

ADes 3225 Apparel Design Research

Spring Semester 2017

Tue, 3:00-4:55, McNeal 262, 1 credit, meets 6 times

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Course Objectives

- To complete the research to support the development of the senior clothing line, a public presentation of your design work.
- To research the target market of the proposed line.
- To research the visual and thematic content of the proposed line.
- To develop and evaluate professional goals.

Required and Recommended Materials:

Materials for line research, ideation, and presentation

Each student in Apparel Design Research will have a professional mentor. The mentor should be someone you have not worked with before this semester. You are required to meet with your mentor 1-2 times during the semester. We have many volunteers who are anxious for the opportunity to work with you!

Student Learning Outcomes following course completion: <http://www.slo.umn.edu/>

1. *Can identify, define, and solve problems*; through the development of a line of garments for public presentation; process and projects will be assessed based on given criteria
2. *Have mastered a body of knowledge and a mode of inquiry*; through the development of a line of garments for public presentation; process and projects will be assessed based on given criteria

Release of Work Statement: Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental

publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

Workload: The standard university workload expects 3 hours per credit outside of class for an average student to receive a C. Good organization, prioritizing, and a focused work ethic will support your goals.

Academic Dishonesty: Professional and ethical behavior is required. Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an F or N in the course.

Grading Structure: Specific grading criteria will be given with each assignment. Assignments are required to be word processed and professionally presented.

- 10% Focus Assignment**
- 10% Designer Bio**
- 10% Mentor Report**
- 30% Target Market Research and Persona Board**
- 30% Visual/Materials Research and Mood/Style Board**
- 10% Early Ideations**

Grading

A-F grades will be assigned in accordance with university definitions; plus or minus indicate performance relative to the letter grade definition.

A : achievement outstanding relative to the level necessary to meet course requirements ('excellent' above and beyond; initiative, creativity)

B : achievement significantly above the level necessary to meet course requirements ('good')

C : achievement that meets the basic course requirements in every respect ('just fine')

D : achievement worthy of credit even though it does not fully meet the basic course requirements in every respect

F : performance that fails to meet basic course requirements and is unworthy of credit

Grades are determined as follows:

A	93.3%	B	83%	C	73%	D	63%
A-	90%	B-	80%	C-	70%	F	below 60%
B+	86%	C+	76%	D+	66%		

<http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

Grading Late Work: Work is due at the beginning of class. Late work will be accepted at the following class meeting only, and will be marked down one full letter grade. After that time projects will not be graded except for extraordinary circumstances.

Incompletes will be given only in cases of your own documented medical or family emergency. At least 75% of coursework completed with a passing grade is required for an incomplete.

Make Up Work for Legitimate Absences:

<http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>

The following reasons justify absences and makeup requests and must be documented: (a) illness certified by the Boynton Health Service or another physician (b) death parent, sibling, or grandparent (proof of funeral attendance must be supplied), (c) participation in religious observances with advance instructor notification (d) participation, certified by the Office for Student Affairs (Office of the Registrar-St. Paul, 190 Coffey Hall), in University approved co-curricular activities.

Extra Credit Options: None.

University Policies

Personal Electronic Devices in Classroom:

<http://policy.umn.edu/Policies/Education/Education/CLASSROOMPED.html>

Use of Class Notes and Materials:

<http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html>

Scholastic Dishonesty and Student Conduct Code:

http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code.

Sexual Harassment:

<http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf>

Statement on Climate of Inclusivity: You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

(or refer to

http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf)

Academic Freedom and Responsibility:

http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf

Availability of Disability and Mental Health Services:

The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- *Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612- 626-1333 (V/TTY) or ds@umn.edu.*
- *Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.*

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

Attendance: Attendance is absolutely essential and entirely your responsibility as are the consequences of your actions. Attendance for every class and staying for the entire

class is required. Attendance will be taken at the beginning of each class period—if you arrive late, you will be marked absent for that class. You are required to be on time for each class, participate in discussions, and critique of your own and other's work. Work is due at the beginning of class. Work that is not presented for critiques will be considered late. Come to class prepared to work the full time. Students with more than 1 absence will receive a reduction of 2 letter grades from their earned grade (i.e. an A becomes a C) and 2 absences will receive an F as the final grade.

House Rules: The designated class hours are intended for research, discussion, and critique. Skill development and design creativity thrive in a focused atmosphere of open interchange among your peers. Please turn off electronic devices during lecture and critique.

Expectations

- Students are responsible for all class meetings and materials, including information in the syllabus.
- Students are responsible for being on time and prepared for all class sessions.
- Students are responsible for meeting all course requirements, observing deadlines, exam times and other course procedures.
- Students are responsible for seeking help when needed.
- Students may not make commercial use of their notes or lectures or University provided materials without the written consent of the instructor.

Class Schedule and Assignments

Date:	Wed
Jan 17	Intro to course Discuss Focus and Statement: Who are you? Line Development
Jan 31	Discuss research strategies for Target Market Report: Who are you designing for? Persona Boards Due: Focus and bio draft (peer review)
Feb 14	Discuss strategies for Inspiration Research What is your message and inspiration? Share/critique Target Market concepts Individual meetings Due: Revised bio
Feb 28	Due: Target Market Research and Persona Board presentation
March 21	Discuss strategies for materials research Share/critique Inspiration research
April 4	Due: Inspiration /Materials Research and Mood/Style Board presentation. Mentors invited.

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Apparel Design Research

Focus Assignment

100 points

The purpose of this assignment is to have you reflect on both your learning goals for the coming year and your professional goals and direction. Your conclusions should guide your choices as you develop your senior line. Answer the questions based on thoughtful consideration and then summarize your professional direction in a 1-2 page paper. Turn in responses to questions. Consult with faculty as needed.

1. What type of work would you like to do upon graduation? In 5 years? In 15 Years?
2. What areas of the industry are you most interested in pursuing as a career?
3. What categories of apparel or product type are you most interested in pursuing as a career?
4. What type business or company would you like to work for? (i.e. established mass marketer, small independent design company) Give examples.
5. What are your design strengths? Think about what attracts the most compliments regarding your design work.

6. What are your design challenges? Think about what aspects you struggle with or would like to improve.

7. What do you feel most passionate about when it comes to apparel design? Think about what part of the process or elements of the profession give you the most satisfaction and motivation.

8. Do you have any special considerations or limitations to your future career?

9. What are the learning goals you want to meet before you graduate?

10. If you have completed an internship, what were the positive and negative aspects of that experience? If not, what type of experience would you like to plan?

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Apparel Design Research

Designer's Bio

100 points

Prepare a brief bio reflecting your strengths, passions, and interests in apparel design. Include a photo of yourself. Examples are below. Many other examples are available on line. You may also review recent show programs.

The bio should be focused, brief, and the content related to your professional past, present, and future in apparel design. This is intended to be a promotional piece that highlights your point of view and strengths as a designer. It may be used as part of your senior line program page, to submit with design competitions, or as copy for exhibitions. You may use a first or third person voice.

b. Michael

Right from the start, B Michael was fated to be a fashion designer. Growing up in Durham, Connecticut, he found early inspirations in his mother, whose family extends back four generations. Her creativity and keen sense of style passed on to her son, and like his eclectic family tree, b michael AMERICA incorporates the fantastic with understated cool, sensational color with elegance and emotion with design.

A former account executive for a Wall Street firm, B Michael decided to pursue his creative side and launched a successful millinery line after designing for Oscar de La Renta and Louis Feraud among others. The designer launched his first couture collection in 1999 with the help of PR Guru Eleanor Lambert, as with his approach to millinery, his designs exuded a glamorous clean aesthetic. His juxtaposition of creativity with simplicity is exemplified by the kaleidoscope dress (from the Spring 2014 collection), which was sewn together from fourteen fabrics, consisting of fifty pieces. He has shown his collection in Beijing, China, Korea and Shanghai.

Particular to b michael AMERICA, he heightens his couture aesthetic by infusing emotions such as joy, adding a discernible feeling and festive mood to his creations. The designer describes his signature style, "It is a modern approach to glamour. It is also about achieving a very sophisticated, yet simplistic look." His collections have garnered appreciative fans including socialites and personalities such as Cicely Tyson for the Tony Awards, Nancy Wilson's gown in the Smithsonian, Whitney Houston's wardrobe for Sparkle, Tamara Tunie, Amy Fine Collins, Nancy Wilson, Beyonce Knowles, Colleen Atwood, Lena Horne, Lynn Whitfield, as well as Angela Bassett.

Annie Thompson

While the mainstream fashion houses struggle to keep up with style and colour forecasts, Annie Thompson is out on her limb creating an always unmistakably Annie look, honing in on a style all her own.

Blend a passion for creating, an incredible eye for detail, throw in a spitfire spirit and a somewhat rebellious nature, and you have the mix they call Annie Thompson. Her designs have been described as 'a sultan's tent of sumptuous colours and textures', 'a refreshing alternative to the trends', and 'a design mecca in a fashion wasteland'. The concept is that anyone should be free to wear what they like. 'We are losing our personal characteristics in this homogeneous world. Personality is a terrible thing to waste.' says Thompson.

Thompson began her design career purely by chance. It evolved out of a need to be constantly making things coupled with an inability to find clothes that satisfactorily fit and suited her. She was studying fine art. 'I didn't wake up one day and decide that I wanted to be a Fashion Designer. I just made things and knew that I had to continue making things. So, I went to fashion school to learn more about what I was already doing. Now, as then, I make clothes, I make bags, I make art, I make things. I am lucky enough to make things that some people love.'

Thompson has maintained her position as one of Toronto's foremost designers for more than twenty five years and has accrued many awards to this effect. Her work defies labeling. Her look is not one of 'sex, sex, sex' but a rich mix of captivating silhouettes, complimentary design lines and unusual fabrication and detailing. There is nothing mass-market about the pieces in the collections. They have been touched by an artist's hands.

Anna Lee

Anna Lee is a Saint Paul-based milliner and designer with a heart for community and a mind for industry development for independent fashion and the arts. Her hat making career started over 15 years ago when a dress she designed needed something extra. She founded Ruby3 in 2000 and proceeded to take on every creative project she could, including founding the rock-n-roll fashion show and design incubator Voltage: Fashion Amplified in 2004, and the fashion organization MNfashion in 2006.

She currently works in accessories product development for Target Corporation and is focusing on developing seasonal collections for Ruby3 and mentoring emerging designers.

Carlos Campos

Born in Honduras, **Carlos Campos** grew up in a design household, inspired by his father, a master tailor. It was here that Carlos decided to follow in his father's footsteps to become a fashion designer. At 13, Campos left Honduras and walked to New York City to pursue his own version of the American Dream.

After studying fashion design at **The Fashion Institute of Technology**, Campos embarked on a successful career as a design consultant for such brands as Zara, and PVH and as a Broadway costume designer for such productions as ***Jersey Boys, Fiddler on The Roof and The Graduate***. He has also served as a Guest Designer for **Rock & Republic**. In 2007, he launched his namesake brand. Carlos Campos NYC. The brand's modern take

on “classic American style... with a Latin twist” immediately earned him the respect and accolades of the US and Latin American fashion communities.

In 2009 he was awarded **The Fashion Group International's Rising Star for Menswear**.

In 2010, he collaborated with architect **Santiago Calatrava**, on costumes for “**Estancias**”, Calatrava’s and Campos’ first project for the New York City Ballet.

In 2011, Campos a top-ten finalist for the esteemed **CFDA/Vogue Fashion Fund**, a great honour as he was the first Latino-American Menswear designer to have been nominated as a fund finalist.

In 2013 he was awarded the Vanidades **Icon Of Style Award**.

Deeply committed to furthering the cause of Latin Americans both at home and worldwide, in 2008 the Honduran media community named him one of the “**10 Most Influential Hondurans Abroad**”, in 2009 he was invited by the President of Honduras, Porfirio Lobo Sosa, to help found **Honduras Global**, a worldwide collective of Hondurans from the fields of science, education, business and the arts, committed to helping to create a better future for Honduran youth everywhere. Currently, he is working with the Honduran Government and private business on the development of Honduras’ first college for fashion design.

Tracy Reece

With an innate desire to create beautiful things, Detroit native Tracy Reese headed for Manhattan in 1982 to attend Parsons School of Design where she received an accelerated degree in 1984. Upon graduation, Reese apprenticed under designer Martine Sitbon while working for the small contemporary firm, Arlequin. Reese has also worked at the some of the industry’s top fashion houses, including Perry Ellis where she was the design director for Women’s Portfolio.

In 1996, Reese launched her eponymous collection to rave reviews. Perfect for the modern woman, Reese’s debut showcased ultra-feminine, polished pieces layered with intelligent nostalgia, charm and glamour; a distinctive look that the designer has since become known for.

The designer’s second line, plenty by Tracy Reese, was introduced in 1998. Plenty embodies the modern bohemian spirit, offering a distinctive combination of joyful color palettes, one of a kind prints, and playful details. With this secondary collection, Reese creates versatile everyday essentials with effortlessly sexy styling.

A member of the Council of Fashion Designers of America (CFDA) since 2000, Reese has severed as a member of the Board of Directors since 2007. She is also a key player in selecting recipients to receive grants from the CFDA’s AIDS-Fund initiatives.

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Apparel Design Research

Target Market/Lifestyle Research

100 points

An integral part of your senior line is to define, clearly and accurately, who will be buying, wearing, and enjoying your garments. You want to know your customer in depth, and be able to describe her/his lifestyle, values, and specific needs and desires. Why is your line beneficial to these customers and their environment? Your information should be current and documented. Personal interviews, observations, and credible demographic information should form the base for this research.

Include gender, socio-economic profile, careers/occupations, typical leisure activities, when/where your garments will be worn, what price point will be used, where would they purchase/select the garments. Where would it be likely to sell your line and who is your competition? Research their markets, customers, prices, image and promotion. What makes your customer unique and what differentiation or added value does your line provide?

1. Organize and document your research. Include copies of interviews (minimum of 5), questions and responses, ****observations****, and notes. A minimum of 5 credible, retrievable sources required (bibliography).
2. Prepare a one-page bulleted summary description of your customer, justifying them as a viable market for you line.
3. Prepare an 'elevator speech' or story introducing/describing your customer.

Evaluation criteria

100 points

- | | |
|-----|---|
| 30% | Evidence of in-depth investigation of appropriate consumer group. |
| 30% | Bulleted summary highlights the most important points about your consumer and justifies them as a viable market for you line. |
| 20% | Persona Board: accurately represents your selected TM/Lifestyle; professional technique |
| 20% | Professional, polished 'elevator speech' or story for your presentation |

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Apparel Design Research
Inspiration/Materials Research
100 points

The purpose of this assignment is to select a visual topic/inspiration/direction/message that will serve as the basis for visual elements in your senior line. Consider color, line, shape, silhouette, texture, proportion, light and shadow, details and embellishment from a variety of sources. Current fashion images should be kept to a maximum of 25 pages (collage counts as 1 page).

Suggestions:

- ◆ If you have a definite color direction; is there a painter with a similar color palette that might further inspire your work?
- ◆ If you tend towards geometric shapes and hard edges; think of architecture as a source of inspiration.
- ◆ If you tend towards curved shapes and soft edges in your designs; think of elements in nature that might inspire your work.
- ◆ There are many possibilities for your visual research; use what attracts your eye and your spirit.
- ◆ If you use an historic inspiration; go beyond retro apparel styles and delve into the social and cultural themes of the time plus other designed objects of the period. The Goldstein Gallery and the other local collections are outstanding sources.
- ◆ Check out the great 'coffee table' books at the library- art, nature, food, travel...
- ◆ You may select a non-visual source of inspiration such as poetry or music and translate it into the visual.

Process

1. Select a general direction, focus or theme for your inspiration
2. Develop a method of collecting and displaying your inspiration research. It should primarily be hard copy, not digital. This should be portable so you can bring it to class.
3. Collect many, many images: tears, digital images, tracings, postcards, fabric swatches that represent the color or texture of the inspiration.

4. Keep collecting as you continue your research and line development—even when you get into pattern development and construction
5. Collect and record the early ideas that materialize during these beginning stages of research. Ideation sketches, collages, what ever works for you to put your research into clothing form. Massage, mix, match and play with your ideas.
6. Develop a mood board for your line. 11”X17”is a standard portfolio size. May be digital or hardcopy.
7. Write a 2 page narrative that describes the topic of your visual research; translate the visual into a description of your feelings or emotional response to the visual images.

Evaluation Criteria

100 points

- | | |
|-----|--|
| 40% | Quantity and quality of images: organized |
| 30% | Mood board: represents inspiration; professional technique |
| 20% | Narrative: Shows in deep understanding of topic; emotional response |
| 10% | Professional, polished presentation of inspiration/material research project |

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Apparel Design Mentor Meeting Feedback-1

Please provide some information on what you covered in your first meeting. Responses may be brief.

Brief background on your mentor:

Discussion about the development of the senior line:

Additional Comments:

Apparel Design Senior's Name _____

Mentor's Name _____ Date _____

Apparel Design Mentor Meeting Feedback-2

Please provide some information on what you covered in your second meeting, Responses may be brief.

Brief notes from second meeting:

Comments regarding the Mentor relationship:

Additional Comments:

Apparel Design Senior's Name _____

Mentor's Name _____ Date _____