

**ANALYSIS OF DESIGN METHODOLOGIES AND
DEVELOPMENT OF USEFUL TOOLS FOR THE
CREATIVE PROCESS OF THE FASHION DESIGNER**

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INTRODUCTION

Thinking about project design means that a designer will need know about subjective information, that acts in the cultural construct in complex social interactions. These information will be the connection between the product and the consumer. Thinking about that, this research objective to analyze the methodologies aplyed in the Product Development Process (PDP) for fashion design, the tools used or recognized for fashion designers to semantic interpratation, and the semantic references of fashion.

To that, it was done a theoretical approach, from the theoretical framework, and a empirical research through a survey applied in August 2020. The data obtained were analyzed using the content analysis methodology (BARDIN, 2016). About the analyzed data, we searched for themes, repetitions and similarities, which were relatable to each other.

As result, will be presented a PDP sintesis for fashion design, contending five com-mom actions, and, from the comprehension of the importance of useful tools from design, will be presented three methods coming from semiotic and cognitive ergonomoy by Peirce (2005), Greimas (1984), and Mervis & Rosch (1987). Was noted that another tools can be necessary. Because of that, was created three charts contending semantic references, of aesthetic, symbolic and fashion style semantic elements, constituting like a method.

2 FASHION DESIGN DEVELOPMENT PROCESS

In August 2020, a research was aplyed with five fashion designers selected for having a consolidated career and more than 15 years of professional activity in, being one teacher, Technician in Industrial Styling, Bachelor in Fashion Design, Specialist in Marketing Management and Fashion Creation. One entrepreneur, with a Fashion Production Technician formation. One consultant, Bachelor of Fashion, Master in Professional Design. One stylist, Bachelor in Fashion Design, and Specialist in Fashion Business. And one international buyer, Majoring in Fashion Design. They all operated nationally and internationally.

In this research, was recognized that They need useful tools to identificate cultural meanings, and that They don't know systematized methods that would help that. When asked about methods for understanding subjective information, they point to design methods in their variations, or claim to create their own method. the professionals questioned stated that they did not recognize a method for interpreting subjective research information. They announced, as a methodology, to create their own method, or even the intuitive creation. When analyzing the methodological descriptions of the participants, however, it

became clear that these were changes in the industrial product design method, based on the comparison described by the interviewees with the method proposed for fashion design, by Montemezzo (2003).

That can be approximate to the Bona's research (2019, p.101), When she talks that all people responsible for the design of fashion collections respondents were "unanimous in stating that they do not use any method or reference model of design to design their collections".

About the semantic design methods, Santos (2009), developed design for aesthetics (MADfAe) method, Krippendorff (2006), presented the semantic artifact. When analyzing that references, the research from 2020 and the research by Bona (2019), similarities were noticed in relation to the PDP. In this way, it was possible to elaborate a synthesis for the PDP for fashion design, described in 5 actions, which are: 1. Research planning, at the beginning of the PDP. 2. Semantic contextualization, in which research information is crossed with consumer research. 3. Specification of design requirements, in which decoding, encoding and understanding of aesthetic, symbolic and style requirements. 4. Generation of alternatives, action of configuring the form. 5. Theoretical, technological and prototyping research.

3 INTERDISCIPLINARITIES BETWEEN SEMIOTICS, SEMANTICS AND COGNITIVE ERGONOMICS

About the necessity of useful tools do semantic design, the semiotic and by Peirce (2005), and Greimas (1984), was defined how applicable theories for the design, helping to analyze the signs contained in the aesthetic elements of the artifacts.

To Pierce (2005), the sign can be understood in its triadic relationship, between the interpreter, the object and the sign, and in their relationships. Greimas (1984), defined that the characteristics attributed to objects occur from the convergence of points of view, which allows the figurative reading of objects. The sign being signified from its opposite, whose analysis can be done by the Greimas square. From cognitive ergonomics, the semantic memory categorization theory by Mervis and Rosch (1981), help to categorize subjective information and correlate it. To them, are three levels of abstraction and cognition, the superordinate level, base level and subordinate level, divided by the detail that is given in the characterization of what is described. It is believed that the use of these tools, in an interdisciplinarity between semiotics, semantics and cognitive ergonomics, enrich the discussions about the development of design thinking.

However, it was understood that only the analysis tools of the object and its sign did

not offer the designer the ability to analyze the language of the researched product, to be created, or of the research developed. Thus, based on the theoretical framework of Scoz *et al.* (2019), Krippendorff (2006), Sternberg (2010), Gomes Filho (2008), and Oliveira (2007), was sought constitute a semantic repertoire that could be used by the designer at the beginning of the creative process. This elaboration culminated in the creation of three charts of semantic references, divided by card of aesthetic, fashionable and symbolic references.

The charts were made to be useful tools for semantic interpretation, and will be presented like a method, so, It was proposed that they be re-elaborated, according to the semantic references specific to segments of fashion.

For that, the charts can follow eleven steps to be built, which are: 1. research the theoretical framework of the consumer's universe, 2. seek, together with the consumer, to delimit senior elements and their meanings, 3. divide the theoretical or empirical research data into 3 large tables: a. physical elements that cause sensations, b. values and symbologies, and c. temporal references. 4. divide the physical elements and their sensations into 3 categories: a. elements b. position and spatial dimension, c. perception. 5. apply data generated in the aesthetic reference card. 6. analyze research data and mark values and symbologies. 7. use the square of Greimas (1984), and find the opposite of each symbolic value found. 8. Fill in the symbolic reference card. 9. analyze time frame data. 10. separate styles and constituent elements of the form. 11. Fill in the style reference chart.

The charts do not exhaust the semantic possibilities. Its constitution as a method is necessary, so that they can be elaborated for different consumers, brands, designers and businesses.

4 CONCLUSION

In the methodological scope of design this research showed that despite extensive methodological research on design methods, in fashion design the semantic design has no defined steps, but occur in similar stages. The design methodologies are made for the designers, but still not recognized by they. The PDP in fashion design has the characteristic to be speed with which the stages are revisited, for that, the chart method proposed for the PDP of fashion design was presented to be na analyse helpfull method to be used in the first stages of the creation process design.

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