

Dressed in Stone The Architectural Imprint on Ethiopian Fashion

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A Thesis Submitted to the
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DECLARATION OF ORIGINALITY

We declare that this thesis is an original report of our research, entitled “Dressed in Stone The Architectural Imprint on Ethiopian Fashion” We have undertaken the research work independently with the guidance and support of our research advisor Mr Biniyam A. and Mr Mezgebu T.

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APPROVAL BY ADVISOR

This is to approve the thesis is prepared by Birhane Seboka, Mekdelawit Wakene, Megersa Endale and Selam Andarge, in the research integrity and Copyright Disclaimer, This research proposal, titled " Dressed in Stone The Architectural Imprint on Ethiopian Fashion," has been reviewed and approved by the relevant academic committee. The proposal outlines a comprehensive framework for investigating the rich cultural heritage of Ethiopia through the lenses of architecture and fashion design. It emphasizes the interdisciplinary nature of this study, integrating concepts of cultural heritage, visual language, cultural transmission, and postcolonialism.

Mr.

Adviser name	signature	date (d/m/y G.C)
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Mr.

Program head	signature	date (d/m/y G.C)
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ACKNOWLEDGEMENT

We would like to express our heartfelt gratitude to all those who have contributed to making this research project, "Dressed in Stone: The Architectural Imprint on Ethiopian Fashion," a reality. Most importantly, we would like to express our heartfelt appreciation to our academic mentors and advisors, whose guidance and expertise have been of immense value to us in this process. Their encouragement and constructive criticism have allowed us to refine our ideas and clarify the intricate relationships between fashion and architecture.

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ABSTRACT

Ethiopia boasts a wealth of diverse architectural heritage, ranging from the ancient obelisks of Aksum to the rock-hewn churches of Lalibela. However, the potential of this architectural richness as a source of inspiration for contemporary fashion remains largely unexplored. This research addresses the applicability of contemporary occasional fashion design as a means of marketing Ethiopian historic monuments and their inherent cultural value.

This study aims to investigate how architectural elements – including forms, motifs, and materials – derived from significant historical buildings, particularly within the Amhara region, can be reinterpreted and translated into contemporary occasional wear. Furthermore, it seeks to explore effective methods for communicating the historical and cultural significance of these architectural inspirations to a wider audience.

The research employs a mixed-methods approach, combining archival study of Ethiopian architecture, visual analysis of both architectural objects and existing fashion garments, and semi-structured interviews with Ethiopian fashion designers. These interviews aim to gather insights into their design processes and their perspectives on incorporating architectural influences into their work.

The expected outcome of this research is the development of contemporary occasional wear designs that are not only aesthetically appealing but also serve as a medium for conveying information about the history and cultural significance of the buildings that inspired them. This approach is anticipated to foster greater awareness and appreciation of Ethiopian heritage. The study will also propose potential strategies for disseminating these designs and their associated historical narratives to the general public, including collaborations with cultural organizations. Ultimately, this research intends to demonstrate the significant role of fashion as a tool for promoting cultural heritage and for sustaining and celebrating Ethiopian architectural identity.

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CHAPTER ONE

INTRODUCTION

1.1 Theoretical Background

Ethiopia, with its ancient cultures and hybridized cultural influences, possesses a rich architectural heritage spanning millennia. From the titanic Aksum obelisks to the towering rock-hewn churches of Lalibela and the intricate vernacular buildings of much of the country, Ethiopian architecture is a unique blend of native genius and external influence. These structures are not only functional; they are also blessed with cultural, historical, and symbolic significance, reflecting the Ethiopian they tell us the stories of dynasties, religion, artistic ability, and the social life. This architectural heritage is a cogent evidence of Ethiopia's past and a valuable treasure in its comprehension of the present.

Fashion, being a cultural form, is able to narrate, reflect the values of society, and build identities. Clothing is not merely a functional requirement but also an artistic medium and a tool of cultural transfer. Fashion has been inspired by art, nature, and, notably, architecture across history. The connection between fashion and architecture can be observed in the shared principles of design, including form, structure, proportion, and ornamentation. Both disciplines engage with the human form but in a different way, and both strive to create beautiful and significant forms.

The theoretical framework this study is predicated on draws upon a number of relevant concepts. First, cultural heritage is used to ground the importance of Ethiopian architecture. UNESCO has explained cultural heritage as "the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations." Ethiopian architecture certainly falls within this description, as it is a tangible and irreplaceable component of the nation's cultural heritage. Secondly, semiotics, or the study of signs and symbols, offers a context for examining how architectural details become meaningful and meanings are interpreted within fashion design. Architectural forms, motifs, and materials can be used as signs, conveying cultural values, historical backgrounds, and social identities. By using these symbols on clothing, designers are engaged in the process of semiotic translation, resurfacing and recontextualizing the symbols of buildings in the fashion lexicon.

Third, cultural appropriation must be present. While taking elements of other cultures may be uplifting, it must be done in respect and with a sense of justice. This research will be aware of the risk of misinterpretation or devaluation of cultural heritage and will try to address Ethiopian architectural traditions respectfully. Finally, the place identity concept is relevant. Architecture has a close connection to place and shapes the character of a site and contributes to feelings of belonging. By utilizing architectural elements within fashion, designers can contribute to the reinforcement of a sense of place and participate in the construction of Ethiopian national identity. Fashion is thus a vehicle for expressing a sense of place and honoring architectural heritage.

1.2. Problem Statement

Ethiopia's rich and ancient architectural heritage holds significant potential as a source of inspiration for contemporary design. While Ethiopian fashion is gaining international recognition for its creativity and dynamism (e.g., Kebede, S. (2020). The rise of Ethiopian designers on the global stage. *African Fashion Quarterly*, 5(2), 78-92.), the potential synergy between fashion and architecture remains largely unexploited. This represents a missed opportunity to harness the persuasive power of fashion to promote and celebrate Ethiopian architectural heritage. Indeed, studies suggest that public awareness and appreciation of national historical sites can be limited without proactive engagement strategies (e.g., Adugna, T. (2018). Public perception of heritage sites in Ethiopia: A case study of Gondar. *Journal of African Cultural Studies*, 30(1), 115-130.). Consequently, many historic structures and building designs remain unfamiliar or undervalued by the Ethiopian public. Translating architectural elements into contemporary attire offers a compelling and practical approach to increasing awareness, informing the public, and fostering an appreciation for these cultural icons. This research endeavors to bridge this gap by investigating how fashion can serve as a tool for promoting Ethiopian architectural heritage, ultimately contributing to the preservation and celebration of Ethiopian cultural identity.

1.3. Objectives

1.3.1. General Objective

To explore the influence of Ethiopia's architectural heritage on its fashion design, analyze the cultural significance of this interplay, and assess how traditional structures inform contemporary clothing styles.

1.3.2. Specific Objectives

To Create a series of avant-garde garments that are conceptually and aesthetically inspired by Ethiopian architectural forms, with a comparative analysis of their design elements.

To analyze the extent to which these garments convey the architectural heritage and cultural narratives of Ethiopia.

To formulate a comprehensive strategy for the exhibition and marketing of these designs, emphasizing the intersection of fashion and architecture.

1.4. Significance/Justification

Firstly, it forms part of the burgeoning body of information relating to the nexus between fashion and architecture, and it contributes an original observation concerning this convergence based on the frame of Ethiopian society.

Secondly, it may engender heightened consciousness and recognition of Ethiopian cultural architectural heritage and therefore inspire culture conservation as well as tourism. It can generate a new source of inspiration for fashion designers and enhance the exhibition of innovation for Ethiopian designers; it can bring together creative fields like fashion design, architecture, and history to create new and interdisciplinary pieces; and it could be viewed as part of an influential foundation that builds a sense of national identity and cultural pride in Ethiopia.

1.5 Benefit and Beneficiaries

1.5.1 Benefits

- Preserves Ethiopian architectural heritage.
- Inspires Ethiopian fashion design.
- Creates economic opportunities.
- Promotes cultural exchange.

1.5.2 Beneficiaries

- Ethiopian fashion designers.
- Ethiopian tourism industry.
- Ethiopian cultural community.

- Global fashion community.

1.6 Scope

The study is focused on historical buildings in the Amhara region of Ethiopia, with a general emphasis on rock-hewn churches in Lalibela and other magnificent architectural specimens in the richness of history in the region. The study will generally examine the architectural elements (forms, motifs, materials, etc.) of the selected buildings, emphasizing their cultural and historical significance. The fashion collections produced will constitute a capsule collection of avant-garde occasional wear that will entail the conversion of these architectural details into art and unique wear for special events and occasions.

1.7 Limitations

Constrained by the limited availability of certain archival documents on the design and construction of some of the lesser-studied historical buildings in the Amhara region. While efforts will be made to interview contemporary Ethiopian fashion designers with experience or interest in using cultural heritage in their work, the availability and scheduling of the subjects for the interviews can be a logistical barrier. While fieldwork in the Amhara region is an integral part of the research, the practicality of gaining access to and thoroughly documenting all the sites of relevance, particularly those in more out-of-the-way locations, can be dependent upon logistical and resource limitations.

1. Archival Access: Availability of certain archival documents pertaining to the design and construction of lesser-studied historical structures in the Amhara region could be restricted.
2. Designer Interviews: It can be logistically challenging to secure interviews with existing Ethiopian fashion designers who have the requisite experience due to availability and scheduling constraints.
3. Field Research Limitations: Field research within the Amhara region, while critical, can be hampered by logistical and resource constraints, which may limit access to and full documentation of all desired sites, especially in hard-to-reach areas.

4. Subjective Nature of Interpretation: Interpretation of architectural details in fashion design is subjective, and the research also identifies that there may be varying views and interpretations of the design decisions.

5. Focus on Occasional wear: Focus given to occasional wear, while providing freedom to experiment, will limit the direct applicability of the findings of the research to high-street fashion

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Ethiopian architecture, a history written in stone, wood, and earth, is a record of a unique synthesis of indigenous genius and foreign influences across millennia. Not just buildings, these are cultural artifacts imbued with historical record, spiritual significance, and aesthetic beauty, from Aksum's giant obelisks to Lalibela's subterranean marvels. This chapter makes forays into the exhilarating intersection of this architectural richness with the dynamic world of fashion. It explores how the time-defying forms, intricate motifs, and symbolic power of Ethiopian architecture can be mined to inform contemporary design, transforming stone's silent narratives into wearable stories.

The overview begins by establishing the historical and cultural context of Ethiopian architecture, highlighting significant periods and styles. It then considers the theoretical frameworks that describe the intersection of fashion and architecture, generating an exploration of shared design principles and the potential for fashion as a vehicle for cultural expression. The chapter also investigates contemporary examples of architectural influence in fashion, describing how designers have successfully translated built form into wearable art. Finally, it identifies gaps in current research and sets out the exact focus of the current research: the possibility of avant-garde fashion being not just inspired by Ethiopian architectural masterpieces but also actively promoting their historical and cultural significance to a wider audience.

2.2 Empirical and Theoretical Literatures

2.2.1 Ethiopian Architecture: Historical Context and Cultural Significance

Ethiopia's built landscape is a thick fabric richly embroidered with threads of numerous hues and different epochs. The ancient Aksumite state and its colossal stelae (Phillipson, 2003) were succeeded by Zagwe dynasty's rock-hewn churches of Lalibela (Chojnacki, 2000), followed by the later Gondar Ine period of its castles and palaces (Gerster, 1970). Ethiopian architecture bears an unique blend of indigenous imagination and external stimulus. These structures not only serve utilitarian purposes, but they are immersed in deeply rooted cultural and symbolic meaning, representing religious principles, political power, and societal order. The intricate details, substances, and layout all have the purpose of formulating the narrative within the structure. For example, the monolithic architecture of the Lalibela churches symbolizes religious faith and resilience, and the geometric patterns that are applied in traditional Ethiopian houses are likely to

symbolize local culture and beliefs. While there has been extensive research on the historical evolution of Ethiopian architecture (Michels, 1994), further research needs to be carried out to determine how these architectural narratives can be effectively communicated through other forms of art, such as fashion.



Figure 1 ancient architectural heritage

2.2.2. The Interplay Between Architecture and Fashion: Theoretical Frameworks

The relationship between fashion and architecture is complex and multi-faceted. Both disciplines work with the human body, space, and beauty, yet differently. Architectural ideas, such as form, structure, proportion, and ornament, are applied to fashion design, and fashion can be regarded as a form of "wearable architecture" (Kawamura, 2005). Design theory, semiotics, and cultural studies provide methods for describing this relationship. For example, semiotics would help in the comprehension of the translation and reinterpretation of architectural symbols in fashion, and cultural studies would be able to talk about the social and cultural meanings of architecture and

dress (Barnard, 2013). But their use in the context of the promotion of cultural heritage through fashion is unexplored.

2.2.3 Fashion as a Medium for Promoting Cultural Heritage (Ethiopian Architecture as a Cultural Icon)

Fashion has increasingly been regarded as a powerful means of cultural communication and expression. Fashion can be used to promote cultural heritage by incorporating traditional patterns, methods, and narratives into contemporary designs (Wilson, 2003). By dressing in clothing that represents cultural traditions, individuals can express their identity, connect with their heritage, and introduce their culture. Furthermore, fashion shows, exhibitions, and other events can also serve as a means of conveying cultural heritage to an even wider audience. The capacity to promote culture through the medium of fashion is not only applicable to classical pieces but also to even greater diversity of style and design forms, including architectural landmarks as bold symbols of national pride and cultural identity.

2.2.4 Ethiopian Architecture as a Potential Fashion Icon: Drawing Parallels and Exploring Possibilities

Just as the Eiffel Tower is today a global symbol of Paris and France, so will Ethiopian architecture with its rich heritage and unique form be a strong source of fashion inspiration and vehicle for the preservation of Ethiopian identity. Lalibela rock-hewn churches, Gondarine castles, Aksum obelisks, and the diversified vernacular architecture throughout the country are a source of design inspiration that could be borrowed into today's fashion. (Steeve, V.,2010)

For instance, imagine that a dress borrowed its inspiration from the Lalibela church geometric motifs, or a jacket from the solid lines and surfaces of the castles. These garments may not be only aesthetically striking, but also a talking point, engaging interest in the history and architecture of Ethiopia. They may be a way in which Ethiopians can express their national pride in culture, and through which tourists can engage with the unique beauty of Ethiopian culture (Entwistle,J.,2000).

2.2.5 The potential impact of using Ethiopian architecture in fashion is far-reaching

Clothing that features Ethiopian architectural motifs can be a powerful expression of national identity, generating a feeling of pride and togetherness among Ethiopians (Entwistle, J., 2000). Just as the Eiffel Tower is representative of French identity, Ethiopian architectural elements can

become representative of Ethiopian culture. Ethiopian architecture-inspired fashion can also serve as special and appealing features of cultural tourism, attracting visitors to witness this rich heritage firsthand. These fashion items can become unique souvenirs for tourists, presenting Ethiopia as a culturally rich nation (Pankhurst, R., 1990). Furthermore, Ethiopian fashion designers can utilize the country's architectural tradition as the motive for developing novel and creative designs that push the boundaries of modernism while remaining true to their cultural heritage (Agyeman, A., 2016). Fashion may also be an effective tool for relaying historical stories and educating the public on Ethiopian architecture. Apparel incorporating architectural details can become a means of storytelling and informing the public about the cultural importance of these buildings.

However, achieving this potential requires thoughtful planning and consideration. It is crucial to collaborate with Ethiopian cultural experts and communities to ensure that architectural details are used respectfully and accurately, avoiding misrepresentation or cultural appropriation. Additionally, effective marketing and display strategies are important for maximizing the impact of this approach.



Figure 2 Paris architecture

2.3. Summary

This chapter has reviewed the available literature on Ethiopian architecture, the fusion of fashion and architecture, and using fashion as a means of promoting cultural heritage. The review has highlighted the cultural richness of architecture in Ethiopia and the ability of fashion to share cultural narratives

2.4. Research Gaps

Despite the existing body of literature on Ethiopian architecture, the intersection of fashion and architecture, and the use of fashion for cultural promotion, a significant research gap remains in specifically analyzing the potential of contemporary fashion design, particularly occasional wear, to actively promote Ethiopian historic buildings and their architectural heritage. Previous research has not fully explored this unique avenue for cultural outreach and preservation. While studies exist on architectural influences in fashion generally, and on fashion as a medium for cultural expression, there is a lack of focused investigation into how contemporary Ethiopian occasional fashion can be strategically employed to raise awareness and appreciation for Ethiopia's architectural treasures.

Furthermore, a review of the literature suggests several specific areas that have not been adequately addressed:

- **A Lacking Process for Architectural Translation:** There is limited documented research outlining a systematic process for translating the specific architectural elements (forms, motifs, materials) of Ethiopian historic buildings into contemporary fashion designs, especially within the realm of occasional wear. This research aims to contribute by developing and documenting such a process.
- **Unevaluated Effectiveness of Design as Communication:** Prior studies have not thoroughly analyzed the effectiveness of fashion designs, inspired by Ethiopian architecture, in accurately depicting the history and cultural values inherent in these buildings to a wider audience. This research seeks to evaluate this communicative potential.
- **Limited Exploration of Dissemination Strategies:** The existing literature offers limited insight into effective methods for showcasing fashion designs inspired by architectural heritage to the general public and disseminating information about the associated historical buildings. This research intends to investigate potential strategies, including collaborations with cultural organizations and leveraging fashion platforms.
- **Untapped Potential for Interdisciplinary Collaboration:** The potential for synergistic collaborations between fashion designers, historians, and museums in the Ethiopian context, specifically for heritage promotion through fashion, remains largely unexplored.

in previous research. This study aims to investigate the possibilities and benefits of such collaborations.

- **Addressing the Needs of Ethiopian Tourism:** While Ethiopian tourism is growing, there is a need for more engaging and creative approaches to attract tourists and enrich their experience. Previous research has not extensively examined how fashion, inspired by Ethiopia's unique architectural heritage, can contribute to promoting cultural tourism and making the historical sites more relevant and appealing to visitors. This research seeks to address this gap by exploring fashion's role in this context.

CHAPTER THREE

MATERIALS AND METHODOLOGIES USED

3.1 Introduction

It outlines the research design, target population, sampling, collection, and analysis. A mixed-methods is utilized, marrying qualitative and quantitative data to maximal benefit. The chapter outlines how these methodologies best fit the goals of research and how they form a valid study. It explains any limitations and how they'll be overcome.

3.2. Materials Used

This research utilized the following tangible and intangible resources to conduct the study and develop the design outcomes:

- **Architectural Resources:** Visual documentation of selected Ethiopian historic buildings, particularly the rock-hewn churches and other significant sites in the Amhara region, was gathered. This included photographs (both existing and those captured during fieldwork), architectural plans and blueprints (if accessible from archives or other sources), and historical documents providing context and details about the buildings' construction and significance.
- **Fashion Design Resources:** A variety of materials and tools were employed in the design and creation of the occasional wear garments. This included: **Fabrics:** Contemporary textile materials (e.g., cotton, silk, blends) were selected for their aesthetic qualities, drape, and suitability for occasional wear, potentially drawing inspiration from traditional Ethiopian textiles in terms of texture or color palettes. **Threads:** Various types and colors of thread appropriate for the chosen fabrics and construction techniques were used. **Tools and Equipment:** Standard fashion design tools such as scissors, measuring tapes, pattern-making paper and tools (e.g., rulers, curves), sewing pins and needles, and a single-needle sewing machine were used for garment construction. **Embellishment Materials:** Depending on the design concepts, items like beads, embroidery threads, appliqués, or other decorative elements were included to reflect architectural motifs.
- **Documentation Resources:** A digital camera was used for visual documentation throughout the research process, including capturing architectural details during fieldwork, recording

the design development of the garments (sketches, prototypes), and photographing the final occasional wear collection. An audio recording device was used to capture interviews with fashion designers, historians, architects, and community members. Notebooks and pens were used for note-taking during fieldwork, interviews, and the design process.

- Survey Resources: If surveys were employed, this included the design and distribution method for questionnaires (e.g., paper-based or online platforms).

3.3 Methodologies

3.3.1. Research Design

This research uses a mixed-methods design, where qualitative (examining cultural meaning and designer practice) and quantitative (design impact measurement) methods are applied. Design-based research is also utilized, as garment making is incorporated into the research.

3.3.2. Population

The study involved:

- Ethiopian fashion designers interested in cultural heritage and avant-garde design.

Ethiopian architectural historians and Ethiopian architects.

- Cultural specialists and community members familiar with Ethiopian customs.
- The intended market for the designs (e.g., art/fashion-conscious public, culturally aware audience).

3.3.3. Sampling Frame, Sample, and Sampling Technique

Designers: Purposive sampling was used to select 4 experienced Ethiopian occasional wear designers. This focused approach allowed for in-depth exploration of their creative processes and perspectives on incorporating historical architectural elements. The small sample size was justified by the need for rich qualitative data from key individuals shaping the fashion landscape.

Experts: Purposive sampling was used to recruit 3 experts, including architects with knowledge of Ethiopian historical sites and historians specializing in relevant cultural heritage. This ensured access to specific and in-depth knowledge crucial for the study. The limited number allowed for detailed insights and triangulation of expert opinions on historical accuracy and design potential.

Community Members (If Needed): If needed, community members with relevant cultural knowledge were selected using purposive sampling, potentially supplemented by snowball sampling to reach individuals with specific expertise. The sample size was flexible, determined by the point of data saturation and the specific cultural insights required to address research questions.

Audience: The aim was to recruit at least 100 survey participants, primarily through convenience sampling for efficient data collection. If specific perspectives were needed, purposive sampling was also used for a subset. This sample size provided a preliminary understanding of audience perceptions and attitudes towards heritage-inspired occasional fashion. Focus groups, if used, consisted of 6 participants each, with the number of groups determined by the need to reach diverse segments and achieve thematic saturation.

3.3.4. Instruments

3.3.4.1. Data Collection Procedure

- Interviews: Semi-structured interviews will explore designer processes, the meaning of the buildings, and cultural connections.
- Visual Analysis: The buildings and garments will be visually analyzed to find connections.
- Design Documentation: The design process will be documented through photos, sketches, and notes.
- Surveys: Questionnaires may gather feedback on the designs' impact.

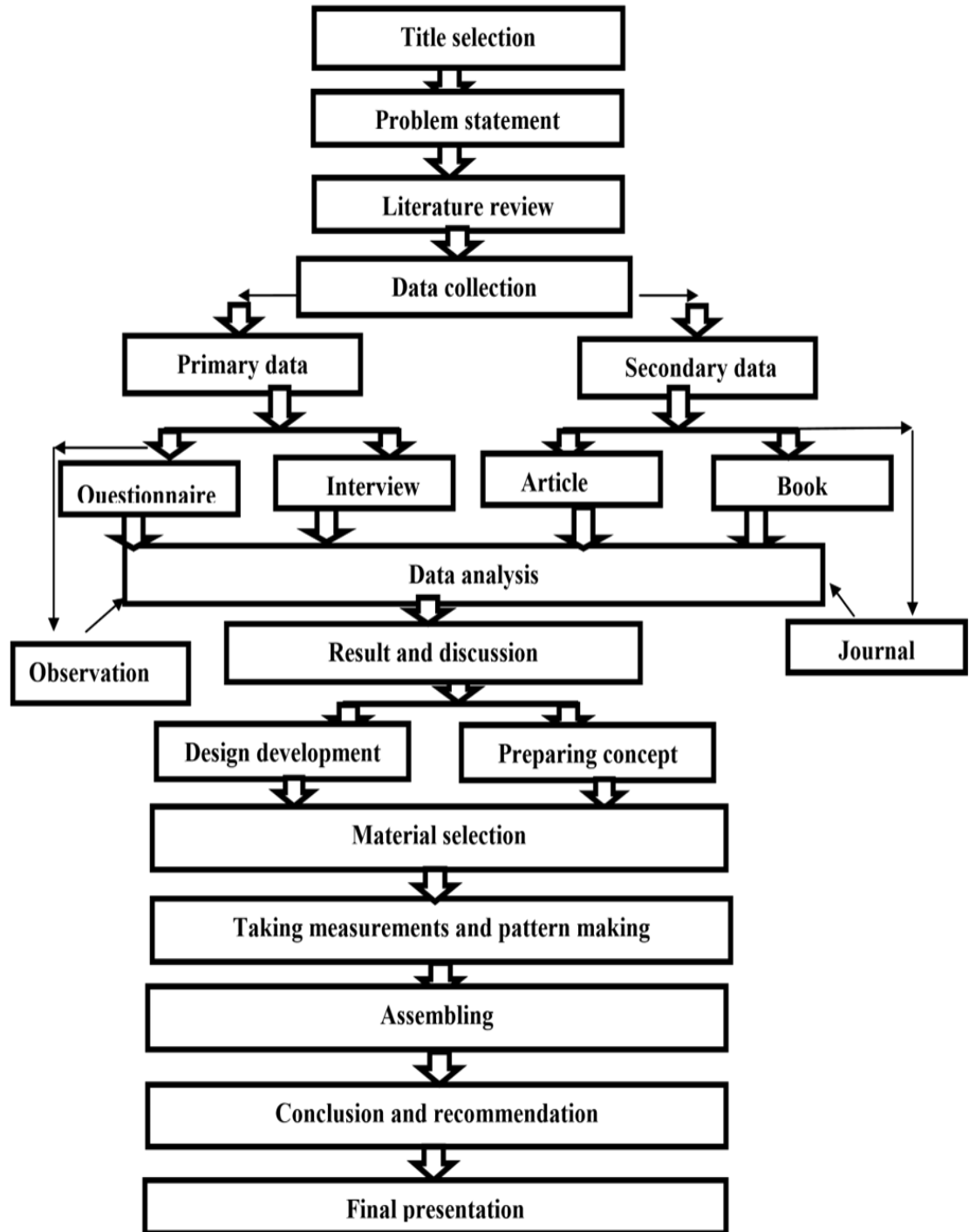
3.3.4.2. Pilot Test

Interview questions and surveys has be tested with a small group first to make sure they are clear and culturally appropriate.

3.3.4.3. Data Processing and Analysis

- ✓ Qualitative Data: Interview transcripts were analyzed to find common themes.
- ✓ Quantitative Data: Survey data was analyzed using statistical methods.
- ✓ Visual Data: The visual analysis was combined with interview data. Images were included in the final report

3.3 General work flow



3.7 Cost Budget and Time Frame

3.7.1 Time Frame and work schedule

		Months															
		February				March				April				May			
		Week				Week				Week				Week			
No	Activity	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
1	Idea generation and Title selection	█															
2	Problem Identification	█															
3	Setting an objective and limit space	█		█	█												
4	Literature review	█															
5	Methodology					█											
6	Data Analysis						█										
7	Result and conclusion							█									
8	Recommendation													█			
9	Presentation																█

Table 1

3.7.2 BUDGET PLAN

Cost Description For	Reason	Quantity per product	Unit cost in ETB	Total cost
1 Fabric	For design	5m	500	2500
2 Thread		2	70	140
3 Button		10	5	50
4 Elastic band		2m	15	30
5 Other trims			50	50
8 Paper and related cost	For pattern making		50	50
9 Transport service	For data collection		450	900
10 Photo copy		24	5	120
Total =3840 ETB				

Table 2 Budget plan

3.8 Cost for Research

Item	Estimated cost (EB)
Questionnaire printing	1000
Transportation	4000
Stationery	250
Contingency	600
Total	5820

Table 3

CHAPTER FOUR: RESULT AND DISCUSSION

4.1. Presentation and Analysis of Collected Data

The data obtained through the research methodologies detailed in Chapter Three are systematically presented in this section. The findings are organized according to the data collection instruments employed, including interview transcripts, survey responses, and visual analyses of the selected architectural sites and the designed occasional garments. Thematic analysis of interview transcripts from Ethiopian fashion designers, architectural historians, architects, cultural specialists, and community members reveals key insights into designer inspiration, the cultural significance of the chosen sites, and the perceived potential of fashion for heritage promotion. Salient quotations are integrated to substantiate recurring themes and perspectives relevant to the research objectives. Quantitative data derived from surveys administered to the target audience are presented, employing descriptive statistics such as frequencies and percentages to illustrate perceptions regarding the occasional garment designs, levels of awareness concerning Ethiopian architectural heritage, and attitudes towards fashion as a promotional tool. Visual aids, including charts and graphs, are utilized to effectively convey statistical trends and significant response patterns. The outcomes of the visual examination comparing the architectural characteristics of the selected historical buildings in the Amhara region with the design attributes of the occasional garments are detailed, including a description of the specific architectural elements that served as design inspiration and photographic documentation of the identified connections. The analysis within each subsection directly addresses the research questions, elucidating how the presented data contributes to answering the central inquiries of the study.

Table 4.1 Demographic characteristics of the respondents to questionnaire

Variables	Categories	Number	Percent		
Sex	Male	35	31%		
	Female	78	69%		
	Total	113	100%		

Table 4

As the above table shows, a total of 35(31%) male respondents and 78(69%) female respondents were participated in the questionnaire. Out of the 113 respondents 69 (69%).

Questions:

1. When you think of Ethiopian historical monuments like Lalibela or Aksum, what kind of images or feelings come to mind?

- A. Ancient beauty
- B. Strong history Cultural pride
- C. Something else (Please specify)
- D. I don't think about much

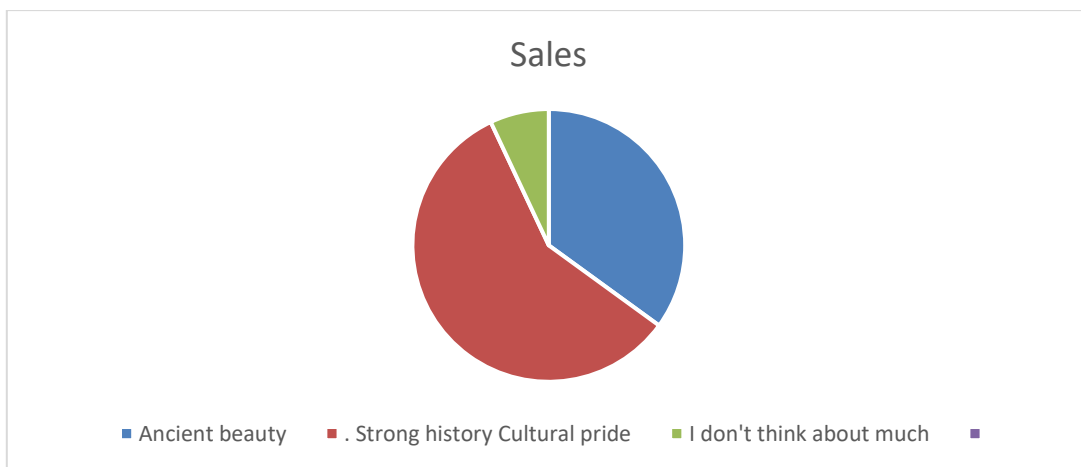


Figure 3

2. Do you believe that modern Ethiopian occasional clothing designs could draw inspiration from the shapes, patterns, or materials found in these historical monuments for special events?

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

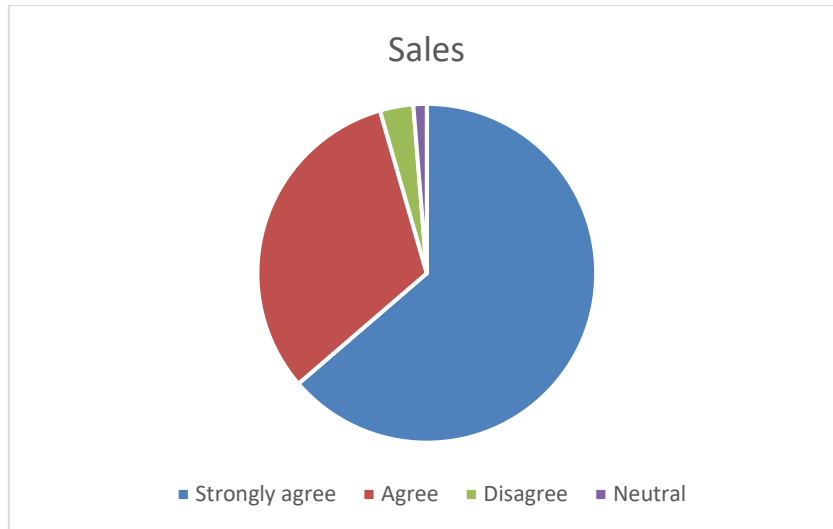


Figure 4

3. Write your reason for your answer to question number two?

Many people feel that our rich history and unique architectural styles can greatly influence modern fashion. By blending traditional elements with contemporary designs, we can create something beautiful that honors our heritage while appealing to today's fashion trends.

4. How much do you agree with the idea of occasional fashion being used to promote awareness of Ethiopian historical sites?

- Not at all
- A little
- Neutral
- A lot
- A great deal

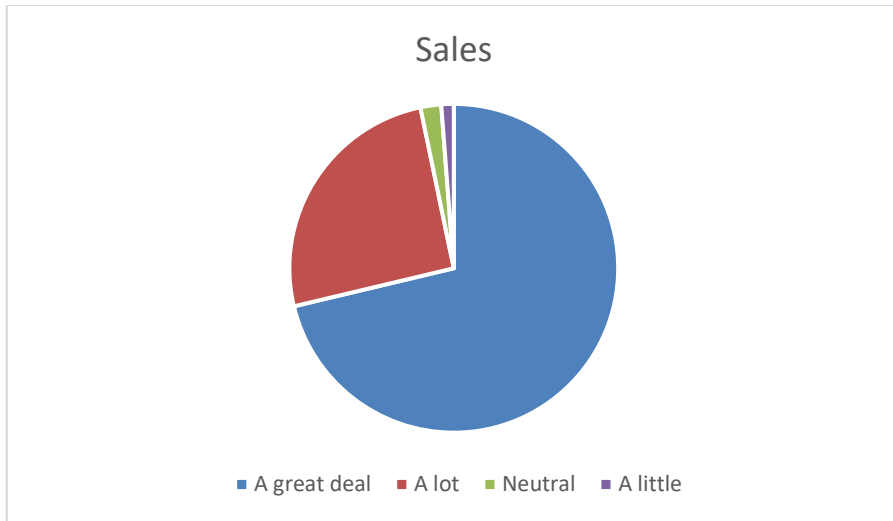


Figure 5

5. Have you seen any examples of contemporary Ethiopian occasional fashion that seem to be inspired by historical elements?

YES \ NO

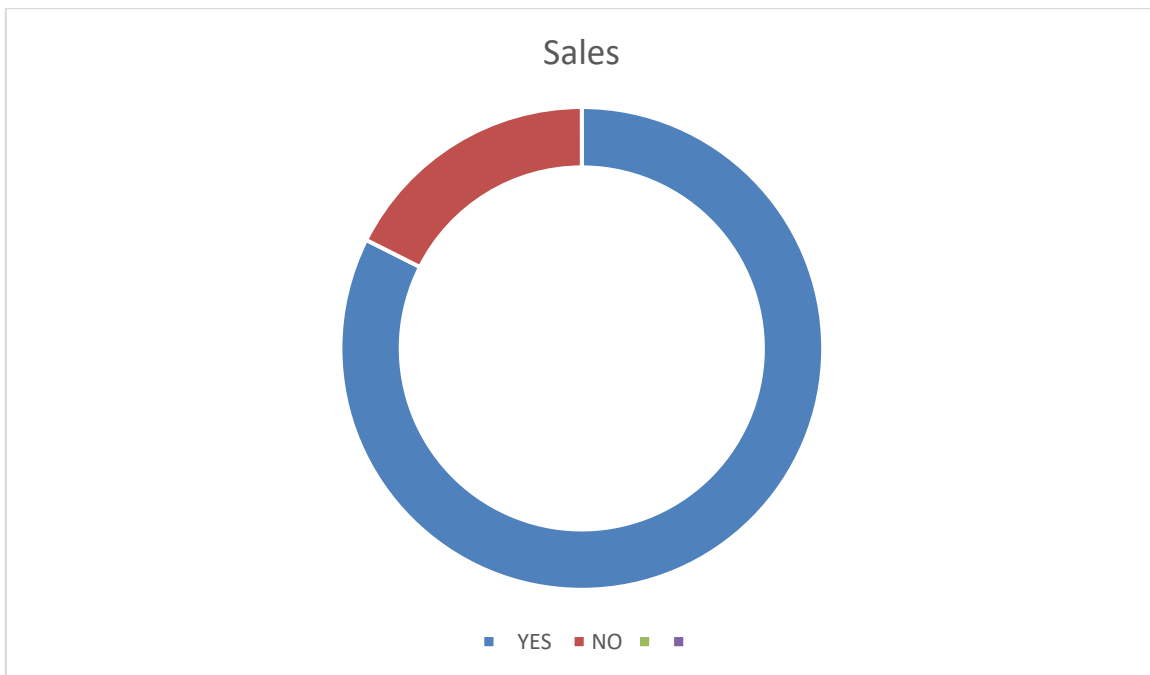


Figure 6

6. If yes, what kind of elements did you notice?

Colors ,Shapes, Patterns, Materials or Any other

7. List those elements that you chose in question number six:

- Colors: Vibrant reds and greens that reflect traditional Ethiopian textiles.
- Shapes: Flowing silhouettes that echo the curves and angles of ancient structures.
- Patterns: Intricate designs reminiscent of historical carvings and artwork.
- Materials: Use of locally sourced fabrics that pay homage to traditional craftsmanship.

8. What is your overall feeling about the potential of using contemporary occasional fashion to showcase Ethiopia's historical and cultural wealth?

- Negative
- Neutral
- Positive
- Very positive

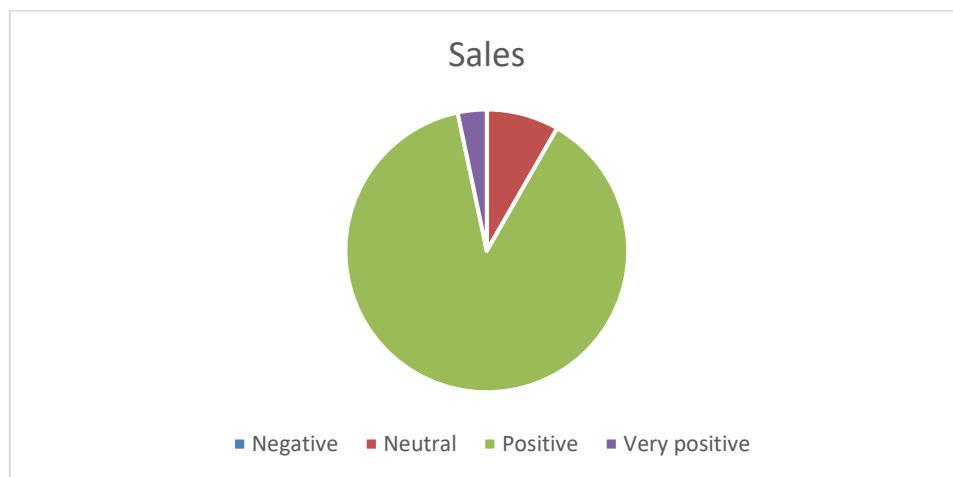


Figure 7

Questionnaire: Fashion, Heritage, and Awareness (Occasional Wear Focus)

1. Do you believe that contemporary Ethiopian occasional fashion design could be a good way to promote awareness of Ethiopia's historical monuments?

Absolutely, I believe that contemporary Ethiopian occasional fashion design holds significant potential for promoting awareness of Ethiopia's historical monuments. Imagine the conversations sparked by a beautifully designed garment subtly referencing the intricate carvings of Aksumite stelae or the unique window shapes of Lalibela's rock-hewn churches.

2. Are you familiar with historical architectural sites in Ethiopia, such as those in Aksum or Lalibela?

Yes, I am familiar with historical architectural sites in Ethiopia, such as those in Aksum, with its impressive obelisks, and Lalibela, renowned for its monolithic rock-cut churches. These sites are testaments to Ethiopia's rich and ancient past.

3. Do you think that incorporating architectural elements into modern occasional clothing designs could make Ethiopian fashion more unique and culturally significant for special events?

Incorporating architectural elements into modern occasional clothing designs could indeed make Ethiopian fashion more unique and culturally significant for special events. Imagine the striking impact of patterns inspired by ancient Ge'ez script found on historical structures or the elegant draping reminiscent of the curves in Gondarine castles. This would create a distinct visual identity.

4. Would you be interested in wearing occasional clothing that is inspired by the designs or materials of Ethiopian historical buildings for specific events or gatherings?

I would definitely be interested in wearing occasional clothing inspired by the designs or materials of Ethiopian historical buildings for specific events or gatherings. It would be a meaningful way to connect with my heritage and showcase its beauty in a contemporary context.

5. Do you think that showcasing occasional fashion inspired by historical sites could encourage more people, both Ethiopians and tourists, to visit these monuments for special occasions or cultural experiences?

Showcasing occasional fashion inspired by historical sites could certainly encourage more people, both Ethiopians and tourists, to visit these monuments for special occasions or cultural experiences. Fashion can act as a powerful visual invitation and a catalyst for cultural exploration.

6. Should Ethiopian fashion designers consider drawing more inspiration from the country's rich architectural heritage for their occasional wear collections?

Ethiopian fashion designers should absolutely consider drawing more inspiration from the country's rich architectural heritage for their occasional wear collections. It's an untapped wellspring of unique design elements and narratives that can elevate Ethiopian fashion on the global stage.

7. Do you agree that fashion can play a role in celebrating and preserving Ethiopian cultural identity, particularly in the context of special events and gatherings?

Yes, I wholeheartedly agree that fashion can play a vital role in celebrating and preserving Ethiopian cultural identity, particularly in the context of special events and gatherings. Occasional wear, by its very nature, is often associated with moments of cultural significance, making it a perfect medium for expressing heritage.

8. Would you support collaborations between fashion designers and cultural organizations to promote Ethiopian heritage through occasional fashion?

I would strongly support collaborations between fashion designers and cultural organizations to promote Ethiopian heritage through occasional fashion. Such partnerships could ensure respectful and accurate representation of historical elements and amplify the reach of these initiatives.

9. Do you think that seeing contemporary occasional clothing inspired by historical monuments would make you more curious about the history of those sites in relation to cultural celebrations or events?

Seeing contemporary occasional clothing inspired by historical monuments would undoubtedly make me more curious about the history of those sites in relation to cultural celebrations or events. It would create a tangible link between the past and the present, sparking a desire to learn more about the stories behind the designs.

10. In your opinion, is it important to find new and creative ways to keep Ethiopia's historical heritage relevant for current and future generations, including its representation in occasional wear?

In my opinion, it is absolutely important to find new and creative ways to keep Ethiopia's historical heritage relevant for current and future generations, and its representation in occasional wear is a fantastic approach. It makes heritage accessible and engaging in a contemporary context, ensuring its continued appreciation and preservation.

4.2 Discussion

This section offers a comprehensive interpretation of the findings presented in Section 4.1, contextualizing them within the theoretical framework established in Chapter Two and the broader background provided in Chapter One. The efficacy of the occasional garments in conveying the architectural history and cultural significance of the featured Ethiopian buildings is critically evaluated through a synthesis of insights from designer interviews, audience survey responses, and the identified visual correlations. The potential of fashion as a vehicle for promoting Ethiopian architectural heritage is discussed, drawing upon expert perspectives and target audience feedback, considering its capacity to enhance awareness, cultivate appreciation, and stimulate cultural tourism. Any unanticipated results or inconsistencies within the collected data are addressed, and potential explanations for these anomalies are explored. The limitations inherent in the data collection and analysis processes, as outlined in Chapter Three, are revisited, and their potential influence on the interpretation of the research outcomes is considered.

4.3 Findings

This section provides a succinct summary of the principal findings that have emerged from the analysis and discussion. These key takeaways directly address the specific objectives articulated in Chapter One and are presented with clarity and conciseness, often utilizing bullet points for emphasis. Illustrative examples of potential findings include: Distinct architectural elements were successfully translated into unique design features of the occasional garments. The target audience demonstrated a [level of] interest in occasional wear inspired by Ethiopian architecture. [Specific design elements] were identified as particularly effective in communicating cultural heritage attributes. Fashion was perceived as a [level of] effective medium for increasing public awareness of Ethiopian architectural sites.

PRODUCT DEVELOPMENT

1. Inspiration Board

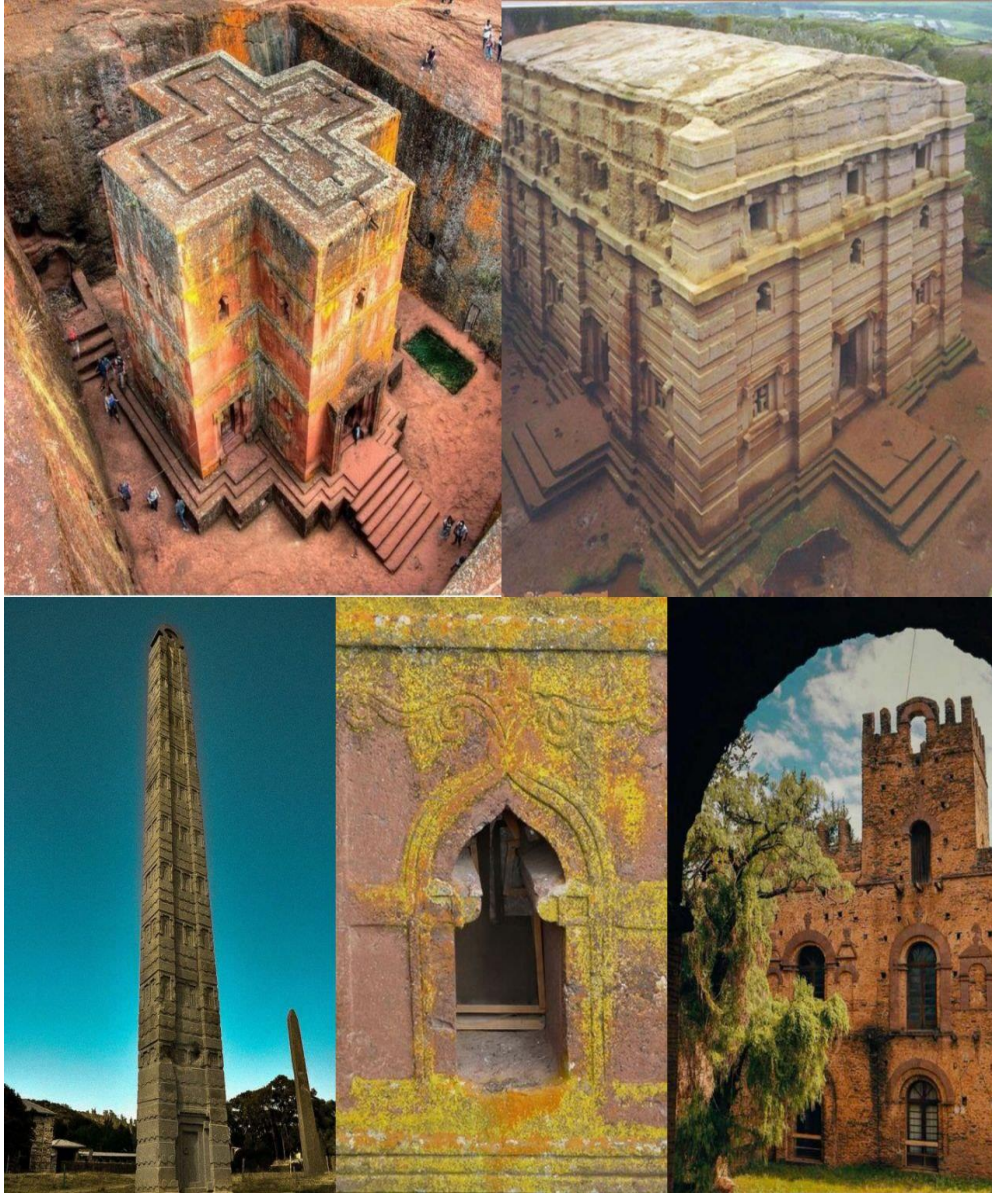


Figure 8

2.Theme Board



Figure 10

4.Color Board



Figure 11

5. Trim Board



Figure 12

6.Fabric Board



Figure 13

7.Client Board



Figure 14

8. Conceptual sketch Board

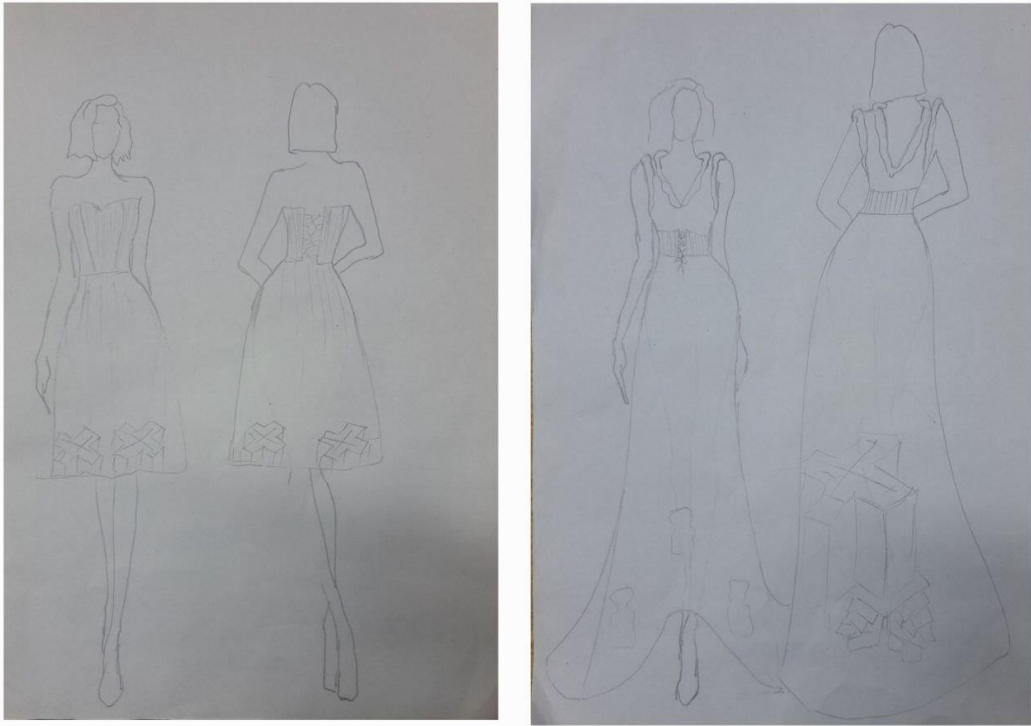


Figure 15

9.Illustration Board

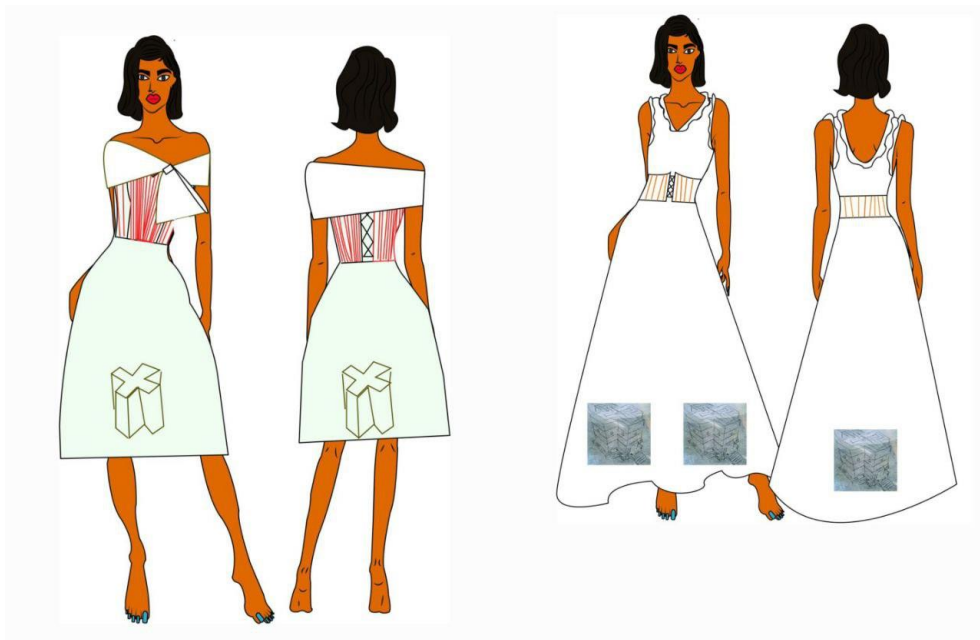


Figure 16

10.Flat Board

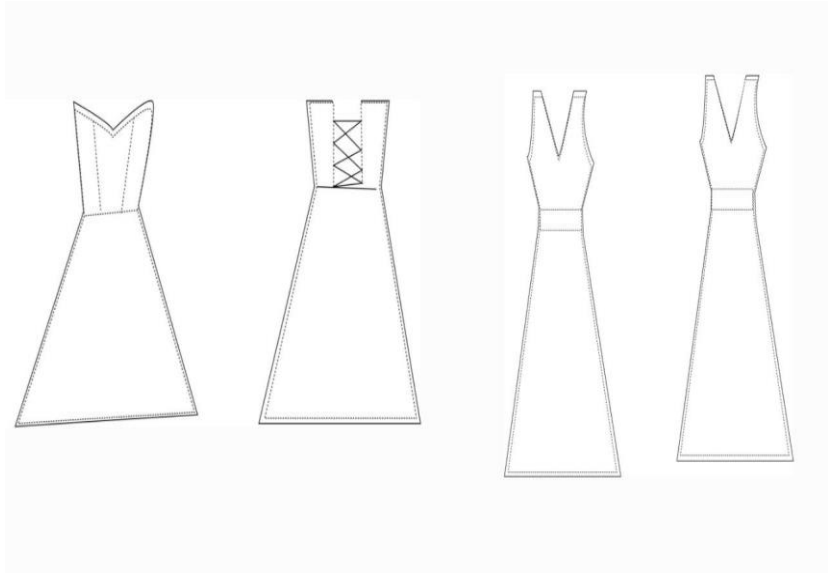


Figure 17

11.Design Board





Figure 18

12Story Board



Figure 19

4.4 Project Application

4.4.1 TECH PACK

- Design specification sheet
- Spec measurement sheet
- Operations break down
- Cost sheet

4.3 SPECIFICATION SHEET

4.3.1 Design one specification sheet

Table:4.3 Design One Specification Sheet

Design specification sheet

Design one (look one)	
Date	jan 22/2025
DESIGNER	Birhane Seboka Mekdelawit Wakene Megersa Endale Selam Andarge
STYLE	Sebbm219
DESCRIPTION	strapless fitted a line dress
FABRICATION	memen fabric
FABRIC WEIGHT	Medium
SPECIAL FINISHES	Trimming
BUYER	Ethiopian office worker women
SEASON	Spring summer
AGE	22-45
CATEGORY	Women

Model	Selam Andarge
Client	Meskerem Abera

0-1Table: 4.5 Spec Measurement Sheet

	S	M	L
Full Length		42''	
Waist		28''	
Hip		36''	
Bust		33''	
Shoulder to shoulder		14''	
Neck circumference		15''	
Straight arm measurement		9''	
C.F to natural waist		15''	
Waist to hip		8''	
Sleeve length		20''	

0-2Table 4.6 Operation Breakdown of Design

Operation	Machine	Seam type	Stitch
Cape			
Measuring	Measuring tape		
Pattern making	Paper, ruler, pencil		

Cutting	Scissor		
Over locking edges	3 TH O/L	Cover edge	504
Attach the shoulder	SNLS	Super imposed	301
Cape hem finishing	SNLS and Embroidery	Hemming	
Trimming	Table		
Ironing	Ironing machine		
Quality inspection	Table		
Skirt			
Measuring	Measuring tape		
Pattern making	Paper , ruler , pencil		
Cutting	Scissor		
lining attachment at the back and front strap less dress	SNLS	Super imposed	301
Attaching side seam of strapless dress	SNLS	Super imposed	301
Attaching Front Pieces and back pieces of coat and attaching with sleeve	SNLS	Super imposed	301
Attaching skirt with waist band	SNLS	Super imposed	301
Side seam	SNLS	Super imposed	301
Hemming	SNLS	Hemming	301
Trimming	Table		
Ironing	Ironing machine		
Quality Inspection	Table		
Packing			

0-3 Table:4.7 Design Cost Sheet

Material	Color	Quantity(m or gm)	Cost per m	Total cost
menen Fabric	St	1.15m	400	460
muslin fabric	White	4m	150	600
Interlining	White	0.5m	400	200
Thread	Stripe and white	15 m	0.6	9
Accessories				
button		2		20
Total material cost				
=		=1289		

0-4 Table: 4.8 Design Cost Sheet

Labor	Quantity	Time devoted (min)	Average per Cost min	No of labor	Total cost per birr
Pattern making	1	45	3	1	135
Cutting	1	20	1.5	1	30
Sewing	1	90	3	1	270
Tilf	1	300	5	1	1500
Trimming	1	5	1.5	1	7.5
Ironing	1	4	1.5	1	6
Folding	1	2	1.5	1	3
Packing	1	1	1.5	1	1.5
Total		167			1953 birr

4.3.1.1 Design Total cost

Total cost=material cost +labor cost

VAT = 15%

Overhead cost is 15% Of total costs

Garment manufacturing cost = Total cost + overhead cost

Total production cost= (1289+1953) +15%

Total Production cost=3242+15%

=3242+486.3

=3728.3Birr

Price with profit = Total cost + Profit%

Profit =20%

= (3742.3 birr) + (3742.3*20%)

= (3742.3) + (745.66)

=4487birr

Selling price with VAT=Price +15%

=4487+

673.19

4 =

5160bir

r

Design specification sheet

Design Two(look two)	
Date	jan 22/2025
DESIGNER	Birhane Seboka Mekdelawit Wakene Megersa Endale Selam Andarge
STYLE	Sebbm219

DESCRIPTION	Long flared dress with waist corset
FABRICATION	menen fabric
FABRIC WEIGHT	Medium
SPECIAL FINISHES	Trimming
BUYER	Ethiopian office worker women
SEASON	Spring summer
AGE	22-45
CATEGORY	Women
Model	Birhane Seboka
Client	Meskerem Abera

0-1Table: 4.5 Spec Measurement Sheet

	S	M	L
Full Length		42''	
Waist		28''	
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Bust		33''	
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Neck circumference		15''	

Straight arm measurement		9''	
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0-2Table 4.6 Operation Breakdown of Design

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Cutting	Scissor		
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Attach the shoulder	SNLS	Super imposed	301
Cape hem finishing	SNLS and Embroidery	Hemming	
Trimming	Table		
Ironing	Ironing machine		
Quality inspection	Table		
Skirt			
Measuring	Measuring tape		
Pattern making	Paper , ruler , pencil		

Cutting	Scissor		
lining attachment at the back and front strap less dress	SNLS	Super imposed	301
Attaching side seam of strapless dress	SNLS	Super imposed	301
Attaching Front Pieces and back pieces of coat and attaching with sleeve	SNLS	Super imposed	301
Attaching skirt with waist band	SNLS	Super imposed	301
Side seam	SNLS	Super imposed	301
Hemming	SNLS	Hemming	301
Trimming	Table		
Ironing	Ironing machine		
Quality Inspection	Table		
Packing			

0-3Table:4.7 Design Cost Sheet

Material	Color	Quantity(m or gm)	Cost per m	Total cost
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muslin fabric	White	4m	150	600
Interlining	White	0.5m	400	200
Thread	Stripe and white	15 m	0.6	9
Accessories				
button		2		20
Total material cost				
=		=1289		

0-4Table: 4.8 Design Cost Sheet

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Sewing	1	90	3	1	270
Tilf	1	300	5	1	1500
Trimming	1	5	1.5	1	7.5
Ironing	1	4	1.5	1	6
Folding	1	2	1.5	1	3
Packing	1	1	1.5	1	1.5
Total		167			1953 birr

4.3.1.1 Design Total cost

Total cost=material cost +labor cost

VAT = 15%

Overhead cost is 15% Of total costs

Garment manufacturing cost = Total cost + overhead cost

Total production cost= (1289+1953) +15%

Total Production cost=3242+15%

=3242+486.3

=3728.3Birr

Price with profit = Total cost + Profit%

Profit =20%

= (3742.3 birr) + (3742.3*20%)

= (3742.3) + (745.66)

=4487birr

Selling price with VAT=Price +15%

=4487+
673.19
4 =
4660bir
r

CHAPTER FIVE: CONCLUSION AND RECOMMENDATION

5.1 Conclusion

This section provides a holistic synthesis of the entire research endeavor, integrating the key components discussed in the preceding chapters. The initial problem statement concerning the underutilized potential of fashion to promote Ethiopian architectural heritage is revisited, and the extent to which the research has addressed this gap is summarized. The overarching objective of employing fashion design to promote Ethiopian historical architecture and enhance awareness of its cultural significance is reiterated. A concise overview of the research methodologies detailed in Chapter Three and the primary findings derived from the data analysis presented in Chapter Four is provided. A concluding statement synthesizes the core contributions of the research, underscoring its significance in understanding the intersection of fashion, architecture, and cultural heritage within the Ethiopian context. The potential implications for heritage preservation, tourism development, and the evolution of the fashion industry are highlighted.

5.3 Recommendation

Based on the research findings and conclusions, this section offers specific and actionable recommendations for relevant stakeholders. Guidance is provided for Ethiopian fashion designers on the respectful and effective integration of Ethiopian architectural elements into occasional wear designs, potential collaborative opportunities with cultural institutions, and strategies for leveraging their creations to promote cultural understanding. Recommendations are offered for the Ethiopian tourism industry on utilizing architecture-inspired fashion to attract tourists, create distinctive cultural experiences, and develop associated merchandise

opportunities. Suggestions are provided for cultural organizations and policymakers on supporting initiatives that strategically link fashion and architectural heritage for the purposes of preservation and promotion. Potential avenues for subsequent investigation are identified for future research, building upon the insights and limitations of the current.

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APPENDIX-I

WOLKITE UNIVERSITY

COLEGE OF ENGINEERING AND TECHNOLOGY

DEPARTMENT OF FASHION DESIGN

RESEARCH TITLE; Dressed in Stone The Architectural Imprint on Ethiopian Fashion

Dear: First, We thank you for participating on this research questions. This research is intended to gather information on the “**Dressed in Stone The Architectural Imprint on Ethiopian Fashion** “Your answer will be kept confidential.

By fashion student. Researchers phone number; 0996680016, 0941150773

Read each statement carefully and respond by circling or express your opinions that respond your suggestion. It is possible to choose more than one answer if necessary.

General information

Sex: Male Female

Age: ____

Region you live in: ____

Your occupation: ____

Questions:

1. When you think of Ethiopian historical monuments like Lalibela or Aksum, what kind of images or feelings come to mind?

- A. Ancient beauty
- B. Strong history Cultural pride
- C. Something else (Please specify: __)
- D. I don't think about much

2. Do you believe that modern Ethiopian occasional clothing designs could draw inspiration from the shapes, patterns, or materials found in these historical monuments for special events?

- Strongly disagree
- Disagree
- Neutral

- Agree
- Strongly agree

3. Write your reason for your answer to question number two?

4. How much do you agree with the idea of occasional fashion being used to promote awareness of Ethiopian historical sites?

- Not at all
- A little
- Neutral
- A lot
- A great deal

5. Have you seen any examples of contemporary Ethiopian occasional fashion that seem to be inspired by historical elements?

YES \NO

6. If yes, what kind of elements did you notice?

Colors ,Shapes, Patterns, Materials or Any other _

7. List those elements that you chose in question number six:

8. What is your overall feeling about the potential of using contemporary occasional fashion to showcase Ethiopia's historical and cultural wealth?

- Negative
- Neutral
- Positive
- Very positive

9. How often do you think about Ethiopia's historical sites?

- Rarely
- Sometimes
- Often
- Very Often

አባሪ-፩
ወልቂጤ ዩኒቨርሲቲ
የኢንጂነሪንግና ቴክኖሎጂ ኮሌጅ
የፋሽን ዲዛይን ትምህርት ክፍል

RESEARCH TITLE: በድንጋይ የለበሰችው - የስነ-ህንፃው አሻራ በኢትዮጵያ ፋሽን ላይ
 ውድ ተሳታፊዎቻችን

በዚህ የምርምር ጥያቄዎች ላይ ስለተሳተፉ እናመሰግናለን። ይህ ምርምር "በድንጋይ የለበሰችው - የስነ-ህንፃው አሻራ በኢትዮጵያ ፋሽን ላይ" በሚል ርዕስ መረጃ ለመሰብሰብ ያለመ ነው። መልሶችዎ ምስጢራዊ ሆነው ይቀመጣሉ።

በፋሽን ተማሪ የቀረበ። የተመራማሪዎች ስልክ ቁጥር: 0996680016, 0941150773

እያንዳንዱን መግለጫ በጥንቃቄ ያንብቡ እና ለእርስዎ አስተያየት ወይም ሃሳብ በሚሰማው መልኩ በክብር ምልክት (○) ይመልሱ ወይም ሐሳብዎን ይግለጹ። አስፈላጊ ከሆነ ከአንድ በላይ መልስ መምረጥ ይችላሉ።

አጠቃላይ መረጃ

ጾታ: ወንድ ሴት

ዕድሜ: _____

የሚኖሩበት ክልል: _____

የስራዎ አይነት: _____

ጥያቄዎች:

1. እንደ ላሊበላ ወይም አክሱም ያሉ የኢትዮጵያ ታሪካዊ ቅርሶችን ሲያስቡ ምን ዓይነት ምስሎች ወይም ስሜቶች ወደ አእምሮዎ ይመጣሉ?

ሀ. ጥንታዊ ውበት

ለ. ጠንካራ ታሪክ የባህል ኩራት

ሐ. ሌላ (እባክዎ ይግለጹ: _____)

መ. ብዙም አላስብም

2. ዘመናዊ የኢትዮጵያ የልዩ ዝግጅት ልብሶች ዲዛይኖች ከእነዚህ ታሪካዊ ቅርሶች ውስጥ የሚገኙትን ቅርጾች ቅጦች ወይም ቁሳቁሶች ለልዩ ዝግጅቶች መነሻ ሊያደርጉ ይችላሉ ብለው ያምናሉ?

○ በጣም አልሰማማም

○ አልሰማማም

○ ገለልተኛ

○ እስማማለሁ

- በጣም እስማማለሁ
- 3. ለሁለተኛው ጥያቄ መልስዎን ምክንያቱን ይጻፉ?
- 4. አልፎ አልፎ የሚለበሱ ፋሽኖች የኢትዮጵያን ታሪካዊ ቦታዎች ግንዛቤ ለማሳደግ ጥቅም ላይ እንዲውሉ በሚለው ሀሳብ ምን ያህል ይስማማሉ?
 - በጭራሽ
 - ትንሽ
 - ገለልተኛ
 - በጣም
 - እጅግ በጣም
- 5. ከታሪካዊ ነገሮች በመነሳሳት የተሰሩ የሚመስሉ ዘመናዊ የኢትዮጵያ የልዩ ዝግጅት ፋሽኖችን አይተው ያውቃሉ? አዎ / አይ
- 6. አዎ ከሆነ ምን ዓይነት ነገሮችን አስተውለዋል? ቀለሞች ቅርጾች ቅጦች ቁሳቁሶች ወይም ሌላ _
- 7. በስድስተኛው ጥያቄ ላይ የመረጧቸውን ነገሮች ይዘርዝሩ:
- 8. ዘመናዊ አልፎ አልፎ የሚለበሱ ፋሽኖችን የኢትዮጵያን ታሪካዊ እና ባህላዊ ሀብት ለማሳየት ስለሚኖረው እምቅ ስሜት በአጠቃላይ ምን ይመስላል?
 - አሉታዊ
 - ገለልተኛ
 - አዎንታዊ
 - በጣም አዎንታዊ
- 9. ስለ ኢትዮጵያ ታሪካዊ ቦታዎች ምን ያህል ጊዜ ያስባሉ?
 - አልፎ አልፎ
 - አንዳንድ ጊዜ
 - ብዙ ጊዜ
 - በጣም ብዙ ጊዜ

APPENDIX-I I

WOLKITE UNIVERSITY

COLEGE OF ENGINEERING AND TECHNOLOGY

DEPARTMENT OF FASHION DESIGN

Dear Reader, As fourth-year graduate students at **Wolkite University**, we are researching the **"Design and Development of Occasional Wear Inspired by Ethiopian Architectural Heritage."** Our dissertation explores creating innovative fashion for special events that reflects Ethiopia's unique architectural legacy.

We aim to connect architecture and fashion to develop occasional wear that celebrates and promotes Ethiopian cultural heritage.

Thank you for engaging with our research, which seeks to contribute to fashion design, cultural preservation, and the promotion of Ethiopian identity by showcasing its architectural wealth through innovative design.

1. Do you believe that contemporary Ethiopian occasional fashion design could be a good way to promote awareness of Ethiopia's historical monuments?
2. Are you familiar with historical architectural sites in Ethiopia, such as those in Aksum or Lalibela?
3. Do you think that incorporating architectural elements into modern occasional clothing designs could make Ethiopian fashion more unique and culturally significant for special events?
4. Would you be interested in wearing occasional clothing that is inspired by the designs or materials of Ethiopian historical buildings for specific events or gatherings?
5. Do you think that showcasing occasional fashion inspired by historical sites could encourage more people, both Ethiopians and tourists, to visit these monuments for special occasions or cultural experiences?
6. Should Ethiopian fashion designers consider drawing more inspiration from the country's rich architectural heritage for their occasional wear collections?
7. Do you agree that fashion can play a role in celebrating and preserving Ethiopian cultural identity, particularly in the context of special events and gatherings?
8. Would you support collaborations between fashion designers and cultural organizations to promote Ethiopian heritage through occasional fashion?
9. Do you think that seeing contemporary occasional clothing inspired by historical monuments would make you more curious about the history of those sites in relation to cultural celebrations or events?
10. In your opinion, is it important to find new and creative ways to keep Ethiopia's historical heritage relevant for current and future generations, including its representation in occasional wear?

አባሪ - ሁለተኛው ክፍል

ወልቂጤ ዩኒቨርሲቲ

የኢንጂነሪንግና ቴክኖሎጂ ኮሌጅ

የፋሽን ዲዛይን ትምህርት ክፍል

ውድ አንባቢ፣ በወልቂጤ ዩኒቨርሲቲ የቴክኖሎጂ ኮሌጅ የፋሽን ዲዛይን ትምህርት ክፍል የአራተኛ ዓመት ተማሪዎች እንደመሆናችን መጠን "በኢትዮጵያ የስነ-ህንፃ ቅርስ ተመስጦ የተነደፉ እና የተሰሩ ልዩ ዝግጅቶች ልብሶች" በሚል ርዕስ ጥናት እያደረግን ነው። የእኛ የዶክትሬት ምርምር የኢትዮጵያን ልዩ የስነ-ህንፃ ቅርስ በሚያንፀባርቁ ልዩ ዝግጅቶች ላይ ፈጠራ ያላቸውን ፋሽኖች መፍጠርን ይመለከታል።

ሥነ ሕንፃን እና ፋሽንን በማገናኘት የኢትዮጵያን የባህል ቅርስ የሚያከብሩ እና የሚያስተዋውቁ ልዩ ዝግጅቶች ልብሶችን ማዘጋጀት አላማችን ነው።

በፈጠራ ዲዛይን አማካኝነት የስነ-ህንፃ ሀብቷን በማሳየት ለፋሽን ዲዛይን፣ የባህል ጥበቃ እና የኢትዮጵያ ማንነትን ለማስተዋወቅ ለሚደረገው ጥረት አስተዋፅኦ ለማድረግ ያለመ ምርምራችንን ስለተመለከቱ እናመሰግናለን።

1. ዘመናዊ የኢትዮጵያ ልዩ ዝግጅቶች የፋሽን ዲዛይን የኢትዮጵያን ታሪካዊ ቅርሶች ግንዛቤ ለማሳደግ ጥሩ መንገድ ሊሆን ይችላል ብለው ያምናሉ?
2. በአክሱም ወይም በላሊበላ ያሉትን የመሳሰሉ ታሪካዊ የስነ-ህንፃ ቦታዎችን በኢትዮጵያ ያውቃሉ?
3. የሥነ ሕንፃ ንጥረ ነገሮችን በዘመናዊ ልዩ ዝግጅቶች ልብሶ ዲዛይን ውስጥ ማካተት የኢትዮጵያን ፋሽን ለልዩ ዝግጅቶች የበለጠ ልዩ እና ባህላዊ ትርጉም ያለው ያደርገዋል ብለው ያስባሉ?
4. ለተወሰኑ ዝግጅቶች ወይም ስብሰባዎች በኢትዮጵያ ታሪካዊ ሕንፃዎች ዲዛይን ወይም ቁሳቁሶች ተመስጦ የተሰሩ ልዩ ዝግጅቶች ልብሶችን ለመልበስ ፍላጎት አለዎት?
5. በታሪካዊ ቦታዎች ተመስጦ የተሰሩ ልዩ ዝግጅቶች ፋሽንን ማሳየት ኢትዮጵያውያንንም ሆነ ቱሪስቶችን ለልዩ አጋጣሚዎች ወይም የባህል ልምዶች እነዚህን ቅርሶች እንዲጎበኙ ሊያበረታታ ይችላል ብለው ያስባሉ?
6. የኢትዮጵያ ፋሽን ዲዛይነሮች ለልዩ ዝግጅት ስብሰባዎቻቸው ከሀገሪቱ የበለፀገ የስነ-ህንፃ ቅርስ የበለጠ መነሳሳትን ሊወስዱ ይገባል ብለው ያስባሉ?
7. በተለይም በልዩ ዝግጅቶች እና ስብሰባዎች ላይ ፋሽን የኢትዮጵያን የባህል ማንነትን በማክበር እና በመጠበቅ ረገድ ሚና ሊጫወት ይችላል ብለው ይስማማሉ?
8. የኢትዮጵያን ቅርስ በልዩ ዝግጅቶች ፋሽን ለማስተዋወቅ በፋሽን ዲዛይነሮች እና በባህላዊ ድርጅቶች መካከል የሚደረጉ ትብብርን ይደግፋሉ?
9. በታሪካዊ ቅርሶች ተመስጦ የተሰሩ ዘመናዊ ልዩ ዝግጅቶች ልብሶችን ማየት ስለእነዚያ ቦታዎች ታሪክ ከባህላዊ በዓላት ወይም ዝግጅቶች ጋር በተያያዘ የበለጠ ጉጉት እንዲያድርብዎት ያደርጋል ብለው ያስባሉ?
10. በእርስዎ አስተያየት የኢትዮጵያን ታሪካዊ ቅርስ ለአሁኑ እና ለወደፊቱ ትውልድ ጠቃሚ ለማድረግ አዳዲስ እና የፈጠራ መንገዶችን መፈለግ አስፈላጊ ነውን? ይህ በልዩ ዝግጅቶች ልብሶች ውስጥ ያለውን ውክልና ጨምሮ ማለት ነው?

