


CERTIFICATION

I certify that this Research Project entitled 'Fashion Home' was carried out by Issa Afolayan Sulaimon Adebayo under my supervision and has been approved as meeting the requirements for the award of ND in Architectural Technology, of Kwara State Polytechnic, Ilorin, Kwara State, Nigeria. Under the supervisor of **ARC OLUWASEUN FAMILUA**


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Signature and Date

A PROJECT REPORT
ON
PROPOSED FASHION HOUSE
FOR
MRS YEMI ALADE
BY
AFOLAYAN SULAIMON ADEBAYO
ND/23/ARC/FT/034
SUBMITTED TO: THE DEPARTMENT OF ARCHITECTURAL
TECHNOLOGY
INSTITUTE OF ENVIROMENTAL STUDIES KWARA STATE
POLYTECHNIC, ILORIN

IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE
AWARD OF NATIONAL DIPLOMA (ND) IN ARCHITECTURAL
TECHNOLOGY.

JUNE 2025

DECLARATION

I AFOLAYAN SULAIMON ADEBAYO (ND/23/ARC/FT/0034) declare that this Project is a product of my personal research work. It has not been presented for the award of any degree in any Polytechnic. The ideas, observations, comments, suggestions herein represent my own convictions, except quotations, which have been acknowledged in accordance with conventional academic traditions.

Signature: _____

Date: _____

Project Title:

FASHION HOUSE

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DEDICATION

This work is dedicated to my mentor who guided me through the ups and downs of this project. Your wisdom, expertise, and unwavering support have been invaluable to me. I am forever grateful for the opportunity to have worked with you.

To all the individuals who have inspired me throughout my project, including my colleagues, and friends. Your guidance, wisdom, and encouragement have helped shape me into the person I am today, I say a big thanks.

ACKNOWLEDGMENT

Thank be to almighty Allah for his blessing, guidance and it protection, may his protection and blessing continue to be with us (amen).

I will like to extend my deepest gratitude to my supervisor **ARC. OLUWASEUN FAMILUA** whose guidance and patience were instrumental in the successful completion of this project.

My appreciation goes to my Amiable Head Of Department in person of **ARC. J. M TOMORI** and other academic staffs for their immense contribution toward the success of my program may the Lord Honor and do you all good.

I also thanks my Family, colleagues, and friends for their contributions and encouragement. Special thanks to every fashion professional who participated in my case studies and provided valuable insights.

ABSTRACT

The fashion industry in Nigeria has emerged as a key sector, supporting youth employment, entrepreneurship, and cultural innovation. However, most fashion businesses lack purpose-built structures to accommodate design, production, display, and training activities. This project investigates the architectural requirements of a multi-functional Fashion Home that serves as a design studio, training center, showroom, and small-scale event space.

This research uses a combination of literature review, physical case studies, interviews, and field survey methods. Three local and international case studies were analyzed to extract relevant design strategies and spatial arrangements. A site in Ilorin was selected based on accessibility and development potential.

The findings revealed that flexibility, lighting, ventilation, and workflow are essential to fashion spaces. The proposed design includes zones for administration, design, sewing, fitting, display, training, and relaxation, all integrated with passive cooling systems and sustainable materials.

The project concludes that a properly designed fashion home can empower fashion professionals by improving efficiency, presentation, and learning. It recommends that future fashion hubs embrace modern architectural principles, local context, and digital infrastructure.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Fashion has become an essential element of modern identity, communication, and culture. In Nigeria, the fashion sector is rapidly evolving, driven by a growing youth population, digital platforms, and rising local and international interest in African fashion. Despite its socio-economic importance, the architectural environment supporting fashion businesses has been grossly underdeveloped. Most operators function from adapted residential spaces or open markets, leading to inefficiency, low productivity, and poor customer experience. This study seeks to bridge the gap between fashion and architecture by proposing a purpose-built Fashion Home—a multifunctional facility for fashion creativity, entrepreneurship, and expression.

1.2 STATEMENT OF THE DESIGN PROBLEM

There is a lack of purpose-built architectural spaces for fashion practitioners in Nigeria. The existing buildings often fail to meet the spatial, environmental, and technological needs of modern fashion businesses. A Fashion Home that integrates the entire fashion value chain (design, production, display, training, and sales) within a functional and inspiring structure is needed to improve workflow, visibility, and operational efficiency.

1.3 AIM AND OBJECTIVES

AIM:

To design a Fashion Home that provides a comprehensive architectural solution for fashion-related activities including creation, training, and exhibition.

OBJECTIVES:

To identify the spatial and environmental requirements of fashion businesses

To develop functional relationships between core fashion spaces

To incorporate sustainable and locally sourced materials

To create an environment that reflects creativity and supports entrepreneurship

1.4 JUSTIFICATION FOR THE PROJECT

The fashion industry has become one of the most promising platforms for youth engagement and economic development. Providing a purpose-built structure not only supports business operations but also enhances the aesthetics and cultural representation of the industry. A well-designed Fashion Home will serve as a beacon for creative collaboration, training, and cultural promotion.

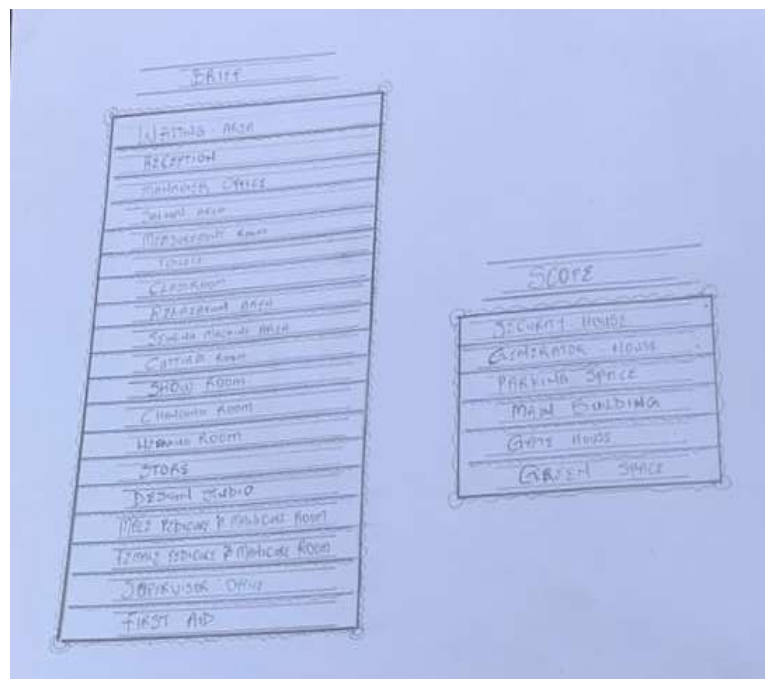
1.5 CLIENT'S BACKGROUND AND GOALS

The client is a young, innovative fashion entrepreneur based in Ilorin. Their philosophy is centered on empowering local talent, promoting African styles, and creating a collaborative space where designers, tailors, models, and marketers can thrive. The client's goal is to offer an inclusive and professional environment for fashion development.

1.6 SCOPE OF STUDY

The project will focus on designing a mid-size fashion facility comprising:

- Reception and admin offices
- Design and sewing studios
- Fitting and changing rooms
- Showroom and exhibition area
- Small training room
- Courtyard for informal events and photography



1.7 LIMITATIONS OF THE STUDY

Limited access to large-scale fashion hubs outside Ilorin

Financial and time constraints limiting physical visits to some preferred case study locations

Unavailability of some site data such as soil test and traffic impact analysis

1.8 RESEARCH METHODOLOGY

Literature review of fashion spaces and related architecture

Case studies of fashion facilities in Nigeria and abroad

Field survey and interviews with fashion professionals

Site analysis and inventory of proposed location

Concept development, sketches, and architectural design drawings

CHAPTER TWO

LITERATURE REVIEW

2.1 EVOLUTION OF FASHION HOMES

Architecture has long influenced cultural practices, and the fashion industry is no exception. Early fashion production and tailoring were often conducted in informal spaces such as homes or markets. Over time, the need for presentation, branding, and efficient production processes gave rise to structured fashion studios, boutiques, ateliers, and training schools. Today, architectural trends in fashion design spaces are influenced by minimalism, sustainability, modularity, and flexibility—principles that support the dynamic and ever-changing nature of fashion.

Modern fashion homes fuse functional production environments with engaging customer-facing spaces. Global design firms have contributed to this development by designing adaptive fashion hubs, showrooms, and workshops that are both practical and iconic. Examples include the Prada Headquarters in Milan and the Chanel Workshop in Paris. These spaces reflect both brand identity and optimal design workflow.

2.2 TYPES OF FASHION SPACES

Fashion spaces can be categorized based on function and scale:

Home Studios: Small-scale operations, often within residential buildings.

Boutiques: Focused on retail, aesthetics, and branding.

Ateliers: Professional tailoring and design studios.

Fashion Academies: Spaces for training students and interns.

Fashion Hubs: Multipurpose spaces combining design, training, events, and exhibition.

Each of these typologies demands different architectural responses in terms of lighting, space layout, privacy, accessibility, and ambiance. While small studios prioritize cost and flexibility, fashion hubs emphasize zoning and integration of multiple activities.

2.3 FUNCTIONAL RELATIONSHIPS IN FASHION SPACES

The success of a fashion building depends on seamless spatial flow between departments. The core workflow in a fashion house includes:

Design → Cutting → Sewing → Ironing → Fitting → Display → Sales. Spaces must be arranged in such a way that movement is fluid, storage is optimized, and interactions between clients and workers are well-coordinated. For example, fitting rooms should be close to the display area but separate from production sections to minimize noise and distraction.

2.4 TECHNOLOGICAL & ENVIRONMENTAL CONSIDERATIONS

Business In recent years, fashion entrepreneurs have realized the need for physical spaces that reflect brand identity and enhance productivity. From incorporating natural lighting to acoustic insulation and climate-responsive design, architecture has become essential to brand storytelling and customer experience.

The integration of architectural design in fashion enhances:

Brand aesthetics and identity

Production efficiency

Customer comfort and engagement

Training environments for interns and apprentices

Sustainable and eco-conscious operations

2.5 TECHNOLOGICAL AND ENVIRONMENTAL TRENDS IN FASHION ARCHITECTURE

Architectural responses to fashion space design must address environmental sustainability and technology integration. Some relevant trends include:

Use of glass for natural light and visibility

Bamboo and textile wall finishes for aesthetics and eco-conscious branding

Movable partitions for reconfigurable spaces

Solar panels and rainwater harvesting systems

Smart lighting and HVAC systems

Biophilic design principles for creativity and wellbeing

2.6 REVIEW OF SUBTOPICS RELATED TO THE FASHION HOME

i. Fashion Training and Empowerment Spaces Fashion homes often serve as informal schools for training apprentices. The design must include:

Flexible classrooms

Equipment rooms

Demonstration zones

Lockers and restrooms

ii.. Modeling and Exhibition Areas Fashion homes that double as mini-runway spaces need dedicated platforms, changing rooms, and lighting design suited for photography and presentation.

iii.. Collaborative Design and Business Zones Modern fashion businesses also incorporate coworking or collaborative workspaces where designers can share ideas, materials, or machinery. Lounge areas, Wi-Fi-enabled desks, and open studios are common features in such zones.

The literature confirms the growing intersection of fashion and architecture. Functional efficiency, aesthetics, sustainability, and flexibility are core to designing fashion spaces that inspire creativity and support business growth. The next chapter will analyze case studies of local and international fashion facilities to identify applicable lessons for the proposed Fashion Home

CHAPTER THREE

3.0 CASE STUDY

3.1 INTRODUCTION TO SUPPORT THE DESIGN OF A FUNCTIONAL AND MODERN FASHION HOME

Case studies of existing fashion centers and creative hubs were conducted. This chapter analyzes three relevant examples with emphasis on spatial layout, aesthetics, environmental response, circulation, and integration of various fashion activities. Each case study identifies architectural merits and demerits that informed the conceptual development of the proposed project.

3.2 OUTLINE OF CASE STUDIES

1. KITAN COUTURE, oko-afo, ogun state
2. ELORAMORE, ajao estate, lagos state
3. DANIEL FASHION HOUSE, ajah, lagos state
4. Online case study USA
5. Online case study in France

3.3 CASE STUDY ONE

KITAN COUTURE

OKO-AFO, OGUN STATE

Jitan Fashion Home was founded in 2018 by Mr Emmanuel Okonkwo a visionary designer with deep roots in Nigerian heritage and modern fashion innovation. Born in Enugu and raised in ogun state Mr Emma early fascination with colors, fabrics, and storytelling through clothing led him to pursue Fashion Design at the Nigeria College of Fashion Beyond design, Mr Emmanuel is committed to nurturing young talent. Through his Fashion & Purpose Initiative he has trained over many youths in tailoring, business skills, and creative arts.

MERIT:

- Easy accessible
- Brief precise
- Structurally balance

DEMERIT:

- The examination center is too expose d
- Poor landscaping
- Insufficient convenience

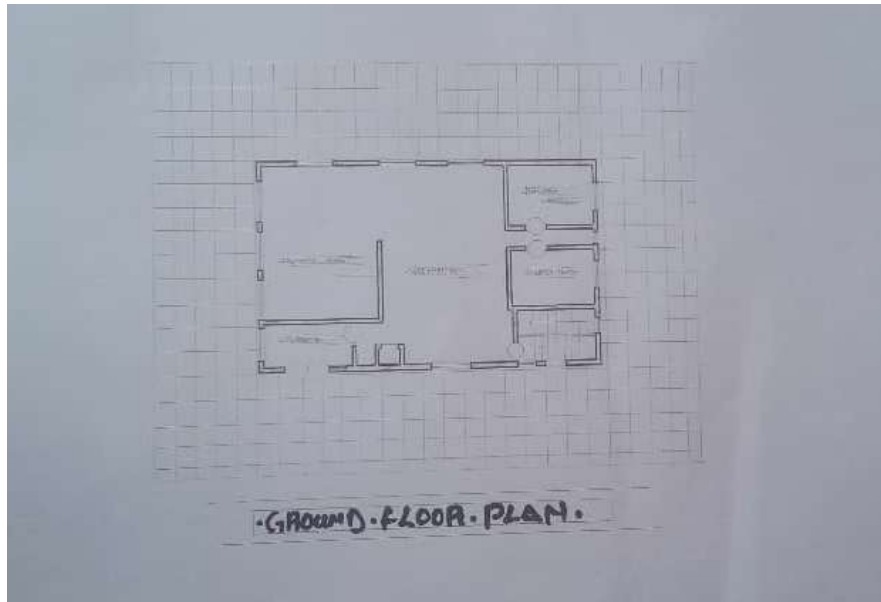


Fig 3.1.1 Floor plan



Fig 3.3.2 Locational plan



Plate 3.1.1 Elevation

3.3 CASE STUDY TWO

ELORAMORE

AJAO ESTATE, LAGOS STATE

Eloramore Fashion House was founded in 2016 by *Miss Elora Adeyemi*, a passionate Nigerian fashion designer with a vision to redefine elegance and self-expression through clothing. What began as a small tailoring workshop in Surulere, Lagos, has grown into a fully established fashion home known for its creativity, craftsmanship, and commitment to empowering African fashion.

MERIT:

- It is easily accessible
- Structurally balanced
- Aesthetically balanced

DEMERIT:

- Low packing space
- Main entrance not properly placed
- Lack of proper site zoning

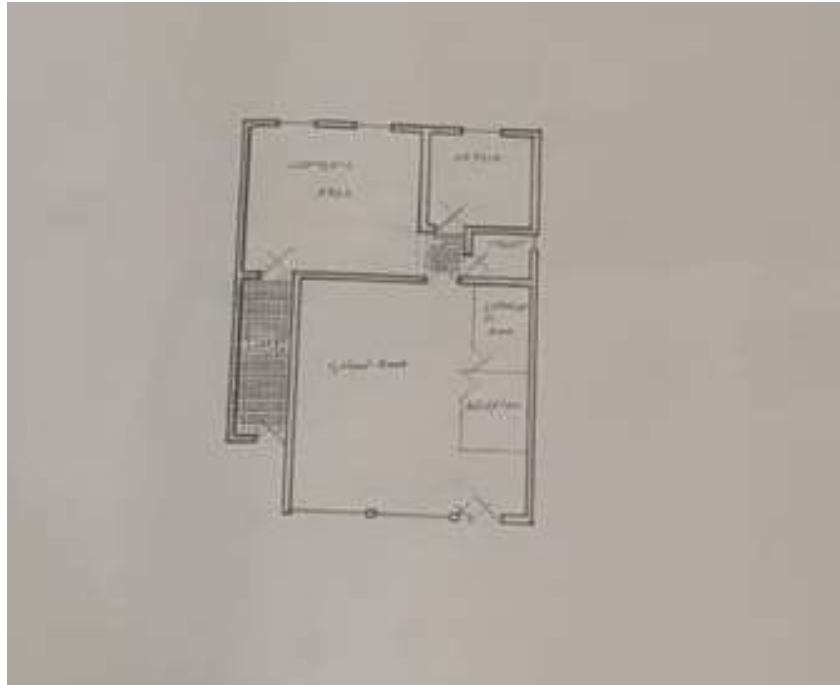


Fig 3.2.1 Floor plan



Plate 3.2.1 Front view



Plate 3.2.2 Front view

3.3 CASE STUDY THREE

LA VIVA

IKEJAH LAGOS STATE

La viva Fashion Home was established in 2017 by Ms. Amara Eze a bold and creative designer driven by a dream to build a fashion sanctuary where elegance meets identity. Raised in the vibrant heart of Lagos, Amara's love for fashion was inspired by her mother's traditional sewing and her own modern taste.

After studying Fashion & Textile Design at the University of Lagos she began designing custom pieces for friends and small clients, blending Ankara, silk, and organza into signature silhouettes.

MERIT

- It is easily to accessible
- Space enough too work in working station

DEMERIT

- No Changing room
- No exhibition
- No Ventilation in every units



Fig 3.3.1 Floor plan

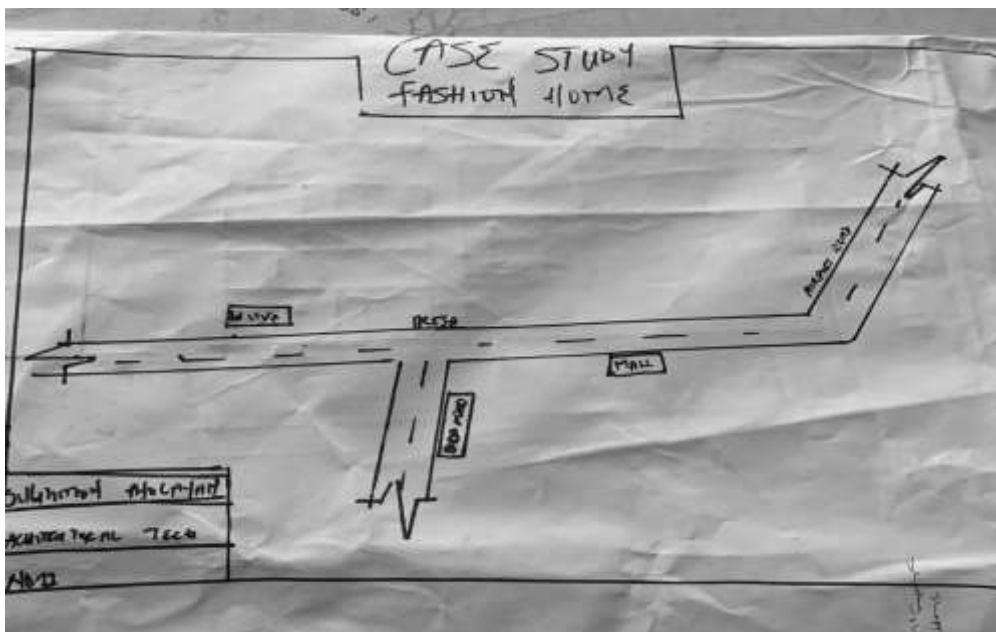


Fig 3.3.2 Locational plan



Plate 3.3.1 Front view

CASE STUDY FOUR
ONLINE CASE STUDY

CASE STUDY FIVE

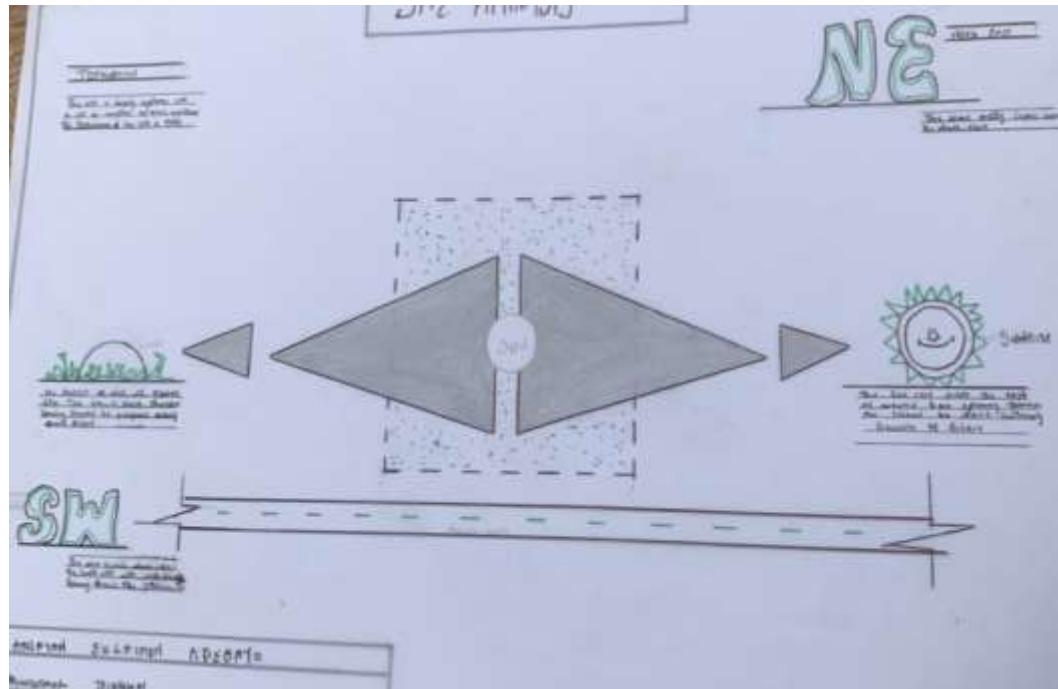
ONLINE CASE STUDY

CHAPTER FOUR

STUDY AREA/SITE ANALYSIS

4.1 SITE ANALYSIS

This chapter presents an analysis of the proposed site for the Fashion Home in Ilorin. The goal is to evaluate the environmental, topographic, and contextual factors that may influence the design process. A thorough understanding of the site enables the development of architectural responses that align with climate, landscape, access, and zoning requirements.



4.2 SITE LOCATION AND DESCRIPTION LOCATION:

Odogwuyan Ikorodu, Lagos State

Coordinates: Approximately 8.478° N, 4.570° E

Site Area: Approximately 800 square meters



TOPOGRAPHY: Generally flat terrain with slight slope for natural drainage Land Use Zoning: Mixed-use residential/commercial area

The site is located along a secondary road that connects to University Road and major commercial corridors. Surrounding land uses include boutiques, salons, restaurants, and residential apartments, making it a vibrant location for a fashion-focused establishment.

4.3 CLIMATIC AND TOPOGRAPHIC ANALYSIS CLIMATE ZONE: TROPICAL SAVANNAH (AW)

Temperature Range: 20°C – 35°C

Rainfall: Annual average of 1,200 mm

Prevailing Wind Direction: South-west to north-east

Humidity: Moderate to high throughout the year

These climatic conditions suggest that the building design must prioritize cross ventilation, shading, and materials that perform well in hot, humid environments. The site's relatively flat terrain supports ease of construction and accessibility.

4.4 ENVIRONMENTAL IMPACT AND ZONING ANALYSIS

The environmental quality of the site is moderately stable. There are no known flood risks or soil instability based on nearby structures and roads. However, noise pollution from nearby commercial centers and traffic must be considered, particularly in areas designated for training and client consultation.

Strengths:

Good road access

Vibrant surrounding commercial activities

Flat terrain and buildable soil

Weaknesses:

Potential for noise from traffic and adjacent activities

Limited green cover on-site

4.5 SITE INVENTORY

Access: 2.5m wide road frontage, possible vehicular and pedestrian entry

Existing Features: Sparse vegetation, minor shrubs, no major trees

Utilities: Proximity to public water supply, electrical grid, and communication lines

Drainage: Nearby surface drains run along the main road, with potential to integrate site drainage



4.6 SITE SELECTION CRITERIA

The site was selected based on the following criteria:

Accessibility for clients and staff

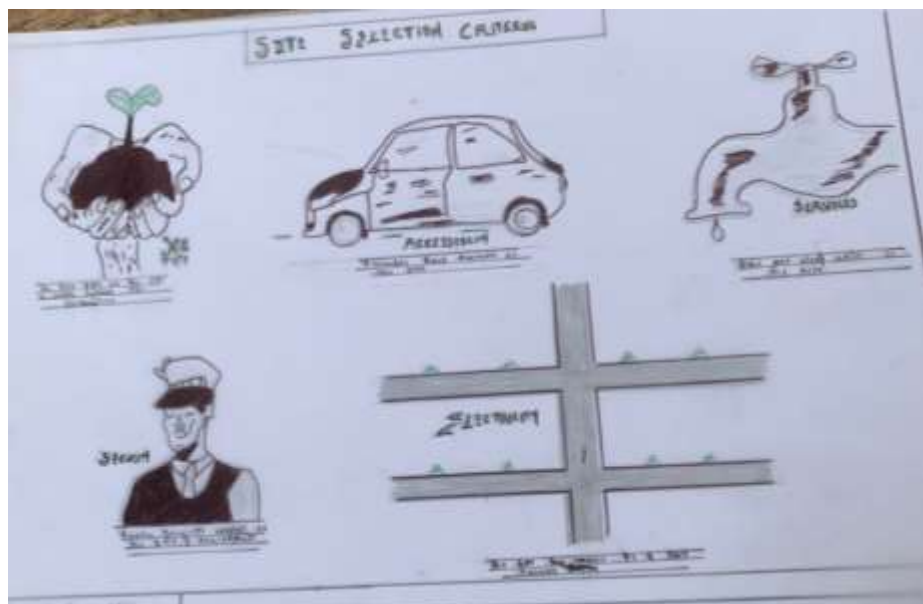
Proximity to commercial and residential hubs

Adequate size for proposed functions

Availability of public utilities and infrastructure

Low environmental risk

The proposed site in Tanke is suitable for the development of a Fashion Home. With proper design measures—such as noise insulation, landscaping, and passive cooling—the site offers a strategic and practical foundation for the proposed facility. The next chapter will outline the design goals, spatial criteria, and conceptual development for the project.



CHAPTER FIVE

5.0 DESIGN APPROACH/REALIZATION

5.1 PROJECT GOALS AND DESIGN BRIEF

PROJECT GOALS

The primary goal of this project is to create a purpose-built Fashion Home that promotes creativity, entrepreneurship, and collaboration within the fashion industry. The building will support multiple functions such as design, tailoring, fitting, training, showcasing, and administration.

DESIGN BRIEF

The client requires a facility that can:

Accommodate design and sewing studios

Provide space for client interaction and fittings

Host fashion exhibitions and mini-runway events

Include classrooms and training zones

Reflect modern, culturally inspired aesthetics

5.2 FUNCTIONAL AND SPATIAL CRITERIA

THE FOLLOWING CRITERIA GUIDE THE SPATIAL PLANNING

Clear zoning of public and private areas

Logical workflow from entry to service areas

Visual openness in showrooms

Natural ventilation and lighting in workspaces

Barrier-free access for all users

5.3 CONCEPTUAL DESIGN PROCESS

The conceptual idea is inspired by the flowing motion of fabric—graceful, layered, and interconnected. This is translated into curved circulation paths and layered zoning with central shared spaces.

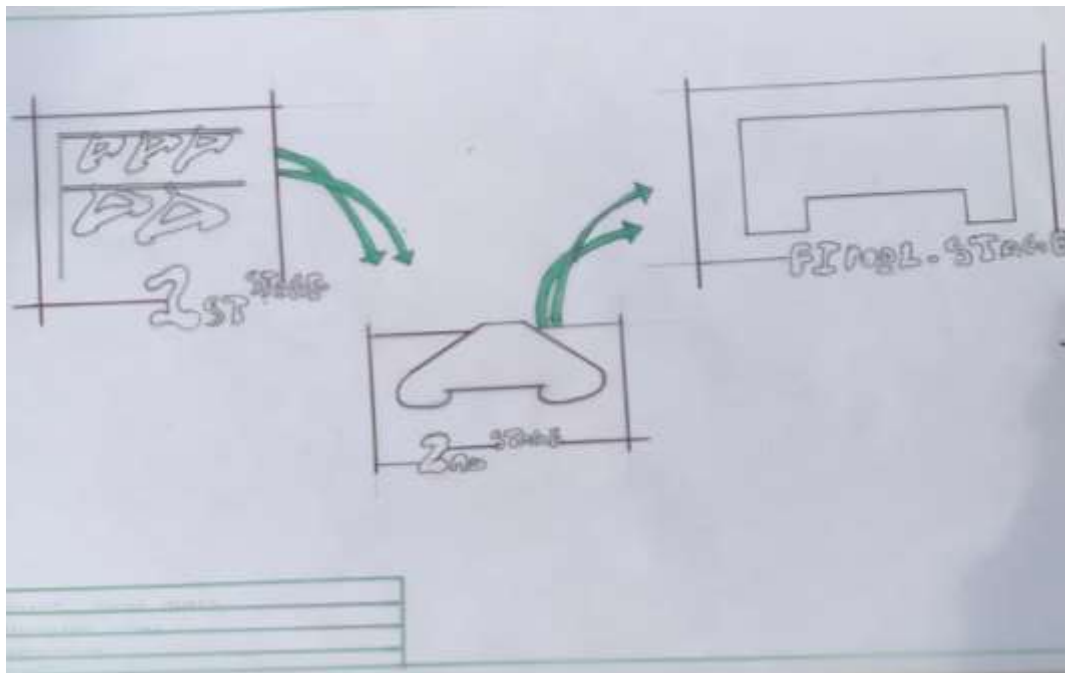
The concept development progressed through:

Site sketching and spatial analysis

Bubble diagrams of activity zones

Massing models to explore form and volume

Integration of green pockets and open-air courtyards



5.4 ZONING AND SPACE RELATIONSHIP

THE FACILITY IS DIVIDED INTO FIVE MAIN ZONES:

Public Zone: Reception, exhibition area, retail/showroom

Semi-Public Zone: Client waiting area, fitting rooms

Production Zone: Design studio, sewing area, equipment store

Training Zone: Classroom, presentation space

Private/Admin Zone: Offices, staff lounge, storage, restrooms

Circulation is designed to ensure minimal interference between production and client-facing areas. Visitors enter through the public zone while staff and trainees use side entrances.

5.5 SCHEDULE OF ACCOMMODATION

SPACE	QUANTITY	APPROX. SIZE (M ²)	DESCRIPTION
Reception	1	15	Entry, welcome desk
Showroom	1	40	Product display, branding area
Fitting Rooms	2	8	Each Private changing areas
Design Studio	1	35	Sketching, Concept boards
Sewing Room	1	40	Tailoring and sewing workstations
Equipment Storage	1	10	Tools, fabrics, threads
Training Room	1	30	Capacity for 12 learners
Admin Office	1	15	Manager's office
Staff Room	1	10	Break area for staff
Toilets	2	8	each Male and female blocks
Courtyard	1	50	Outdoor fashion display space

5.6 TECHNOLOGICAL AND ENVIRONMENTAL CONSIDERATIONS

ENVIRONMENTAL STRATEGIES

North-south orientation for optimal daylight

Cross ventilation through operable windows

Shaded glazing to reduce heat gain

Roof overhangs and covered walkways

Use of locally sourced materials: bamboo panels, clay bricks, terrazzo flooring

Technological Features:

Solar panels for partial power supply

Rainwater harvesting system

Energy-efficient lighting and ceiling fans

Provision for future ICT training hub

5.7 CONSTRUCTION METHODS AND MATERIALS

Structural Frame: Reinforced concrete columns and beams

Walling: Stabilized earth blocks (SEBs) with internal gypsum finishing

Roofing: Aluminum long-span sheets with insulation

Flooring: Terrazzo and polished concrete in high-traffic areas

Doors and Windows: Powder-coated aluminum frames with reflective glass

5.8 MECHANICAL AND ELECTRICAL SERVICES

Plumbing: Borehole with overhead tank, modern restrooms

Lighting: Combination of natural daylighting and LED fixtures

Ventilation: Louvers, fans, and cross ventilation

Fire Safety: Extinguishers, clear exit signage, wide escape corridors

Electrical: Underground trunking, socket points for machines and computers

5.9 CONCLUSION AND RECOMMENDATION

CONCLUSION

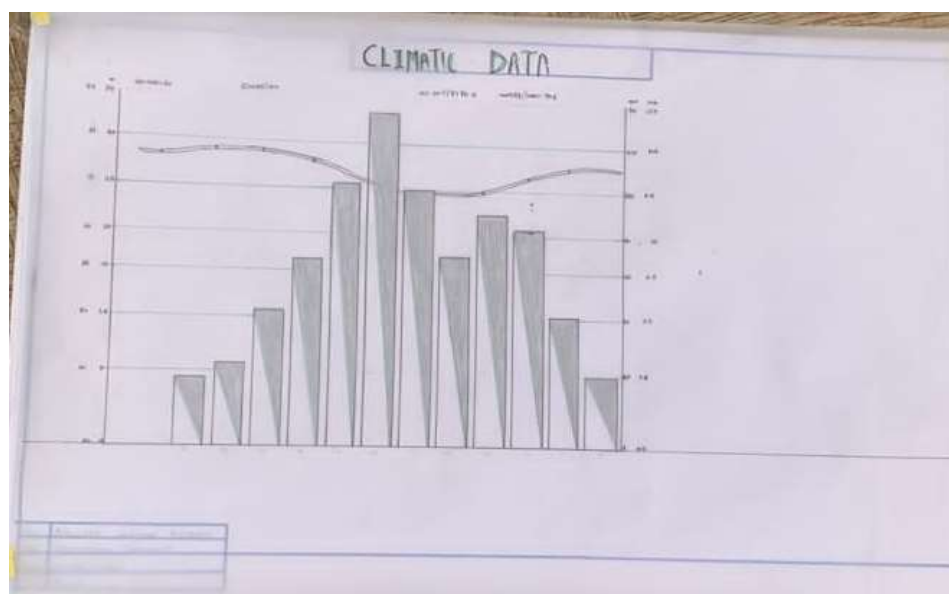
The design of a Fashion Home is an essential contribution to the fashion industry, providing an organized space for fashion design, production, exhibition, and training. The goal of this project was to create an architectural solution that supports both functionality and aesthetics while promoting creativity, sustainability, and innovation in fashion.

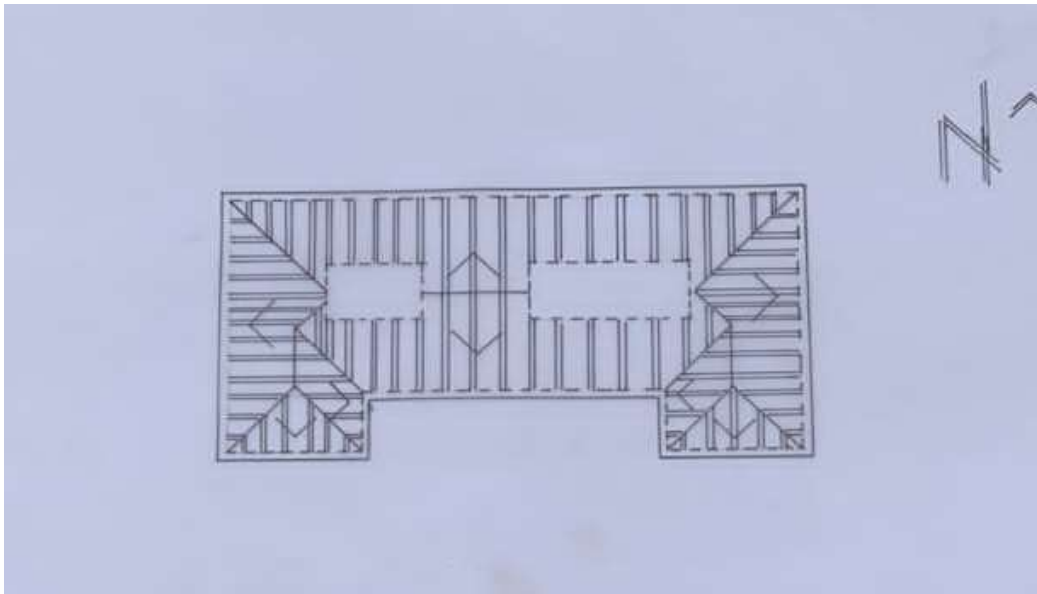
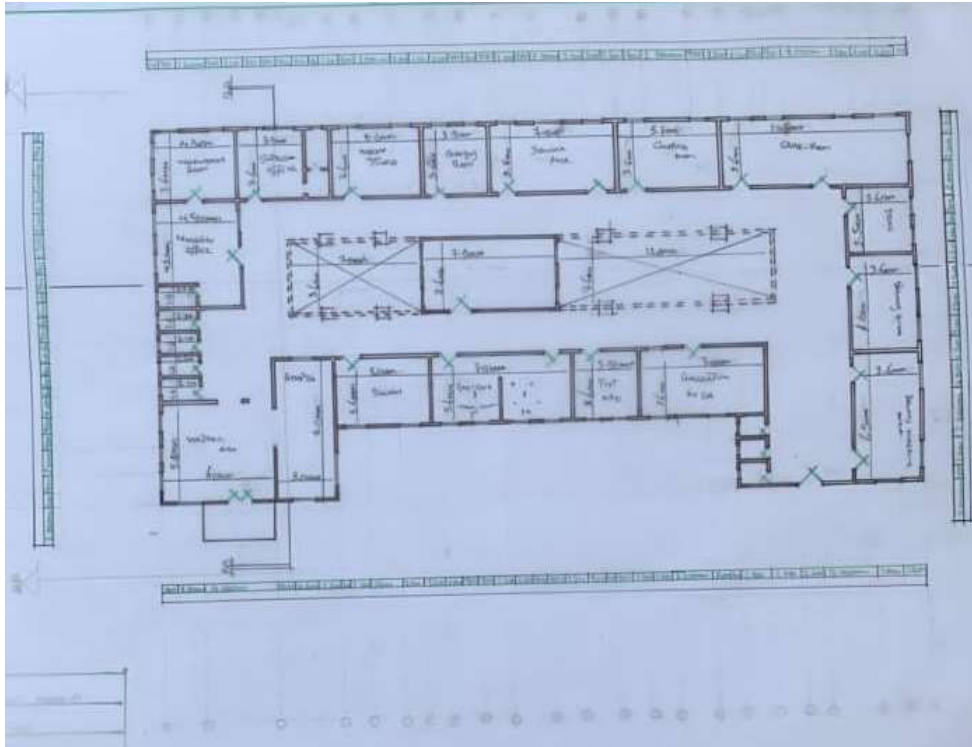
This project explored the fundamental needs of a fashion home, including design studios, cutting and sewing rooms, administrative offices, training classrooms, display areas, and a runway hall. The design process considered user needs, climate responsiveness, circulation, zoning, and integration of modern building technologies.

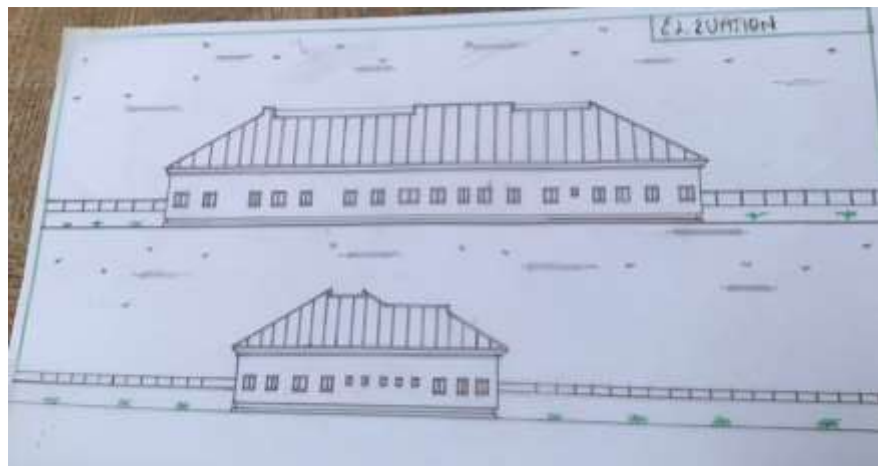
RECOMMENDATION

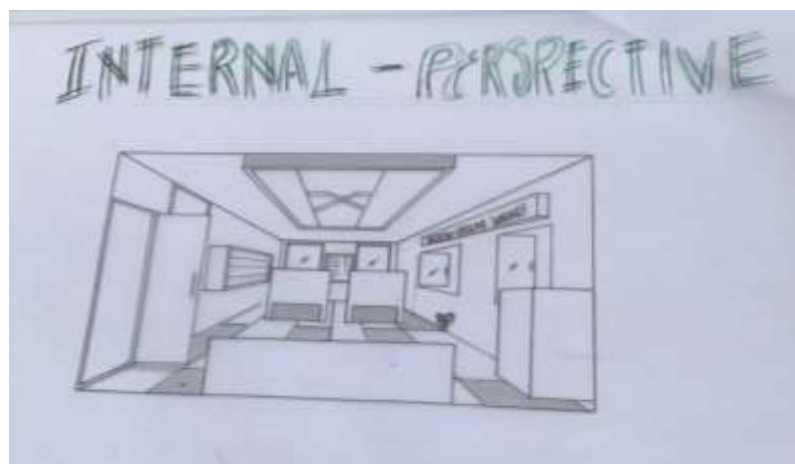
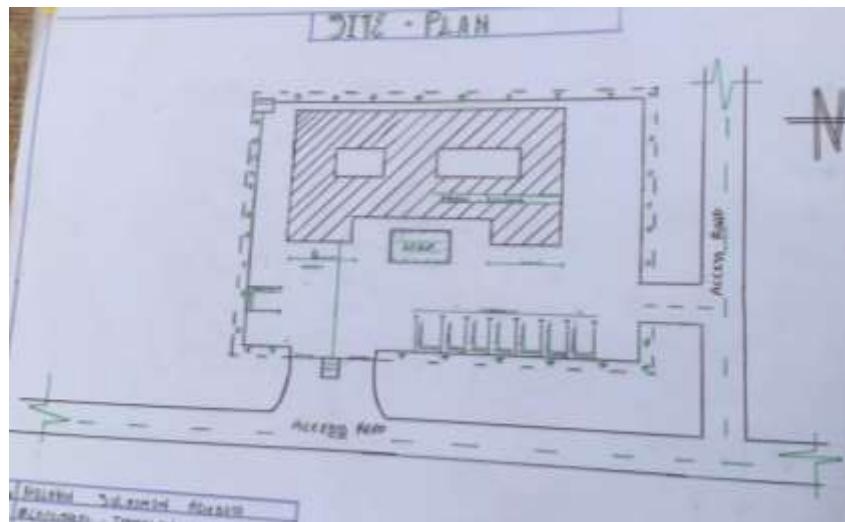
- **Adequate Funding:** The establishment of fashion homes should be supported with sufficient financial resources to ensure the use of quality materials and efficient construction processes.
- **Sustainability Practices:** Incorporate sustainable and eco-friendly materials and design strategies (like natural lighting, ventilation, and solar energy) to reduce environmental impact.
- **Space Flexibility:** Spaces such as workshops and showrooms should be designed to allow for flexible use and easy reconfiguration to accommodate different activities and evolving fashion trends.
- **Accessibility:** Ensure the facility is inclusive, with accessible routes and amenities for people with disabilities.

APPENDICES









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