more varied and elaborate garments began to be worn. Painters became creators of fashion by idealizing the apparel of the woman used as models. Since the Madonna was almost always the subject of their paintings, she became the fashion

symbol or “goddess” whom every woman wanted to imitate and thereby to become by association, more socially acceptable through the pace of fashion began to gain momentum during the middle ages. The Madonna concept of fashion is credited with introducing both dieting corsets, for artist consistently portrayed the Madonna with a high tight fitting belt to show that she was a young virgin.

2.3.3 FRENCH FASHION DOMINANCE

Catherine de Medici, a daughter of the celebrated Duke of Florence, became the Queen of France in the 16th century, bringing with her the new sophistication of the Italian Renaissance and a strong personal sense of fashion. After that, France became the meeting ground of Spanish and Italian culture, synthesizing them with her own secular point of view, and upon them building her own dominance of Western fashion. At this time, Paris already had fashion influence.

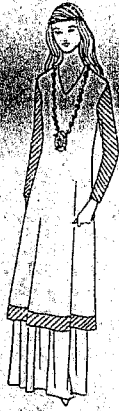
As early as 1400 a small, waxen mannequin attired in the latest Paris fashion was sent each year to Venice and in return, rich fabrics that reached Venice from the Orient were imported into France inspiring the fabric industries. England’s famous East India companies were introduced to the west and their exotic fabrics named after homelands; like, madras from Madras; Calico from Calcutta; Muslim from Mosul; gingham meaning striped from Malaysia; and chintz meaning spotted from India. Soon in France these imported cottons came to rival the domestic silks and brocades as fashion fabrics because of their scarcity and luxury prices.

2.4 FASHION DIRECTION IN TWENTIETH (20) CENTURY

After the French court disintegrated, royalty continued to dress fashionable but could no longer dictate fashion. The clientele included wealthy society woman of Europe and America, the dominion-daine as well as actresses became the ideal goddess and fashion leaders because they were willing to have their apparel publicized in fashion magazines. In 1920's actresses replaced stage actresses because they a larger audience. Their mannerism and styles were copied by the adoring public.

At the turn of the century, communication was accelerated tremendously by the invention of the air plane, and automobile, the moving picture and later by the development of radio, talking picture and television. Fashion desire was similarly quickened by the swift dissemination of fashion news through fashion magazines and movie houses which brought fashion sensitivity and as always the desire for fashion was fostered by its increased availability.

The drive for equality of the sexes began during the Victorian Era when women joined men in such sports as tennis and bicycling. This dearing revolt from age-old custom was a harbinger of the new functionalism in fashion. Also the construction of such fashion outfits broaden by the development of the sewing machine; making clothes readily available to the general public unlike the period they were hand sawn and only the rich could afford it.



Mayen Age



Germanic Barbarian Influence



Classic Greek Influence
(Doric chiton)



Vionnet's Simplified Structure



Empire Gown and Spencer Jacket



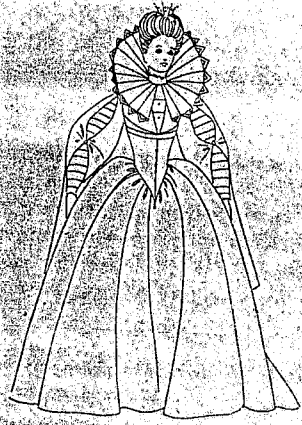
Pre-Renaissance



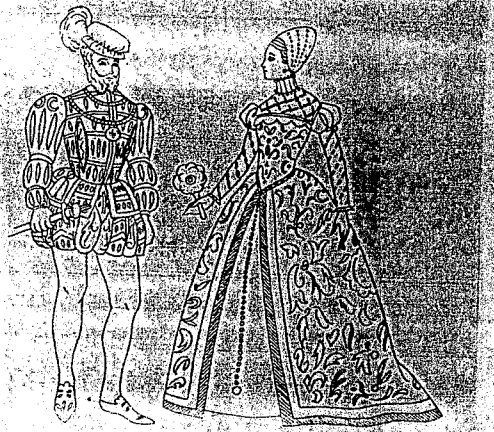
Louis XIV Influence



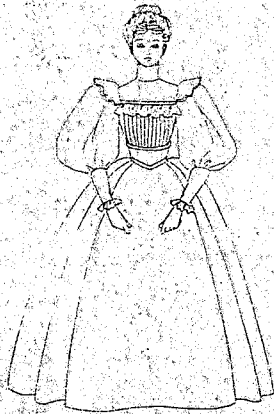
Watteau Gown
(cantauche)



Cavalier Style



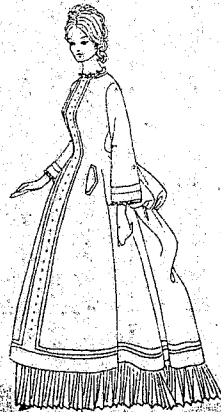
Pairpoint and Farthingale



The American Gibson Girl



Spanish Influence



French Basque and Bustle (1870)



Victorian Sportswear
(croquet costume)



Marie Antoinette
(in: 1783)

THE TWENTIETH CENTURY AT CLOSE RANGE.

Cigarette smoking by women began to be accepted in Smart Parisian restaurants. Farrings with screw fasteners were invented and the rather barbaric practice of piecing ears soon became passes. Corsets forecast this change in silhouette by replacing their established hour-glass shape with a straight line front which required garters to hold it in place. Soon the exaggerated silhouette of the Gay Nineties was outmoded as the new natural lines of the shift ware forecast by the Empire or Directories fashion.

The greatest event of the decade took place in 1909 when the Russian Ballet arrived in Paris for the first time, with Diagheler as director, Nijinsky as leading dancer, and Bakst and Scenic designer, introducing fashion-conscious Parisians to the rich colour and oriental flavor of its costumes and settings that Poiret was to make into high fashion.

In 1914 the first World War began in Europe. The United States was in the conflict only from the summer of 1917 until the Armistice on November 11, 1918, but the impact of the war on the Americans was tremendous. The American soldiers loved the French fashion the first time they saw it during the war. The war did not stop Paris from being popular with their culture through the women were less fashion conscious. During this period the concept of women dressed in simple working clothes was introduced because women started engaging in jobs that were formally handled by men.

The ultramodern schools of painting then flourishing in Paris supplanted the dance as the most important cultural influence in this postwar period. Picasso, Gris, Bracque had considerable though indirect influence on fashion. The delicate, muted colours of this ultramodern school of artist-

Marcel Duchamps "Nude Descending a staircase" is a representative example-replaced the clashing scarlet, cerise and vivid emerald of Bakst. Greige and bieve became the rage for daytime wear. Referring to these muted colours in retrospect vertes, a significant artist of the 1930's characterized the preceding decade as the "cream-cheese era of fashion".

By the end of the war in 1918 the movies had become the great American pasttime, and outstanding film personalities such as Greta Garbo, Gloria Swanson, and Clara Bow became fashion leaders. In the mid 1920's silent pictures were replaced by the "talkies", and Clara Bow went with them because her girlish Brooklyn voice was at variance with "it" image. New synthetic fabrics furnished fashion excitement, and the zipper replaced hooks and eyes and bottoms. The one piece shirtwaist dress made its appearance. Colored nail polish was introduced.

2.5 FASHION TREND ANALYSIS

The first recognizable trendsetter of the century was Poiret, whose 1910 dress followed the Direcoire silhouette than in fashion while expressing also strong, individualized simplicity. In the following year Poiret shifted the centre of interest to the midsection of the body and in 1912, while retaining the silhouette, he began to forecast his famous lampshade silhouette of 1913 with the flowing ends of the long sash and the daring slit at the skirt bottom.

Following the same pattern, Channel in 1916 began her fashion dominance improving the fashion content of her predecessor without altering the silhouette she used. Over the four years that followed channel gradually changed her fashion look until in 1920 she had evolved an overskirt





PLATE 7.

FASHION IN THE 1950S



PLATE 8.

FASHION IN THE 1960S

FASHIONS IN
THE 1970'S

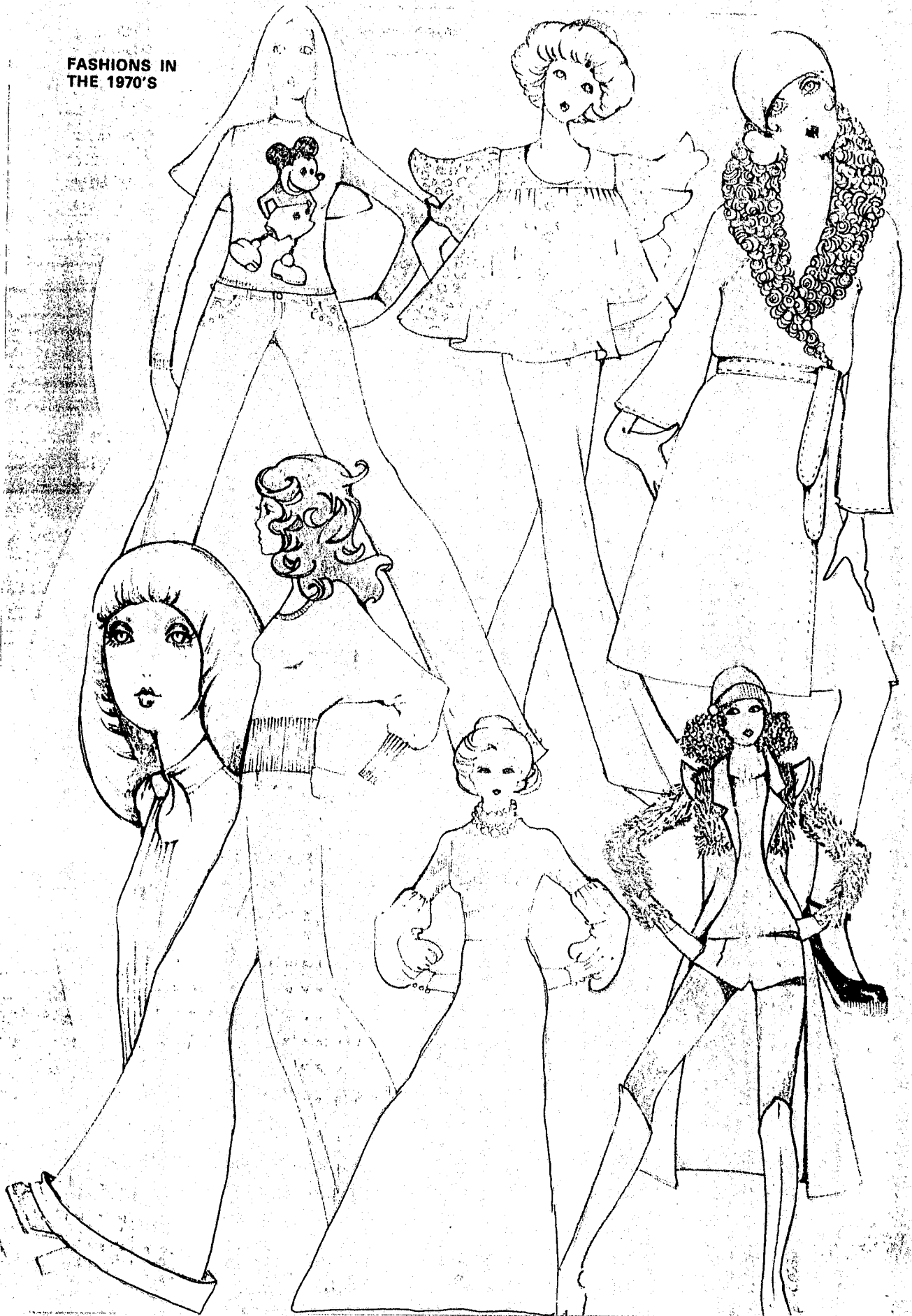


PLATE 9.

FASHION IN THE 1970S

reminiscent of poiret lampshade. In the following year the natural evolutionary change in her silhouette brought it to the unchic and of a cycle.

2.6 EFFECTS OF THE WAR ON FASHION

When the technological skills developed under the pressure of wartime urgency were released to peacetime uses, synthetic fabrics and easy-care processes came on the market in increasing abundance, temporarily over-whelming the rayon and acetate fabrics developed early in the century and in common use before the war. Nylon, ovlon and dacron became immensely popular because they were "drip-dry" will retain heat-set pleats after washing. Other synthetic fabrics and other processes that were rapidly developed added to the easy care of clothing particularly under things and less expensive everyday outerwear, and had considerable effect on fashion.

Wash and wear fabrics at first caused difficulty in design and production because they hid to be styled to accommodate such fabric peculiarities as tendency to pucker and excessive shiftiness or softness in texture. The new low-cost synthetic fabrics imitated wool silk and linen so successfully that designers in high-price houses turned to rich brocades, exotic beaded effects, and difficult bias cuts that could not be copied down in the less expansive lines in which synthetic fabrics were used in an effect to compete successfully with them.

2.7 NIGERIA FASHION INDUSTRY

Fashion consciousness has been part of the lives of the people of Nigeria but it has faced a great deal of neglect by the people and her

government. Until the late 80's, Nigeria could not boast of decent fashion industry talk more of a textile industry despite the fact almost all the states of the federation are blessed with their own indigenous fabrics apart from the ones used to represent the culture of Nigerians like: "Aso-Oke", "Kampala" or "Adire" and the common "Ankara or Atanpa".

With all these abundant blessing, only Lagos State can actually be credited for its initiation in providing fashion institutes of high standards. These schools provide students with the decent education that they need at the same time practicalizing it. Apart from these few, the rest are either converted tailoring shops or embroidery shops; which lack the basic requirement for a fashion institute and on the other hand lack professional expertise and if possible, they lack the correct machines that will get the jobs done properly. Also, the public does not have access to such facilities and their proprietors because provision are not made for fashion shows and the media, can not get hold of information them.

Lately, the government has been trying to synthesize the public on the benefits of the development of the fashion industry. Its socio-economic benefits as well as cultural benefits. It should not overlooked that with the development of the industry, foreign exchange and governments revenue will double especially because of the availability of a wide variety of fabrics and a collection of talented and hardworking citizenry. Despite governments, effort, the state of the nations political affairs has not been helpful instability in the political front has led to unstable government policies thereby making it difficult for goals to be achieved by the various consecutive government in issues related to the fashion industry.

In the last five years, the industry has witnessed a mile stone in regards to development. Fashion designers have had their products

displayed and modeled in the whole of Africa and some parts of the western world. They have also been able to organize fashion shows to promote themselves and their costumes. Some of these fashion shows have even taken place in National activities or gathering especially when the nation is hosting a foreign president.

Finally, the fashion industry is the ticket to our nation's seat on the global fashion flight technological advancement has also reached the fashion world, computed Aided Design and Sketching Programmes have also been made to make designing easier. Fabrics have also gone to a new dimension. Natural and man-made fabrics have become handy to all and sundry; even the natural fabrics have become richer because the sources are becoming more and they are well taken care of. All of these factors, if well developed and maintained can place this great nature of ours in status of the world leading designers.

2.8 FASHION DESIGN TRAINING

The fashion designer as earlier on mentioned in the initiator of the dress sample and his or her is highly competitive and an aspiring designer is advised to attend a recognized college course of diploma or degree status, and before to do at least a one year foundation course.

Students aspiring for this profession must acquire the necessary techniques and skills in order to present their ideas to the best advantage. On graduation they must show they are able to design for various markets and can work within various constraints as well as illustrating their creative ability and showing how they arrived at their final conclusions. The simplest way of putting over an idea is to do a sketch; rather than

laboriously describing the idea or making sample. If a designer must communicate to a buyer in a hurry obviously an ability to draw in an attractive manner is a great asset.

A designer must develop a sense of colour and a keen appreciation of the character of a fabric is imperative. Colour, texture, balance and proportion, decoration and details, all these things, as well as skills of cutting and draping, must be studied in depth. At the same time the student should be pursuing studies that lead to new sources of inspiration and creative thinking.

The study of textile is very important and collections should be made. Embroidery, surface decoration, millinery and knitwear are all usually and knitwear are all usually part of fashion designing. Innovative individuality is great but it occupies only a small part of the fashion trade. Most designers have to work on the current fashion ware length and produce individual "looks" around a theme.

Students must also learn to assimilate various and differing opinions and criticisms of their work and only then decide what is right for them. If they can do that, they can break all the rules with conviction and authority, confidence and style. They should also make visiting museums, fashion shows and galleries part of their programme; painting exhibitions can be a source of inspiration.

Finally, designers need stimulus and the need to research into many and varied sources of inspiration in order to maintain a fresh and incentive approach.

2.9 CONSUMER PERCEPTION OF FASHION

The concept of perception is considered to be Central to the study of human behavior and has been the subject of numerous empirical studies. Scientist have described perception as the process by which the individual receive stimuli and gives them meaning. Runyon (Fashion: An Interdisciplinary Review, page II) defined perception as:

“..... a process through which we make sense out of the world.....”

psychologists in general regard all perception as subjective in that an individual tends to interpret information according to his existing beliefs, attitudes and general disposition. Perception is also recognized as being selective in that individuals respond to only a limited number out of very wide range of stimuli that may impinge on them.

According to sproles, perception of fashion clothing is related to a number of factors. These include awareness, interest, knowledge ability and perceived risk. The awareness of fashion clothing refers to an individual's recognition of items of dress and their inherent meaning. He suggested that a primary level of awareness involves consciousness of particular features, such colour, silhouette, and the degree to which each may be deemed to be currently fashionable. A secondary level of awareness focuses on the structural features of the item of clothing, including physical characteristics, such as body contour and size how a garment may become part of this physical form. Awareness may also include an individual's interpretation of the meaning or symbolism attached to a particular garment.

It has being suggested that interest in a dress may be expressed in terms of the amount of times, energy, money and personal commitment a consumer applies to the selection and use of dress. Taking into account such

variables. It was discovered that those individuals with higher levels of clothing interest could be classified as falling into more than one of a number of either younger aged, housewife or students, city residents and those with high income. Sproles also maintained that clothing interest may be assessed by the extent to which consumers keep informed on current fashion trend.

In general, the selection of clothing requires knowledge. Each selection requires a degree of aesthetic skill in co-ordinating colours and fabrics. Assessing quality fabrics and garments also requires knowledge. Knowledge of clothing is accumulated from past learning and from fashion magazines, fashion editorials, advertisements in newspapers, and exposure to new style through television and cinema.

Finally, consumer behaviour is strongly affected by the concept of perceived risk. Studies show that the consumer risks loss of status, self-esteem and social approval by making an incorrect buying decision. The consumer choice also involves risks in relation to the quality of the performance of a product.

2.10 CONSUMER COLLECTIVE BEHAVIOUR IN THE ADOPTION OF FASHION PRODUCTS.

The adoption of fashion products among large masses of people occurs through a process of collective behavior, so that fashion behavior is likened to the behaviour of people in crowds of mass meetings. Sproles claims that such large groups engage in collective behaviour when they simultaneously pursue a single actively or interest for a short period of time. It was stressed that the exact mechanism of collective selection was not well

defined. He also argued that the influence exercised by historical continuity of fashion that ensured fashions evolve from those styles that were considered current fashionable in the immediate past. Then again, the influence of “modernity”, through which fashions constantly respond to and keep pace with changes in society. Finally, social interaction among people with similar interest and social experience ensured that many people developed tastes in common.

2.11 LEVELS OF TRADE IN FASHION

2.11.1 HAUTE COUTURE

Haute Couture has changed drastically in the past few years. Up to the late 1950's, haute couture was pre-eminent as the main source of fashion trends and their word was law. Now, many people affirm that the pret-a-porter is a more lively and influential source of ideas.

Worth (1825 – 1895) is usually accepted as the first real couturier. He was English and may be regarded as the Establishment designer where as Poiret, who designed more for the demi-monde, could be considered the opposite. Poiret had a tremendous impact on fashion, in that he persuaded women to discard the complicated corsets that were then worn and created a more fluid and yet dramatic effect.

Many people say that couture is dead and that in the nearest future people may start wearing disposal clothing. Possibly decorated tabards with some form of body garment. Couture may also change in structure but not fade out completely. It is interesting to note how attitudes change in fashion within a few years. For example, Yves Saunt Laurent, one of the most

consistent innovators of the last two decades, now says he will hand over the design of the Rive Gauche collections to a team of designers, so that he can concentrate on his "reborn" couture; whereas 20 years ago he was proclaiming that R.T.W. had taken over and couture was irrelevant. This is particularly noteworthy as we are beginning to see a reaction against the current influence of "street fashion", which in many cases is extremely unattractive.

The production of a couture collection is now fantastically expensive and is used, at least in some cases, to keep the name in front of the public to aid the sale of ancillary products like perfume. Indeed it has been stated that the main reason Chanel re-opened after the war was to revitalize the sales of the Chanel perfumes.

2.11.2 MEDIUM AND MASS PRODUCTION

Designing for mass production can be very demanding for the challenge is often to produce on interesting and exciting garment from a small yardage and minimum work content, as opposed to couture where the total effect is all important and cost secondary

Now that many ideas spring from the pret-a-porter and the inexpensive side of the market, we, get a more lively look often aimed at the younger set. In designing for mass production one must consider the market one is aiming at, the cost factor, the type of make-up available, work content, fabric analysis, hanger appeal e.t.c. also, if probably have definite views on certain styles required each season and may have samples. A buyer may change a detail of a selected style in the impression that she than

obtains a more exclusive number. Buyers have a great deal of influence and can be quite powerful.

If too many fabrics are used in various colour ways, production problems often arise and so a style is usually offered in only two or three colour schemes. If there are several sizes and several colour schemes across a range, the permutations become immense and complicated. In the majority of cases the designer and his assistant will produce the sample and first patterns, usually co-operating closely with the sample machinist and ironing out any tricky sewing problems which might cause havoc in the factory. Other staff usually cope with grading the various sizes and marker making.

There are times when a designer may not like a particular fabric which the sales people believe is right and then he or she must overcome their dislike and produce something that the trade would call "smart and snappy" more firms are now producing an individual look and it is often very good experience for a young designer to start in this area, if the order is very large, exclusivity will often be demanded. Also, some mail order companies are now using well known designers as consultants. In the area of mass production garments, it is obvious therefore that aspiring designers must be able to cut a sound commercial pattern, know something of grading and able to adapt their skills to the limitations and constraints of production or the individual look of that particular company.

2.12 HISTORY OF FASHION SHOWS

The idea of dressing models and parading them down a runway was born out of the mid-western apparel marts, during the early days of mass production. The innovation is unknown but most probably the fashion show

originated in Chicago around 1911. However, the idea of showing current fashion on inanimate forms dates back to the 14th century.

Model, or fashion dolls were the first means of circulating the latest styles of dress with any accuracy. The word "doll" was not commonly until about 1750 – it had not even appeared in a dictionary until 1700. Prior to that model dolls were referred to as puppets, dummies poupees, couriers and letter on in the United States as "little ladies" or "Fashion babies". Both Paris and Venice lay claim to the first of these dolls – life –size forms dressed to show the latest fashion. Since Venice was in its Zenith as the Queen of the Adriatic, it seems probable that the dolls first appeared there at the annual fair on Assumption Day in the early part of the 14th century. They were displayed in the styles that would be fashionable during the coming year. Later it became the practice of the Hotel Rambouillet in Paris to display two life-size dolls dressed in current fashion. "La grande Pandora" who fitted out from head to toe each time the fashion changed. The smaller of the dolls, "La petite Pandora," wore the appropriate under clothes.

By the early 1900's the use of live models to show fashions was well established for private customers and the press, both inside the culture houses and outside, at special galas and social events. But it took the American clothing manufacturers who "showed" at the major regional apparel marts and the impetus of the growing ready-to-wear business to put models on a runway and organize them into a fashion show. By 1911, living models were used in the United States as a regular part of fashion promotions for retailers as well as manufactures. At this time it was informal modeling rather than fashion parade the runway show must have evolved rapidly from it.

By 1913, most retailers were using the fashion show to introduce their season's styles. These shows employed elaborate scenery and props to recreate the exact settings in which the merchandise would be worn. Many of them ran two and a half to three hours. John Wanamaker introduced a most unique and original idea, which was the simultaneous entry of a masculine and feminine model. Often when shows lasted for several days, the bridal party used to close it on the final day. By the 1920's ready-to-wear departments were firmly established as a key part of the retailer's business. And with it, the fashion show. No longer a novelty, the fashion show was the accepted medium for introducing apparel.

In the middle thirties, the fashion show was beginning to be produced on a grand scale. It became a publicity tool, a source of entertainment—professionally executed, new techniques and applications were unlearned for it. The fashion show moved into the media. The first shows were stationary exhibits, then tableaux, which evolved into the fashion parades. As extravagant as they became in the thirties, forties and Fifties, this basic form remained unchanged. It was inevitable that with the explosion of creativity and vitality—not to mention the fashion changes—in the sixties, the old form would be affected.

Mary Quant's press showing to open her second London boutique effected permanent changes in this traditional format of the fashion show. Her innovations became the hallmarks of the contemporary show. Presented on photographic rather than runway models, the show was a steady stream of movement (helped with large fans) and energy—the same qualities that characterized her clothes. Models danced and whirled down a stairway and around the audience. The action was coordinated with taped music that completely replaced the commentary. Later in the sixties, coordinated sound

and light were integrated into the fashion shows. Multi-medial presentations were used, with the addition of both slides and movie backgrounds to give an even greater sense of action to the fashion show. (Mary Ellen Diehl, 1976).

2.12.1 WHY HAVE A FASHION SHOW

A fashion show is a presentation of merchandize on live models. A good show makes one or more general statements about fashion while at the same time shows individual and specific items to support or illustrate these comment.

The fashion show is a tool of retailing with one basic purpose- to sell merchandize. There are secondary reasons for holding a show, but the ultimate criterion for judging the show is sales. The show must have entertainment value, to hold the audiences attention. The show should also be able to build traffic. The ideal spot for the show is the store itself. Only for good reasons would a show be held outside the store. Similarly a trade show is most effective in the designer's showroom. Charity benefits, theatrical production and other shows requiring special housing outside a store can still produce traffic and there are techniques for encouraging peoples into the store sometime after a show.

A should also have the ability to inform. The show most tell the customer what is in the store at any given time. Not only showing what is new in the store, but also showing the customer how to put the new look together, how it fits into her present wardrobe. Another important aspect to consider in these days of buying clothes as investments, is to give the

customer the long range view of fashion (i.e. when it was introduced its ability to last).

Public relation is also a reason for a show. Participation in a community project, or a store sponsored benefit, enhances the prestige of the store and gains it a reputation for civic responsibility, in addition to giving it recognition. A fashion show is always a good time for a store, or the sponsoring organization or firm, to display its unique qualities and tout its service. It is important that the fashion being shown truly reflect the character of the group holding the show.

Finally, the last reason for a show is its ability to build customer loyalty. It is associated with the merchandise it carries a certain fashion style, a decor, a quality of service. Most customers buy things from a store because of the stores image. This image must be reinforced through the clothes and the presentation of them.

2.13 TYPES OF FASHION SHOWS

Most fashion shows are formal presentation. There are defined areas for the merchandise to be shown, for the audience and there is a specific sequence and to the merchandise. The informal show is the single exception to this while the merchandise is selected in advance, the models wander more or less at their own pace, giving information on the clothes they are wearing. There is no defined area of presentation, it could be department, a floor or the entire store.

All formal shows can be divided into two basic types : The fashion parade and the dramatized show. The two types can further be divided into categories, although this is somewhat arbitrary since many of the categories

overlap. Also, the importance of one type of category over another will vary from one segment of fashion industry to another.

The parade is a runway presentation of merchandise in a consecutive order. It is distinguished by a runway and entry way or stage area. A garment or multiples is shown one after the other models "Parade" the runway at specific intervals (in fact they may walk, run, dance, skip but follow a predetermined course down the runway. The runway itself can be a carpet, tiers or platforms forming different patterns. The stage may be merely an entry way. An area perpendicular to the runway. Props or accessories are kept to a minimum of all the shows, it is the most common, simplest to mount and the most adaptable.

It can be held anywhere from a department selling floor to a shopping mall or theatre- the merchandise can include anything and everything. Music is a necessary part of the show. It can be recorded or live and tied in to the general theme of the show or the item being shown. The runway area should be well lit, although no special lighting is required spotlighting is a good way to dramatize the effect. Refreshments are not necessary however they are a good way to attract the audience.

2.13.1 TYPES OF FASHION PARADES WOULD INCLUDE:

- (a) The seasonal show is the most common and generally held twice a year. It attracts the largest audience and shows the broadest selection of merchandise.
- (b) Presentation of any of the specific ready-to-wear groups such as sports wear, Career clothes, dresses and suits

- (c) Specialty shows are shows involving merchandise which appeal to a small group of people with unique interest for instance bridal wear.
- (d) Co-op shows in which several firms organize, underwrite or participate in the presentation.
- (e) Trunk shows where the show is organized in one location (with or without models and commentators) are "trunked" around and presented in other locations.
- (f) Designer shows which feature the clothes of one, or occasionally more than one designer exclusively.
- (g) Charity events which are staged for the purpose of raising funds.
- (h) Trade shows which are presented by one segment of the fashion industry for another, for instance, apparel manufacturers for retail buyers, fiber companies for mills.
- (i) Televised shows are generally in parade form although the film may be edited to illustrate certain points.

The dramatized presentation has an extra dimension added. Fashion concepts are illustrated rather than just shown. The purpose is to create impact. This can be done by demonstrating a particular concept, showing how a look is achieved or adapted through the use of entertainment or special staging, backdrops and scenery, action and dialogue, music and dancing.

TYPES OF DRAMATISED SHOWS WOULD INCLUDE:

- (a) The spectacular is the most elaborate show. Fabulous backdrops, skits, music, singing and dancing or dialogue can be used to entertain.

It is highly sophisticated and generally used for charity ball or events. This type of show should never be considered unless the sales will justify the production expenses.

- (b) The "how-to" show informs and instructs the audience about new or established fashion ideas. It may demonstrated how older women can conceal their figure faults, this type of show is generally suited to a less sophisticated or less knowledgeable audience.
- (c) The "hatbox" or "bandbox" show is a good way to utilize a small area and budget. A single person models each outfit, moving behind a screen to change while a running commentary is maintained the entire time.

Many of the categories covered under fashion parade may be staged as dramatized shows and vice versa.

The informal show is either a parade nor a dramatized presentation it is a "causal" presentation. Although structure and time are not as important as in a parade, many of the preparations are similar. The informal showing consist of a few models who make on appearance at periodic intervals carrying cards with descriptive information. The purpose is to show the fresh merchandise or to show a special group of fashions when there is not enough interest to warrant a full scale presentation.

The informal show may stand alone or it may be scheduled in conjunction with a designers appearance or following a large formal fashion show in order to reach people who might have missed the original event. While merchandise is planned and pulled, the presentation and far looser than for formal show. (Mary Ellen Diehl, 1976).

2.14 PLANNING CONCEPT OF FASHION SHOWS

In planning a floor plan for a show, the type of show audience and site determines whether or not to have a stage and what type since one function of the stage is to create impact, the larger the show and audience the more elaborate the stage must be to create a sense of drama about the clothes. Any show catering to more than fifty people should have a stage. In fact the site should be chosen partly on the basis of whether or not it has, or could accommodate a stage.

A formal stage in a theatre or an auditorium is ideal. The proscenium or apron can be used for the modeling. However, a stage can be formed by putting tiers or platforms together. These should be very sturdy and covered with heavy fabrics or carpeting. A comfortable height is 36 inches from the floor. The tiers or platforms can be lower as long as the models are visible from all points in the audience. An entryway or staging can be created without these tiers simply by framing a door or entrance.

The runway refers to the path the models take from the stage or entryway to the exit. Again, the type and site of the fashion show determine whether or not the runway will simply be a cleared or roped-off area or a raised platform. An elevated runway offers better visibility to more of the audience whether it is used as a level extension of the stage into the audience or simply as a series of slightly elevated platform placed end to end. Runways come in all different shapes and sizes and can be laid out very imaginatively.

There are several basic types and a number of variations for each runway.

- (a) **THE 'T'-SHAPED RUNWAY** – As the name implies, it is formed by the stage and runway at right angles to each other while it is the most common shape, it is also the simplest, models can enter from stage left or right stage, proceed down the runway and exit from the foot or return to the entry point. It can accommodate a single model or a string of several models. A simple variation on this shape is to put a platform or widened area at the foot to allow several models to appear there simultaneously or to give them space to make wide turn.

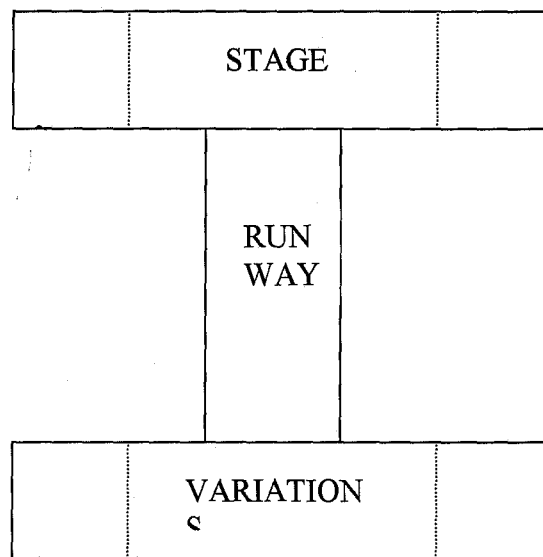


FIG. 1 THE T – SHAPED RUNWAY

- (B) **THE 'Y'- SHAPED RUNWAY** - In this type of runway, two runway arms are placed at angles to the stage, either abutting it or branching out from a connecting runway, to form a 'Y' shape. It has the advantage over the "T" shaped with a very large audience. The model can traverse the entire 'Y' which gives a fairly close view of the

show pieces to all parts of the audience. When the "Y" is used, groups of model should appear close order –otherwise time would be a wasted. Models can walk on both arms of the "Y" simultaneously.

- (C) **"T" AND "Y" VARIATIONS** – In varying these basic patterns is an easy way to add an element of interest to a show. The long arm of the T-shaped runway can be rig-zapped for a new twist or the "T" can be up-ended, with models walking straight down the long arm to the perpendicular crosspiece at the end. The platform or stage area being on the audience side rather than the stage side. An "X" or cross can be formed by adding angled centre sections.

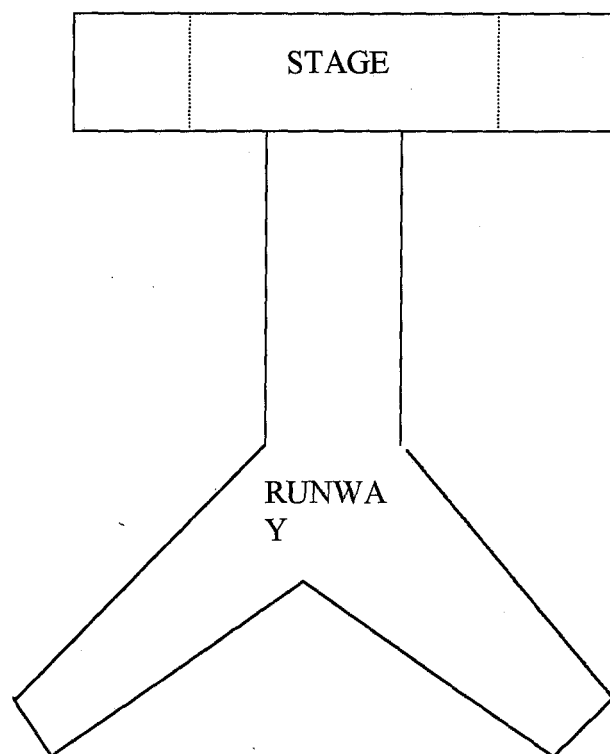


FIG. 2 "T" AND "Y" SHAPED VARIATION.

Another type of runway uses the theatre in the round principle to involve the audience in the show. A platform is set up in the center of the

audience where clothes can be seen from all sides simultaneously. A variation of this employs a series of smaller platforms –two, three or four in several different areas of a large room.

When choosing a runway, the flow of traffic (the route the models will take) should be considered. Time and visibility are also to be considered. In terms of visibility it is important that the model be seen from every seat in the audience. Time wise, the clothes must be exposed long enough to register with the audience, but not long enough to bore them. The commentary and route can be coordinated in several ways the commentator can begin talking either before or after the model appears.

OTHER PLACES THAT CAN SERVE AS RUNWAYS ARE:

- (i) **The selling floor-** The selling floor of a large departmental store can accommodate a platform and roped-off area for the runway. If dressing rooms are centrally located, the opening can be used as an entrance onto the runway doing away with the stage or platform completely. If the seats need to be set up close to the entrance, then the raised platform is necessary to define and emphasize the entrance.
- (ii) **Restaurants** – Depending on the layout of the room, the stage can be set up near a wall, with the runway extending into the audience. Some tables can be left in place if refreshments are served or rows of seats can be arranged on either side of the runway. If the area is small, a large stage can be used without a runway providing the view of the show pieces is unobstructed.

- (iii) **Theaters and Auditoriums-** The runway is restricted if the seats are bolted to the floor. Even so, the centre aisle should accommodate a straight runway. If chairs are the folding types, any of the basic runway formations can be used.

- (iv) **Museums, malls and other large open areas -** The only restrictions are keeping the dressing rooms near the entrance and allowing for electrical outlets. A large stair way is an ideal and dramatic location if it meets the requirements.

2.14.1 ENTRANCES AND EXITS –

The position of entrances and exists is article to smooth- flowing show. The nearer they are to the dressing room, the easier it will be get models out on time, and off the runway into to change outfits. Traditionally, entrances have been located stage right, stage left and centre stage. The right and left entrances offer the greatest flexibility since models can enter and exit from either or both sides, as well as exiting from the foot of the runway. A center entrance is rarely used on a stage when models make their entrance through a doorway or though a frame, it is usually centered against the platform or stage area.

Another type of entrance and exit can be created with the use of lighting. Using blackouts and spotlights can create the effects of models appearing and disappearing but care should be taken to avoid accidents.

MODEL ROOM- The model room should be as close as possible to the stage. The models area should be separate form pressing area. If models are

styling themselves, lighted mirror, counter top and plenty electrical outlets should be available.

A theater dressing room is ideal long built-in tables under large well-lighted mirror should be provided so that traffic can be controlled.

BEHIND THE SCENE PERSONNEL- There are people who are invisible to the audience but are vital to the smooth-running of any show.

- (a) **Pressers** - They are responsible for pressing and steaming clothes. If clothes need retouching up after the rehearsal or before the show, this too can be done in the pressing room.
- (b) **Dresser** - The dresser is responsible for helping the model to change; handling clothes so that they stay as fresh as possible, pinning, buttoning, hiding tags and anything else to expedite the change. The dresser is also responsible for caring for the clothes, making sure they are ready to slip on, returning them to the racks in good condition.
- (c) **Starters** - She is the king pin of backstage staff. It is her responsibility to get the models out precisely on schedule and in order. The starter is also responsible for making a final appraisal of the model. If the dress room and runway are far apart, two starters can be used for the two sides.
- (d) **Stylists**- If usually involves a "headman" and one or two assistants. They should be accessible but away from the stream of traffic.

- (i) **STAGING** - The staging of the show refers to the mounting and presentation of it, the use of backdrop and props as well as other materials to create a proper background that carries out the mood for the clothes.
- (ii) **BACKDROP** - The simplest backdrop is a frame for the entryway. This is the safest idea if facilities for producing backdrops are limited. Backdrops run gamut in terms of complexity. A pointed scene, sometimes with doors for models to walk through, can be used. Fully furnished rooms can be designed or special effects created by a set designer. Slides and filmstrips can be projected on the back stage wall.
- (iii) **DROPS** - These are accessories that models carry and they should be minimal. A golf club, tennis racket and bag for on active sportswear and many other things.
- (iv) **MUSICIANS** - They should be unobtrusive however, and out of the direct line of vision. A large orchestra can be partially hidden in the pit in front of the stage or screened from view on the far side of the commentator.
- (v) **LIGHTING** - Such a variety of lighting technique is used that it is difficult to define a single appropriate area for it. Care should be taken especially with small spots near the runway, to hood them or place them in such a way that all light is directly toward the runway and not the people.

- (vi) **DISPLAYS** - Displays connected with the show should be located near a high traffic area- perhaps near doors or stairways or near the refreshment a area, if there will be one.
- (vii) **REFRESHMENT** - If refreshment table is set up it should be located in another room or as far away from the stage as possible. This prevents noise and traffic problems (Mary Ellen Diehl, 1976).

2.15 **APPRAISAL**

Fashion world was come along way right from the time of wearing clothes for protection and privacy to the point where clothes are worn to depict social status. All these eras of fashion can also be referred to fashion revolution.

From there finding, it my desire to make the proposed fashion design Institute a centre for academic excellence at the same time a centre that will promote or initiate the fashion revolution of this century and the millenium.

CHAPTER THREE

3.0 RESEARCH AREA

3.1 NATURAL LIGHTING IN BUILDINGS

Light, which is a natural phenomenon can best be appreciated in a built environment. Such built environment can be best be referred to as buildings. The beauty and functionality of any building can also be seen by the effect of light falling in this building. The ability for a man to see his environment without the means of electronic or electric devices is referred to as natural lighting.

The main source of natural lighting is the sun. The intensity of solar radiation reaching the earth is seen as a function of wavelength, stimulation is received through sensory receptors and through the emotional state of the individual. Factors such as size, proportion, character and surroundings of rooms and colour scheme have a great psychological effect, all these factors are perceived through the eyes and invariably with the provision of lighting. Therefore lighting is very important in the Institute, especially the workshops and show and display rooms because customers will only be able to appreciate the effect of style, fabric and colour of a design by the quality and quantity of natural light that falls over it.

3.2 DAY LIGHTING : HISTORY AND NATURE

3.2.1 HISTORY

The history of daylighting and architecture were one until the second half of the twentieth century, when fluorescent lighting and cheap electricity

became available. From the Roman groin vault to the crystal palace of the nineteenth century, the major structural changes in building reflected the goals of increasing the amount of light that entered building. Because artificial lighting had been both poor and expensive until then, building had been designed to make full use of daylight.

Gothic architecture is primarily a result of the quest for maximum window area. Gothic groin vaulting with flying buttresses provided a skeleton construction that allowed the use of very large windows. Large and numerous windows were a dominant characteristic of renaissance architecture. Windows dominated the facade, especially in regions with cloudy climates. Bay windows too became very popular. Although the facade of renaissance places were designed to give the impression of great massive structures, their E and H shaped floor plans provided for their ventilation and daylight requirements.

Such was typical of large building floor plans until the twentieth century. During the nineteenth century, all glass and new ways of using iron for structure. Side walls were paved with glass blocks to allow daylight into basement.

3.2.2 NATURE

The daylight that enters a window can have several sources: direct sunlight, clear sky, clouds or reflections from the ground and near by building. The light from each source varies not only in quality but also in quantity such as colour diffcuseness, and efficacy.

The brightness distribution of an overcast sky is typically three times greater at the zenith that at the horizon. Although the illumination from an

overcast day is quite low (500-2000 foot candles), it is still 10 to 50 times greater than what is needed indoors to perform visual tasks. On a clear day, the brightest part of the sky, which is in the direction of the sun, is about 10 times brighter than the darkest-part of the sky. Under a clear sky, the illumination is quite high (6000 – 10,000 foot candles) or over 100 times greater than the requirement for good indoor illumination. Under such condition, windows and skylights can be quite small. The main difficulty with the clear sky is the challenge of the direct sunlight, which is not only extremely bright but is constantly changing direction. For an understanding of a clear day illumination, it is necessary to understand the daily and seasonal movement of the sun.

In most climates there are enough days of each sky condition to make it necessary to design for both condition. The main exceptions are places where over cast skies predominate, and places where clear skies predominate. In these areas, the design should emphasize and the predominant condition. Under over cast skies the main challenge for the designer is one of quality, while for clear sky conditions the challenge is one of quantity.

The daylight from clear skies consist of two components of skylight and direct sunlight. The light from the sky is diffused and of low brightness, while the direct sunlight is very directional and extremely bright. Because of the potential for glare, excessive brightness ratios, and overheating, it is sometimes assumed that sunlight should be excluded from a building. It is, however, not a good policy to exclude direct sunlight. With the proper design it can supply high quality as well as high quantity daylight.

Reflected light from the ground and neighbouring structure is often a significant source of daylight. It is not even uncommon for reflected light to

be the major source of daylight. The reflectance factor of reflecting source is critical in this regard. A white painted building will frequently reflect about 80% of the incident light, white lush green grass will reflect only about 10%. The reflectance factors in percentage for some common surfaces are shown on the table 1 below.

MATERIAL	REFLECTANCE IN %
a) Wood	5 – 40
b) Reflective Glass	20 – 40
c) Red Brick	25 – 45
d) Asphalt	10
e) Stone	5 – 50
f) White Paint	70 – 90
g) Polished Aluminum	79 – 85
h) Clear or tinted Glass	7
i) Black Paint	4
j) Dark Green Glass	10
k) Mirror (Glass	80 – 90
l) Concrete	30 – 50

FIGURE 3

REFLECTANCE TABLE FOR SOME MATERIALS

3.2.3 PROPERTIES OF LIGHT

Light can be defined as that portion of the electromagnetic spectrum to which our eyes are sensitive. Humans see light in the visible range which

includes colours beginning with red through to violet, light sources are necessary for vision. An object can be seen only if light travels from the object to an eye that can sense it when the object is itself a light source, it is called luminous such as the sun and electric lights. Other objects have to be illuminated by luminous objects to be seen i.e. humans from a light source will eventually illuminate a surface. Illumination is therefore a measure of the number of photons falling on each square foot of a surface.

A dimly illuminated white surface is much brighter than a illuminated black surface. Brightness is a function of both illumination and the reflectance of a surface. The reflectance factor on the other hand, indicates how much of the light falling on a surface is reflected. Smooth polished surfaces give specular reflections where the angle of incidence is equal to the angle of reflection. Very flat or matte surfaces scatter the light to give diffused reflection. Most real materials combine these characteristics so that they reflect light in both a specular and diffuse manner.

COLOUR

Colour is a quality that an object show in the light. The colour a surface is due only to its reflectance characteristics but also to the spectral composition of the illumination. White light is a more or less even mixture of the various wavelength of visible light. Although different varieties of day light and many artificial light sources all supply "white light", there is obviously a great difference in the composition of these sources and that affects the way we see the colour of things. The effect of light sources on colour of things. The effect of light sources on colour appearance is called colour rendition.

VISION

This is the eyes ability to sense light. Our eyes convert light into electrical signals that are then proceed by the brain. The interpretation of what the eyes see is called perception. It takes the eyes many minutes to adapt to large changes in brightness and during that time vision is not at optimum, constant and rapid changes in brightness also cause stress and fatigue.

It takes large increases in light for the eyes to notice a small increase in brightness. The location and brightness of objects in the field of view will have major impact on the quality of the lighting environment.

Condition	Brightness	
a) Sidewalks on a dark night	0.001	
b) Sidewalks in moonlight	0.01	
c) Sidewalks under a dim Street light	0.1	
d) Book illuminated by a candle	1	
e) Well in an office	10	
f) Well illuminated drafting table	100	
g) Sidewalk on a cloudy day	1,000	
h) Fresh snow on sunny day glare	10,000	
i) 500 - W incandescent lamp	100,000	

FIGURE 4

COMMONLY EXPERIENCED BRIGHTNESS LEVELS

PERCEPTION

The ancient Greeks realized that we do not perceive the world as it actually is. Consequently, they later built temples like the parthenon so that it would be perceived as correct. This suggests how much perception can vary from what we might expect to see. To create a successful lighting system, the designer must understand the various aspects of human perception. Here are some examples of perception.

- a) **Brightness constancy:** The brain interprets the visual environment by making adjustments to what the eye sees. The brain is aware that the reflectance factor of a ceiling is constant and that it is the illumination level that varies consequently it interprets the ceiling as having uniform brightness that is also referred to as brightness constancy.
- b) **Colour constancy:** The brain's ability to eliminate the differences in colour due to differences in illumination is called colour constancy. This is not possible however, if more than one type of light source is used simultaneously, the brain cannot adjust to the colour balance.
- c) **Relativity of Brightness:** A human being judges the brightness of an object relative to the brightness of the immediate surrounding. Since the renaissance, painters have used this principle to create the illusion of bright sunshine, they highlighted objects by creating a dark setting rather than high illumination levels.

GLARE

This is the visual noise which interferes with visual performance i.e. unpleasantly bright light. There are two kinds of glare and they both have terrible effects on the human sight.

a) **Reflected Glare and veiling reflectance**

Reflections of light sources on glossy table tops or polished floors cause a problem similar to direct glare. The reflected glare is often best avoided by specifying flat or matte surfaces. The reflection of bright light surfaces on task such as printed page are known as veiling reflections, because they reduce the contrast necessary for good visual performance. An effective lighting system is based on an understanding of perception. The importance of quality over quantity is necessary. The choice of a lighting system should be suitable for these problems.

b) DIRECT GLARE

The interference with visual performance caused by unshielded light or window is called direct glare. The severity of the glare caused by a light source is in large part due to its brightness.

However, it is not only absolute brightness but also apparent brightness that causes glare. Direct glare is also a consequence of geometry, and it increases with the size and proximity of the source.

The same light source that creates glare in an office might create sparkle in a night club. What is noise in one area can be information signal

in another. Lighting design is not just a problem in physics, but also one in human perception

GLARE CONTROL FOR WINDOWS

As daylight constantly changes, the most effective control are those which can be adjusted by the user or are automated by photo cell derives.

- a) **Blinds** - Blinds are narrow- slat louvers that can be oriented to reflect light toward ceiling and control direct glare from the sky.
- b) **Screen (or fine-mesh Drapes) Film-** Reflective and low-transmittance films can be applied to glass surface to diffuse light and lower brightness. However, brightness ratios in the room will be unaffected. Low-transmittance films or coating reduce daylight penetration but do not prevent glare from direct sun. they also can cause glare and visual noise at night by reflecting images of bright lighting fixtures.

Other glare control for windows are low transmittance Glass block and low-transmittance tinted Glass.

3.3 GOALS OF DAYLIGHTING

The purpose of daylighting is to supply sufficient quality of light at the same time making sure that the problems of lighting are taken care of. Because of the limitations of window location and the variability of daylight, there are certain goals that are meant for day lighting.

The first goal is to get more light deeper into the building to raise the illumination level and as well as to reduce the illumination gradient across the room.

The second goal is to prevent the severe direct glare of unprotected windows and skylights. This glare is aggravated if the walls adjacent to the windows are not illuminated and therefore appear quite dark.

The third goal is to prevent excessive brightness ratios especially those caused by direct sunlight.

The fourth goal is to prevent veiling reflections especially from skylights and clerestory windows.

Then the fifth goal is to diffuse the light by the means of multiple reflections off ceiling and walls.

And finally, the sixth goal which is limited to those spaces in which there are few, if any, critical visual tasks, it to use the full aesthetic potential of daylighting and sunlight.

3.4 DAYLIGHTING STRATEGIES

In the design of building, it is important to make sure all the above goal are properly taken especially in a fashion institute where the need for natural daylighting cannot be over emphasized. In order to achieve a functional design, the ceiling should have the highest reflectance, followed by the back wall, side walls, floor and the surrounding furniture.

3.4.1 SKYLIGHTING STRATEGIES

Skylights are horizontal or slightly sloped openings in the roof which enables people see a part of the sky. Because the direct beams are not good visually, the sunlight would have to be diffused: Below is a list of ways to reduce the effect of the light.

- i) Glare control for skylight are External louvers, prismatic lens and pyramidal will.
- ii) Skylight sloped steeply toward the north or south will supply more uniformly throughout the year.
- iii) The skylight should be placed along the north wall. This wall will balance the illumination from the south windows.
- iv) The skylight should be placed uniformly and as close to each other if there are no windows.
- v) The skylight should be placed in high space. This way direct glare is avoided, because the bright skylight is at the edge of the observers view.

3.4.2. Building Shpaes and Layout Strategies

Building shapes have a significant effect on the distribution of light (day). Narrow buildings allow complete penetration of daylight stepped sections with setback floor levels and reflective roof surfaces can project daylight into upper stories and stepped plans, atria or light wells can open building to allow deep penetration of daylight.

The layouts of buildings are much easier because offset building layouts allow significantly more daylight penetration than parallel building layout.

3.4.3 FORM AND ORIENTATION STRATEGIES

The form of a building determines how much floor will have access to daylighting. In general, in multi-story buildings, a 4.5m perimeter zone can be fully lit and another 4.5m beyond that can be partially lit. The best form is the atrium scheme which is an enclosed space whose temperature is maintained close to the indoor condition.

Buildings with atriums are compact form a thermal point of view and yet have a large exposure to daylight. The amount of light at the base of an atrium depends on translucency of the atrium roof, its wall reflectance and the geometry of the (width and depth) space.

The orientation of a building refers to placement of the building in relation to the four cardinal points. The best orientation is the south because this side gets consistent sunlight throughout the day and year. The next best is the north because of the constancy of the light. Although the quantity is not much but the quality is preferable.

The worst orientations are east and west because they receive sunlight for only half a day. The daylight at these points cause glaring problems. Horizontal orientation is not applicable though it has two advantages. First, it allows more daylighting to reach the interior unlike the windows that is restricted to 6m and secondly, horizontal openings receive more light than vertical openings.

3.4.4 WINDOW DAYLIGHTING STRATEGIES

The effect of daylighting is at its highest inside the window and it rapidly drops off to inadequate levels for most visual task. Here is a list of strategies to overcome the effect of daylighting on windows.

- i) Place windows to adjacent walls.
- ii) Windows should be placed on more than one wall.
- iii) Introduce the use of screen or wire mesh, window blinds and film
- iv) Ceiling should be a good reflecting material to distribute light evenly
- v) Provide high widely, distributed windows.
- vi) If possible, windows should be placed on more than one wall.
- vii) Overhead reflections and sill should be used to project light deep into the interiors of the room.
- viii) Use moveable shades.
- ix) Splay walls to reduce contrast between windows and wall.
- x) Shade direct sun but not daylight.

3.5 TOP LIGHTING

Sky lighting monitors and clerestones are all methods of top lighting. The main advantage of top lighting is the uniform and high illumination level that it makes possible. Unfortunately, it has some serious drawbacks. It is not a workable strategy for multi-story buildings and since it does not satisfy the need for view and orientation it should supplement and not replace windows.

Daylighting design ultimately does not even require increasing the window area. Daylighting design does, however, require the careful design of the fenestration for the proper distribution and quality of daylighting.

3.6 TRANSLUCENT WALLS AND ROOFS

The most translucent walls and roofs are made up of fabric membranes or composite panels. These structures are most appropriate for long buildings with long spans. The translucent membranes provide a very diffused low-glare source of light. These translucent membranes cause thermal problems that outweigh the effect on lighting in the building.

Even though the light transmittance of these fabrics is often less than 10%, abundant high-quality light is available inside because of the very large area covered by the translucent material. Sometimes double membranes are used to increase the insulating value of the skin making heating and cooling feasible.

Where a translucent wall or roof is desirable on a smaller scale, a structural composite panel system may offer the best alternative. These plastic sandwich panels can be filled with translucent fiber glass insulation to significantly raise the thermal resistance.

3.5.1 GLASS: A MATERIAL FOR ACHIEVING DAYLIGHTING

Glass was first discovered in Egypt around 1500BC. It is a fusion of silicon oxide, alkalis and stabilizers with a great characteristic of transparency. Its use was not discovered architecturally until in the middle

they are not needed. Some personnel sensors are used to direct presence of people in rooms.

3.7 APPRAISAL

The need for lighting in this project can not be overemphasized because lighting whether it is daylighting or electrical lighting has a role to play in fashion designing. The manner in which light is reflected or the quantity and quality of light reaching a worktable will have a great effect on the fabric to be used, style, silhouette and even colour choice.

Effective lighting is an important research area on the proposed subject because lighting is an necessary element in the process of designing especially fashion designing.

CHAPTER FOURE

4.0 CASE STUDIES

4.1 NEED FOR CASE-STUDIES

It is important to study previous existing or related project sites of any proposal a designer is embarking upon. This is to expose the designer to the technicalities of that area and if possible provide him with information on how to improve to the proposal.

Also the need to study its merits and demerits so as not to make the some mistakes as the previous designers and then to work on a new dimension of such a project.

4.1.1 OUTLINE OF CASE STUDIES

- i) Fashion Institute of Technology, New York City.
- ii) Paris Fashion Institute, Paris, France.
- iii) Tie and dye Fashion Institute, Incubation centre, Minna.
- iv) Nikky African Fashion Plaza, Ikeja, Lagos State.
- v) Unique Fashion Institute, Kaduna, Kaduna State.

4.2 FASHION INSTITUTE OF TECHNOLOGY, NEW YORK CITY, U.S.A

4.2.1 HISTORICAL BACKGROUND

The Fashion Institute of Technology is located at the heart of New York city in the United States of America and it popularly refereed to as F.I.T.

F.I.T. all started with the vision of a group of apparel manufacturers including many European immigrants who had brought with them skills passed from generation to generation, who following world war II became concerned about educating and training younger generations. Led by Mortimer C. Rither, a tailor and educator and Max Meyer, a retired cloak and suit manufacturer and union organizer, apparel industry leaders organized the Educational Foundation for the Fashion Industries, obtaining permission to design "Fashion Institute of Design and Technology".

After the school opened in 1944, by 1951, F.I.T. became the second state University of New York to offer Applied Science degree. In 1950 it moved to its permanent nine storey building on seventh Avenue, in the heart of garment district. By 1970 the F.I.T. started awarding bachelor's and master's degrees. And by 1979 six more building were added to what it is today.

When the college first opened in September 1994 it occupied the top two floors of the high school for needles trades and offered two programs of study to 100 students. Today, 11,200 full and part-time students major in more than 30 different subjects at F.I.T.'s eight building campus.

4.2.2 MERITS

- a) It is easily accessible to students and public because of its strategic location.
- b) The Institute offers a large variety of career opportunities for aspiring fashion designers.
- c) Accommodation is made available for foreign students

- d) Adequate number of practice rooms and workshops are readily available with the appropriate effect of natural daylighting and electrical devices.

4.2.3 DEMERITS

- a) The institute does not so much represent the characteristics of an architectural masterpiece.
- b) Landscaping features are not property enhanced.
- c) Due to the size of the institute, the parking spaces are not adequate.
- d) The absence of a fashion show room makes it difficult for the public and media to appreciate the works of the institute.

4.3 PARIS FASHION INSTITUTE, PARIS, FRANCE

4.3.1 HISTORICAL BACKGROUND

The Paris Fashion Institute, has been in existence for the past 20 years (1980). The idea of the Institute came to being because of the need to celebrates Paris as the birth place and reigning capital of the fashion industry. It also celebrates the city's spectacular beauty, its designers, boutiques, and couture houses.

Here is the first school where students of fashion design and fashion marketing/merchandising enjoy the unique experience of learning about the fashion industry and living with the very people who create it. The Institute provides a strict scholastic regime within a four-week intensive programe each January, June and September, to coincide with American college

semester breaks. There are dairy work shops along with regularly scheduled classes for marketing, merchandising and design students.

Even more importantly, the institute reaches beyond the traditional classroom with explorations to private museums, design studies, workrooms and couture shows otherwise inaccessible to these outside of the fashion field. Students also learn first-hand from product development. These help to broader their concept of fashion beyond clothing to include everything form cosmetics to crystal.

Some of the famous designers who form part of the school's advisors include: Kenzo, Hermes, Yves Saint Laurent, Hubert de Givenchy, Chanel, Yohji Yamamoto, Giатranco Lotti, Issey Miyake, Hanae Mori, Paco Robanne, Rochas and Emmanuel Ungaro.

4.3.2 MERITS

- a) The space allocations is adequate enough for the activities placed in the institute.
- b) The Institution can boost of enough workshops and practice rooms for its students.
- c) There are adequate space available to serve as parking space for , staff, students and visitors.
- d) The Institutes building and surrounding site is well maintains.

4.3.3 DEMERITS

- a) Though the surroundings are well maintained, elements of adequate landscaping features are absent.
- b) The space allocated for parking is not marked.

- c) The approach facade of the “Cite Unirersitaive” does not serve as an architectural symbol.
- d) Due to duration of the program the school lacks accommodation facilities for its students.

4.4 TIE AND DYE FASHION INSTITUTE (TAKIMO), INCUBATION CENTRE, MINNA.

4.4.1 HISTORICAL BACKGROUND

The tie and dye fashion institute otherwise referred to as Takimo Enterprises is a part of the various activities that take place at the Minna Technology. Business Incubation Centre (T.B.I.C.) under the Federal Ministry of Science and Technology, off David Mark road, Tunga, Roundabout, Minna, Niger State. It has been operating for the past 10 Years but just 2 years with the Technology Business Incubation Centre.

Takimo is responsible for training interested students in tie and dye aspect of the textile industry and also training fashion and design for fabrics that are adorn with dye.

4.4.2 MERITS

- a) There is awareness by the public because it is easily accessible and it takes part in fairs, exhibitions and international sales.
- b) It is sponsored by the Federal Ministry of science and Technology making it an avenue for developing our indigenous talents and materials.

DEMERITS

- a) The space that is used for the program is not adequate for the available member of students.
- b) It lacks the basics of a fashion institute like: workshops, design studios, classrooms and other auxiliary facilities.
- c) Students lack the basic conditions for achieving academic excellence: no seats and tables.
- d) The workroom is detached from the building making it difficult for students to concentrate.
- e) It lacks architectural symbolism and there is no room for future expansion.
- f) The external works is of poor quality and standard i.e. parking space, landscaping and road.
- g) Due to its affiliation to the Federal Ministry of science and Technology, the Institute lacks professional expertise.

4.5 NIKKY AFRICANA FASHION PLAZA, IKEJA LAGOS

4.5.1 HISTORICAL BACKGROUND

Nikky Africana Fashion plaza is made up of three outlets namely: Nikky Africana Boutique, Nikky Africana Tailor workshop and Nikkys training centre. Nikky Africana Fashion Plaza was founded in 1985 by a female graduate of the Institute of fashion and technology Yaba Tech.

It occupies two floors of a building located in a prominent and commercial part of Lagos known as Abeokuta Street. The large projecting

display windows is used for displaying sample of original designs. The plaza also participate in fashion shows for both clients and the media.

The other outlets are located away from the main plaza which make it difficult for students to coordinate easily in the Institution.

4.5.2 MERITS

- a) It's location is commendable because of it's proximity to the boutique.
- b) The institution contains the basic facilities for the running of the program.
- c) Staff facilities are adequately taken care along with those of the students with sufficient and adequate sizes.
- d) There is adequate number of classrooms, offices and auxiliary facilities.
- e) There is sufficient parking space.
- f) The building carries an elements of architectural symbolism

4.5.3. DEMERITS

- a) Though there is enough parking space and it is not properly earmarked for people to use.
- b) Its lacks proper security.
- c) There is inadequate/poor landscaping due to the location and position of the building and its surrounding.
- d) It lacks or does not provide room for expansion
- e) There is no defined service entrance for both staff and customers.

4.6 UNIQUE FASHION SCHOOL OF DRESSMAKING AND DESIGNS, KADUNA, KADUNA STATE.

Unique fashion school of dressmaking and designs is located on Ahmadu Bello way, Kaduna, along the major road of the city, before the stadium roundabout. It is located on the first floor of the building occupying about 50 sqm.

It was established in 1990 and its functions are: to train students in acts of fashion designing, dress making and other forms of tailoring. It has a limited number of staff with a large number of student making it an inadequate manner of learning.

The school is divided in three partition that serve as classroom, office, workshop. Office, workshop, store and display units. All the facilities available are inadequate for the number of students that undergo training at the school of dressmaking and designs.

4.6.2 MERITS

- a) It is easily accessible due to its strategic position along Kaduna major road.
- b) There exist the presence of a few basic facilities: classroom, office and work/practice room.
- c) They lack professional expertise and a limited number of staff, although they are exposed to basic elements fashion in the dressmaking and design school.

4.6.3 DEMERITS

- a) The spaces allocated for all the activities in the institute is not adequate for the number of students.
- b) Due to it's location and position on the first floor of the building, it lacks architectural characters.
- c) It can not boost of proper landscaping features and parking facilities.
- d) The students are not exposed to professionalism of the fashion design training.

4.7 APPRAISAL

During the process of my research finding, I discovered that though Nigeria has a large number of Fashion houses and so-called Fashion Institute, very few of them if not all lack the basic requirements for a fashion institute.

Most of them are converted building that do not serve the purpose for which they claim to do and the students, too are not exposed to the necessary training's and research that will qualify them to be fashion designers.

With the rate at which the fashion world is developing, it is apparent that a design of such importance be carried out in Abuja so that the gap that exist can be bridged.

CHAPTER FIVE

5.0 DATA COLLECTION

5.1 GENERAL BACKGROUND OF ABUJA.

The birth of Abuja is a result of several years of informal consideration by a special committee charged with the relocation of the then capital Lagos to an alternative location. Today, Abuja serves as the long desired capital that will be accessible, secured, centrally neutral and ethnically balanced, comfortable and healthful for all with enough land and natural resources to provide a suitable base for urban development.

The Federal Capital Territory is situated in the geographical centre or heart of the nation. It lies between latitude of $7^{\circ} 25''\text{N}$ and $7^{\circ} 20''\text{N}$ and longitude $6^{\circ} 45''$ and $7^{\circ} 39''\text{E}$ of the prime meridian. It is bounded in the west by Niger State, North by Kaduna State, South by Kogi State and East by Plateau State. The capital city occupies a total area of $8,000 \text{ km}^2$ representing about 0.8% of Nigeria's land mass.

5.2 PHYSIOGRAPHY

The general physiography of Abuja city is one that will not encourage flooding at any time of the year. It combines the savannah grassland of the North and the middle belt with the richness of the tropical rainforest of the South. The overall effect is that the Federal Capital Territory has rich and fertile soil for agricultural cultivation and enjoys an equable climate that is neither too hot nor too cold all year through.

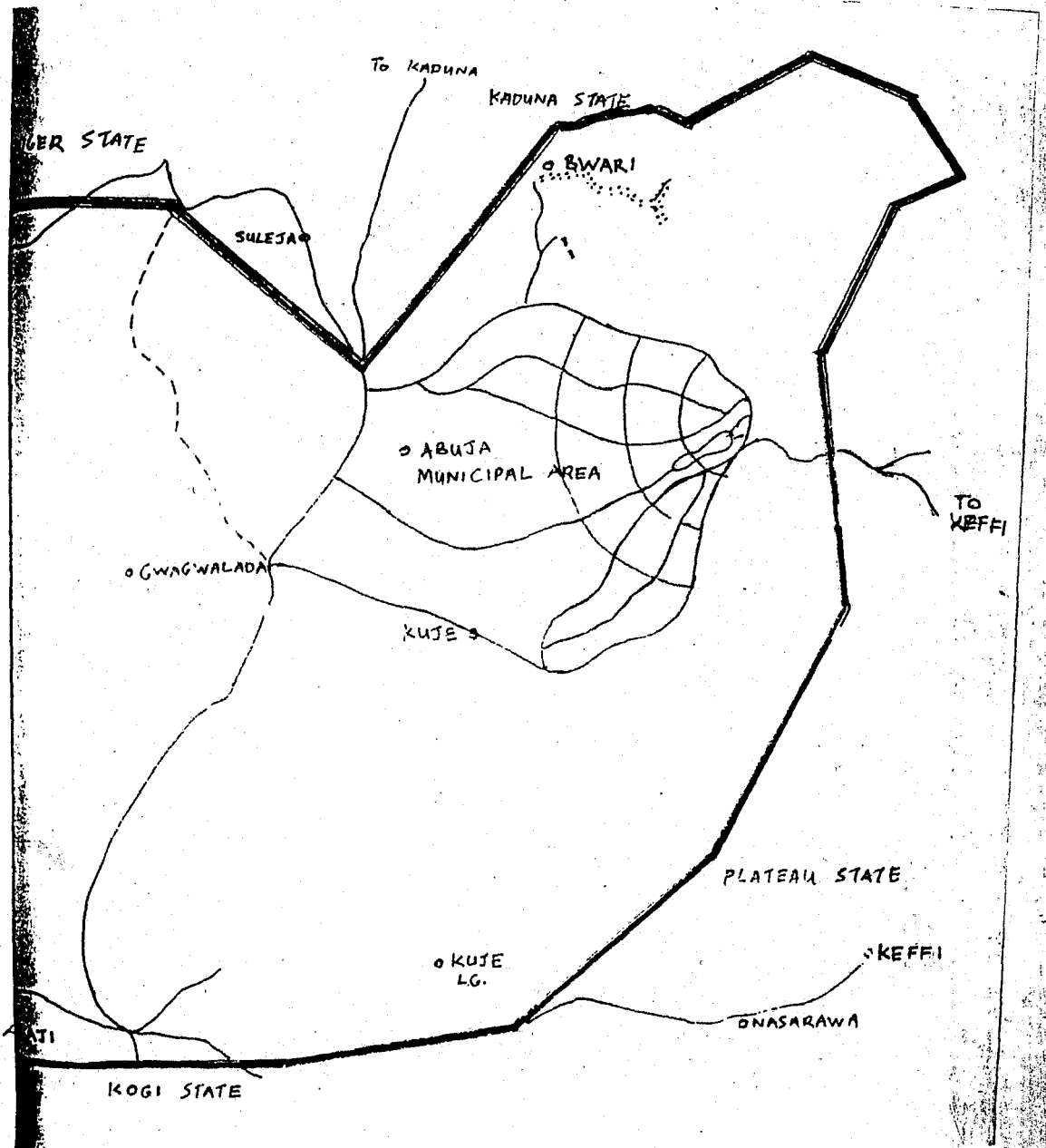


FIGURE 5: MAP OF ABUJA

5.3 GEOLOGY AND TOPOGRAPHY

The city is blessed with the three underlying types of rocks. The metamorphic rocks, igneous rocks and sedimentary rocks. The sedimentary belt in the southern and south-western extremities of the territory and the pre-Cambrian basement complex rock country which account for more than 80% of the territory.

The area is typified by gently undulating terrain interlaced by reverine depressions. The height variations from crest of hill to water causes varies around 50m.

The city consist of uplands and plains with numerous inselbergs whalebacks and other rocks outcrops of various sizes. Inselbergs and other granite clusters occupy about 8% of the total plain areas, and are generally bare and rocky varying in size and occupying as insolated masses or in groups rising from the plains. The linear pattern of these out cropping contributed to the decision to develop parallel bands of residential sectors on either side leaving the more broken landscape as a prominent linear central park and parkway.

5.4 SOIL

The soils underlying the entire capital site are generally better as compared to other parts of the Gwagwa plains because they are deep and well rained. The soil here is as fertile as compared to most part of Abuja.

Soils derived from granite gneiss and magnetite underlying the Gwagwa plains.

Their suitability for a development and land use varies with depth, occurrence of non-pan, feature, erodibility, run-off potential and drainage. Other constraints for formation of streets and underground utilities occur where soil are shallow, stony, locally high in swathing clay or iron pan or poorly drained.

5.5 VEGETATION

Abuja falls within the savanna zone vegetation of the West-African sub-region patches of rain forest however, occur in the Gwagwalada plans especially in the gullied terrain to the South and the rugged South-Eastern part of the territory is classified into:

Park or grassy savanna, occupies about 53% (42311 km²) of the area of the Federal Capital Territory. The vegetation is annual and only a few tree species are found among the grasses namely, *Albizia*, *Aygia* and *Parkia clippertoniana*.

Savannah wood land, occurs mostly in the rugged and less accessible parts of the Federal Territory especially on the Gurara, Robo and Rubochi plains and surrounding hills. They cover 12.8% (1026 km²) of the territory common trees include *Azelia Africana*, *Vitex Domiani* and *Pombax costatum*.

Shrub Savanna, occurs exteriorly in rough terrain close to hills and ridges in all parts of the territory. It covers 12.9% (1032km²) of the land area.

5.6 CLIMATE

The Federal Capital Territory, Abuja, experiences two weather condition in the year. There are the raining season which is equivalent to winter and the dry season which is equivalent to summer. The raining season begins around March to October and the dry season begins from October to March. Within this period, there is a brief interlude of hamattan occasioned by the North-east trade winds, with the main feature being dust haze, intensified coldness and dryness. Fortunately, the high altitude and undulating terrain of Abuja acts as a modulating influence on the weather of the territory which is always mild.

5.7 TEMPERATURE

The high temperatures and relative humidity in the Niger-Benue trough gives this part of the country a heat trap effect. The uncomfortable hot weather experienced in place like Lokoja extends to the southern and South-western parts of the Federal Capital Territory. The highest temperature is experienced during the dry season when there are few clouds, in some cases up to 30° c between the highest and lowest temperature in a day changes in temperature of 17° c has been recorded. The minimum mean temperature of 18°c is experienced during the dry season between December and January. Averagely, Abuja is said to be hot and humid all year through.

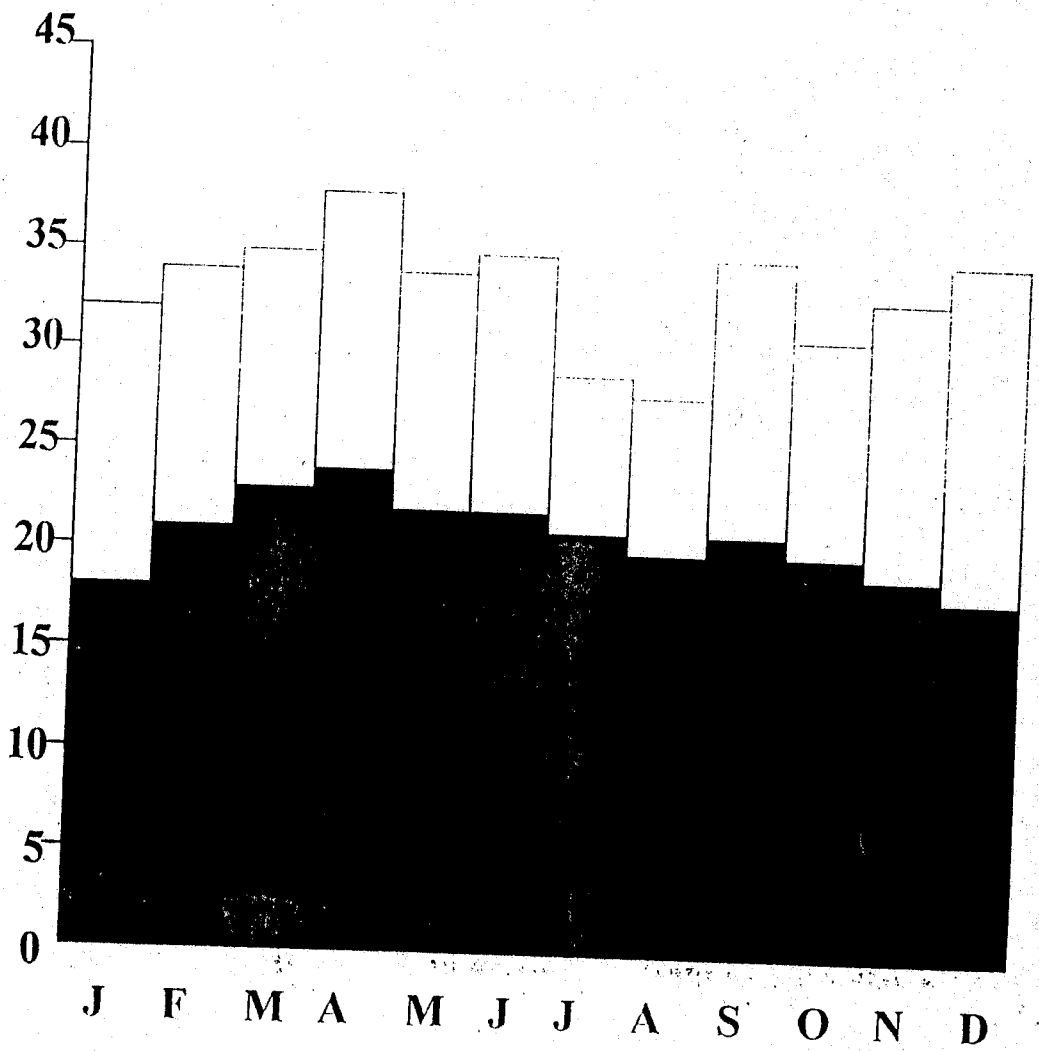


FIGURE 9: TEMPERATURE VARIATION IN ABUJA

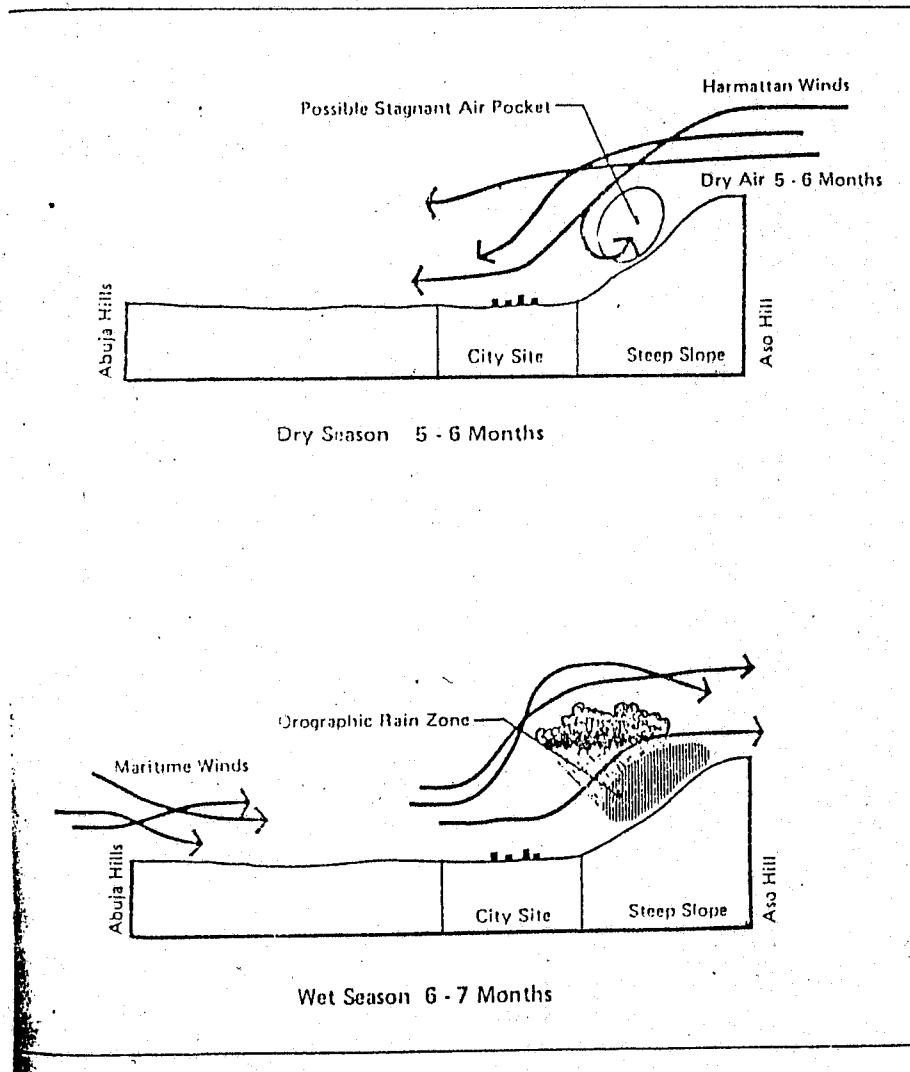


FIGURE 11: SEASONAL WIND PATTERN IN ABUJA

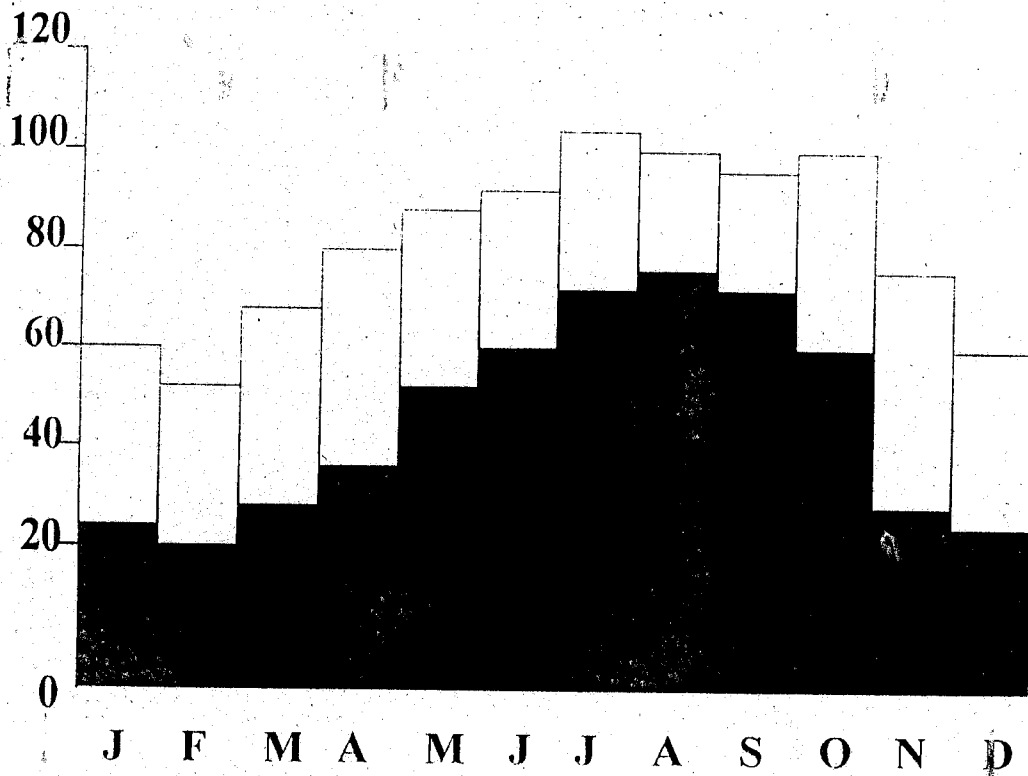


FIGURE 10: RELATIVE HUMIDITY IN ABUJA

5.8 HUMIDITY

Relative humidity reaches maximum of 90% during the rainy season. This is usually around June and August while a minimum of 23% is recorded during the dry season between December and January. Humidity condition in Abuja is usually higher during the early hours of the day' this effect usually caused a heat trap, even though the temperature is low.

5.9 WIND AND DUST

There are two major air masses that dominate the climate of Abuja. They are the tropical maritime air masses and the tropical continental air masses. The tropical air masses is warm, moist and it usually blows across the city from southwest direction while the North east trade wind is dry, dusty and usually developed over the Sahara desert and it blows in the opposite direction of the Southwest trade wind which is North. East it is chilly and usually reduces visibility.

The movement of these air masses determines the seasonal characteristics of the weather condition of the Federal Capital Territory. The tropical maritime, which developed over the Atlantic Ocean is moisture laden and warm. Hence, it brings along rainfall during the rainy season while the tropical continental air mass is associated with dry season. The predominant air masses in Abuja are basically the tropical continental and tropical maritime air masses, hence proper orientation of buildings is necessary for effective ventilation.

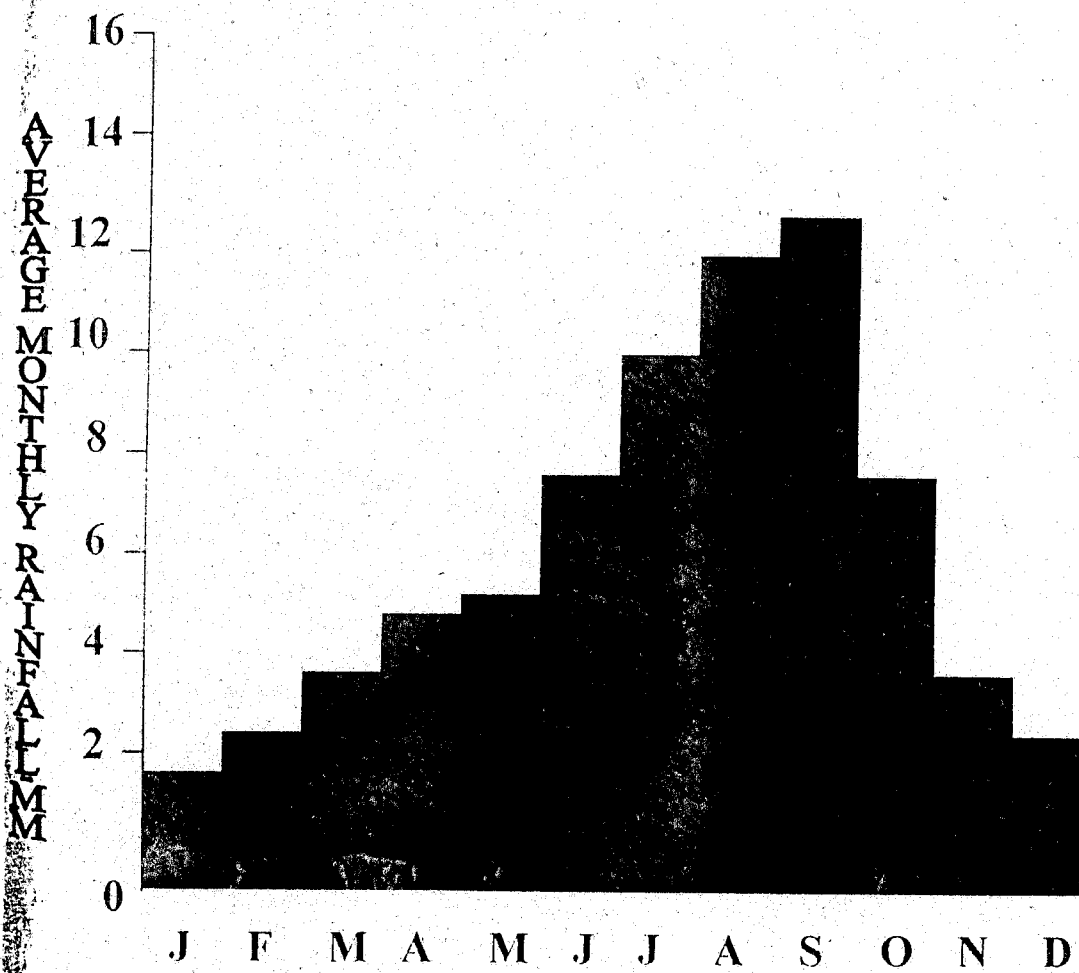


FIGURE 12. RAINFALL IN ABUJA

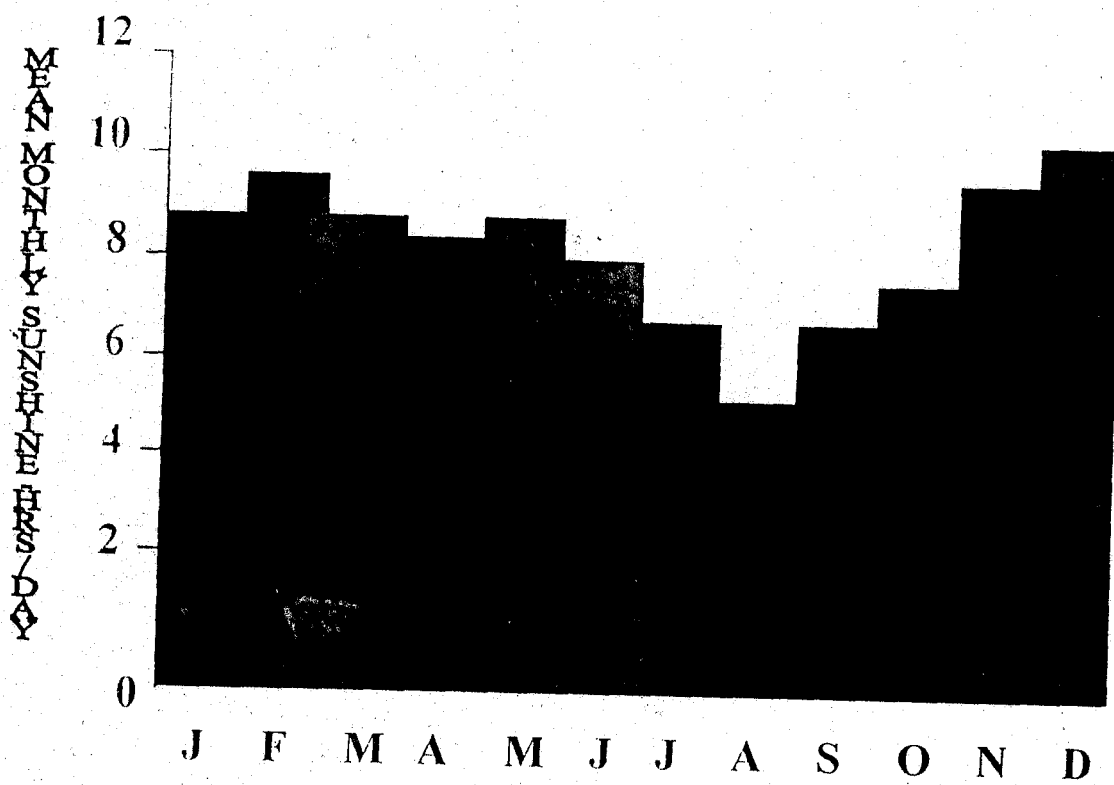


FIGURE 13: SUNSHINE IN ABUJA

5.10 RAINFALL

The wet season normally starts between April to October. The rain is preceded by violent stormy works which causes temperature to rise up to 90°F (32°C) and subsequently cause a lot of damage to properties. The rains are normally short lived after two to three hours of continuous pouring and preceded by drizzles which sometimes last for many hours. The average rainfall is between 1100mm and 1600mm.

Rainy season reaches its peak period in August. The high concentration of rainfall therefore calls for proper drainage system to handle the large volume of water and there is need for adequate wind protection elements such as parapet and proper roof protection with consideration on the slope of the roof.

5.11 SUN AND CLOUD COVER

The amount of sunshine in Nigeria tends to increase further north from the coastal region. The amount of sunshine hours ranges from a minimum of 1,300hours to 3,200hours. Abuja is however exposed to 2,500 sunshine hours annually. The greatest period of sunshine falls within the dry season months between November and April, which corresponds with the months with less cloud cover.

As the rainy season approaches, the cloud cover tends to increase and the decline in sunshine hour becomes more intense as the rainy season progresses and reaches its lowest values in the month of August as a result of the cloud cover, there is a maximum of 8 to 10 hours of sunshine per day.

5.12 ECONOMY AND COMMERCE

The people of Abuja are subsistence farmers. They grow yam, maize, guinea corn, beans and millet. Fishing can be found along the rivers of Usuna, Jabi and Gurara they also participate in craft making mortars, pestles, masks and musical instruments. Cloth weaving as well as pottery is practiced by the women.

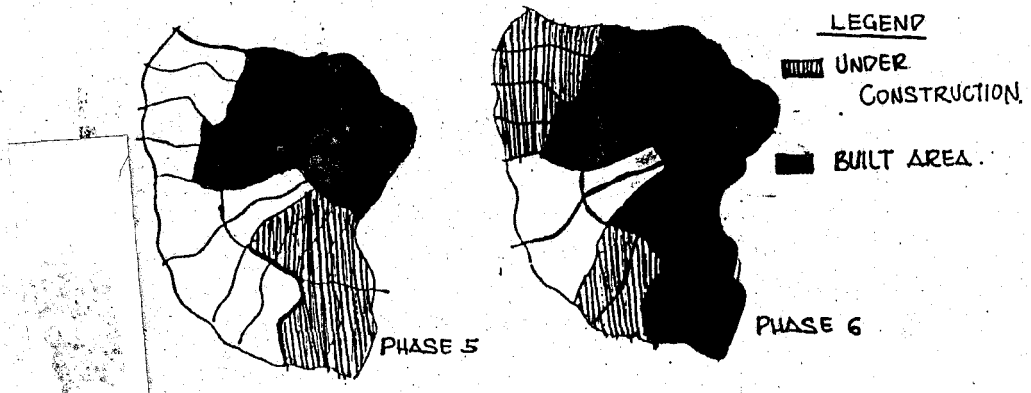
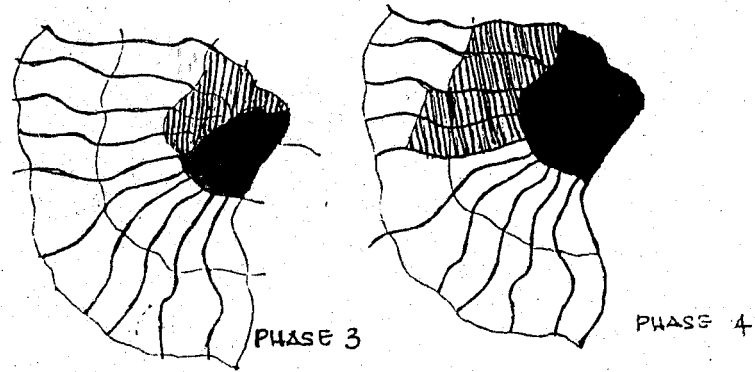
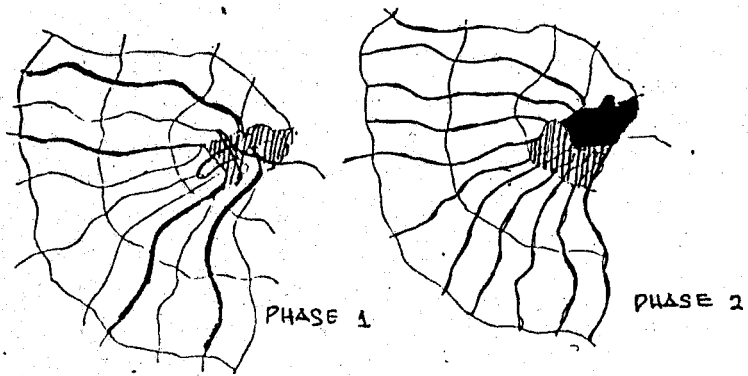
Commerce and trade has started taking place in town because of the change in the seat of the capital. The recent invasion of foreign investors has contributed to all the arms of the federal Government.

Apart from government owned ventures there exist competition between private and public bodies and this in turn provides consumers with the maximum satisfaction they need.

5.13 TRANSPORTATION AND TRAFFIC

The Federal Capital Territory has an elaborate transportation linking suburbs to towns and city centres. The town operates with the help of buses and taxis and a certain percentage contributed by the private enterprise.

The presence of railway services and air transportation has also widened the scope and level of transportation. The traffic flow in Abuja is an excellent application of the rules and regulation governing the arrangement and organisation of road routes. Although the road network is properly organised, there is the need for expansion and maintenance of roads in the developing areas of phase II and III.



DEVELOPMENTAL PHASING IN ABUJA

5.14 EXISTING LANDUSE AND FUTURE TRENDS

The development of the city of Abuja is in four phases. Phase I of the city consist of the central Business Districts (CBD), the three arm zone, Maitama, Wuse I and II, Garki I and II and Asokoro Districts. Phase II consists of Katampe, Mabushi, Utako, Wuye, Durumi, Gudu, Jabi, Kado, Jali, Gaduwa, Dutse and Kukwaba national park. The detailed land use plan of III and IV are not yet ready.

The future trends of Abuja easily be predicted because of the constant flow of both Nigerian and foreigners in search of greener pastures. Its position as the centre for administrature activities will also attract a large percentage of people and this will further encourage the establishing of industries and factories to provide for the large of residents in the city.

5.15 APPRAISAL

Abuja has proven itself to not only be the Central Capital of Nigeria but also falls in the mid-region of the average climatic conditions of this Nation. The weather condition of Abuja represents the totally average characterics of the total weather condition of the country.

CHAPTER SIX

6.0 SITE ANALYSIS

6.1 SITE SUITABILITY

This proposed fashion design institute is important socio-economic venture that its location will determine its ultimate success or failure because of fact that it greatly exposed to the public and for this reason, the peoples accessibility and convenience has been highly considered.

Due to fact that it is a proposed institution, students and staff were greatly considered in terms of transportation especially in the Abuja.

6.2 CHOICE OF SITE

The final choice of a site was generally governed by the following advantages that it had over a large number of site proposals.

- (i) The site should be available for development with its location at a desirable area.
- (ii) The site should easily accessible with existing major highway around it and future roads and road network springing up from this area.
- (iii) The site should be blessed with enough space permit the construction of all the proposed facilities.
- (iv) The land must be free from intervening roadways right of ways, easement, major waterways or other things that will force development in different directions
- (v) The surrounding landuses should not be that in competition with the proposed site development.

- (vi) The basic amenities should be available like water, light and communication facilities.
- (vii) Topography and the nature of the site must be able to permit reasonable economic construction.

6.3 SITE LOCATION

The proposed site that has been selected for the proposed fashion design institute will be located at the central area district of Abuja. It falls within the city centre zone of the central business district.

The site is located on the 8th street of the central business district, after the intersection of Olusegun Obasanjo Way with Ibrahim Babangida drive. The area is a commercial zone with the Central Market located off Olusegun Obasanjo Way. The site is surrounded by: National development insurance corporation (NDIC) headquarters, Hafsat Plaza, the Toyota place and Owena Bank.

The site is bordered on the south-west by the Nikon Plaza and by north-west by the lemming way departmental store over the bridge. Behind the site on the 7th street are the sky power property and importantly the new Chelsea Hotel.

6.4 SITE INVENTORY

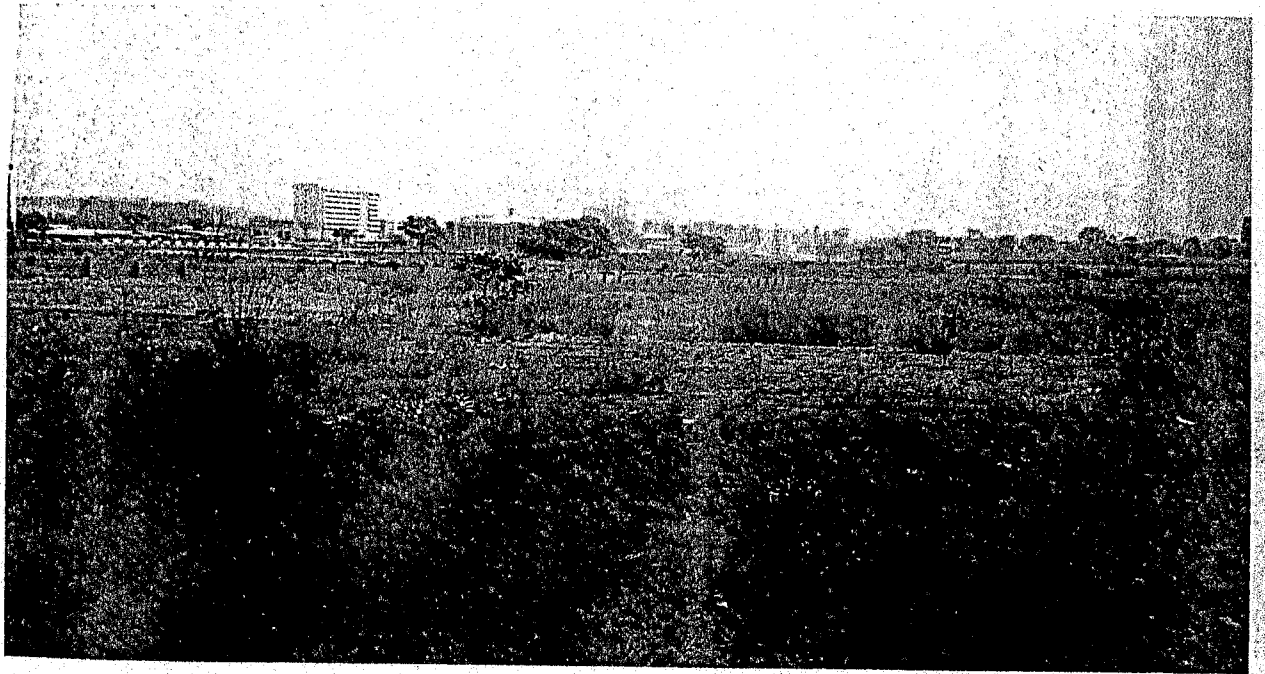
The site is blessed with a gentle slope or almost flat ground surface. It is covered with tall grasses and scattered trees, with the predominate grasses being Andopogan and Hyparrhenia species. The common shrubs are Terminilia piliotigma, Amona, Nauclea and Bombax.



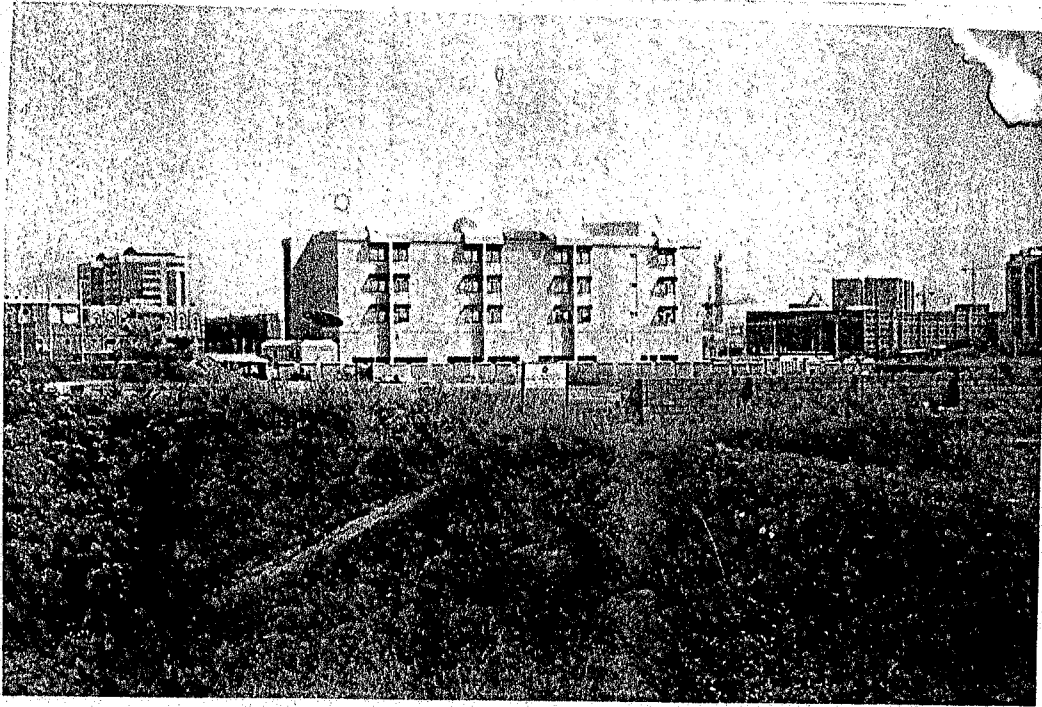
FIGURE 7: LOCATION MAP



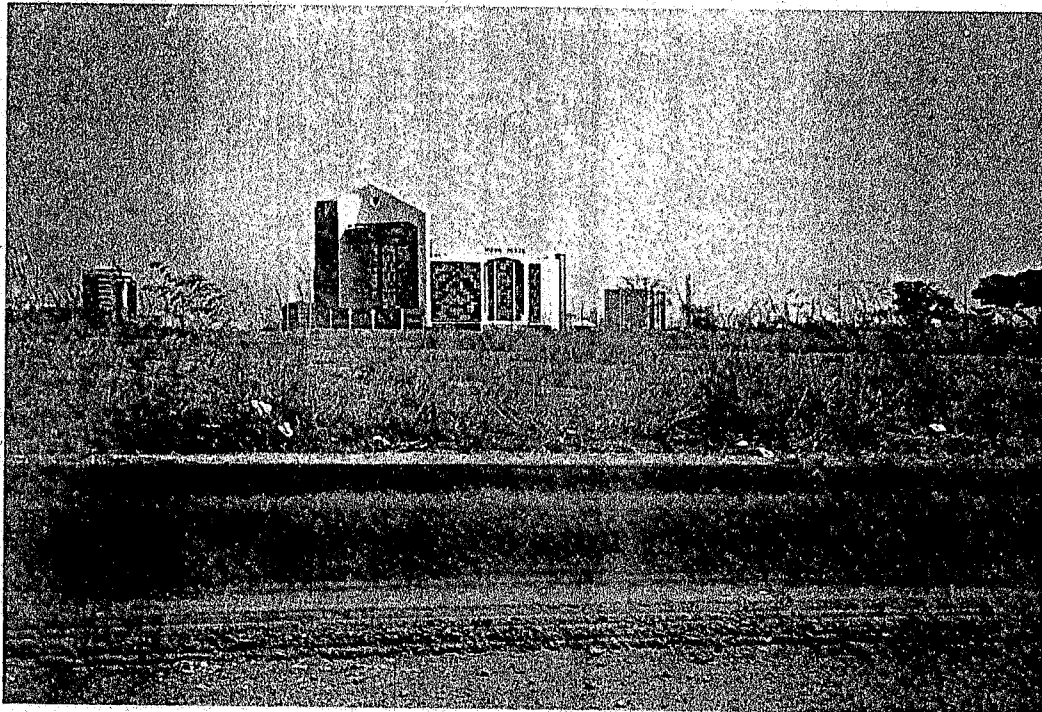
THE PROPOSED SITE



THE TERRAIN OF SITE



SITE WITH CHEALSEA HOTEL BACKGROUND



ACCESS TO SITE WITH NICON PLAZA OPPOSITE

The presence of a sufficient dense area of trees and this provides good protection from dry, dusty, north-east trade as they gather over the rolling plains on that side of the site.

Another characteristics of the site is the frequent occurrence of squall heralded by thunder storms, lightening, strong winds and rainfall of high intensity. This climatic condition causes damage to buildings.

6.5 ACCESS AND CIRCULATION

The proposed fashion design institute can be accessed from both sides of the 8th street from the North through the Inner Northern Express way and on the South through the Inner Southern Expressway.

At present the 8th street is a single lane of the dual-carriage way it is supposed to be construction, has started on the second side of the dual-carriage. With the completion of this the site will be easily accessed.

Circulation on the site will be well planned with location of a back entrance which will serve as service entrance from the 8th street to the site through the road used by the New Chelsea Hotel.

6.6 UTILITIES

The proposed site is richly endowed with a lot of utilities due to the fact that it is located in the central district area. Water supply is provided to the site through trunk pipeline leading to the ground level storage tank which serves various loops. The site is served by tank No. 3.1, which has a volume of 12,000m³ and a maximum level of 539.0m.a.s.I.

There is a standard central sewage scheme in the city that ensures waste water resulting from the usage of the copious portable water is disposed off without polluting the stream, river courses and the environment. The interceptor sewage which collects sewage from the sites transport it to the treatment plant No. 2 located in Gidan Jato and empties into the Wupa River Basin.

Electricity supply to the city and other parts of the territory is through the Shiroro hydro electric Scheme. The site receives its electricity from distribution substation 30 and 33/1/KV substation 2.

6.7 SCENERY AND MAN-MADE FEATURES.

The site does not possess any special natural feature except the terrain, vegetation, trees, grasses and shrubs. The man-made features include the border on the site, bridges along the north-east side and the road adjacent to the bridge.

Other features include: the utility poles and pipelines that pass through the site and the border line of the adjoining site.

CHAPTER SEVEN

7.0 DESIGN CONCEPT AND CONSTRUCTION

7.1 CONCEPT DEVELOPMENT AND DESIGNS

In order to obtain a befitting design and structure them it is important to supply the junction of the proposed rather than its physicality. For this particular reason, the concept for the development studies site obtained from two angles. First of all there is site zoning based on the activities classified as students otherwise referred to noisy activities while the others are classified as less noisy or auxiliary facilities. These facilities are grouped according to their level of noise so that on the approach of a visitor the site can clearly be distinguished.

Another aspect of site zoning that has taken into consideration is natural existing features and the manner in which facilities have been arranged to confirm with it all the sides that lay beside the existing road structure have either been used for landscaping or car parking in order to screen or reduce the effect of constant noise coming from the high ways enough landscaping features are used to serve as links connecting one facility to the other thereby separating reticular traffic.

The design concept is based more on functionality of spaces rather than form. The method of this concept specifically dictates that before the form of a building is arrived at, all the necessary units will have to be studied and related to others in order to observe their relationship before a functional design can be arrived at this commonly referred to as the CANONIC method of design rather than Analogue.

Top the purpose of this proposal, the more functioned concept will be adapted because of the similarity of the project and the need for the functions to be well related. Landscaping have been introduced all over the site for the relaxation of students, staff and also guest; which is an important balance in design especially in a situation where all these categories f people will come together.

7.2 DESIGN PHILOSOPHY

The philosophy behind this proposal is based on the principle of functionality rather than form. The form of functionality can best be appreciated in the layouts of the individual units. The advantage of functionality is its ability to make the relationship between units as adequate as possible the maximum comforts of its occupants.

7.3 FORMULATION OF BRIEF AND SPACE ANALYSIS

The fashion institute complex is made up of:

- a. THE INSTITUTE – the institute building is made up of eighth floors and the ground floor. The institute in made up of :

	(Area m ²)
i. Classrooms	112.48
ii. Offices	12.8 each
iii. Design studio	52.32
iv. Dept Lib.	65.6

v.	Janitor / security office	12.72
vi.	Practical class	140.72
vii.	Visual class	77.76
viii.	Public toilet	23.4 each
ix.	Staff bay	28.56

b. **THE ADMINISTRATIVE BLOCK:-** This block is made up of two floors and the ground floor with the following facilities serving the various Heads of department (HOD) of the different department found in the institute:

	(Area m ²)	
i.	HOD's office	14.00
ii	Enquiry office	13.20
iii.	HOD's Toilet	5.10
iv	sales Dept	14.28
v.	Sec's HOD office	7.50
vi.	Dept typist secretary	24.00
vii.	Academic office	14.00
viii.	Exams/Records office	25.20
ix.	Bursar office	16.00
x.	Board room	80.50
xi.	Public toilet	36.00
xii.	Deputy director	28.70
xiii.	Registrar and secretary	14.00
xiv.	Director toilet	14.00
xv.	Janitor and store	10.00
xvi.	Director toilet	6.00

xvii. Directors lounge	27.72
xviii. PRO office	16.00

c. **THE STUDENTS WORKSHOP**- Is made up of various types of workshop along with student facilities and design studio:

	(Area m ²)
i. Workshop	82.20
ii. Archive	13.60
iii. Display	48.00
iv. Design studio	72.00
v. Computer Room	88.00
vi. Office	9.60
vii. Reception	25.20
viii. Common room	31.20
ix. Director's office	35.72
x. Public toilet	56.00
xi. Staff toilet	22.04
xii. Janitors office	6.40

d. **THE MODELLING RUNWAYS**: This unit is made up of two runways, the "T" or "I" shaped and the "U" shaped along with display rooms for students design:

	(Area m ²)
i. U-Shaped runway	240.00
ii. T-Shaped runway	184.32
iii. Dressing rooms	70.54

iv.	Styling rooms	67.70
v.	Pressers	24.72
vi.	Starters	23.68
vii.	Display rooms	
viii.	Snacks bar	
ix.	Kitchenette	15.44
x.	Toilets	44.84
xi.	Director's office	12.92
xii.	Offices	Ranging from 10.00 – 12.92
xiii.	Staff room	20.16

e. **AUDITORIUM RESTURANT AND SHOPPING AREA**

	(Area m ²)	
i.	Auditorium	540.00
ii	Restaurant	155.82
iii.	Shops	36.80
iv.	Hall of fame	66.76
v.	Public toilet	39.52
vi.	Snacks bar	36.60
vii.	Office	9.60
viii.	Kitchen	31.20
ix.	Pantry	13.80
x.	Store	9.68
xi.	Staff Changing Room & toilet	49.44

7.4 FUNCTIONAL REQUIREMENT

Below are some of the standard used in determining the required spaces for each function:

	(Area m ²)
a. Car parking	15 per vehicle
b. Restaurant	1.44 per seat
c. Changing rooms	1 per person
d. Toilet ranging from	2 – 2.4 per toilet
e. Auditorium	0.36 per person
f. Offices	Ranging from 9 – 20

7.5 SITE PLANNING AND LAND USE

The role of site planning and land use is best utilized in the process of grouping of activities. The activities are grouped according to noisy. Less noisy and less noisy activities making it convenient for users to find their way around the site.

7.6 DESIGN CONSIDERATIONS

During the process of design various consideration were considered to achieve a functional design. Some of these considerations include space for circulation between units, sizes of classrooms and design studios, the number of classrooms for an average number of students, and number of offices and their sizes.

Other considerations include the location of walkways that are linking one unit to others; these walkways are created to cover the shortest possible link between two units. Study has shown that for such a complex to be of

good standard, each individual should be given an average clearing space of 1m².

7.7 THE FASHION INSTITUTE COMPLEX

As early mentioned, the institutes complex is made up of five units. They are: The main institute block, the admin block, the workshop blocks, runway block and finally, the auditorium/restaurant/shopping bloc.

Other facilities found on site include, gate house, generator house, incinerator, seat-outs, gardens and parking lot both covered and uncovered.

7.4.1 FLOOR PLANS

The main institute block is made up of two major floor plans. The ground floor plan and the first floor plan which serves as atypical floor plan representing the first floor to the eight floors. The concept of departmentalization was adopted in this particular plan so that each department is represented on every other floor of the block provided with its own classrooms and offices. The drain block is made up of (3) there floor plans. Each plan is divided into floors to the institute. The worker shop block, unwary block and shopping block are made up of single floor plan along with their own various functions and activities.

7.7.2 SECTIONS.

The sections of the admin block and institute here a foundation footing that can carry the weight of the numerous floors above it .As for the units, the foundation is very normal considering the fact that the site could be regard it as averagely flat surface along with the stable composition of the

soil formation which does not call for any special treatment, trilling or excavation.

In all the facilities, level changes have been used in areas that are best deserving so that occupation of each enclosure. Different floor finishes are used for different unit to specification.

7.7.3 ELEVATIONS

All the building found in these complexes, are made up elements that make them resemble one another. The windows are specially fabricated to serve as a source of highlighting and ventilation .The type of roofing adopted are serving different purposes depending on the function of each unit the presence of shell roof, cable network, decking and roofs ranging from pitched to high or low roofing are the different roping system adopted for functional and structural season.

7.8 STRUCTURAL SYSTEMS

Structural system are found in the institute bock because of the number floors that are available and also the vertical movement of people that require staircases and lift or lift shaft/well. All these facilities require structural system for balance. Structural system are system that make up the frame work of any building for instance walls, roof, foundation and general finishes of the building. Other structural system include ducts and shafts, clear height that serve as space for mechanical items air condition.

7.8.1 WALLS

Apart from the normal 225mm walls that were used and a few 150mm walls used for partitioning, only the internal auditorium wall were made

double, to reduce the effect of noise transfer and also prevent other sources of noise from getting in to it. Other part of the buildings found in the complex are covered totally by curtain walls.

7.9 MATERIAL AND CONSTRUCTION

Due to the nature of this proposal different material have been used in other to achieved maximum result. The process of selecting material for construction is important especially a public facility such as this required security and safety of its occupants. Other consideration in construction can include aesthetics and the economy and maintenance of such structured. There consideration lead to the used of concrete, glass and steel basically.

7.9.1 CONCRETE

Concrete mixtures of different aggregates are the major component of foundation, floors and walls construction. The foundation of a building acts on the anchor between the building and the ground and it also helps to distribute vertical load; that is were a careful study of the soil type will determine the mixture of concrete to be used. The concrete floor must be able to with stand.

- (a) Dampness from entering the building.
- (b) Imposed load.
- (c) Vegetation growth in the building and
- (d) Provides finishes that are aesthetically acceptable.

As for walls, they could either be bearing or non-load bearing walls and in this proposal, the are used as a vertical structured to compartmentalise the horizontal spaces.

7.9.2 STEEL MEMBERS

There are structural systems used either as walls, floors or roofing system. They are made up of vertical, horizontal and inclined members. For the purpose of these, steel members were only introduced as a means of roofing in the workshop because it covers a large span conveniently. It was also used as a framework for glass roof over display unit in the institute to introduce natural lighting to the interiors.

7.9.3 GLASS CLADDING

Glass cladding is the major element that surrounds the shopping area and display unit of the complex. This is so because of the effective manner in which glass transmits light into any interior and at the same time, creating a beautiful aesthetic effect. As earlier on discussed in chapter three, the type of glass used in that type that will reduce the effect of glaring and will also reduce the amount of heat that reaches the interior, material and consumer properties.

7.9.4 FINISHES AND PARTITION

Various finishes will be adopted depending on the functions of such enclosure. Workshop interiors will be finished with darker colors than the classroom or design studios. Other like shop and display room will be finished with brighter colors so that the light reflectance on the goods can bring out the best in the commodities. As for the runways, the interiors will be finished with wooden and steel partition members for their offices and studios. Runways are finished with artificial light and flood light that are used as focus lighting during modeling.

7.10 LANDSCAPING

The institute being an academic institution recommends a certain percentage of landscaping to put the student in a relax atmosphere after the vigour of academic work. This landscape could either be hard or soft landscape depending on the area it is applied on.

Artificial water bodies can also be introduced to serve as this cooling effect on the site, tree shrubs and covered seat-out will be provided for student and staff relaxation.

7.11 CIRCULATION PATTERNS

Verandahs, courtyards, corridors and walk-ways are the elements used for circulation within the institute complex interiors, exteriors and surroundings of complex.

7.12 SITE SECURITY CONSIDERATION

Security considerations on the site are taken care of in different aspect of site planning. The provision of entrance and exit gate to control the flow of traffic. The fence of the site is raised to a certain height to prevent theft. Electrical security devices such as security floodlights, alarm systems and sensory wire meshes are introduced over the dwarf fence for the immediate dictation of intruders.

CHAPTER EIGHT

8.0 DESIGN SERVICES

There are services that make up a building ranging from installation, distribution, design and maintenance of utilities. These utilities include lighting distribution, sewage disposal, fire safety, ventilation, distribution of air, acoustics and energy conservation.

It is important to note that the life span of any building varies from that of its utilities. This means that most of these utilities may be renewed three times on an average before the building is said to be deteriorating. The changes in technology of these utilities can lead to replacement at different times of the life of the building.

8.1 ELECTRICITY AND LIGHTING

The proposed complex will be sourced with electricity by the national electrical power authority (NEPA). The supply will be stepped down from the 13KVA transmission lines by a step-down transformer and alternative source of power supply is provided in the form of stand by generator. The generator should be equipped with an in-built automatic starter, which will activate it once there is an interruption in the main supply system.

Natural and artificial lighting are provided to complement each other. The natural lights are available on the verandahs, corridors and courtyards. The artificial lighting is provided in the shopping areas, display rooms and classrooms to serve as a substitute for natural lighting.

8.2 HEATING, COOLING AND VENTILATION

The heating and cooling system both work simultaneously when the need arises due to changes in the atmospheric conditions. The design of an

air conditioning system depends: on the type of structure in which the system is to be placed, the amount of space to be cooled, the number of occupants in the building and the nature of their activities. Air conditioning units are rated in terms of effective cooling capacity, which should be properly expressed in kilowatt units.

The purpose of ventilation is to replenish oxygen, dilute the concentration of carbon-dioxide and water vapour and also to minimize unpleasant odours.

8.3 WATER SUPPLY

The main source of water supply is the Usuma Dam for a population of up to 1.6 million. The transmission from treatment plant is facilitated by gravity through four major trunk pipelines leading to the ground level storage tanks which serves the various loops. Each storage tank serve an independent distribution loop. The loops are designed in such away that two adjacent loop are joined by valves which can be opened in case there is a failure from any of the tanks.

8.4 DRAINAGE AND SEWAGE DISPOSAL

The sewer scheme for Abuja is planned in such a way that sewage is collected from the neighbourhood through tertiary sewer lines via secondary lines to interceptor sewer line. The discharge sewage is connected to trunk sewer lines for conveyance by gravity to the central treatment plant for final treatment.

The site drainage is by means of water sprouts and pipes for storm water into the main sewage lines. The drainage and sewage disposal is achieved by the provision of a network of soil piping connected to

inspection chambers for onward transportation to the actual sewage treatment plant.

8.5 REFUSE DISPOSAL PROVISION

The refuse disposal provision includes refuse bins placed at strategic points on the site. These bins are emptied regularly by the Janitors into the incinerator placed at a strategic corner of the site. Other times the Abuja metropolis vans come along to empty the contents of the incinerators.

8.6 ACOUSTIC CONSIDERATIONS

The auditorium plan is an example of acoustic consideration in this project. The plan is a fan-linked shape to allow the sound waves to reach every occupant of the hall. The enable network roofing is also an acoustic advantage to reduce the amount of sound that is reflected or absorbed.

8.7 COMMUNITY DEVELOPMENT

The proposed site is located in a neighbourhood that is already developed, so the level of development in that community is very high.

8.8 MAINTENANCE CULTURE

The management of the complex should be held responsible for the maintenance of the facility. Students, Staff and Customers should be taught maintenance culture. The materials used for this complex have a relatively low maintenance level and this demands the daily maintenance of the facilities.

8.9 FIRE SAFETY CONSIDERATIONS

The necessary precautions will be taken to prevent fire accidents and hazards to human lives and properties. The areas prone to fire risk are the restaurant, kitchen and the various shops. The walls should be raised with the use of reinforced concrete to prevent spread of fire.

Fire detection devices such as smoke and fire alarm for alluring time serves and people of and outbreak as well as sprinklers to reduce the spread of fire. The fire fighting gadgets shall be made for use before the arrival of the fire brigade. The devices include portable extinguishers fire hydrants and hoses which should be well position and easily accessible.

CHAPTER NINE

9.0 CONCLUSION

The economic social and architectural benefits of the proposed fashion institute at Abuja can never be over emphasized because its presence will server as a stepping stone for the future integration of the Nation into other developed Nations. After a critical study of the entire fashion industry, the proposal is the missen link between its success and lack of success.

The auxiliary facilities will create job opportunities for community development as well as providing public awareness for the exposure of the institute, the environment surrounding has been adorn with landscaping features to complement the structures and academic tenseness of the complex.

Special emphasizes was laid on natural lighting as a way of achieving effective lighting distribution. With the aid of glass cladding, curtain walls, skylights, corridors, open walk-ways and courtyards to help the distribution of light in the interior of the building.

With the introduction of other fashion elements into the design institute that are "Nigeria made" with items, the country will be able to boast of its own indigenious fashion accessories that suit our environment culture, social status and weather conditions.

9.1 RECOMMENDATION

After the completion of this magnificent proposal, I recommend that the government should come together with private and non-governmental organizations so as to adapt the proposal and ensure effective productivity

and continuity of the institution as well as providing students with the lightest possible level of academic excellence.

I also recommend that indigenous activities and contractors should be given the job of executing such an important edifice for the purpose of promoting our profession and creating effect that despites our cultural heritage. Government should also encourage research findings into textiles and textile design to develop on the state of the Nations textile industry.

I finally suggest that government make policies to regulate the establishment of fashion houses and institute. It should at the same time create a body that is responsible for registering fashion designers so as to reduce the effect of piracy and copy-right and also control the way and manner Nigeria citizens open so called fashion houses and institutes.

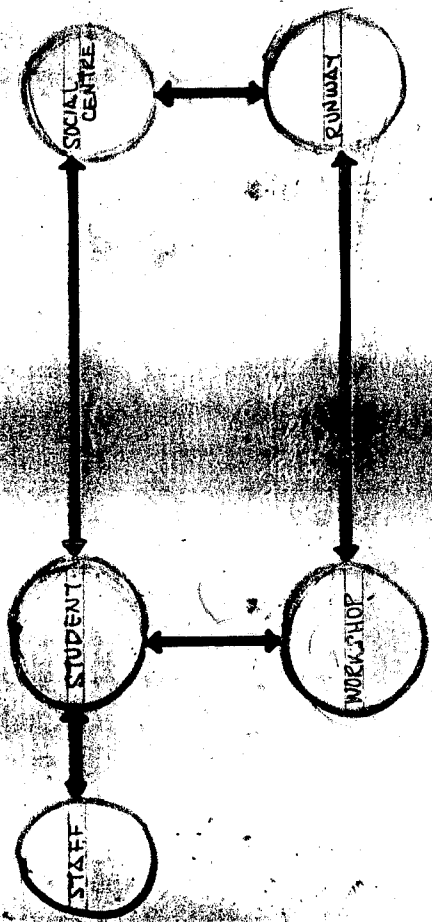
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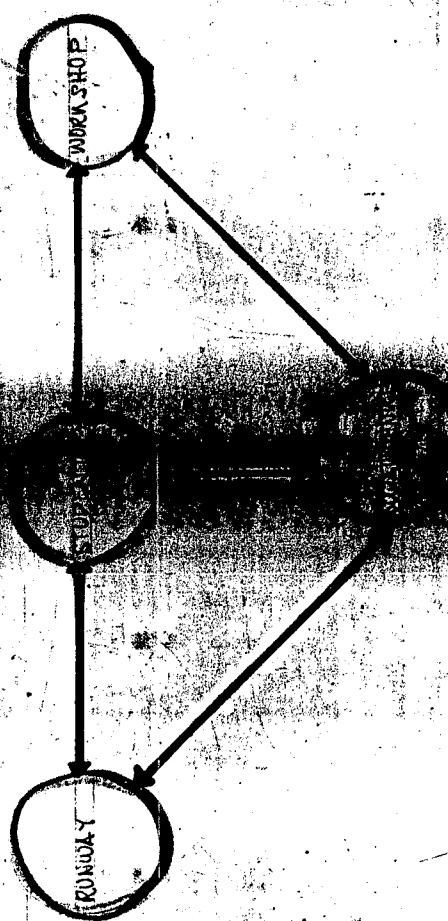
PRINCIPLE OF SCHEMATIC FLOW

OF FUNCTIONAL ACTIVITIES.

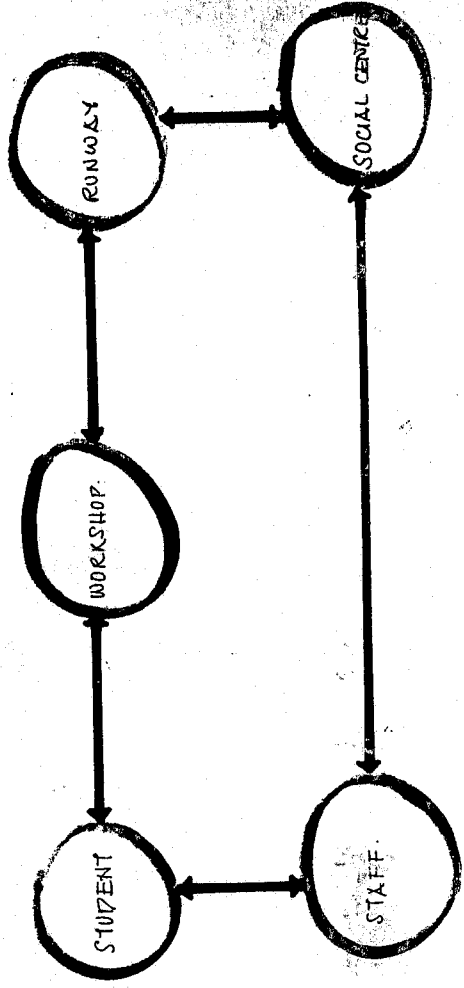
CONCEPTUAL ANALYSIS.



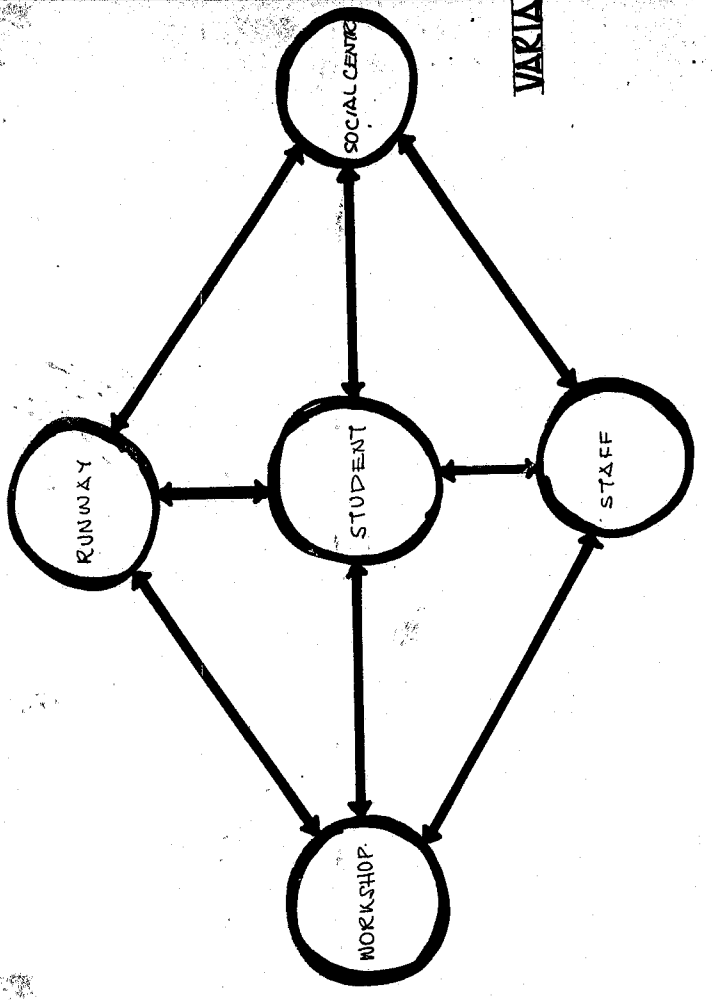
VARIANT ONE.



VARIANT TWO.



VARIANT TWO.



VARIANT TWO.

HOSPITAL AVENUE (NORTH)

SOUTH BOUNDED BY N.P.A.

NORTHEAST BOUNDED BY CHELSEA HOTEL.

VEHICULAR NOISE

TOPOGRAPHY
FLAT GENTLE
PLAIN

SOUTH-WEST TRADE WINDS.

- BRINGS RAINFALL.
- COOL WIND AND CLOUD COVER.
- LOW SUNSHINE IRRADIATION.
- STARTS FROM APRIL TO OCTOBER.

7TH STREET.

SOUTH-WEST BOUNDED BY MASSAT PLAZA

SUNSET AT
6:30 - 7:00PM

NORTH-EAST TRADE WINDS.

- BRINGS IRRADIATION.
- WARM WINDS & LUNA SKY.
- HIGH SUNSHINE IRRADIATION.
- STARTS FROM OCTOBER TO MARCH.

VEGETATION

- SCATTERED TREES.
- TALL GRASS COVER.

VEHICULAR NOISE

NORTH BOUNDED BY 9TH AVENUE

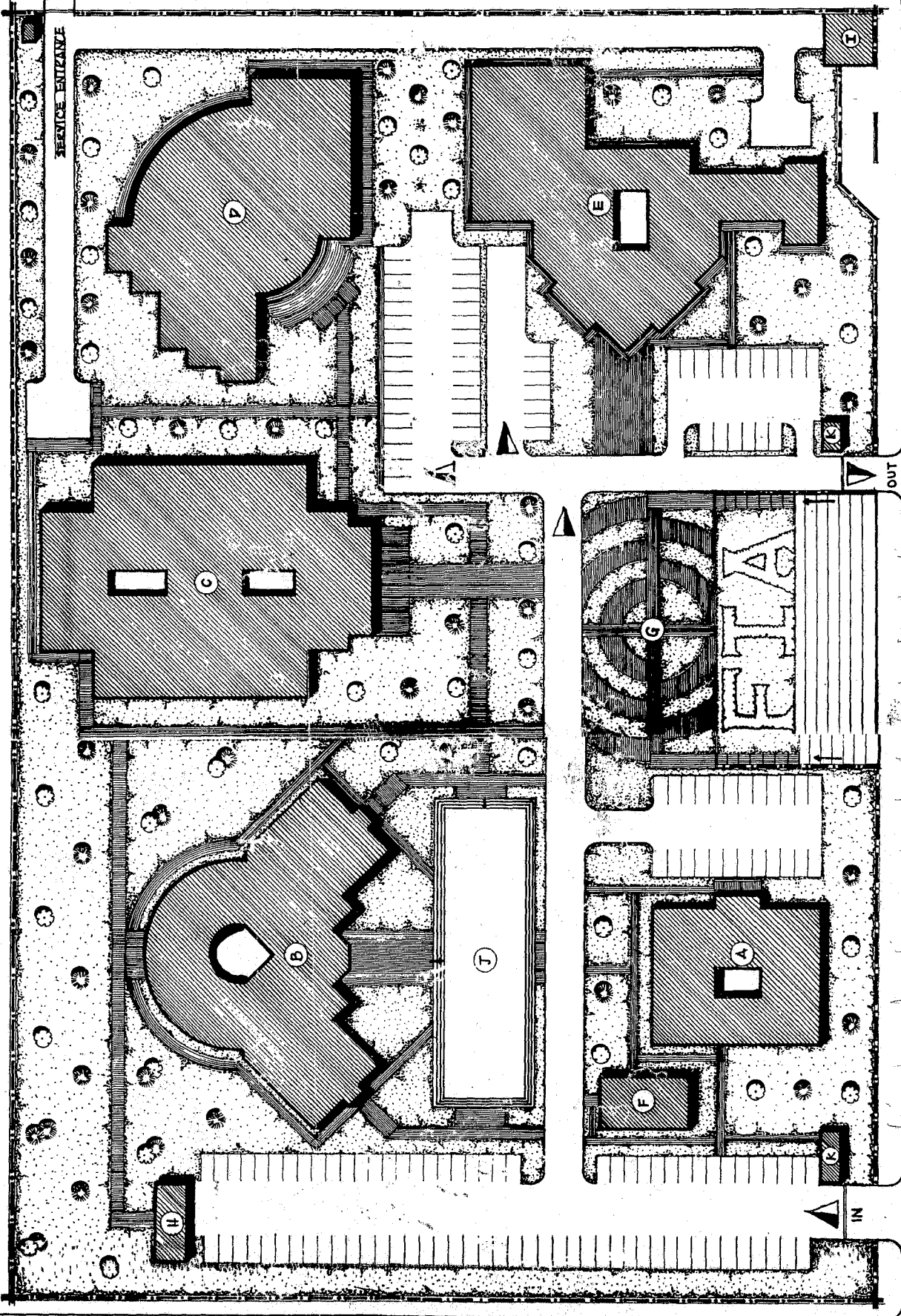
DESIGN PROPOSAL

PLAN 1E

MISSION ST

Thrahim Babonaida Avenue

Hospital Avenue (North)



7th Street

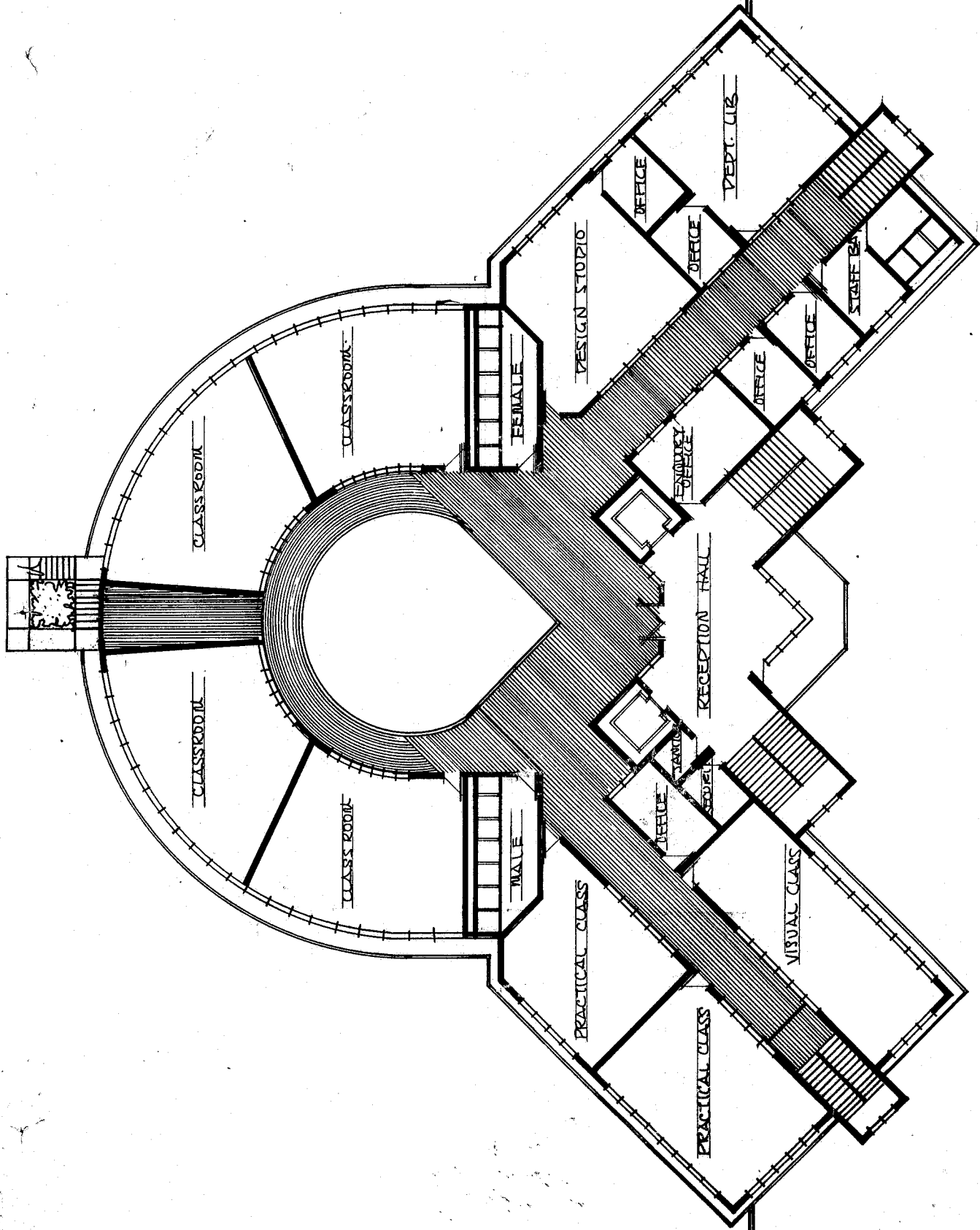
out

N

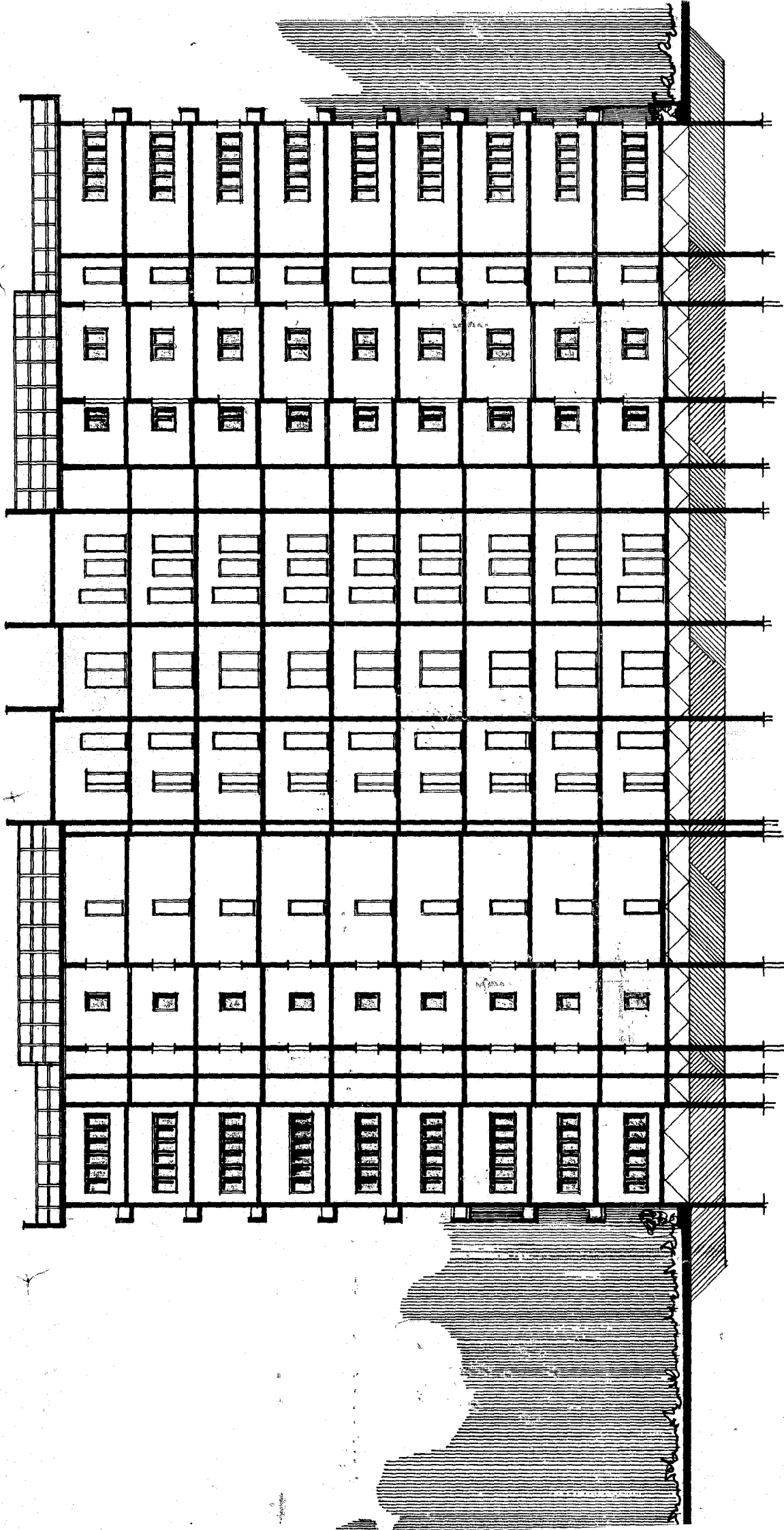
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9

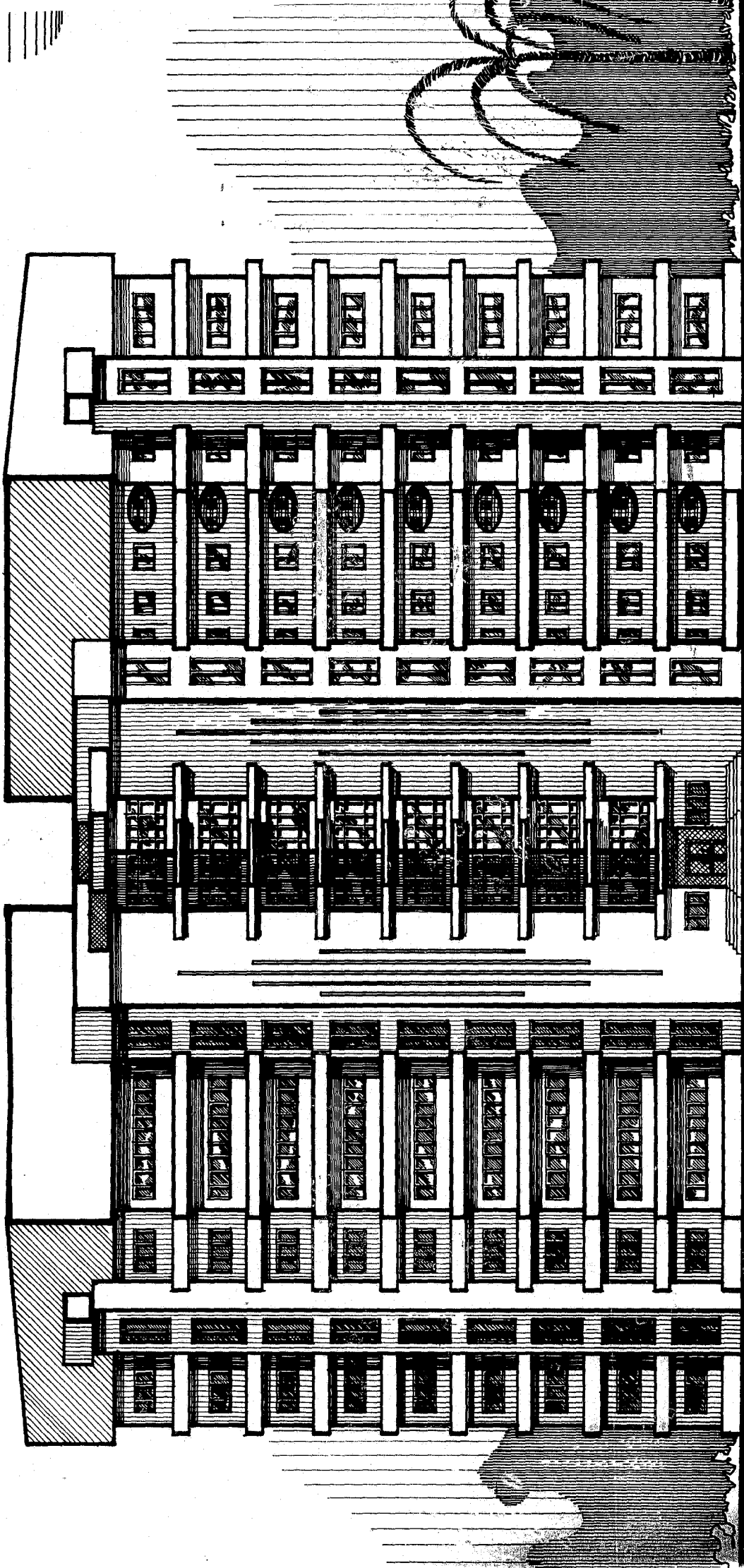


TYPICAL FLOOR PLAN TO THE EIGHTH FLOOR

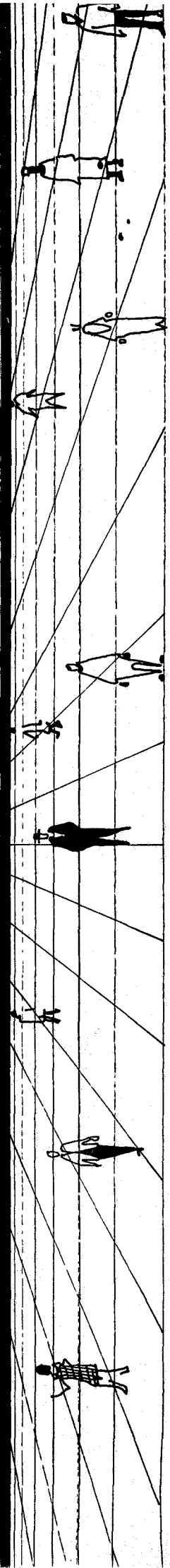
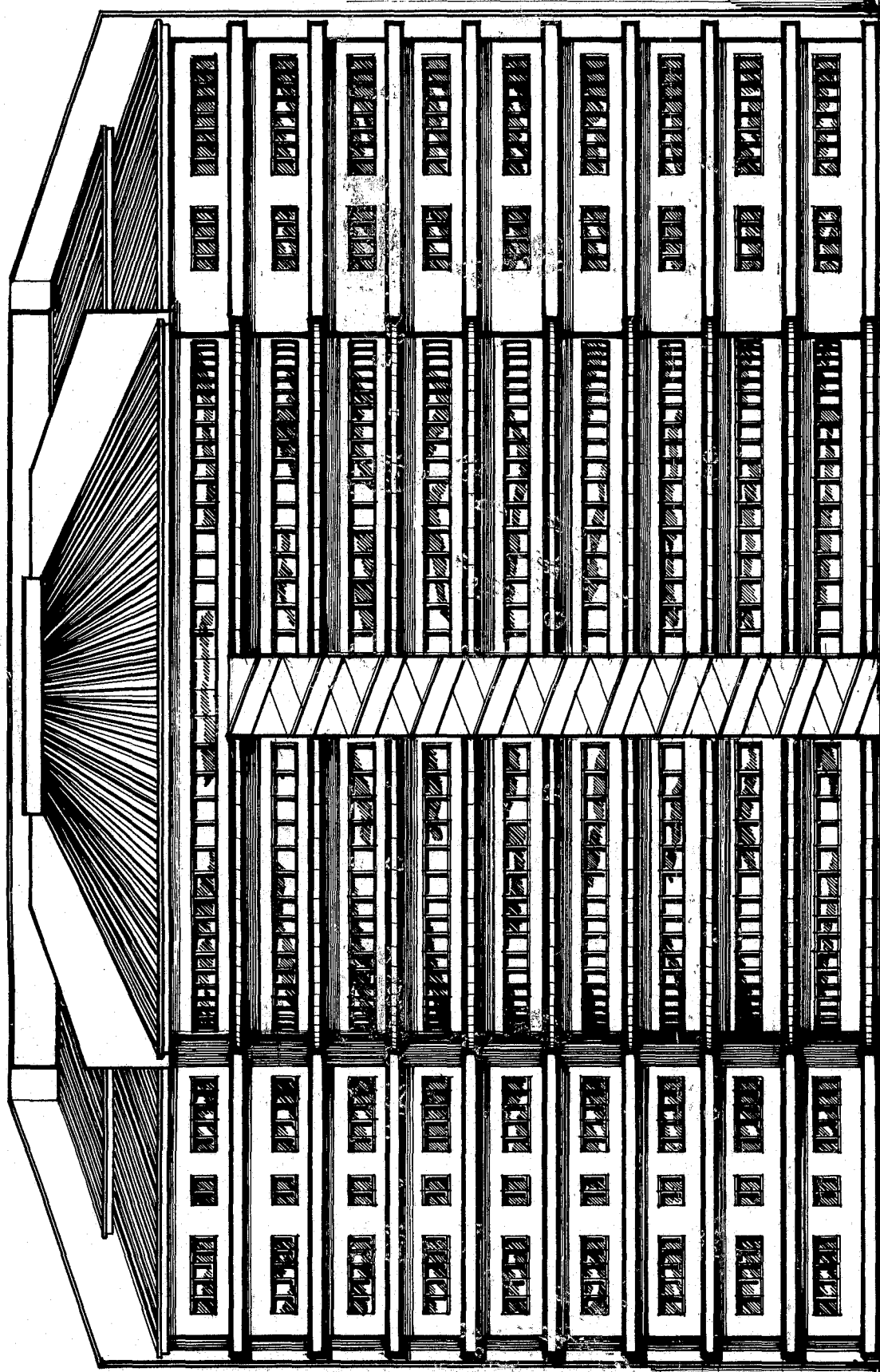


SECTION a-a

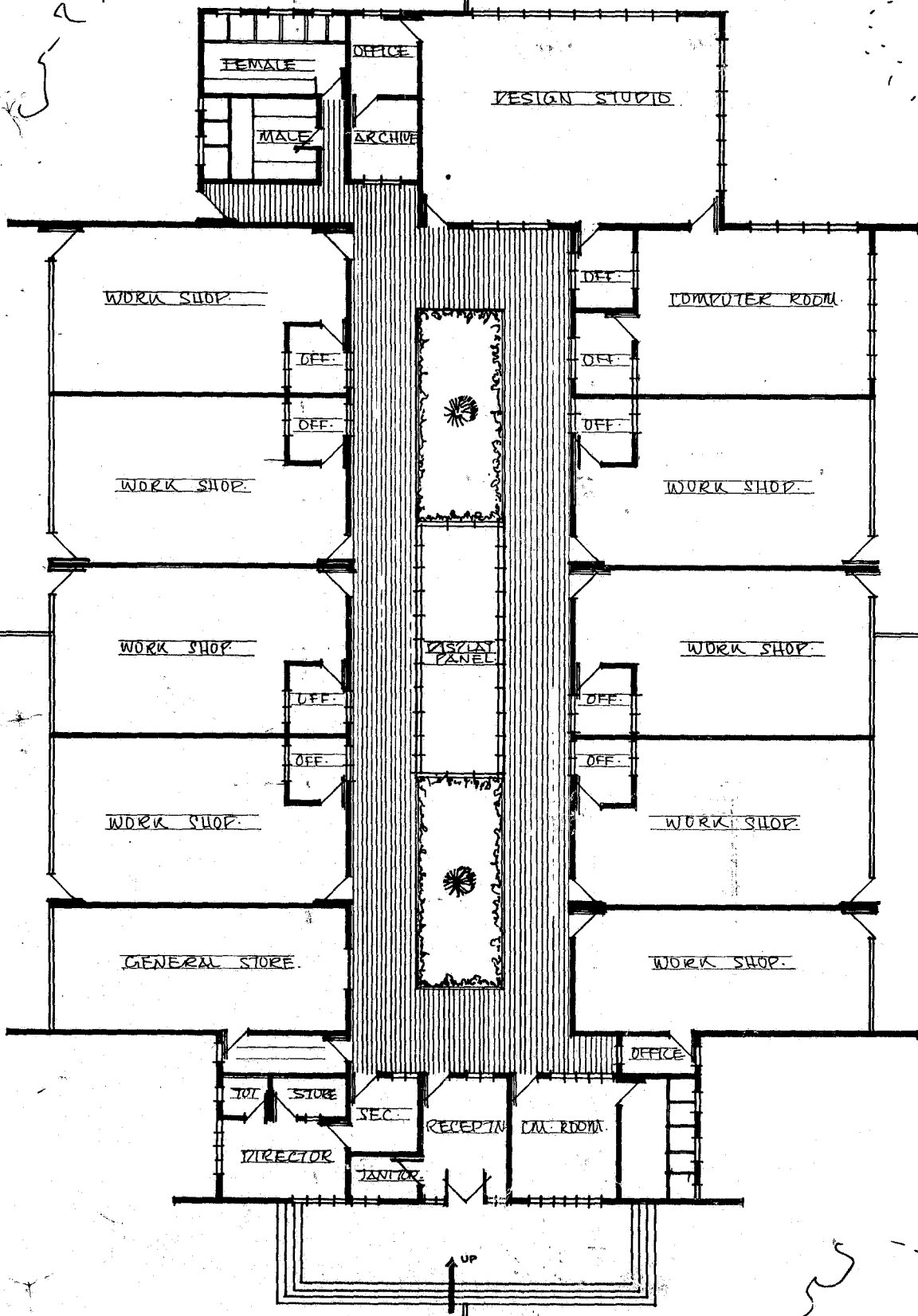
ST-111 / 100-100-100



APPROACH FACADE.

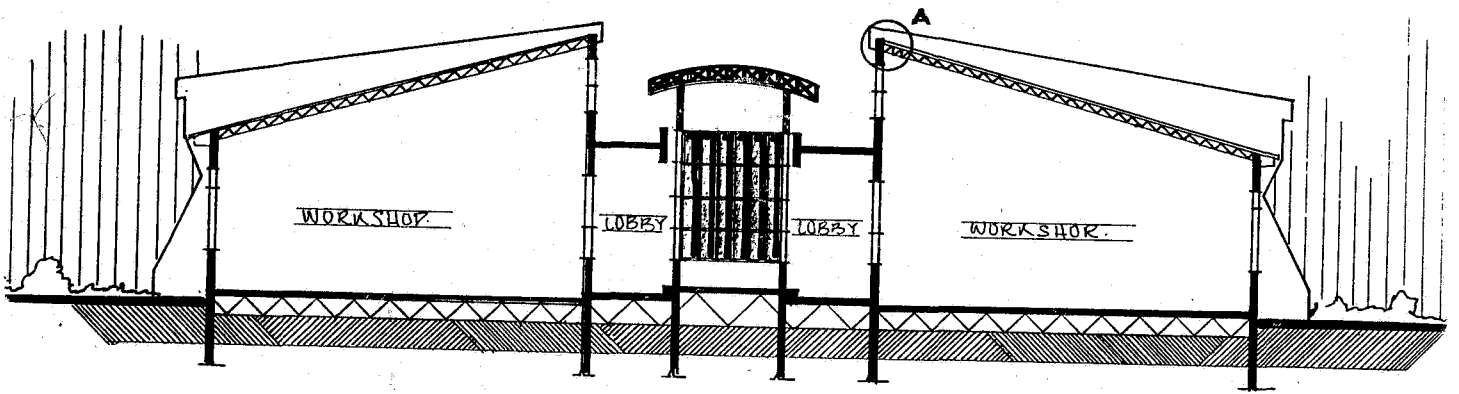


REAR ESCAPE.

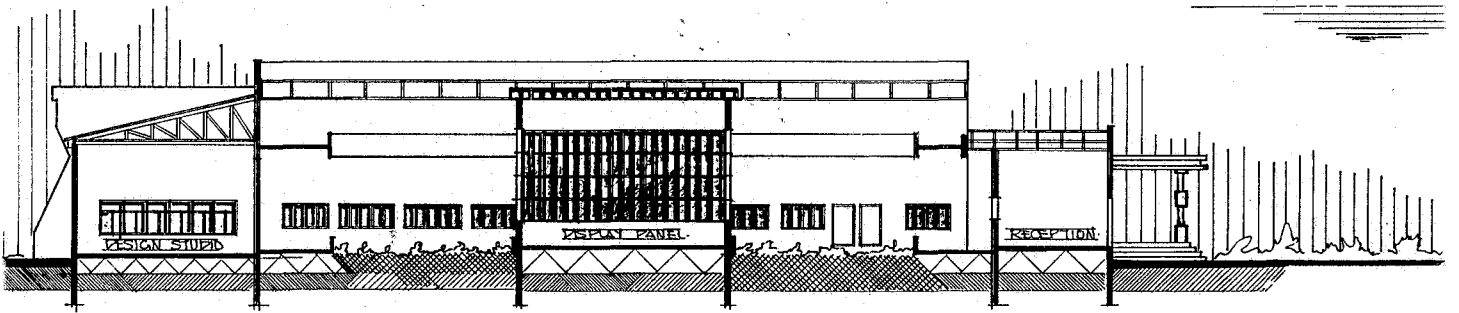


GROUND FLOOR

FLOOR PLAN FOR WORKSHOP BLOCK

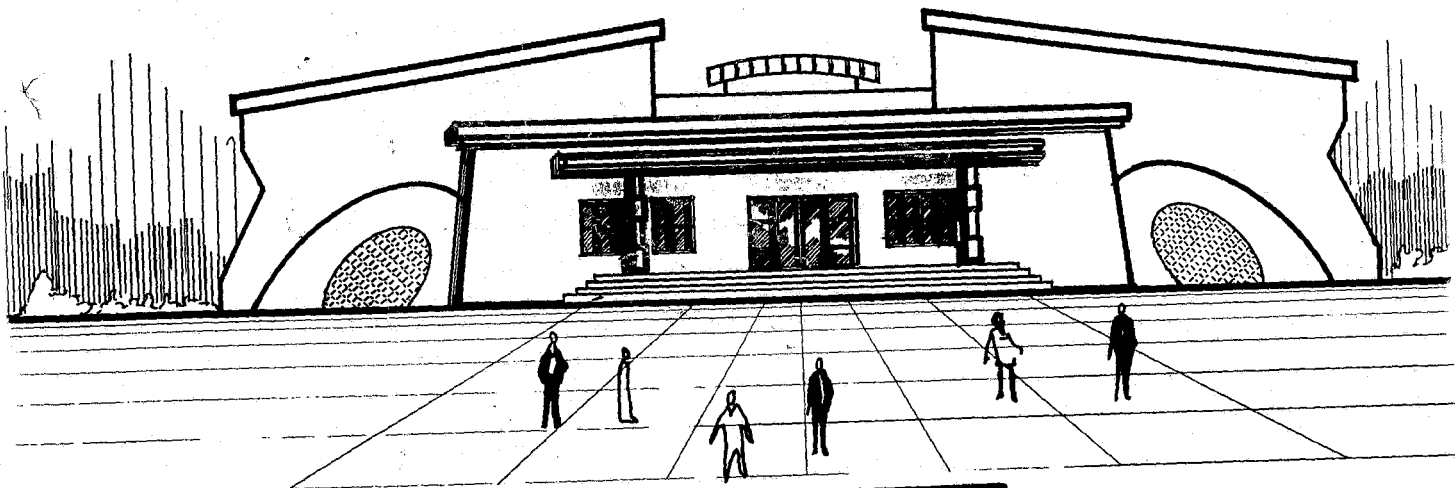


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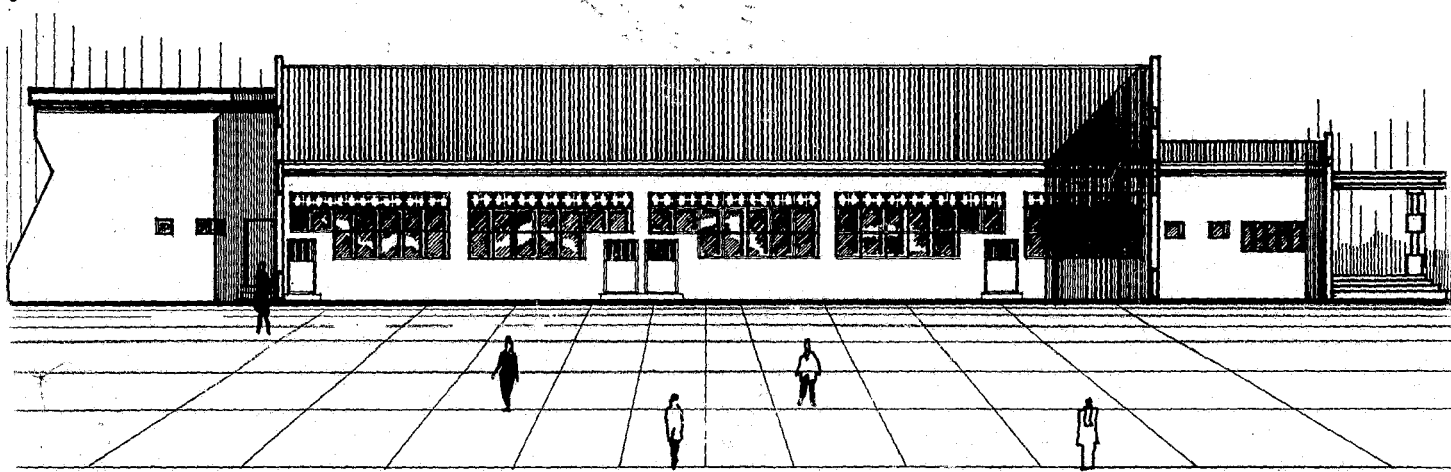


SECTION 2-2.

ASHION INSTITUT
ABU

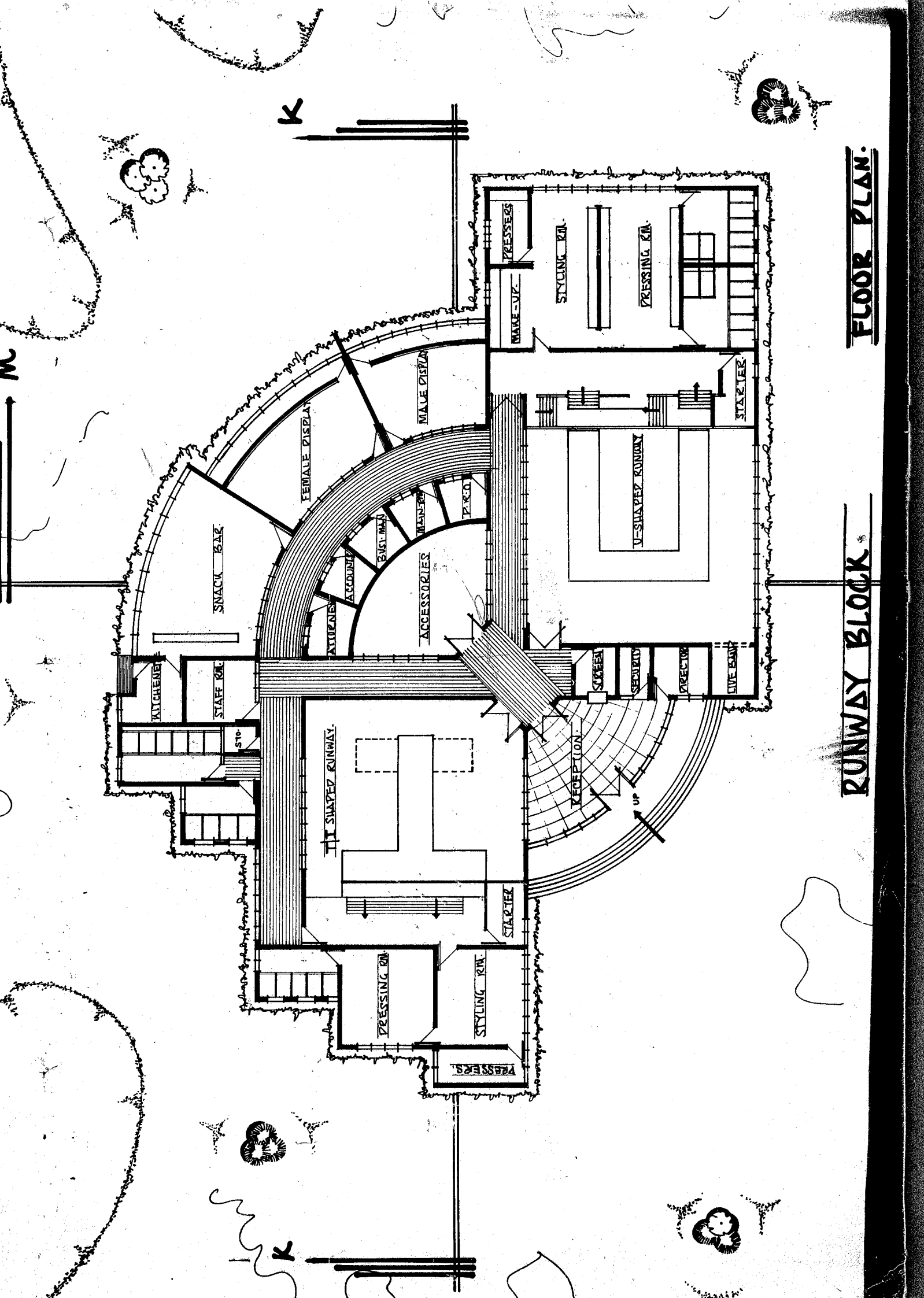


APPROACH FACADE.



LEFT-SIDE FACADE.





FLOOR PLAN.

RUNWAY BLOCK

K

K

M

MAKE-UP
PRESSERS

STYLING RM.

PRESSING RM.

STARTER

U-SHAPED KUNDAK

MALE DISPLAY

FEMALE DISPLAY

ACCESSORIES

WOMEN'S

EAST WALK

ATTIRES

ACCESSORIES

SNACK BAR

KITCHEN

STAFF RM.

STO.

T-SHAPED RUNWAY

RECEPTION

SCREEN

SECURITY

STREET

LOVE BANK

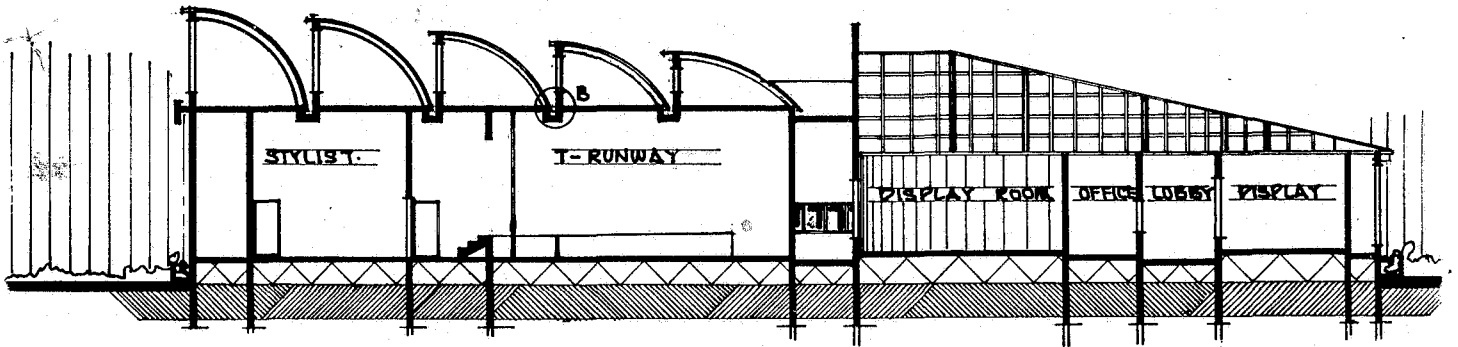
STARTER

PRESSING RM.

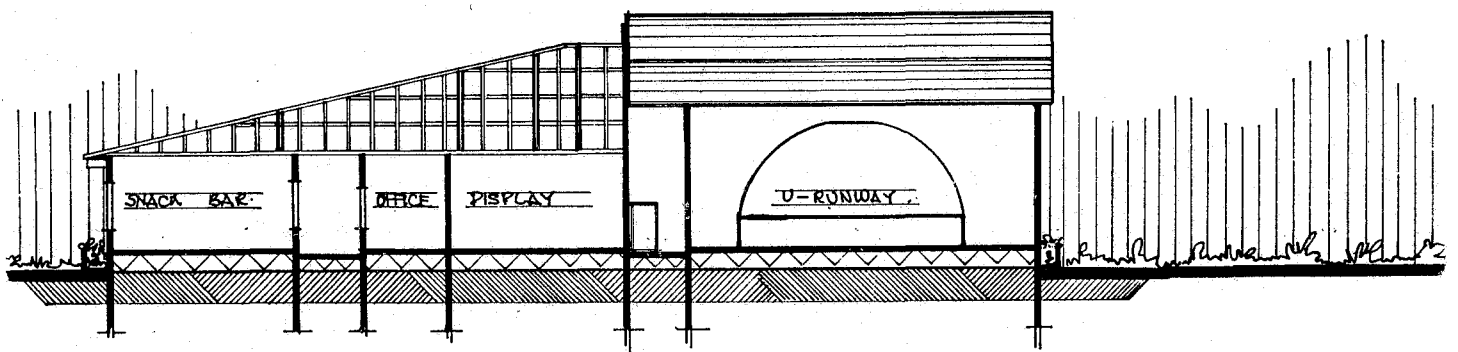
STYLING RM.

PRESSERS

UP

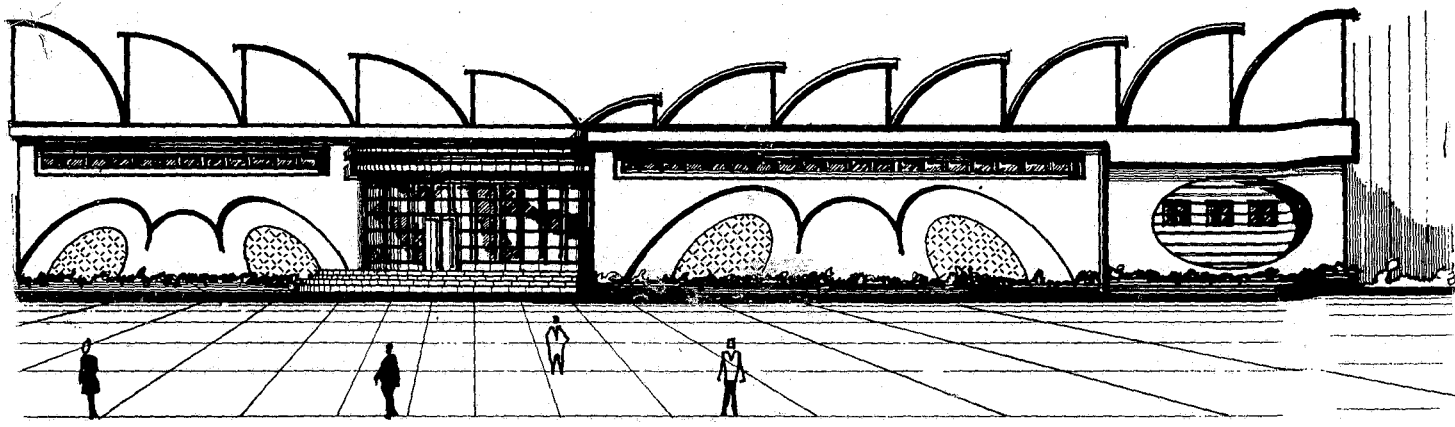


SECTION K-K

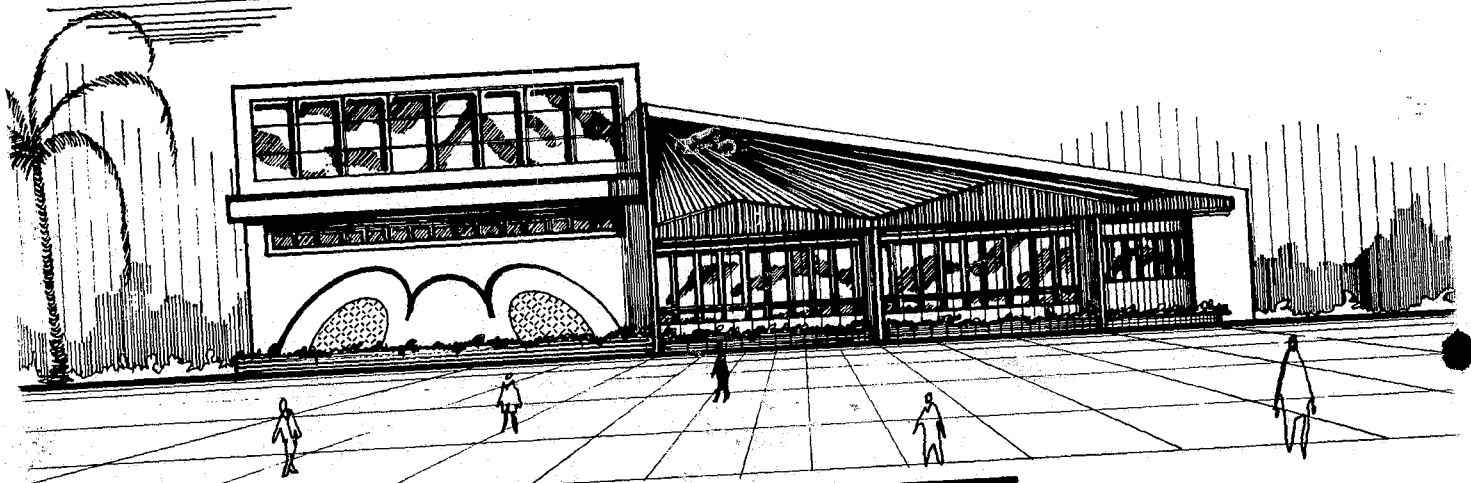


SECTION A-A

DESIGN PROPOSAL FOR FASHION INSTITUTE

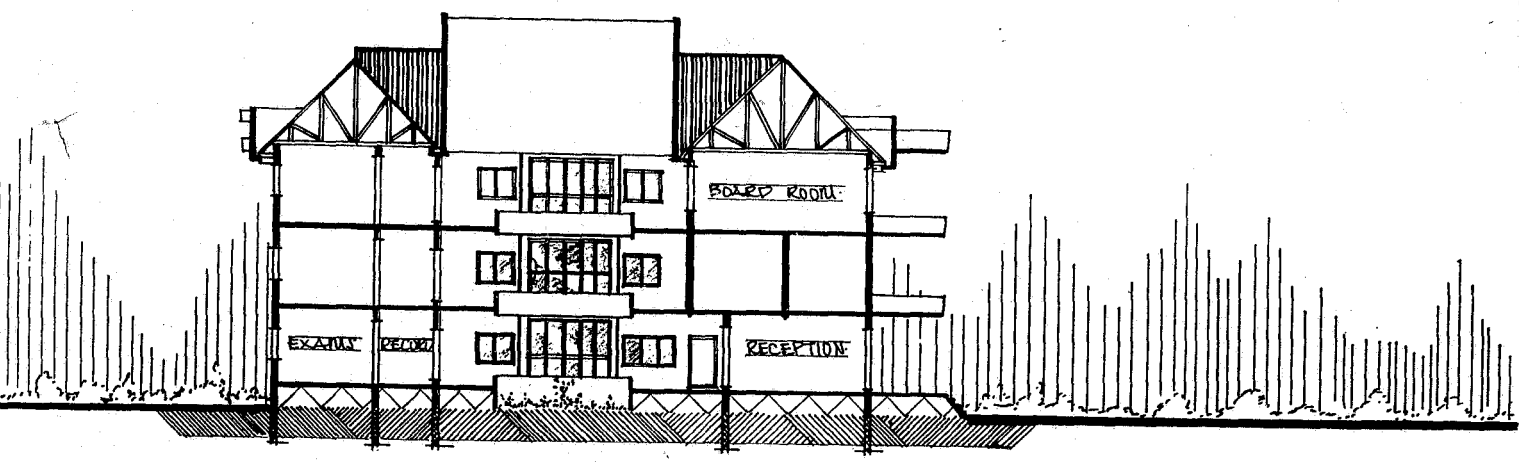


APPROACH FACADE



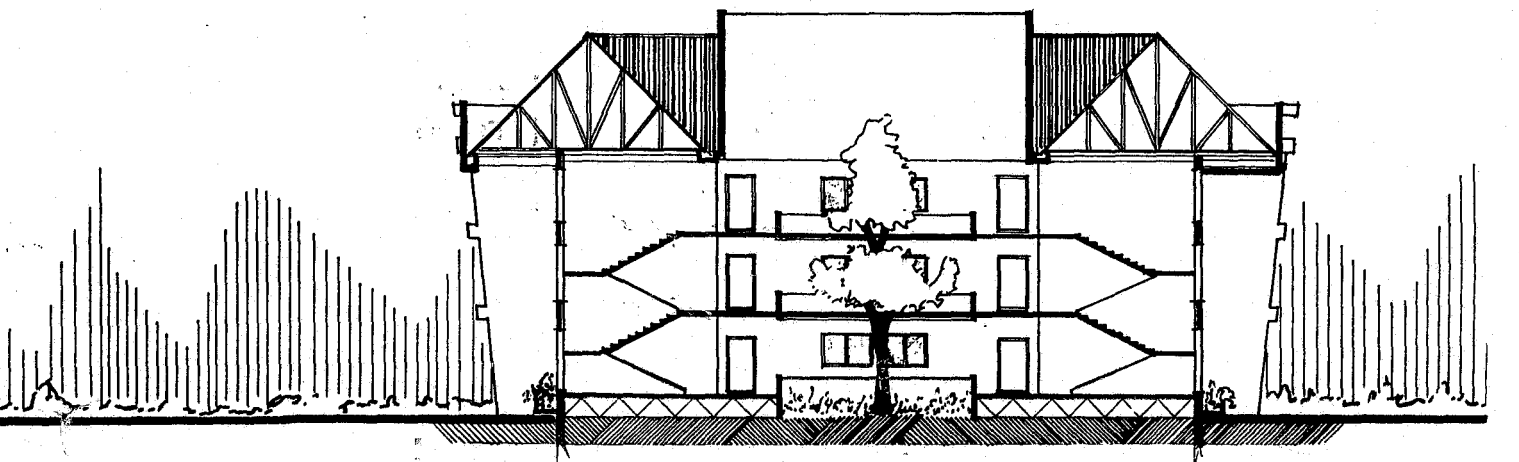
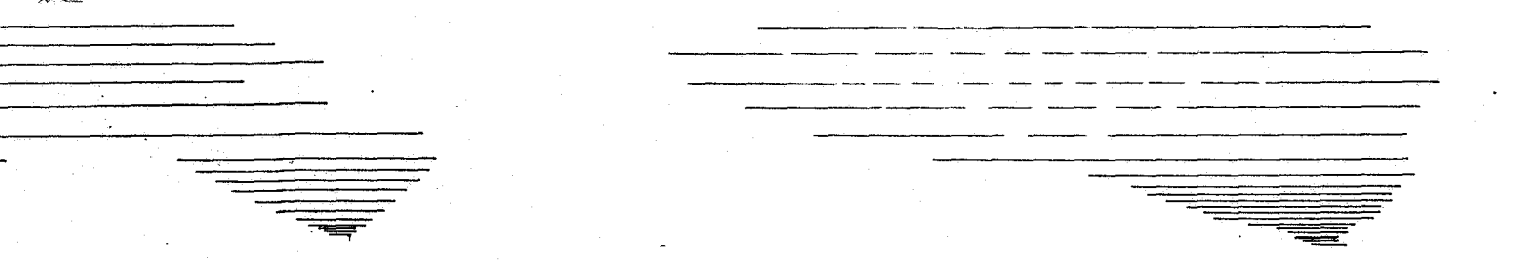
RIGHT-SIDE FACADE.

IGN - PROPOSAL
STATION

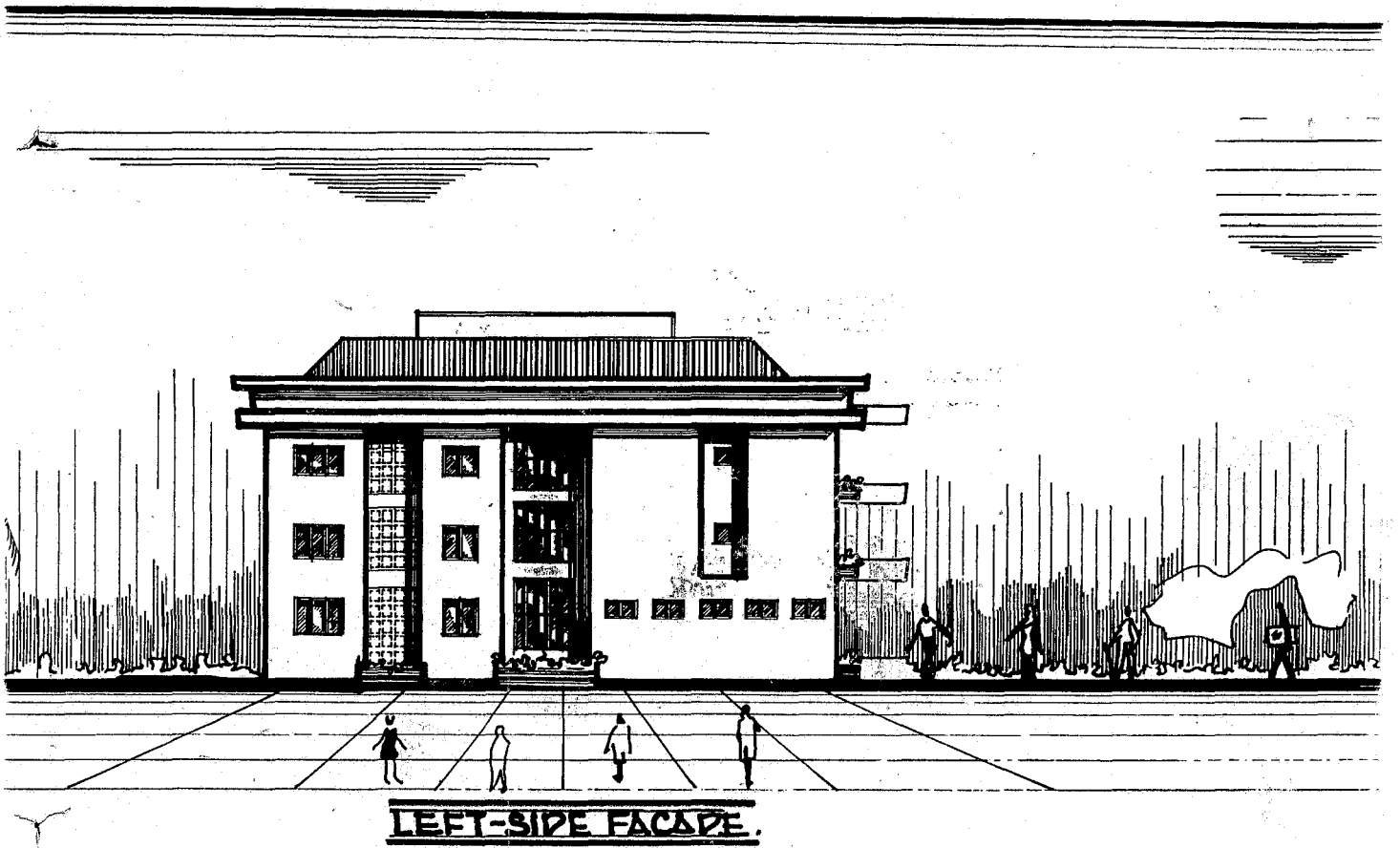
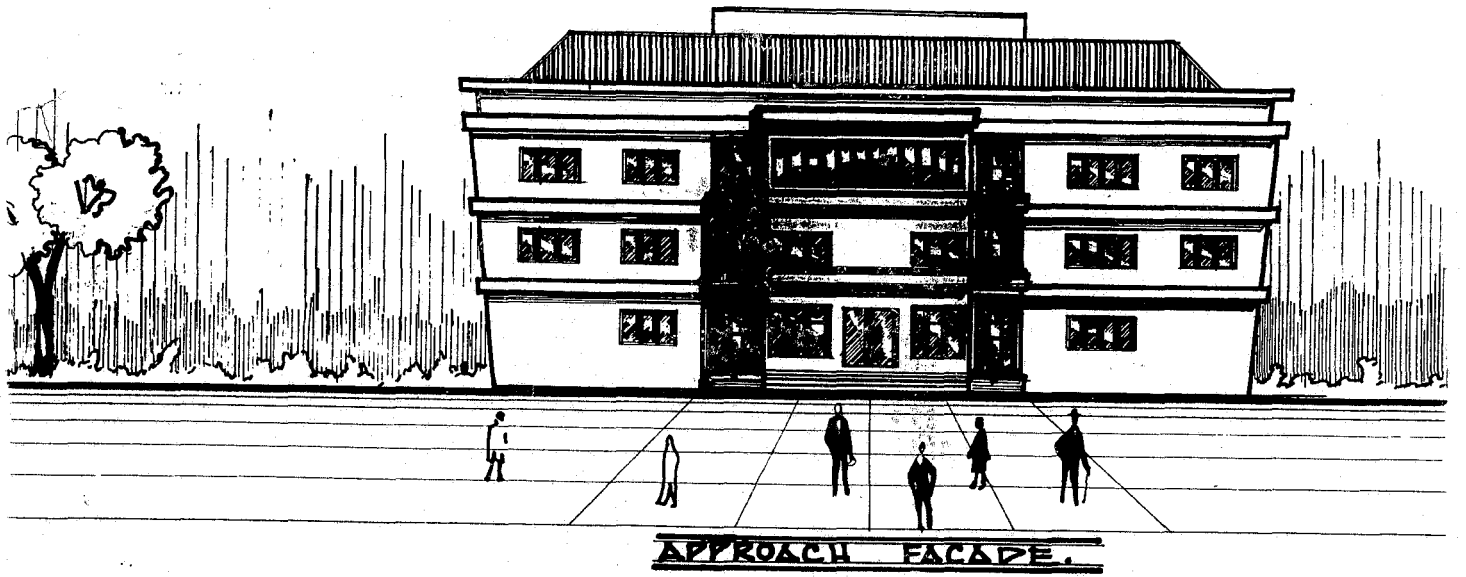


SECTION W-W

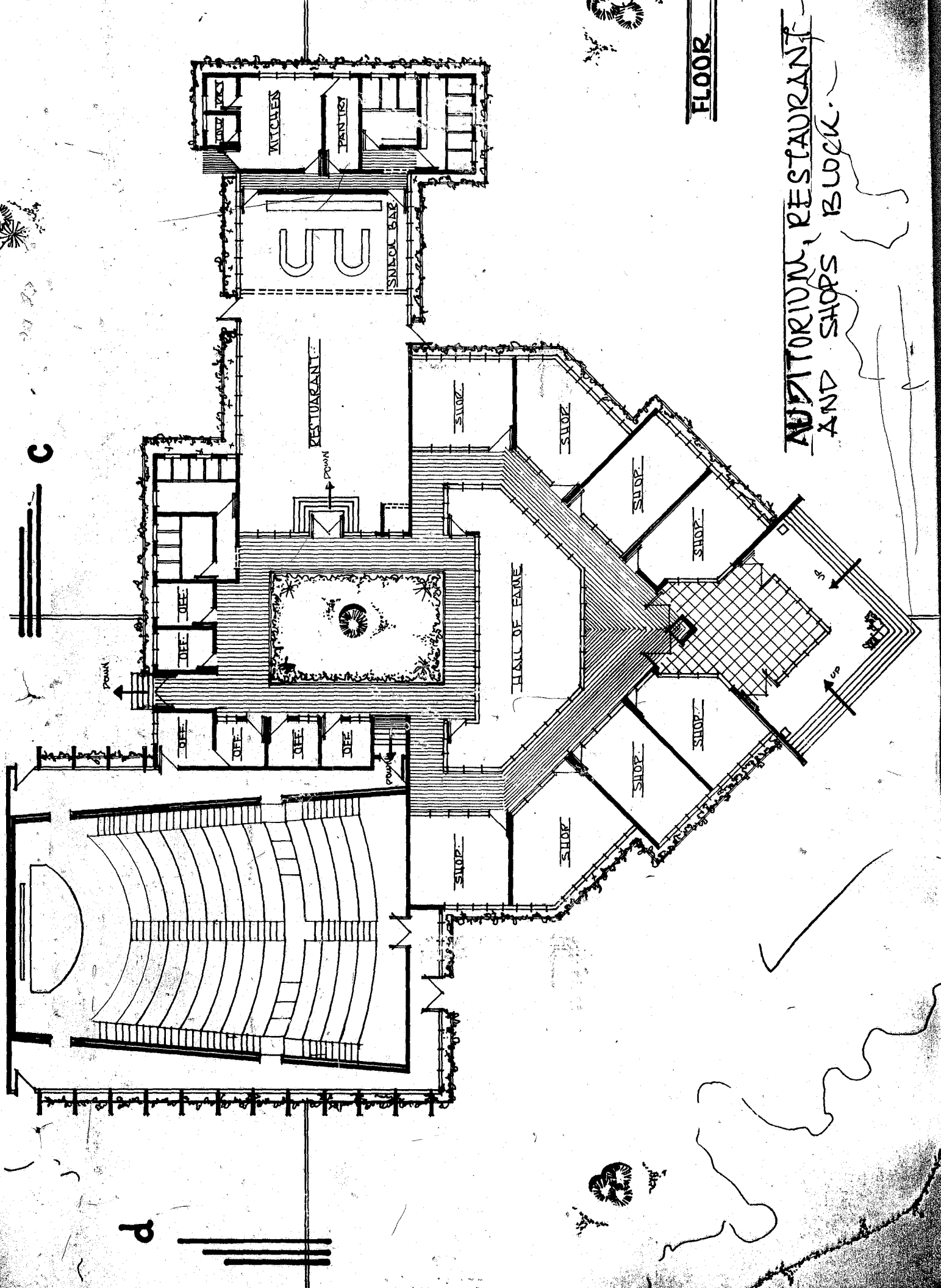
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SECTION I-C



TIANT INTOTITI

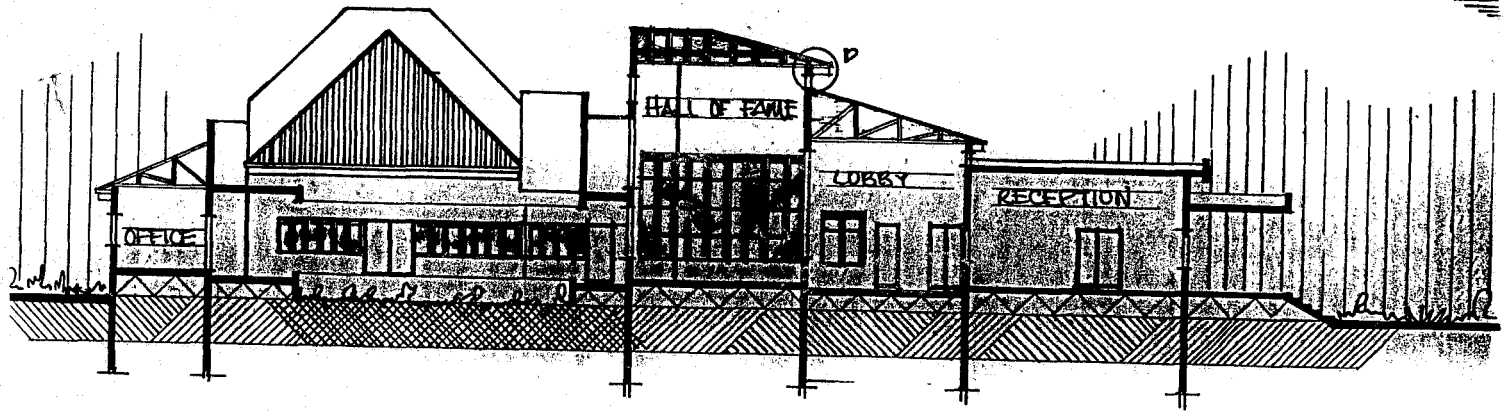


FLOOR

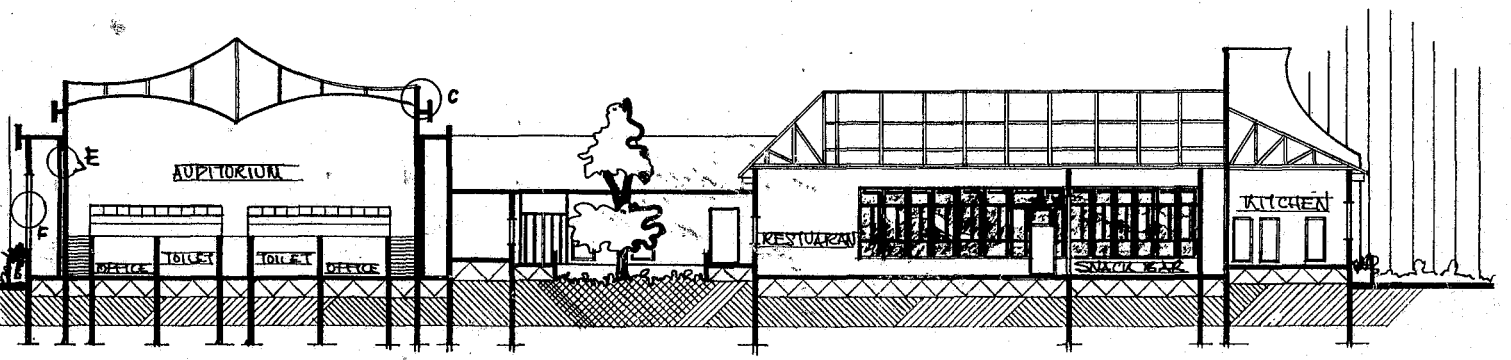
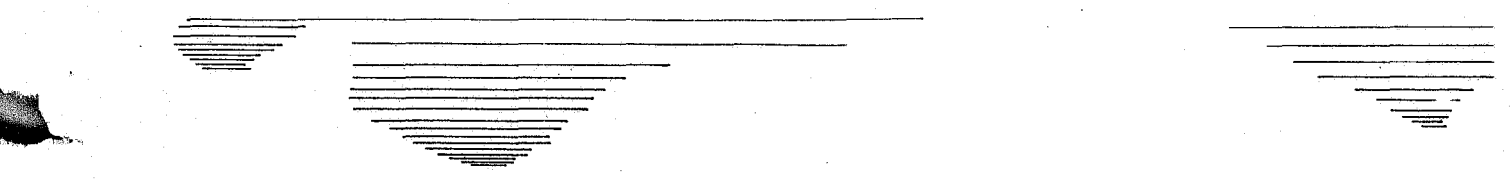
**AUDITORIUM, RESTAURANT -
AND SHOPS BLOCK.**

C

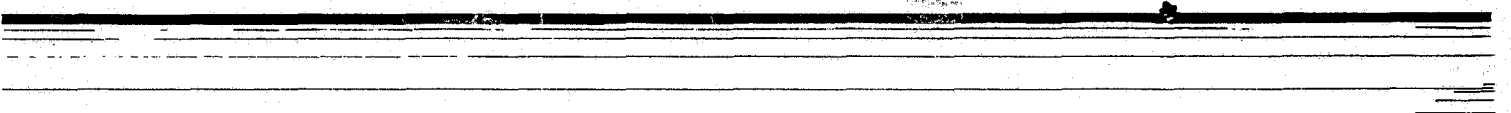
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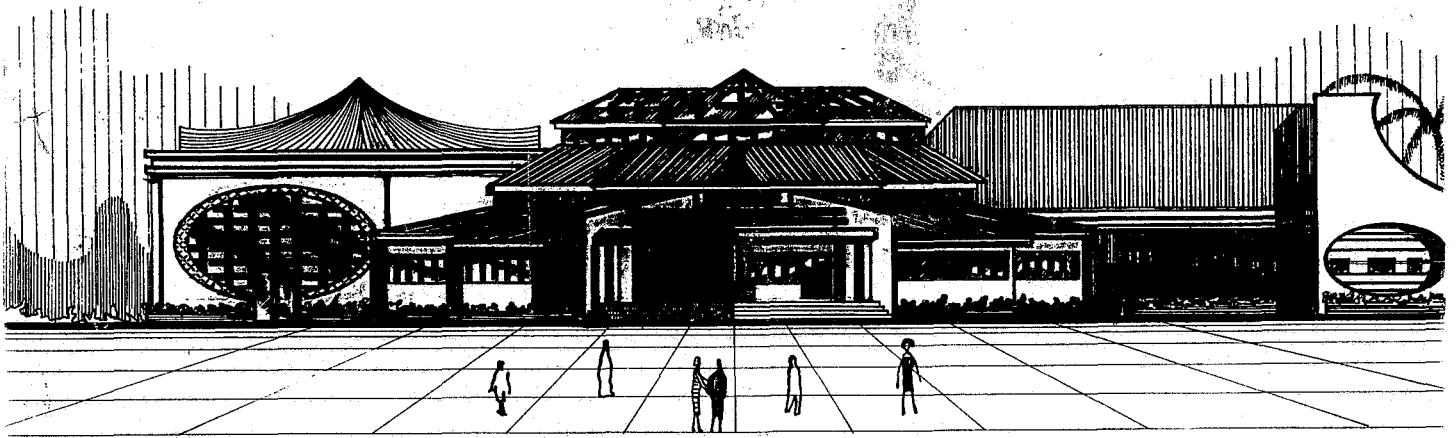


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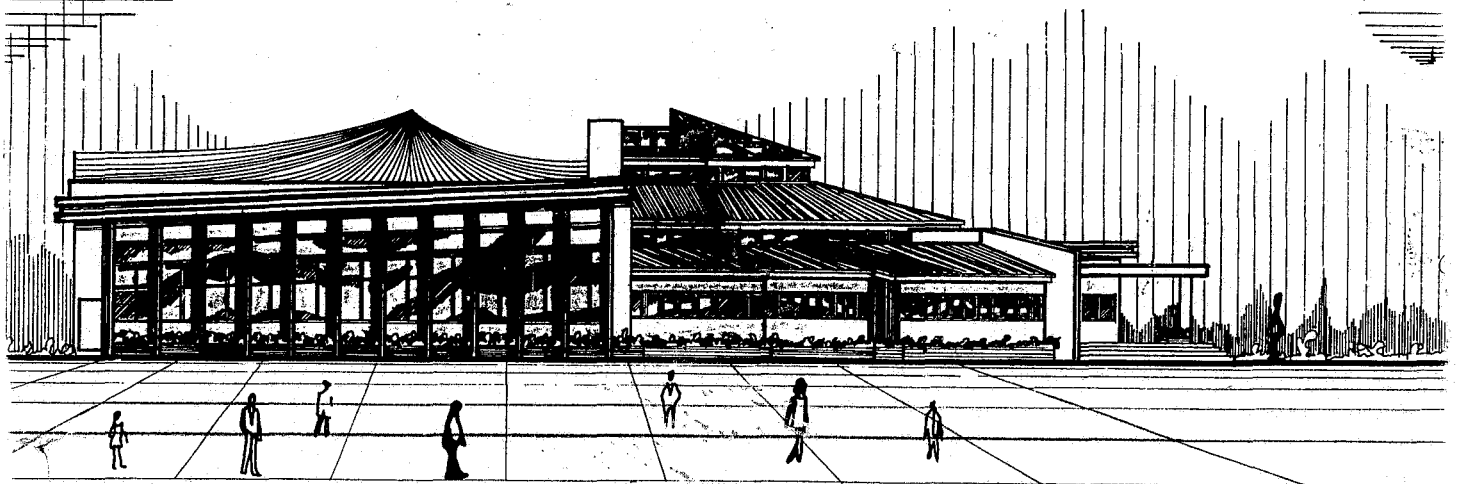


SECTION d-d





APPROACH FACADE.



LEFT-SIDE FACADE.

FASHION INSTITUTE

