as?ssf2016//

as

ass

assf16

KP

initially, *as?ssf16*, which stands for "a solution? systems & society fall 2016", concerned itself with the question if "the general african is poor" and if so, "why this is the case" and "how can fashion play a role in attempting to solve this problem".

realizing that the general african is indeed poor, which is largely due to exploitation of natural resources, it seems much more fitting to provide some kind of business for african individuals who do not have the means to support themselves. in addition, the excessive amount of second hand garments that is being dumped on africa suggests that creating and shipping more clothing to them seems inappropriate.

as a result, a guidance book was created. it includes simple patterns and sewing instructions that anyone without experience can understand and execute. originally, this was created to give the general, exploited african the opportunity to use whatever resources they have to produce luxury items that can be sold to the west. very quickly, the project revealed itself to be a platform for any individual that would like to make one's own garments, generate income or simply learn a skill.

taking a conceptual approach toward the project, using a simple but very effective fastening mechanism allows the garments to evolve into complex pieces that scratch on the borders of ready to wear and high fashion. applying the graphic design of a vintage item found in one of the second hand garments used for investigation in the research aspect of the project served as a platform of inspiration to visualize a fashion approach to a system that was intended as a tool for self help for individuals in need.

implementing and testing my own system, the final aspect of the project is a representation of my taste and personality which is visualized in a look book. while each section of *as?ssf16* can stand on its own, when combined, they represent a journey that displays how multifaceted fashion can be.

keith patrick

how

much

profit

is

fair?

*as?ssff16//the***research** serves as the basis and starting point of the entire compilation of projects. focusing on africa, specifically zambia, the unjust exploitation of their natural resources by westerners is highly responsible for the country's extreme poverty. being one of the 20 most poorest country in the world, zambia's corrupt government contributes to leaving the nation in a critical state.

one would think that fashion does not have a great impact in a society like this, but unfortunately, the second hand industry embodies a further burden on zambia. while the import of the west's trash labeled "donations" greatly surpass the populations need, piles of clothing keep rising.

realizing that the country is more in need of opportunity rather than fashion, a system was created that tackles exploitation. zambia's many resources can serve as tools to create fashion that can be sustainable, eco-friendly and profitable for individuals in need.

at first, simplifying a traditional african garment, the dashiki, seemed like an opportunity to introduce inexperienced users to garment making, but the model didn't allow for much user participation. this is why the multifunctional pattern revealed itself as much more successful.

when taken out of context, the pattern, in combination with the sewing guideline, acts as a platform that can be used by *any* person for self-help, education or pleasure - elevating the project from its original purpose.

Stealing Africa - Why Poverty?

https://youtu.be/WNYemuiAOfU

- zambia - country in southern africa with the **largest copper reserves world wide, yet the mines harvesting this copper are owned by european companies**

- glencore has earned $26 billion dollars within the last 20 years off of zambia's copper

  the **amount of money coming out of zambia is 10x the amount of foreign money that is coming in** (i.e. donations)

- glencore practices **transfer pricing**: artificially transferring profit money into low tax countries by exporting commodity to another branch of the company outside of the country very cheaply and then selling it from there at expensive prices
- **glencore earns 8x more the the gross domestic product than zambia each year**

damages in fraud of

$46 million dollars caused and stolen by the former president were exposed.

in 2006, **total value of exports was $3 billion but zambia only earned $50 million in tax** revenues.

- 2007 tax revenue from mining as share of zambia's GDP: **2,3%**
- 2007 copper percentage of total export value: **71%**

  government's corruptness and absence of transparency, zambia lacks the financial needs and professionals

- "how much profit is fair?"

killing the local textile and garment industry

It is easy, but too facile, to blame *salaula* for the dismal performance of Zambia's textile and clothing industry. Numerous textile and garment manufacturers closed down in the early 1990s.
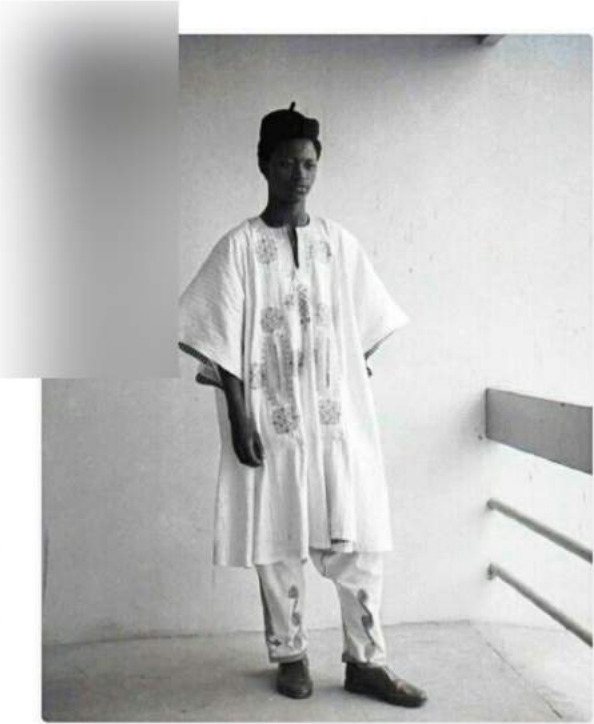
bought various second hand garments draped

lucy and victoria voluntary work in africa

impression by

talking to them was that the people they met seem content

they have little, but are happy with it

need to be given

means to support themselves rather than pushing our systems onto them
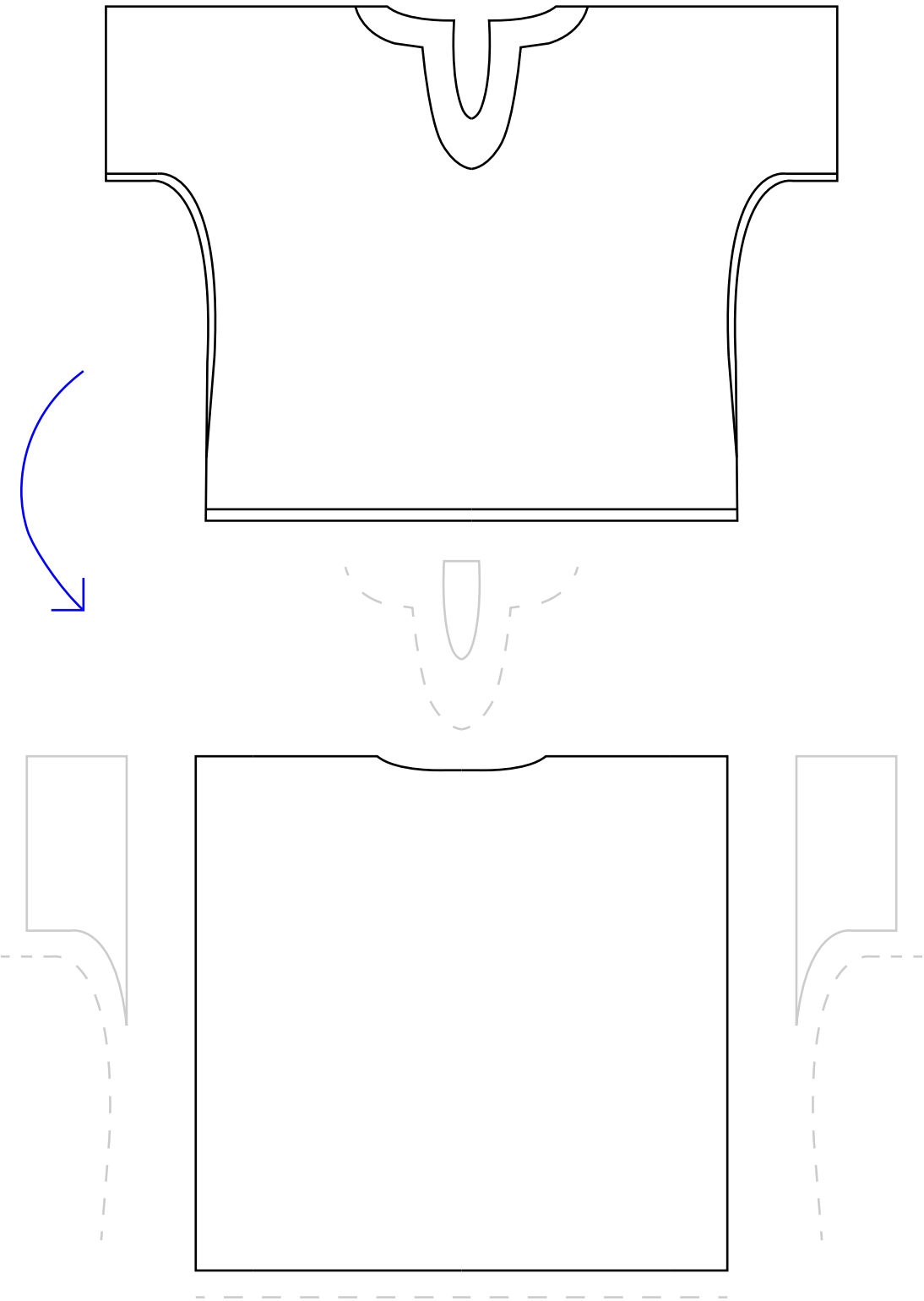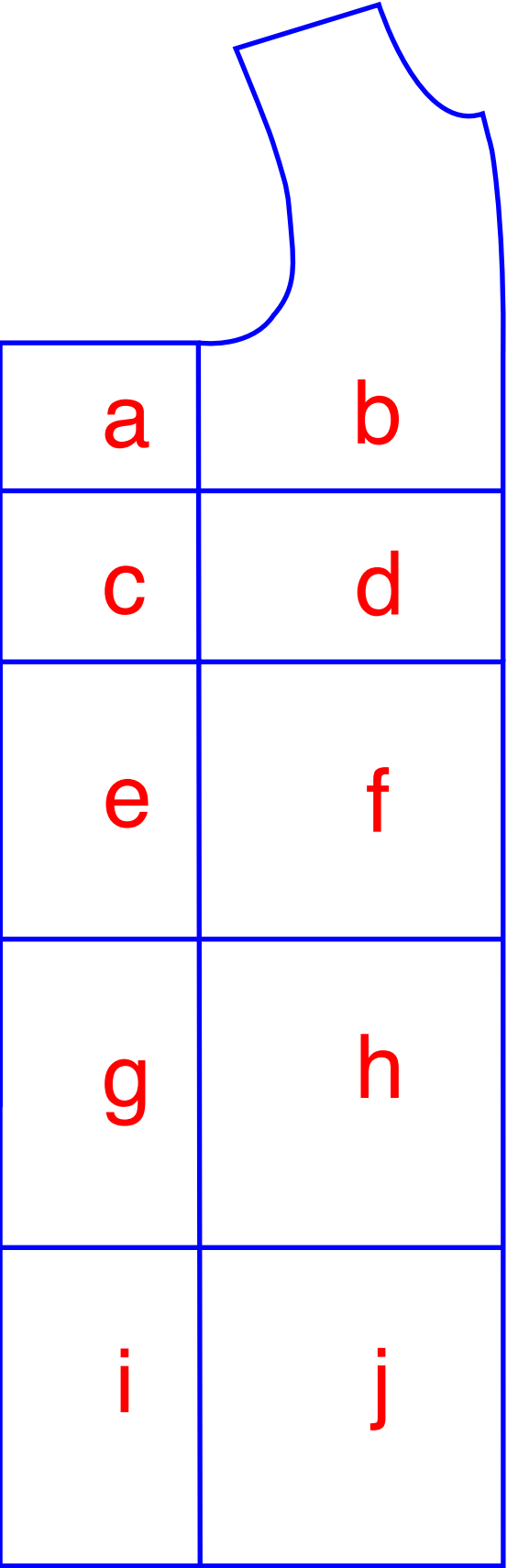
provide a fundament that can be used to create clothing

provide a fundament that can be used to create clothing

dashiki, traditional
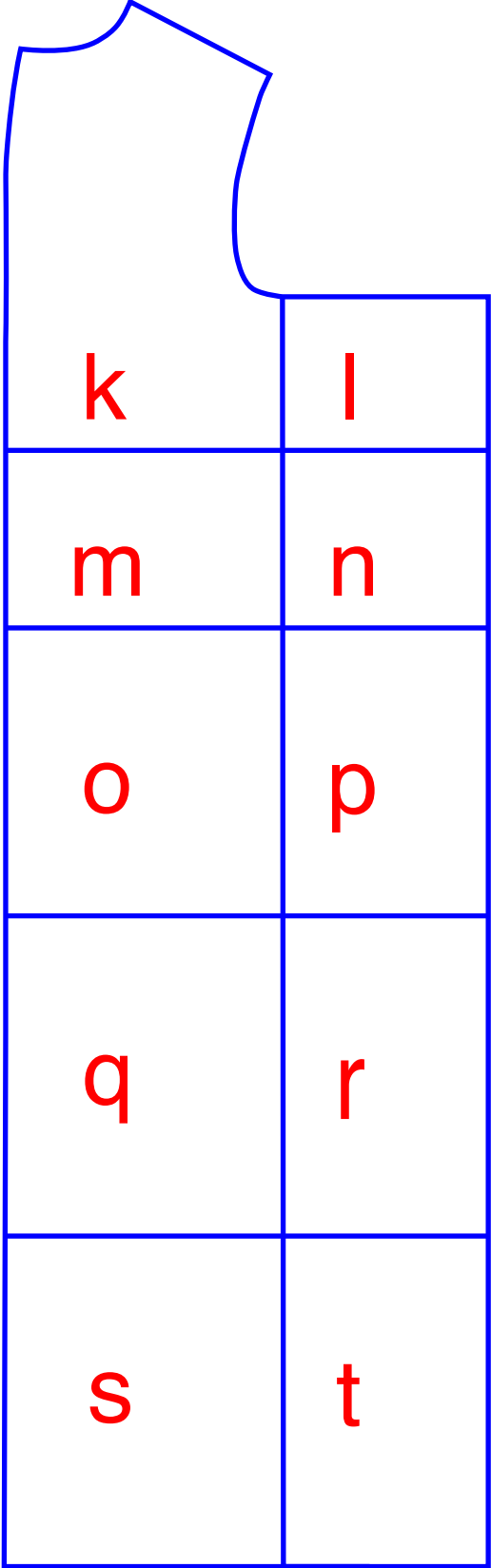african garment

simplify it

this pattern executed
does not seem as attractive

created 3 main patterns that can
be turned into at least 19 garments
by adding different letters of the pattern

J.D. 'Okhai Ojeikere Untitled 1959
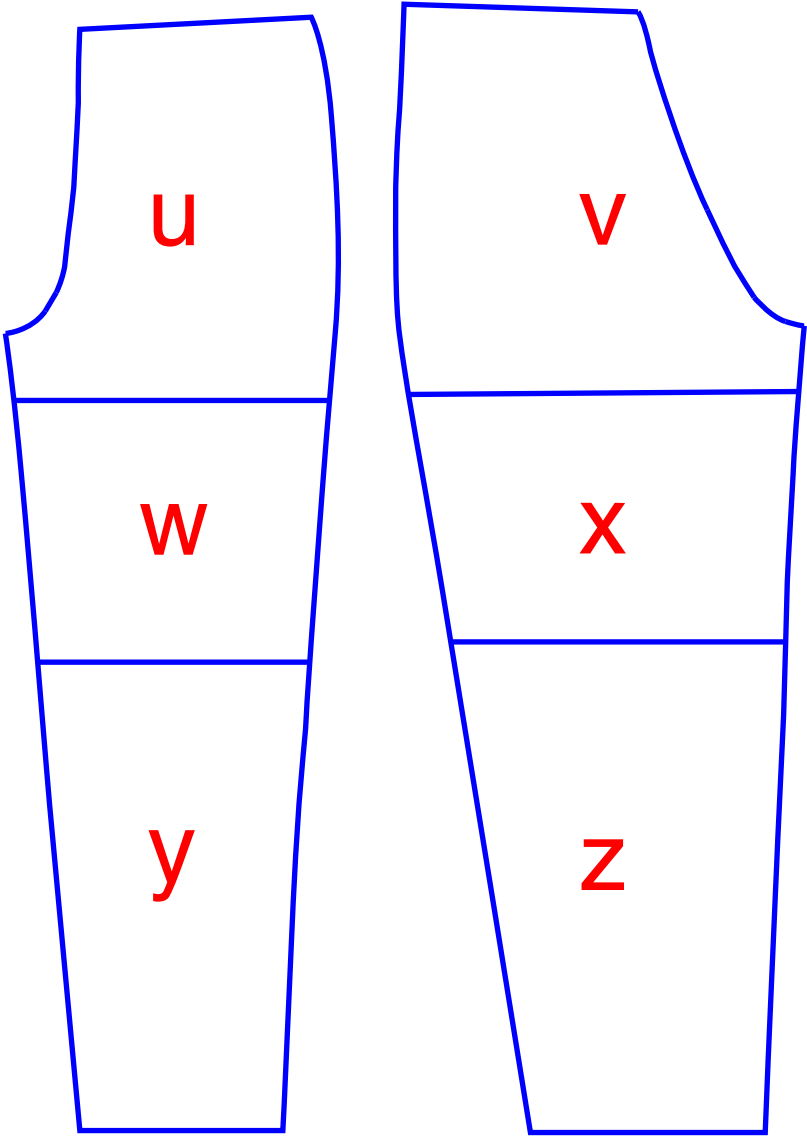
a

b

c

d

f

hello!

by reading this, you have taken your first steps toward creating a garment that is as individual as you. moving forward, be ready to put time, patience, effort and love in to the pieces you are about to make. though the beginning may seem overwhelming, endure - all of the work will pay off at the end!

the aim of this guideline is to give you, and everyone else on this planet, the tools to use any resources available around to create one of a kind pieces that can serve as a platform for making one's own garments, a source of income, or simply the pleasure of fabrication and learning.

while this is one way of going about garments, please be aware that it is one of many, don't ever stop learning! it is important that you use this guideline as a base to incorporate and express yourself with the clothing you will make but above all, have fun with this!

puss puss,

Keith-Patrick

table of contents

general sewing information

the patterns (page 23) that come with this guideline are very simple and easy to use. in order to get started, all you need is needle and thread, the fabrics you want to use for your projects along with the knowledge of applying a straight and back stitch (either by hand or machine). anything beyond this serves as base of making your pieces unique. the included pattern have a seam allowance of 1.25 cm attached, but remember to add additional seam allowance when cutting your pattern and using patchwork (see below). a adding straps which are elaborated further on page 5 as well as open side seams will give your garments the ability to transform.

fabric selection

if you have multiple fabrics to choose from, go for ones that have cotton-like qualities if you aren't experienced in making garments. generally, stiffer fabrics are easier to work with then those that are very light and slippery. choosing a fabric that doesn't fray saves the trouble of having to hem it at the end! the fabrics you use for your garments do not have to be expensive in order to be good. often, unusual materials like vinyl and neoprene are a fun alternative to regular fabric. the possibilities are endless!

patchwork

patchwork is a great way to make your garments one of a kind. in addition, you can patch together existing garments by cutting them up and sewing them together. this is a free and environmental friendly process that turns something old into something new and exciting. use the sewing tips on pages 2 - 5 to show you how to merge two pieces together. remember that when cutting out the patterns, all seams of your patchwork need to be secured at the end of the pattern, otherwise they will unravel.
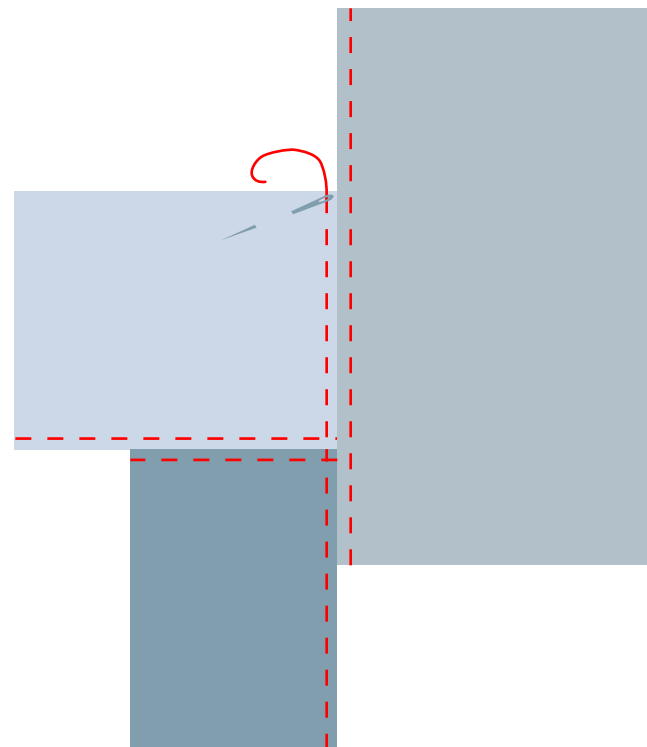
hand stitching

if you are not familiar, or do not have access to a sewing machine, use the following tipps to put together your garments. hand stitches can be a nice design detail. consider varying the size and color of the stitches; play with it and have fun! see the glossary for sewing terminology.
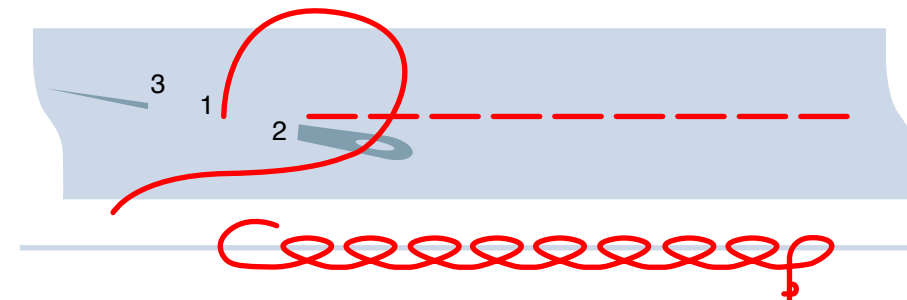
straight stitch /// very basic
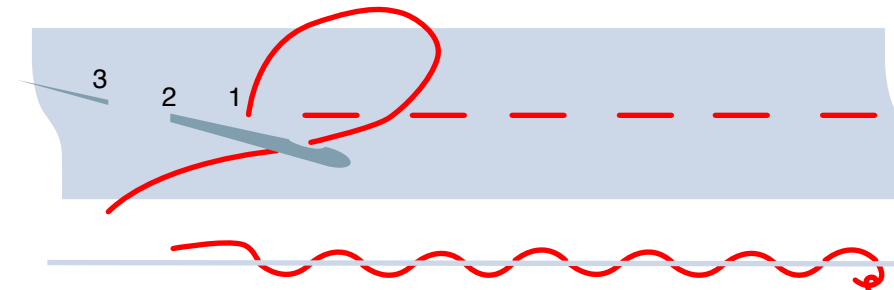
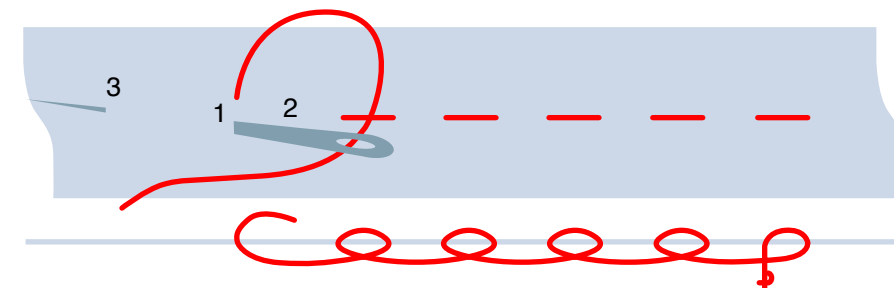• stitches of equal length which are about 3mm in width

use for
• seaming
• basting
• gathering

back stitch /// very secure and strong

use for
• seaming
• machine stitch replacement

half back stitch /// secure and strong

use for
• seaming
• fixing

whip stitch /// sturdy and fast
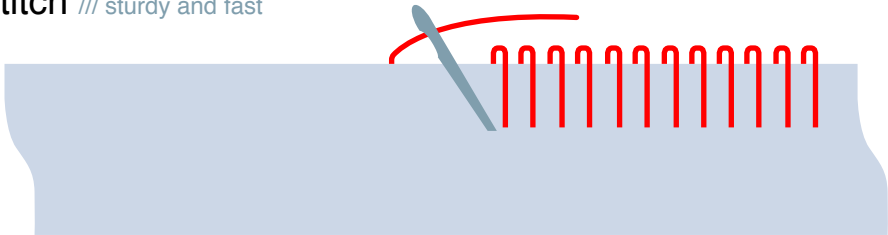
use for
• edging
• seaming

fell stitch /// strong fix

2
1
3
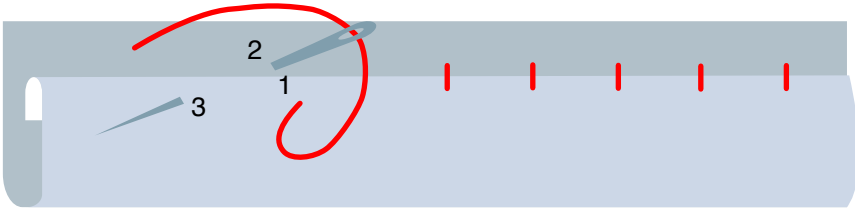
use for
• hemming
• attaching lining
• applique

catch stitch /// flexible and strong

4 3
2 1
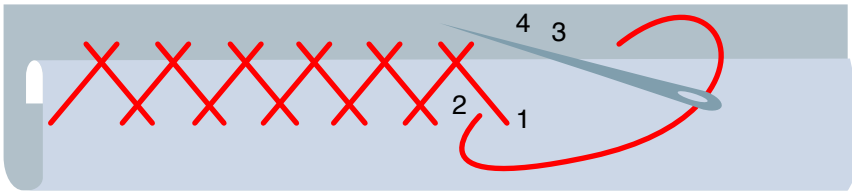
• work from left to right

use for
• hemming
• fixing seams
• attaching lining

blanket stitch /// decorative stitch
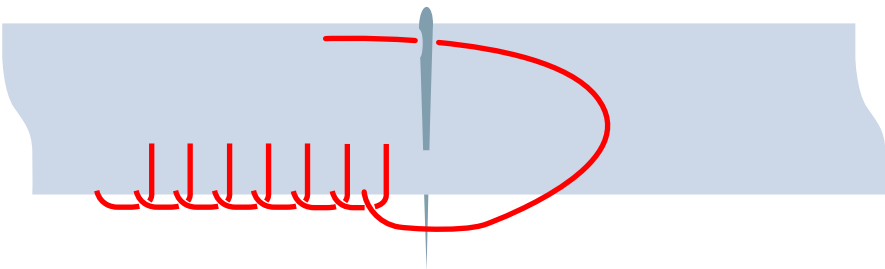
• work from left to right

use for
• edging
• bindinb

blind hem stitch /// hidden stitch

3
4
2 1
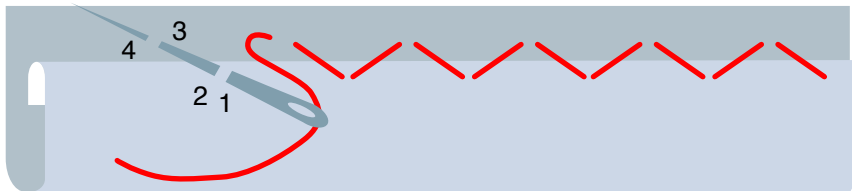
use for
• hemming
• securing bindings

overcast stitch /// prevents fraying
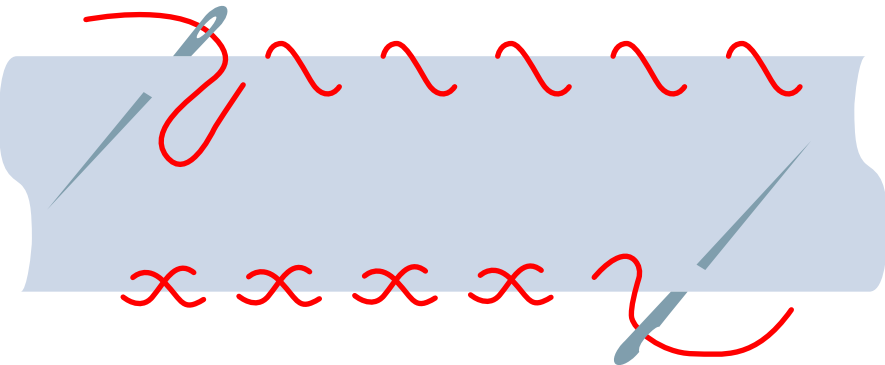
• cross overcast stitch for more security

use for
• edging
• to avoid raveling

besom openings
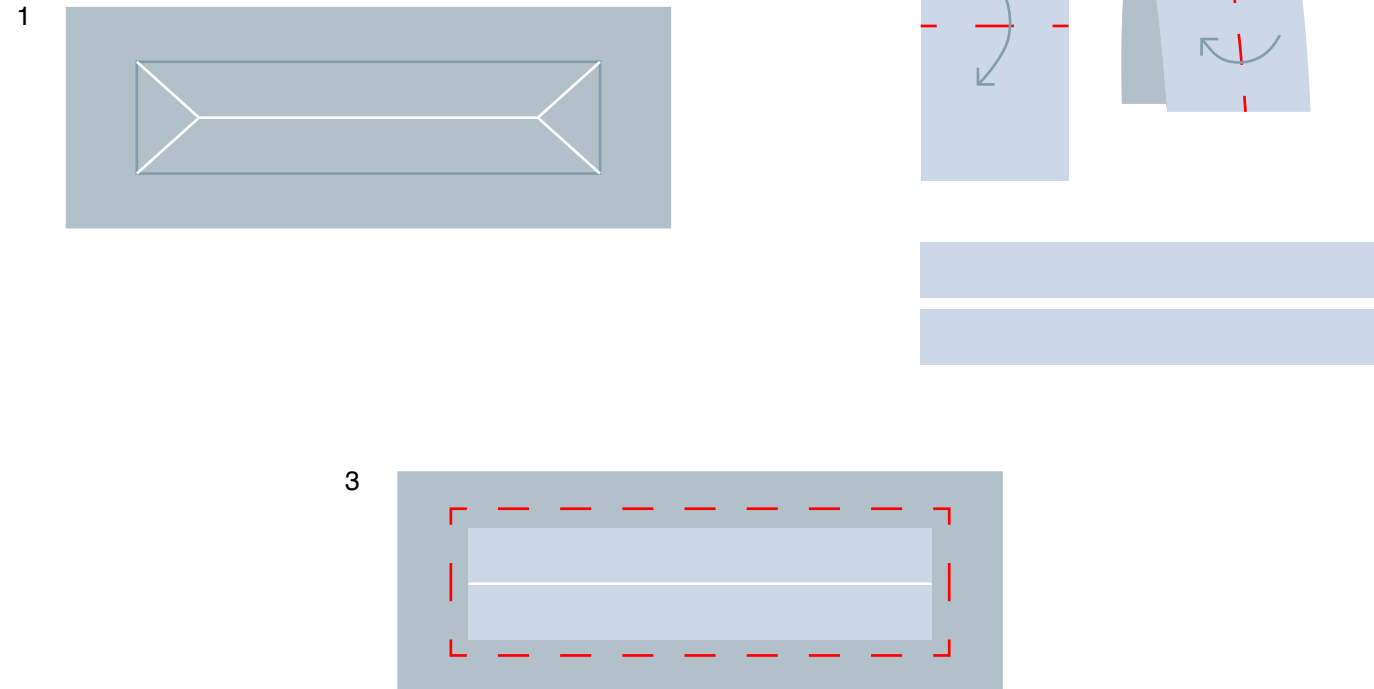
1 determine the area in which you want to have an opening and copy the markings in the image. cut along the white markings and iron back the flaps.

2 fold the fabric of your 2 besoms and add seam allowance to the area determined in step 1.

3 align your 2 besoms along the middel and top stitch on your garment's main fabric

stitching a decoration

while top stitching's main use is function, it can also be used as decoration. try using different colors of thread to highlight some details in your design. combining numerous patterns and stitch lengths can turn in to top-stitch-art, play with it!

patch pockets

patch pockets are a great, easy and practical addition to any design. they can take on nearly any shape and be personalized by top stitching. to apply, add seam allowance around the edge of your pocket, place and then top stitch onto your garment.
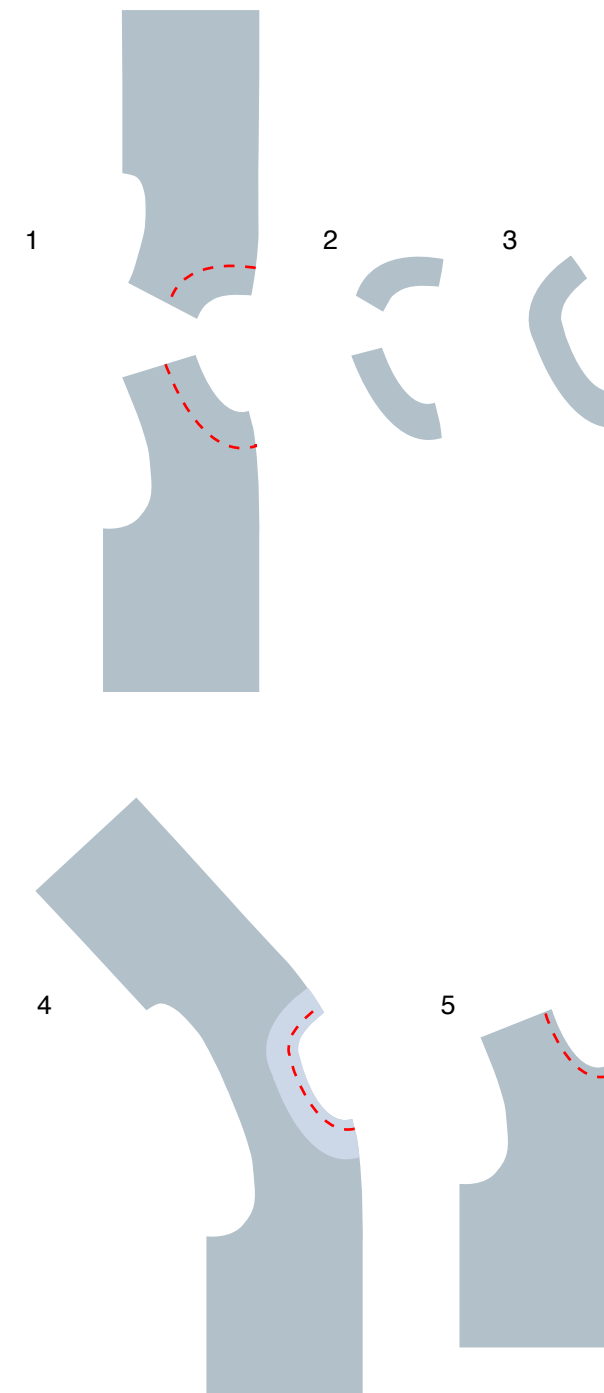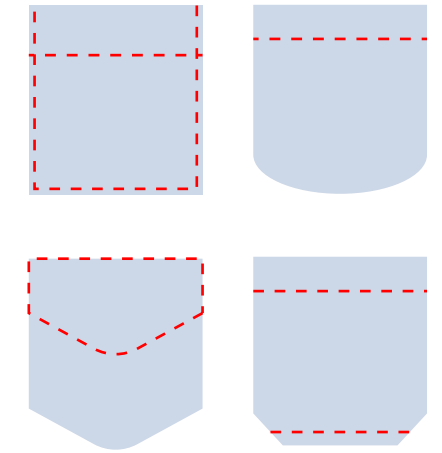
facings

facings are a clean way to finish an opening. when practiced, they are quite easy to accomplish (compared to hemming).

1 determine your opening and mark an extension.

2 retrace opening and extension on new piece of paper.

3 if necessary, merge seperate pieces in order to create one facing per opening.

4 stich facing right side to right side with desired seam allowance.

5 flip facing onto wrong side of fabric, iron and top stitch (optional).

instead of incorporating zippers and buttons into the garments featured in this guideline, closures with straps enable a multi-fit for various sizes, and give the ability to manipulate the garments by tying and draping them in various ways. to add this feature to your pieces, keep the end of the side seam in which you want to incorporate straps open. you can choose the length of the opening but make sure to hem the edge of the side seam that is open. there a multiple ways to construct the straps, you could even use roping if you'd like. the easiest way to attach the straps is by top stitching.

displayed on the following pages are prototypes of 3 garments in their standard version as well as in draped variations. each of them have been made by fabricating existing second hand garments using the patchwork method mentioned on page 1.

notes

notes

notes

notes

notes

mini glossary

back stitch
    sewing with overlapping stitches (back into the direction that was sewn in before)

besom
    welt; often used in pockets

draft
    to draw (patterns)

hem
    the edge of a garment

pattern
    sewing template

right side
    the side of a garment that is visible on the outside

seam allowance
    extra fabric between the stitching and raw edge of the fabric

seam/ stitch
    a row of stitches which connects to fabrics

top stitch
    stitching on the right side of the fabric

wrong side
    the inside of garment

hello again!

i hope that this little guideline ignited a fire in you that will continue to grow! as mentioned in the beginning, these tips represent just a small fraction of the possibilites out there. as you continue to create, you will realize that the garment making possibilites are infinite! never stop!

puss puss,

Keith-Patrick

pattern
(life-size in physical guideline)
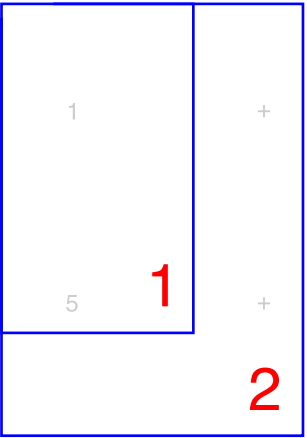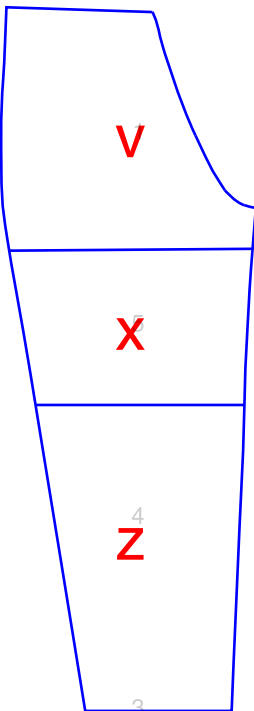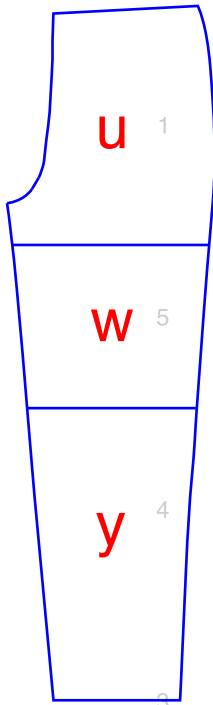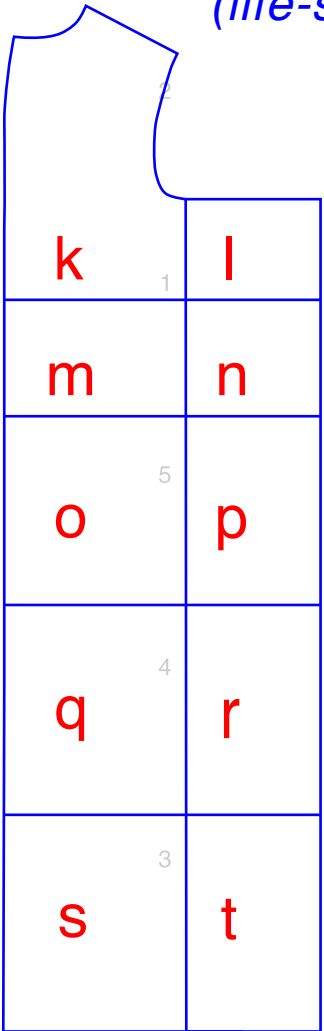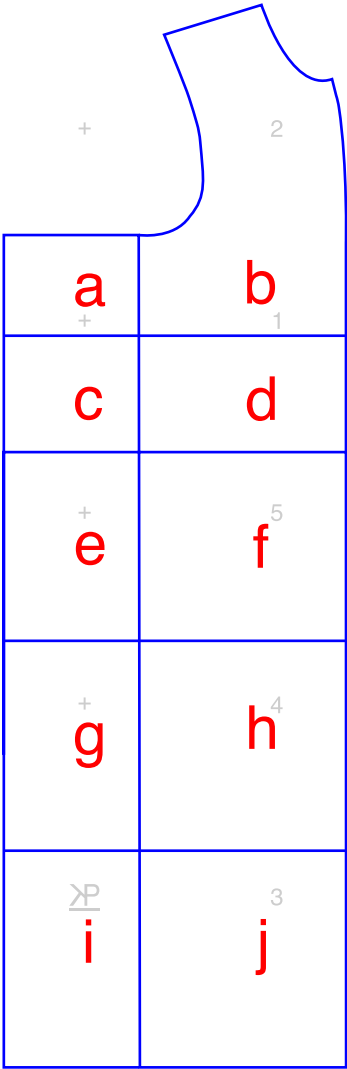
a	b
c	d
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g	h
i	j

k	l
m	n
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q	r
s	t

u
w
y

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x
z

1
2
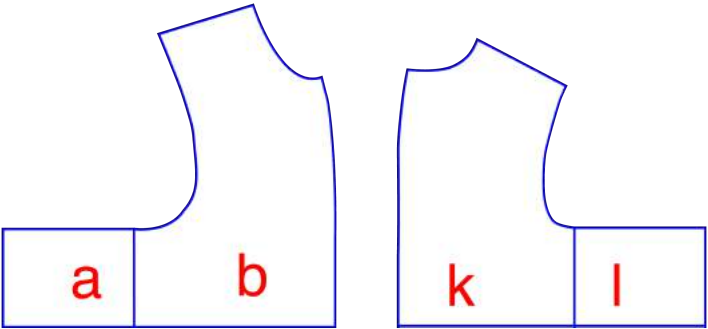
garment cards

the last section of this guideline consists of garment cards that show samples of possible pattern combinations and excecutions. while you can use the previous suggestions on how to put them together, experimenting and finding your own method of fabrication can be even more fun! though it might seem weird at first, combining unusual pattern pieces can lead to innovative and conceptual creations!

a   b   k   l

notes

•. top stitch side seams. . . . .

1

b k
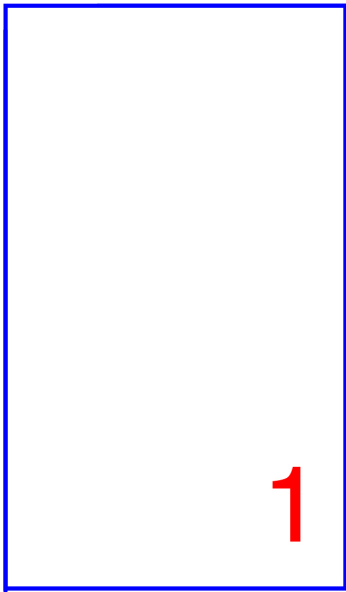
notes

- slit in front can be achieved through patchwork . . . .
- can be worn front to back . . . .
. . . .
. . . .
. . . .
. . . .
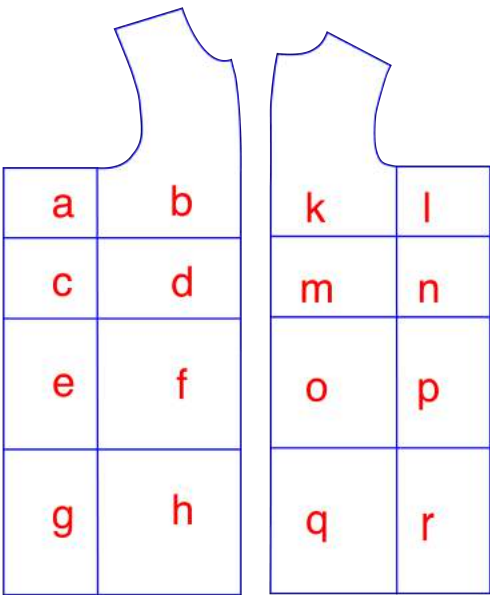
notes

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. . . .

a	b	k	l
c	d	m	n
e	f	o	p
g	h	q	r

a	b	k	l
c	d	m	n

notes

• top stitch side seams

notes

• top stitch side seams

Ↄ⊃P

Ↄ⊃P

| a | b |
| c | d |

u	v
w	x
y	z
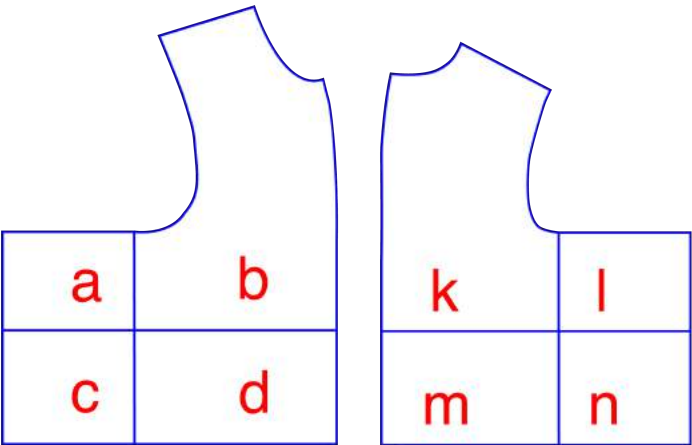
a	b	k	l
c	d	m	n
e	f	o	p
g	h	q	r
i	j	s	t
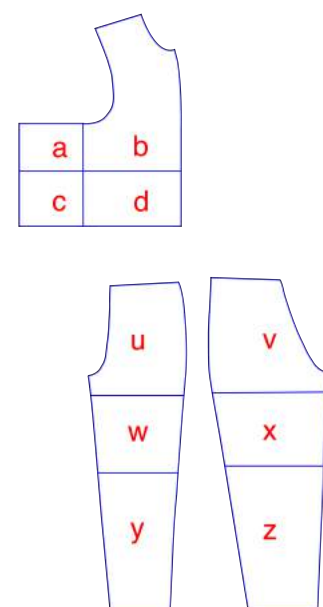
notes

• sew pieces bd onto front of pant . . . .
. . . .
. . . .
. . . .
. . . .

notes

• top stitch side seams . . . .
. . . .
. . . .
. . . .
. . . .

e	f
g	h
i	j

o	p
q	r
s	t

notes
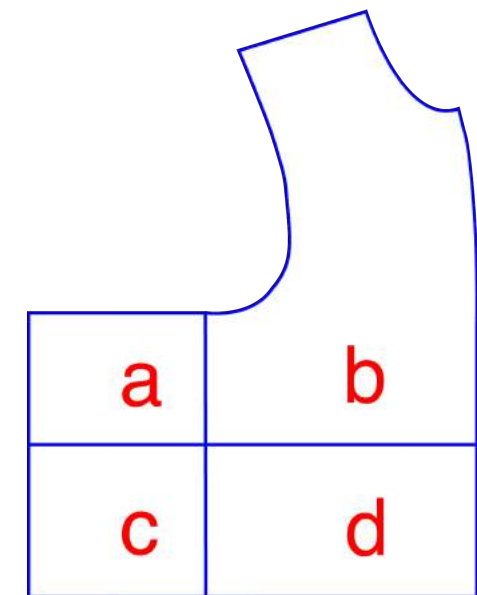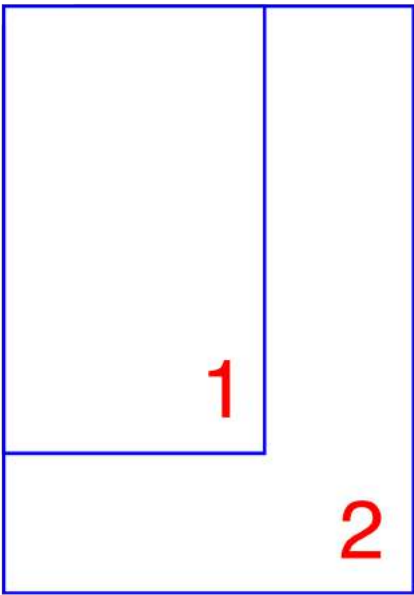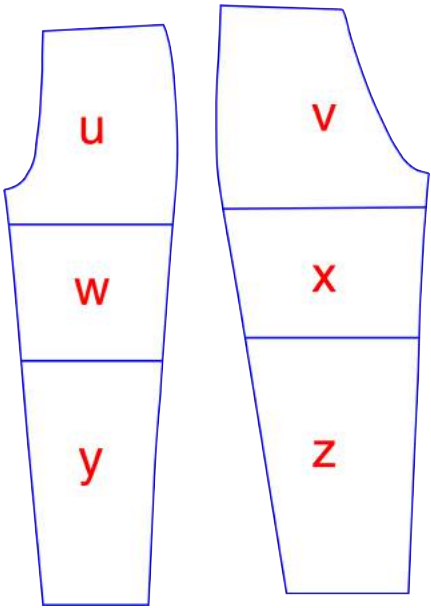
a	b
c	d

notes

ХР

ХР

u

v

w

x

y

z

1

2

• can be worn front to back

XP

XP

u

v

e | f

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notes

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notes

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a	b	k	l
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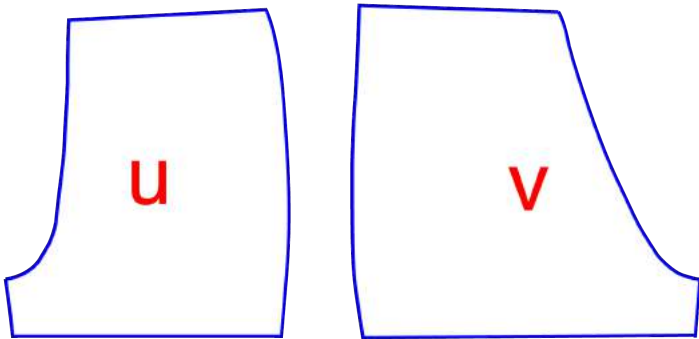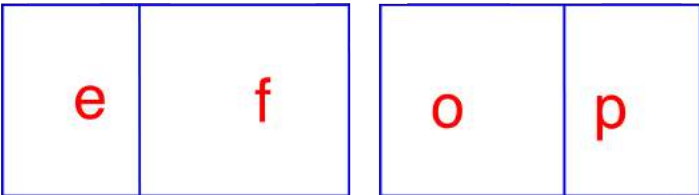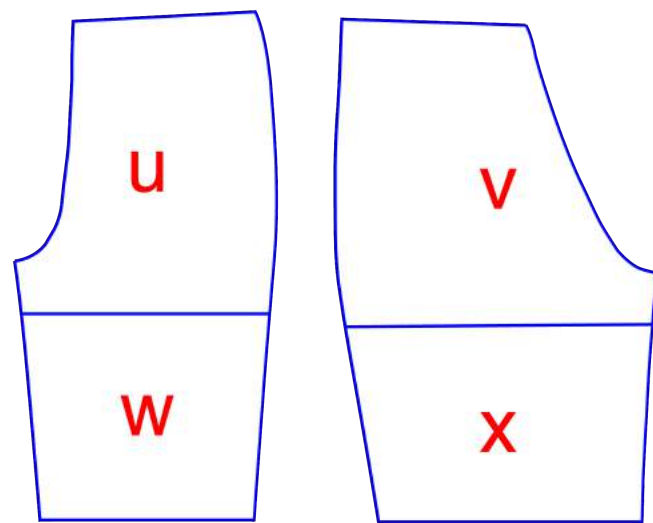
the purpose of *as?ssf16//**conceptual**approach* is to link the solution based project back to aesthetic design, validating that function and form go hand in hand. incorporating a universal fastening mechanism enables the garments to drape into one of a kind pieces. experimenting with different pattern combinations and dramatic shapes, a collection was created that may be perceived as complex but is achievable by anyone following the instruction in *as?ssf16//sewing**guidline***.

the color story and print of the final line up,reference a box of matches from the 60's that was found in one of the second hand garments which was investigated in the research part of as?ssf16//.

attaching straps gives the
possibility of versatility by draping and tying

openings that can be pulled together

rather than attaching zippers, buttons or other
closures

1
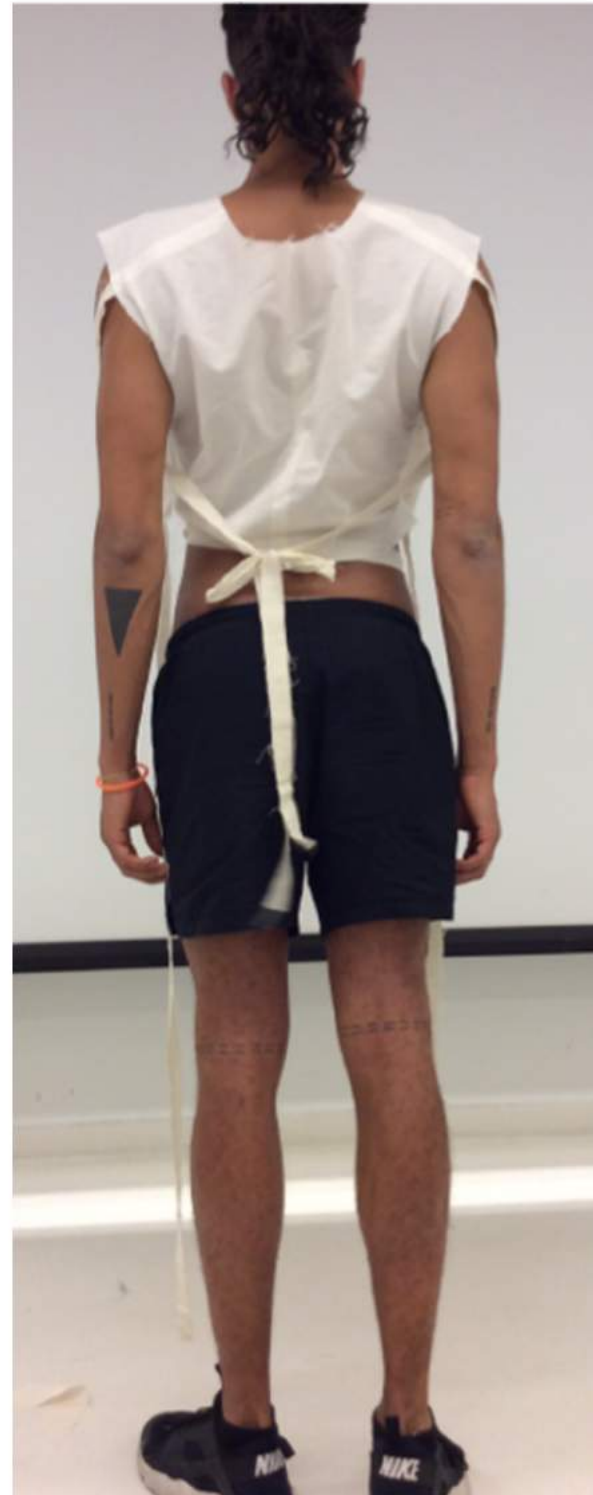
bk

abcdefghijklmnopqr

fhjoqs

abcdklmnuwyvxz

12

found in second hand jacket
box of matches

from the 60s.

serves as color story.

a	b	k	l
c	d	m	n
e	f	o	p
g	h	q	r
i	j	s	t

u	v
w	x
y	z

1
2

a	b	k	l
c	d	m	n
e	f	o	p
g	h	q	r
i	j	s	t

u	v
w	x
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1
2

a	b			k	l	
c	d			m	n	
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u		v				
w		x			1	
y		z			2	
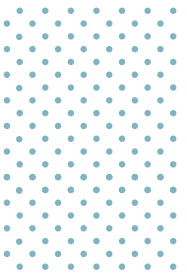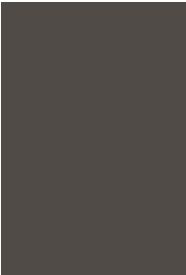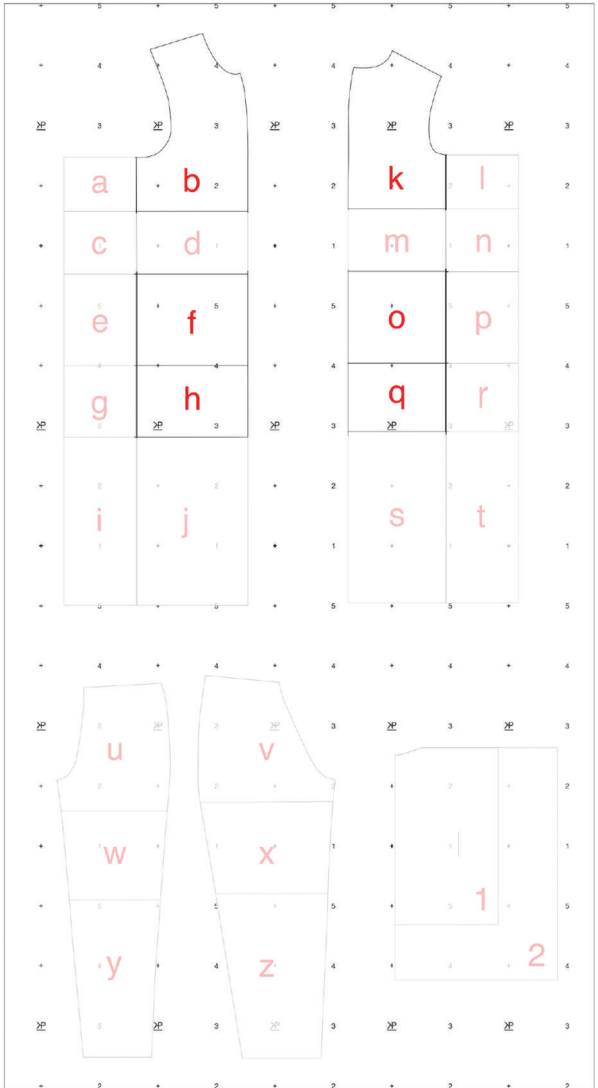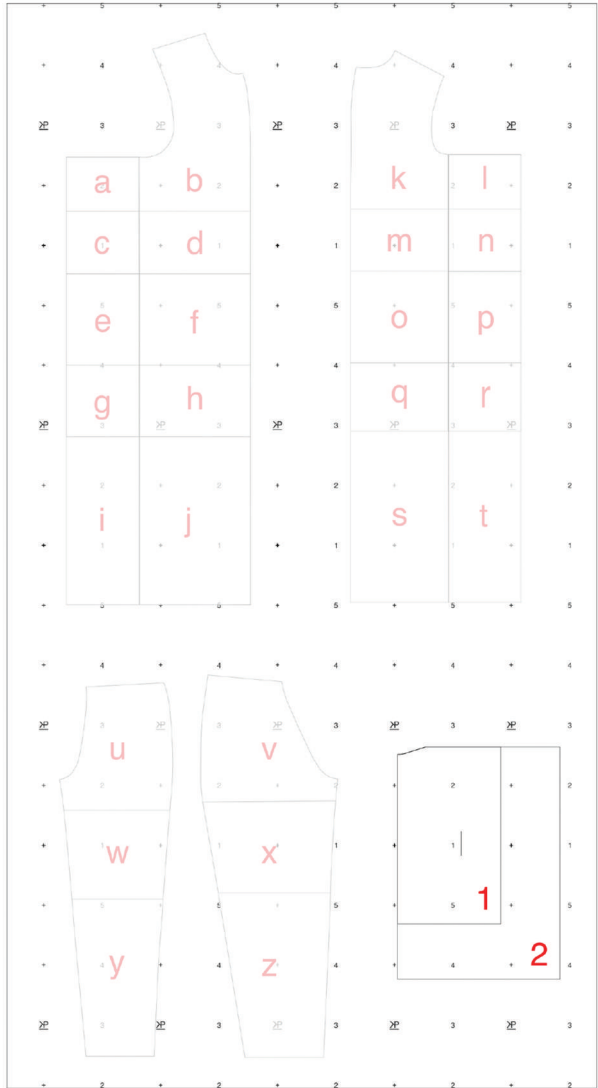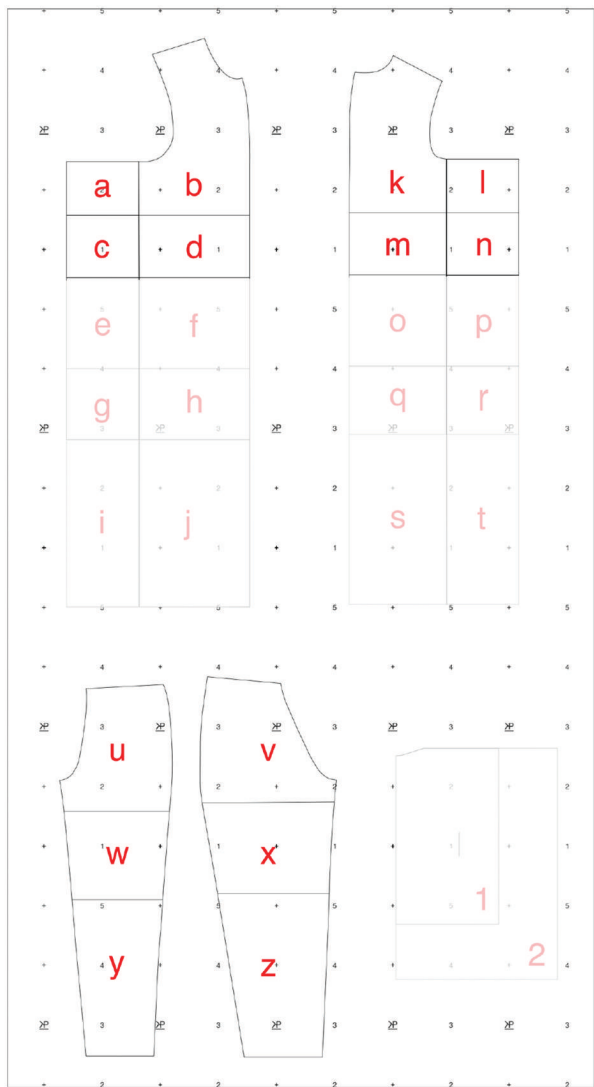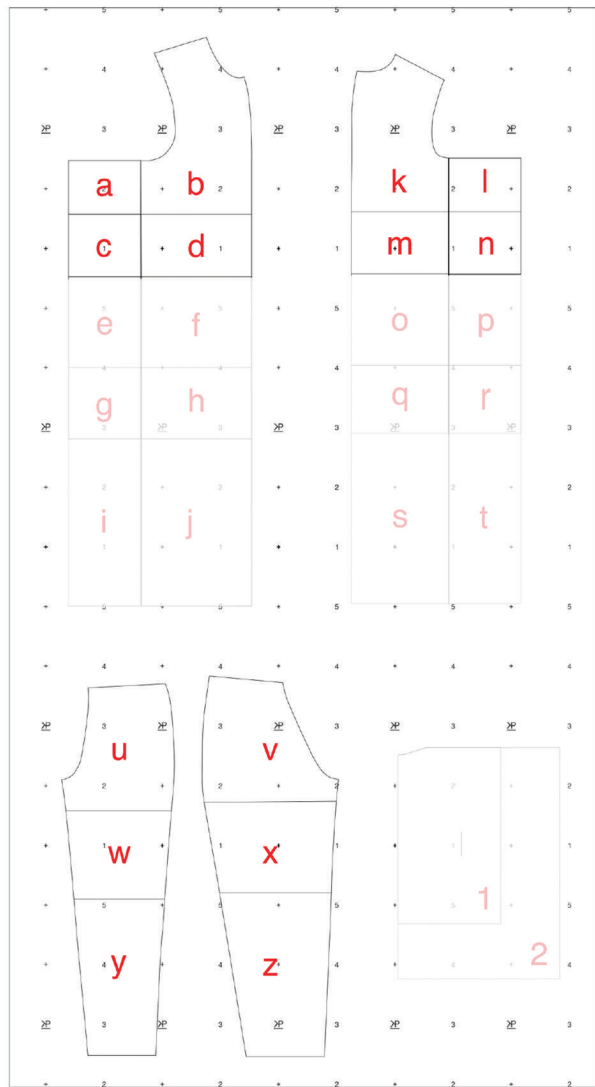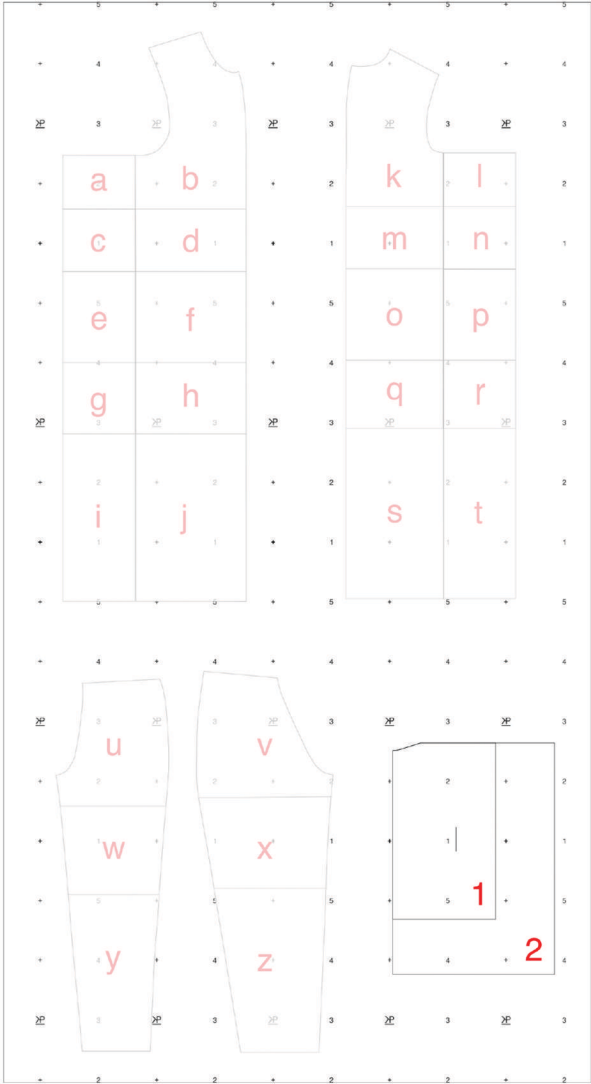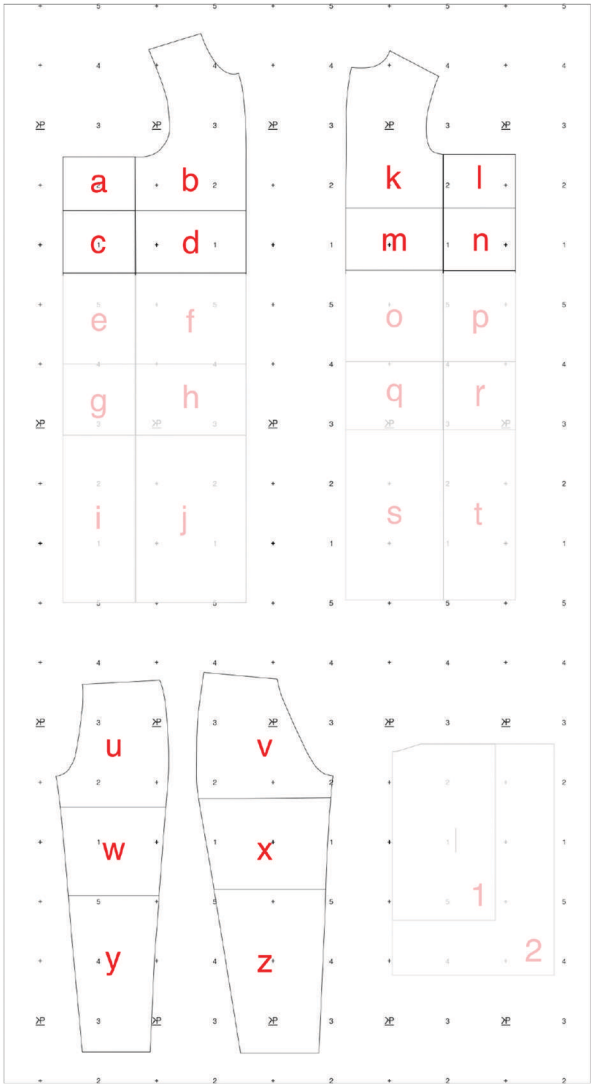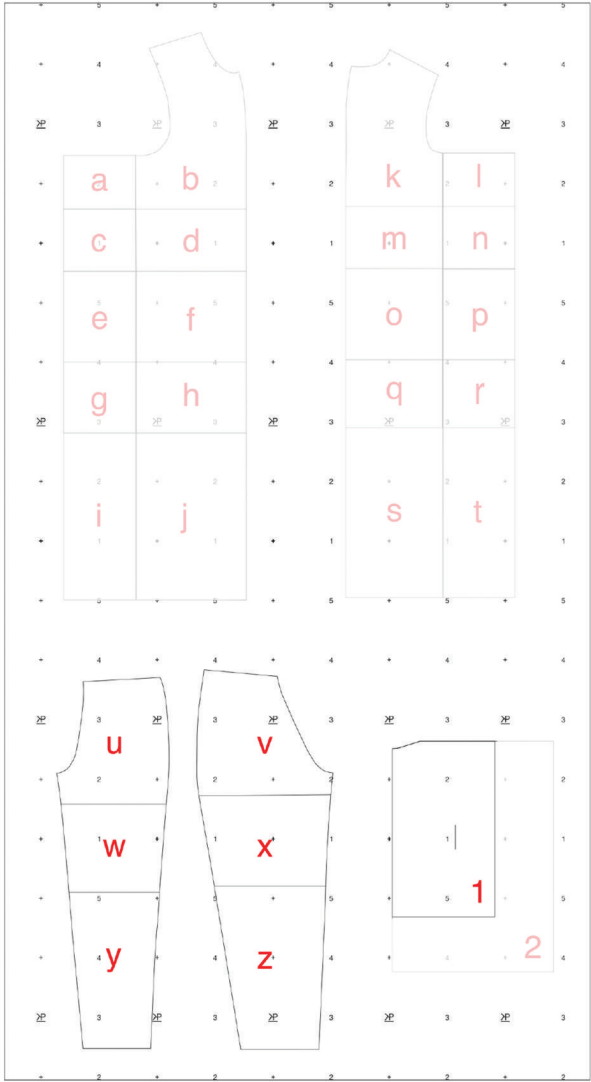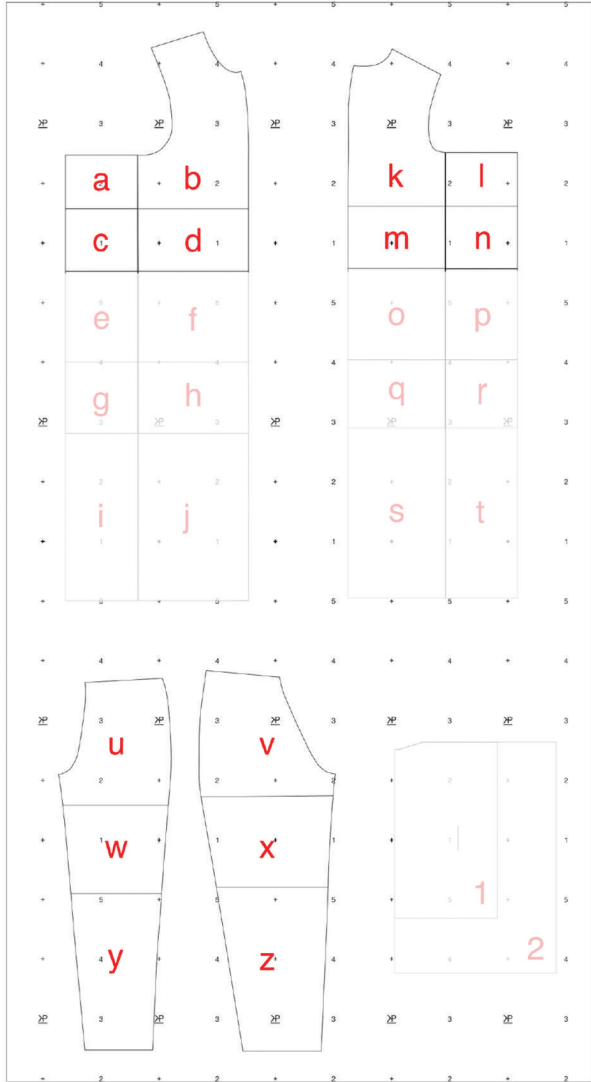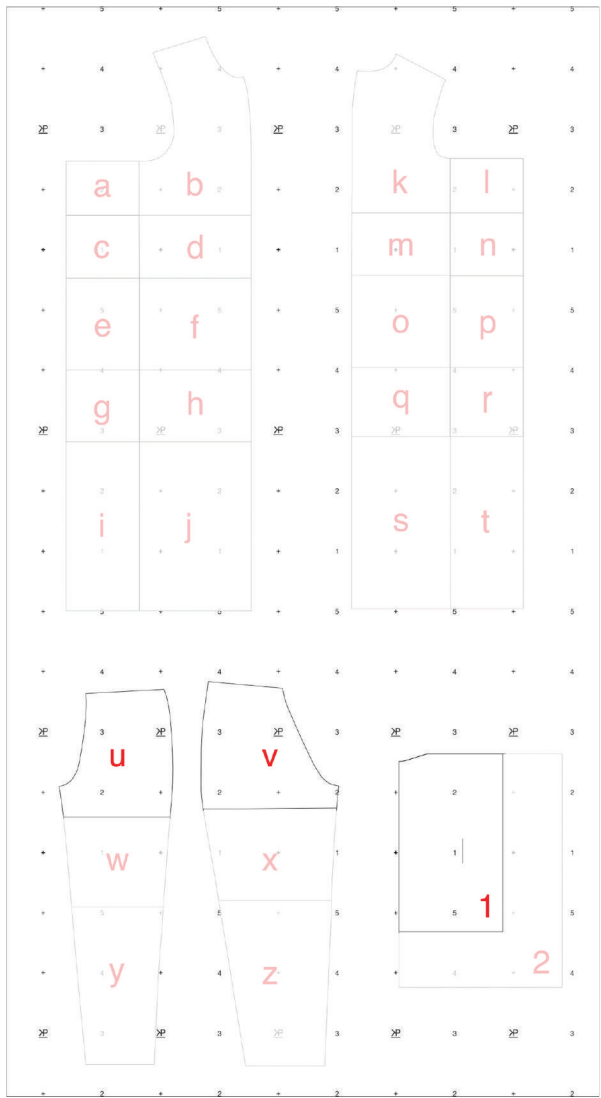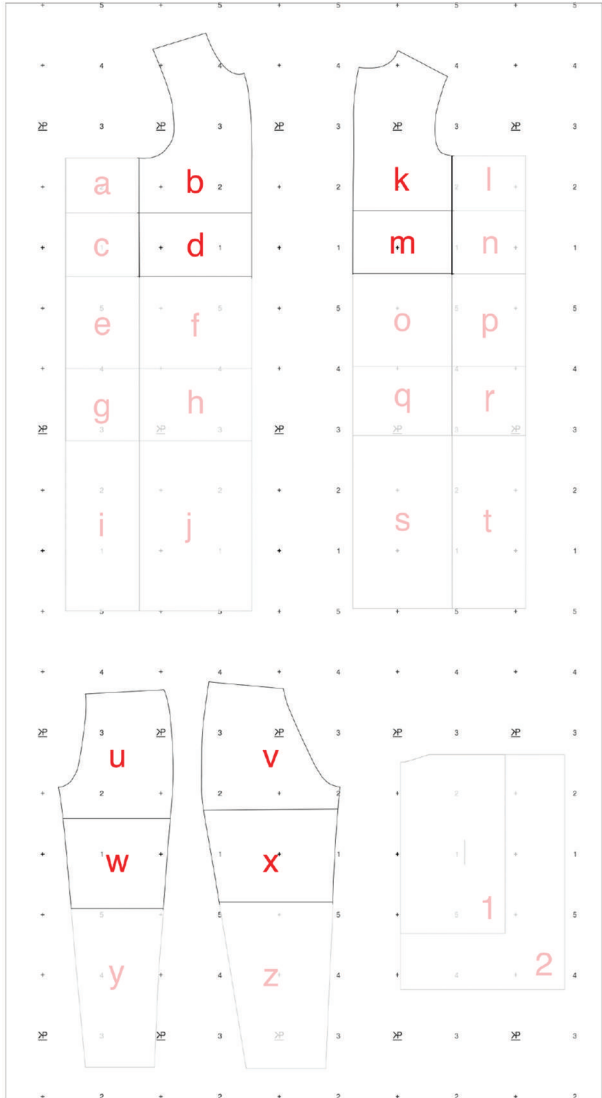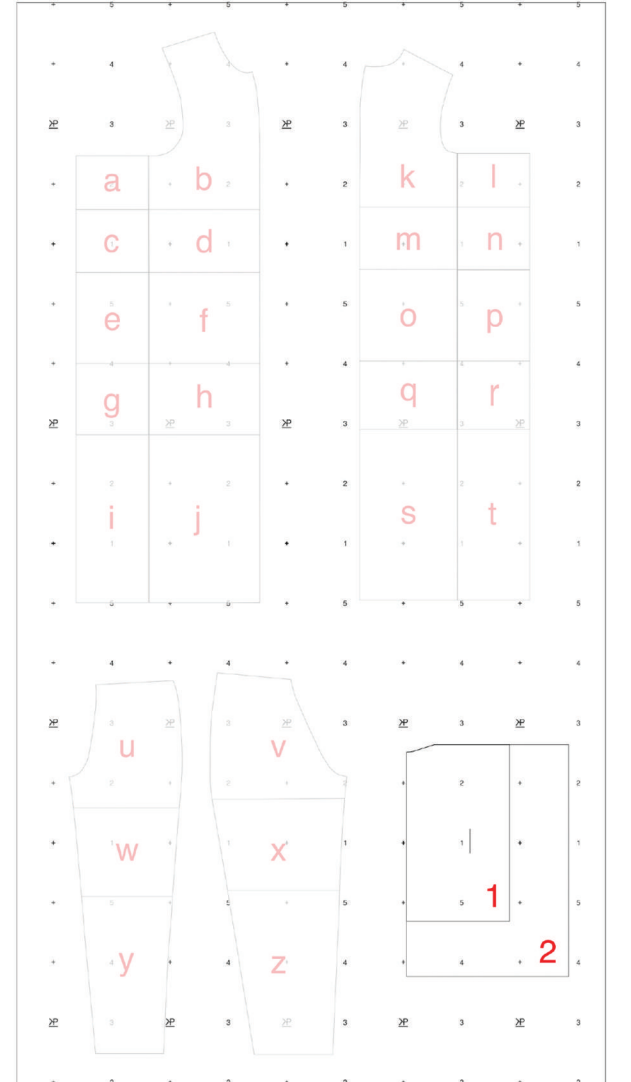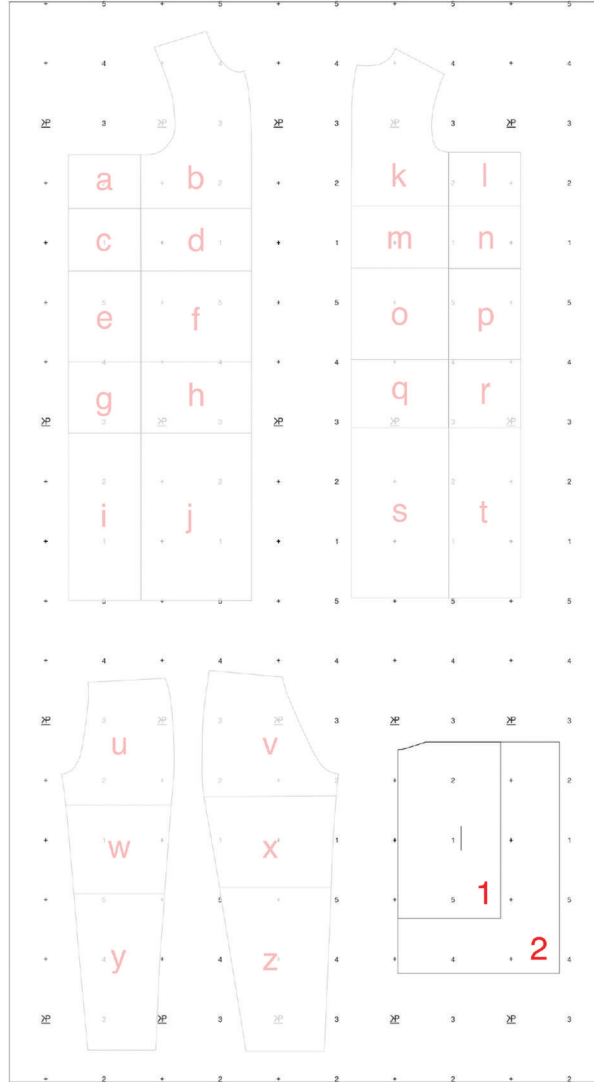
as?ssf16//keith-patrick

with *as?ssf16//**keith-patrick***, I wanted to test drive the concept that i have created while, at the same time, taking advantage of the creative freedom the system offers by applying my own taste as well as incorporating my personality. these are mostly obvious through the color and fabric choices, but are also visible in little details like side seam openings and attachments of straps. using techniques like patch work and facings furthermore informed the content of the sewing guideline in the second part of my project.

the following pages feature 12 garments that i have fabricated following my own guidelines. to underline the versatility of these pieces, multiple drapes are featured.
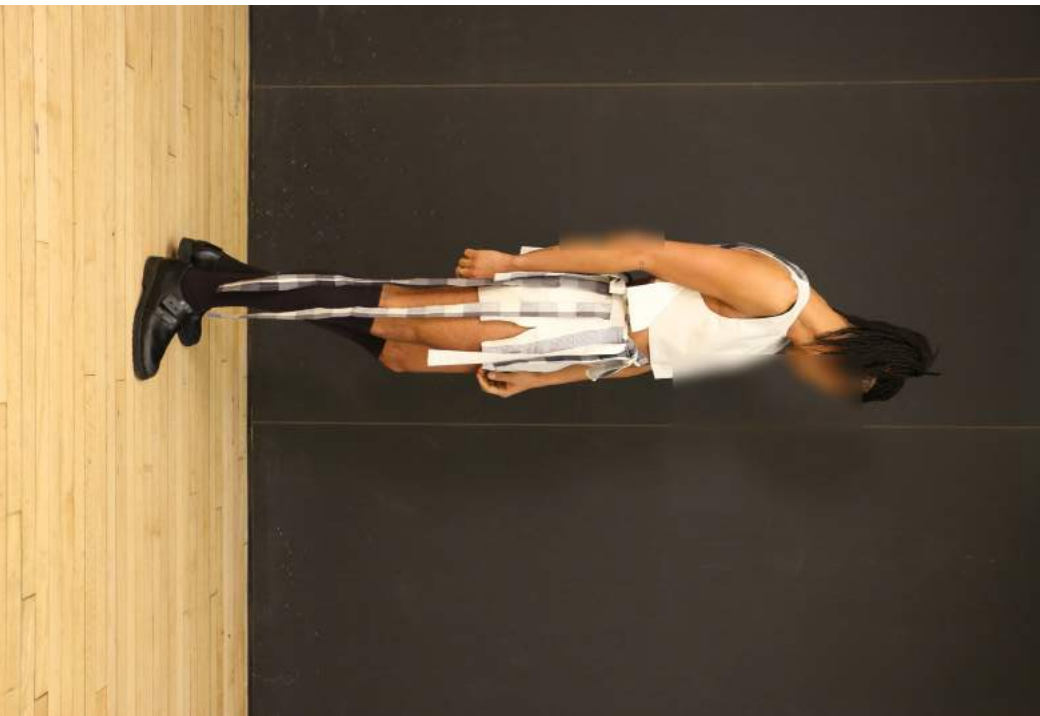
keith-patrick
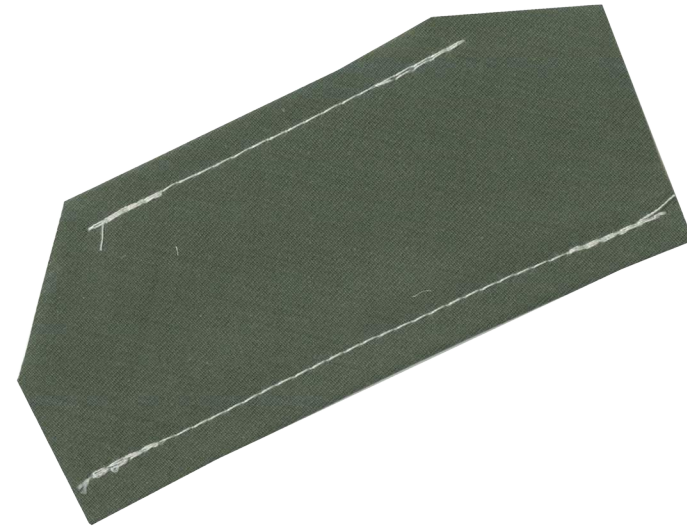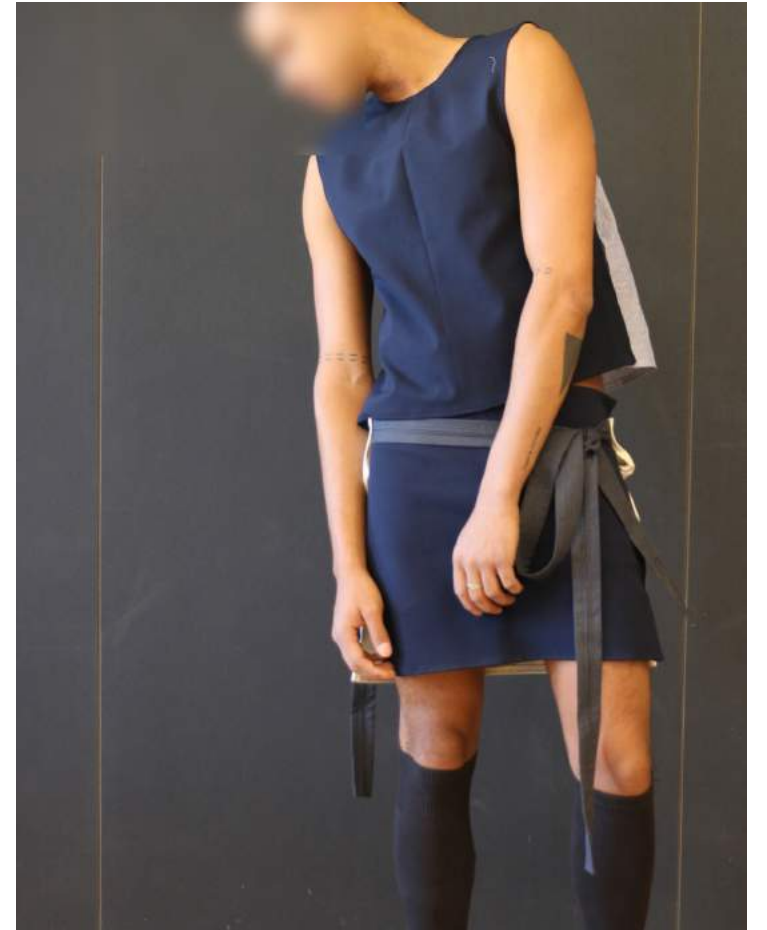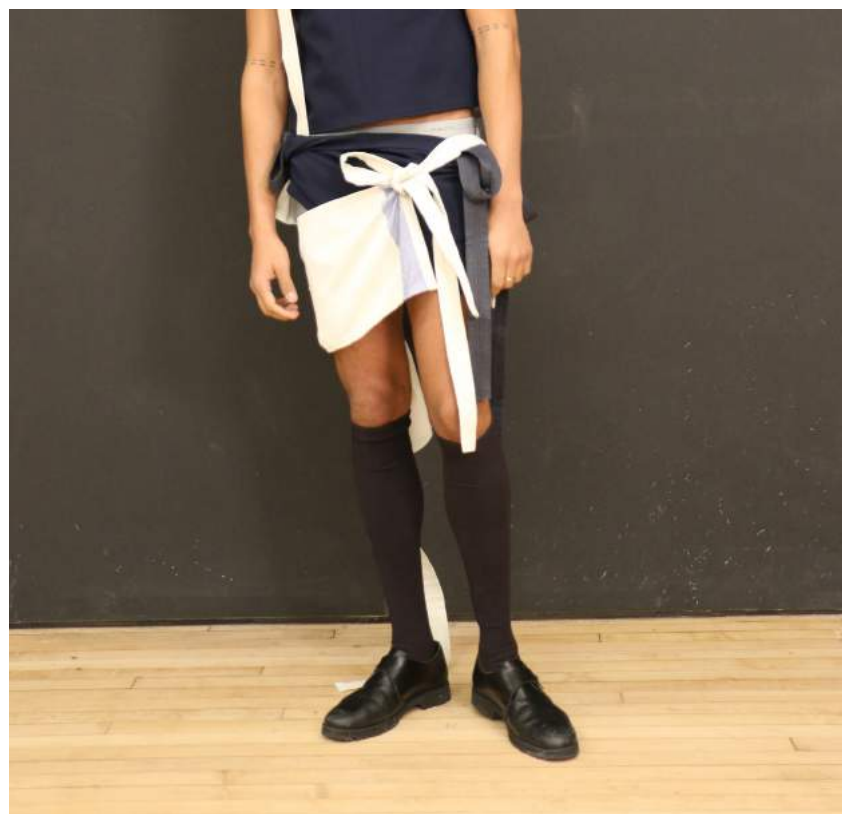
abkl + uwyvxz
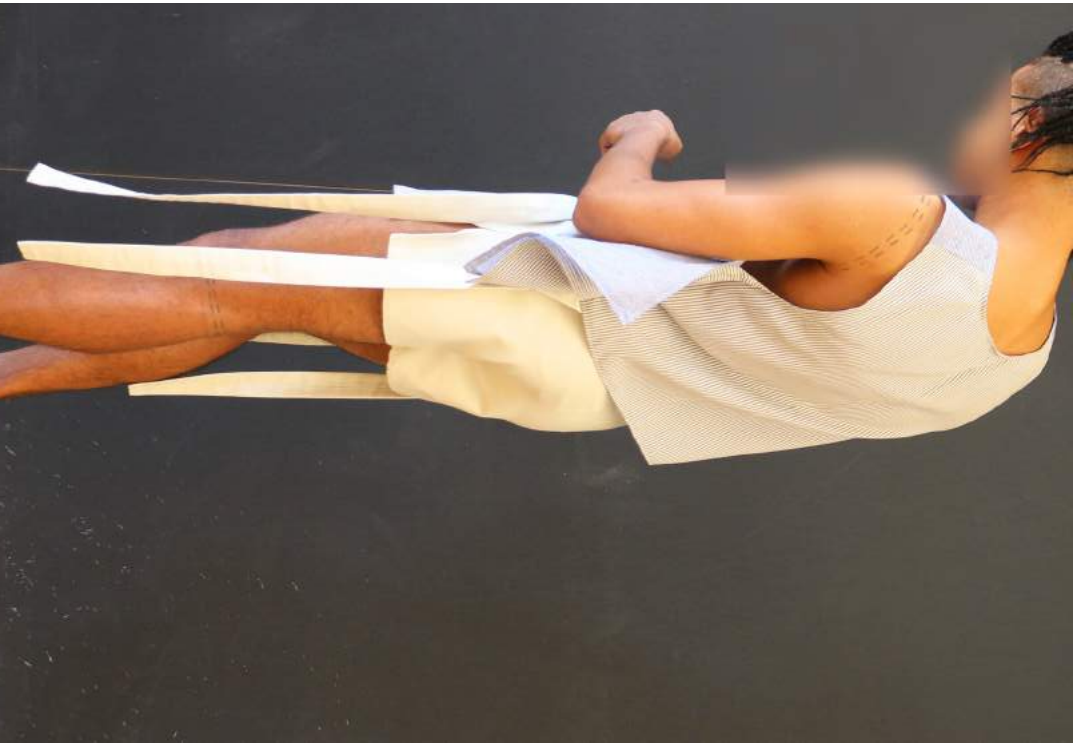
abcdklmn + uv

abcdklmn + uv

bdkm + egoq

bdkm + egoq + oe

1 + uwvx

bdkm + uwyvxz

bdkm + uwyvxz + oe

bdkm + uv

bdkm + fhjoqs

abcdkmln + uwvx

bdkm + egjoqs

bdkm + uwvx
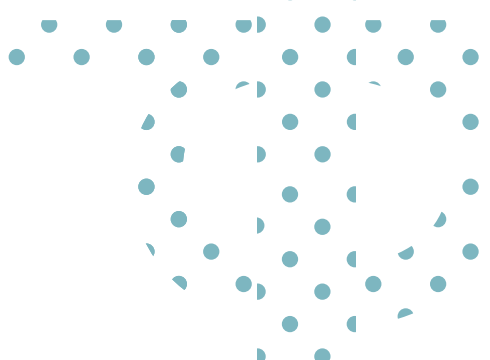
abcdklmn + egioqs

bdkm + uwvx

bdkm + uwvx + oe