

THE COMPILATION AND IMPORTANCE OF RESEARCH DESIGN METHODS IN FASHION DESIGNING

Shavnam Sharma

Department of Fashion Designing
Arni University H.P India

Navi Pathania

Department of Fashion Designing
R.R.M.K. Arya Mahila Mahavidyalaya Pathankot

ABSTRACT

Research is a methodical and imaginative examination that will generate a plethora of ideas for the effective use of resources and sources to establish facts and draw new conclusions. The impact of research intensity is exactly proportionate to the project's output. It serves a variety of objectives at many stages of the design process, from concept investigation through exploration to prototyping and final product creation. The purpose of this paper is to learn about the value of research, different forms of research, and research methodologies in design, as well as visual research analysis, design briefing, and research compilation. The data presented in this research is derived from fashion design projects supervised at various levels and is the product of continual involvement in teaching pedagogy in fashion design. This study can be used as a guideline for students and professionals conducting research for any fashion design project.

KEYWORDS: *Research Methods, Research Compilation; Design Process & Fashion Design*

INTRODUCTION

Research is an important part of any design process since it begins with an investigation of all the factors that are investigated throughout the design process, through conceptualization to product creation. It starts with a search for concepts, then moves on through market and client research, fabric and resource selection, production and execution, vendor selection prior to design, and finally receiving final input from experts and users. It functions as a lifeline for projects that may take weeks or months to give the necessary direction. It stimulates your mind to think creatively while keeping the constraints in mind at the same time (Mckelvey & Munslow, 2007). Amazing design goods are frequently recognized to be the result of extensive and intensive investigation. Research is beneficial as soon as the design brief is received. The initial trial and collecting of many design ideas aids in the proper investigation of the design output. According to Asplund, it accomplishes the following goals while starting the design process (2015).

- Any investigation will provide comparative thought on history, current events, and likely outcomes. It is the process of learning something new or from the past.
- It is a journey of discovery, reading, visiting, viewing, and recording information.
- Support a cause or learn more about one.
- It's a way of expressing how you see and believe about a subject to the rest of the world.
- It stimulates the mind and opens up new ideas, designs, textures, colors, details, patterns, and ornamentation.
- Find out something you didn't know.
- New abilities or technology are required.
- Using a number of resources to gather information and explore a variety of creative options.
- Before focusing your attention, take some time to learn more about your interests and broaden your knowledge.
- Refer to the documentation in the futures.

RESEARCH METHODS

Research might be done for a long-term project, gathering data on a daily basis, or for a recently obtained brief. The goal is to observe the world around you and how it relates to the project you're working on. The following methods can be used to make these observations and records:

- Methods of secondary research
- Methods of primary research
- Tertiary research methods

Secondary Research Methods

To begin any investigation, it is critical to have a thorough understanding of all known data regarding all parts of your topic. Starting with ideation and conception, exploration and planning, sourcing and execution, details and marketing, one must first grasp the existing data. This aids in two ways: (a) it directs exploration while keeping current facts in mind, and (b) it avoids duplication of effort.

Secondary research entails gathering information that has previously been created by others. It can be based on other people's findings, which can be found in books, the internet, journals, and magazines, and lets individuals to view and read about things that are no longer available or difficult to access (Mckelvey& Munslow, 2007). Because the data is so large, it's critical to understand how to use it. It is critical to examine and condense the data that is relevant to the endeavor. The researcher's investigative skills must be extremely important.

Secondary Resources

Books, journals, and websites can be resorted to for literary and scholarly knowledge. Online resources such as blogs, social media, and YouTube videos can be used to form a personalized viewpoint on the subject. Museums, art galleries, trade shows, and fashion shows can all be cross-referenced. Visitors can go to shows and exhibitions to have a visual and, in some circumstances, tactile experience. Additional information can also be found in magazines, reviews, and articles.

Primary Research Methods

Primary data are information gathered directly from the researcher and not previously available. It could be information you gathered from speaking with someone or data you acquired or collected. Aside from that, primary research can be documented through drawings, photographs, surveys, or even sensory associations such as touch and smell, which can all trigger memories. While undertaking all of this, make sure that the recordings or experiments are relevant to the project at hand, since this will provide a specific direction for final selection.

It is necessary to ensure that one has his own perception of secondary resource change while exploring. Individual ideas should be integrated if any notion is interpreted from a heritage site utilizing drawing as a medium rather than copying it verbatim. It is critical to conduct primary research since having firsthand experience is crucial. Using the monument as an example, information may be easily gathered from secondary sources such as the internet or literature. When a place is visited personally, though, it can be understood in its entirety. Color, form, texture, detail, and the environment all have a personal opinion. Aside from the aesthetic and physical look, there is an experiential learning about the place's affect on individuals, which can lead to innovative directions. Touching, smelling, and hearing are all incredibly suggestive stimuli that may inspire your design thinking by evoking memories or experiences.

Primary Sources

After you've reviewed your secondary data, you'll have a better idea of how to proceed with your initiatives. You make explorations, innovations, charts, and opinions based on this analysis, which you mostly execute. The discoveries that you capture or document during the project are known as primary sources. Photography, drawing, surface embellishment, trend investigation, silhouette exploration (2D and 3D), and so on are examples. A variety of ways are listed below, with examples provided when possible.

Photography

Photography is a quick and popular tool for recording any type of information. It aids in the documentation and compilation of your work in addition to data collection. Figure 1 shows a student photographing the historic landmark of Nurpur fort in Kangra district Himachal Pradesh. She attempted to capture the structures in their natural state. She chose the location because it fit her concept; she also chose to shoot in black and white because she wanted the overall motif to be monochrome. For the collection, these images were further explored in terms of texture, color, and shapes.



Figure 1: Photographs by Shavnam Sharma for research work

Surface Exploration

Another key method for performing primary research is surface exploration. Surface research can take the form of print, embroidery, dyeing, handcrafted work, or machine-made work. After the concept is finalized, the students begin to experiment with other designs, such as surface exploration. Figure 2 depicts a student's fabric research for her research project. She used the theme of sustainability to investigate the Rafugiri "method of mending ripped or old components." "She went on to develop the idea of employing this technology to create surfaces or possibly textiles. She created varied surfaces out of old denim pieces, which she then utilized to produce summer jackets.

Trend Spotting

Many designers are influenced by street culture. They keep track of what's going on in the streets. These trends can be seen not only in terms of clothing or textiles, but also in print advertising, internet media, accessories, and behavioral trends. In streets, malls, and markets, demographics, local style, and client ideas can all be recorded (En. wikipedia.org, 2018).



in Dharamshala HP

Draw/Sketch /Illustrate

A designer does not need to be an artist or illustrator, but he or she should be able to communicate ideas through doodles or rough sketches. Using rough sketches, doodling, or collage, one should be able to extract information from inspiration. Figure 4 shows a student's exploration of a typographic-based source of inspiration. She has attempted to explore all conceivable paths for the project by using drawing as a medium. In the illustration, you can see how inspiration was used to evolve both 2D and 3D directions.



Figure 4: Exploration Using Doodling by Shavnam Sharma for Research work

Silhouette Exploration

The concept of silhouette can be explored in two or three dimensions. Figure 4 shows how the silhouette is explored using 2D drawing in as many different ways as possible while keeping the type phase in mind. It's crucial to investigate the range plan in three dimensions before moving on to the next step. Cloth that is closest to the final fabric picked or muslin is the most popular fabric used to explore 3D silhouettes.



Figure 5: 3D Exploration by Sonika Khar and Ashish Dhaka for Project En (Circled)

Figure 5 shows how a circle can be utilized in a variety of ways to study silhouette variation. All of the main materials described above are exploratory and interpretive. Although the output is always qualitative, additional approaches for obtaining quantitative data include surveys, questionnaires, and interviews. These strategies are primarily useful for conducting customer and market research.

Tertiary Research Methods

Feedback from a third person or an expert is tertiary after evaluating primary and secondary research and creating one's own perspective. Taking the completion of a design project in an institute as an example, the work is evaluated by a jury. Tertiary research refers to modifications made in response to feedback received. Jury members are thus indirectly interested in the project in this instance. In the same way, following prototyping, experts or consumers of the product are polled for input. This feedback is incorporated into the product once more before it is manufactured and released to the market.

COMPILATION OF RESEARCH

The data generated by research is enormous, so it's critical to organize it in the right format so that it can be used in stages throughout the project. Though it is informal, keeping a scrapbook or visual diary is the easiest way to keep track of your research. All visual and textual research can be meticulously compiled so that it can be used effectively. Scrapbooks or visual diaries have a personal touch and are a useful resource for explaining your trip to

others via visual analysis (Seivewright&Sorger (2017)). It's also utilized to collect ongoing feedback and have ongoing conversations with the mentors involved. Prints, Xeroxes, scrap sheets, write-ups, sketches, and other media can be used. The following procedures (Seivewright&Sorger (2017)) can be used to compile research.

Drawing

Drawing is a fundamental tool that designers employ at practically every stage of the design process. It's the best way to keep track of anything. Any color or pencil medium can be used: A partial or complete sketch of the elements you've gathered will aid with ideation and design direction. Figure 5 depicts the doodling exploration.

Collaging

It is yet another significant method for compiling the information gathered. A third orientation for your project might be provided by two photographs that are either similar or dissimilar based on your thought process. When working with photographs, one should not be afraid to alter the composition's visual balance. It should be pleasing to the eye on a visual level.

Juxtaposition

If collage is the act of pasting and cutting photos together, juxtaposition is the act of gathering pertinent content in one location. For example, a silhouette is chosen; a sketch is created, along with the likely fabric, surface choice, method, and detailing. Even the trimmings and design details can be fitted together to some extent. If main sources are unavailable, secondary resources can be used to generate references.

Deconstructions

Deconstructing or disassembling anything allows you to see things from a different perspective. Existing garments can be dismantled to see how they are traditionally created, and the same components can be assembled in a different way than the original. It could give you ideas for a fresh silhouette or shape direction.

Cross-Referencing

When you first begin your investigation, the material you gather may be diverse and unrelated to one another. Cross referencing is the study of items that are related but not identical. These can be combined with your previous studies to delve deeper. Cross referencing is highlighted by the combination of sources with similar attributes.

Analysis of Research

As you continue to dig deeper into your study and combine ideas through sketches, collage, juxtaposition, and other means, you'll notice design directions emerge from the time you've gathered all relevant texture, shape, and other data. Now is the time to start sketching. The ultimate design directions will be rerouted through these concepts.

Key Focus

This stage allows you to work on a number of pages that will help you determine the components of your project that you want to work on.

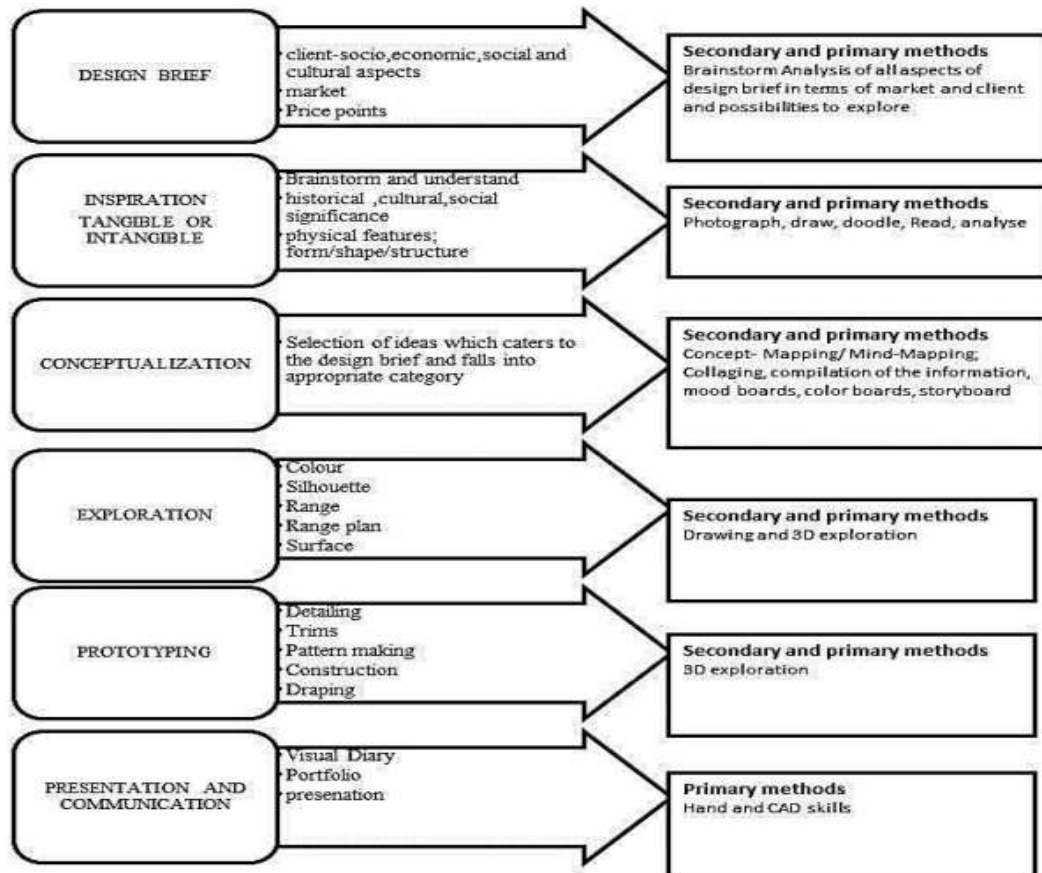
REFERENCING AND BIBLIOGRAPHY

It is a very crucial and ethical responsibility of any designer to credit the knowledge provider while collecting information from secondary sites. Any essential material, such as a picture, text, quote, etc., should have in-text reference and referencing. Aside from that, all of the resources are included in the bibliography, which is usually found at the conclusion of any publication. According to the institute's guidelines, there are several techniques of reference.

FLOW OF RESEARCH IN DESIGN PROCESS

The tools and methods used differ depending on the requirements of the design job. Figure 6 serves as a checklist for evaluating the flow and intensity of design study at each stage, as well as the approaches and instruments to investigate. Finally, compiling and directing research toward the final result is critical, and references and citations should never be overlooked. Any design job can benefit from this chart as a quick reference. The investigation begins

with a brainstorming session to determine the client, market, and price range, as well as the social demography and cultural backdrop. The survey could be conducted through questionnaires or online conversations with parents and schoolchildren to determine the client's needs and wants. Secondary methods can be used before moving on to primary approaches. The figure shows that research continues until the project is completed.



CONCLUSIONS

To conclude, research is an essential component of design and is carried out throughout the project. Primary, secondary, and tertiary research methods are the three types of research methodologies. The tools and methods used differ depending on the requirements of the design job. Figure 6 serves as a checklist for assessing the flow and intensity of design study at each stage, as well as the approaches and instruments to investigate. Finally, compiling and directing research toward the final result is critical, and references and citations should never be overlooked.

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