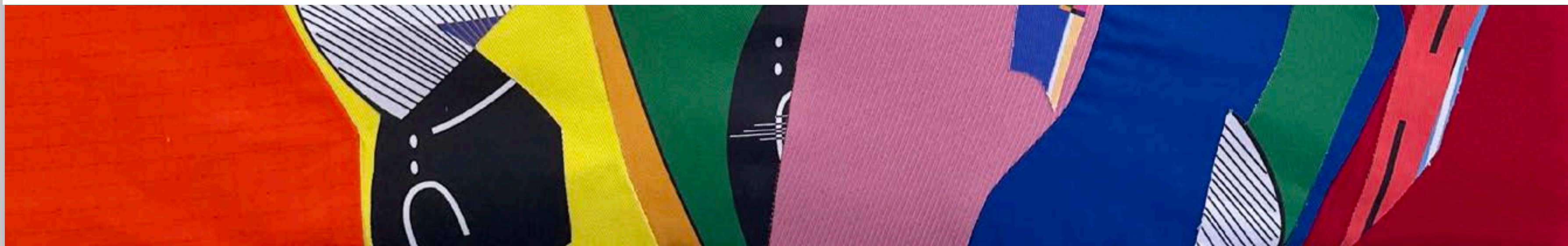


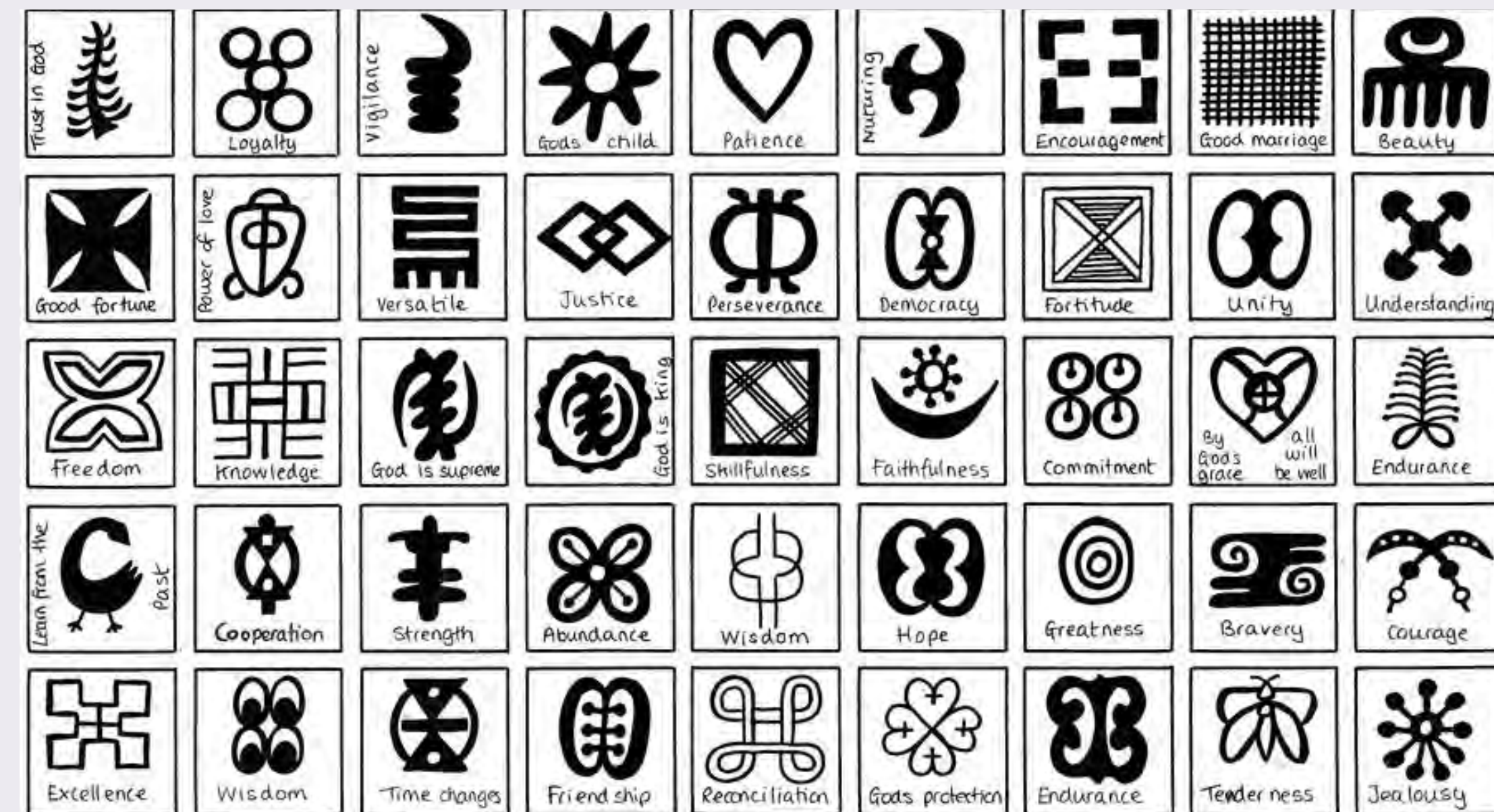
HERITAGE ALIVE



MA PROJECT - 1802078
Addoh Oi Anne Trudy

Adinkra symbols

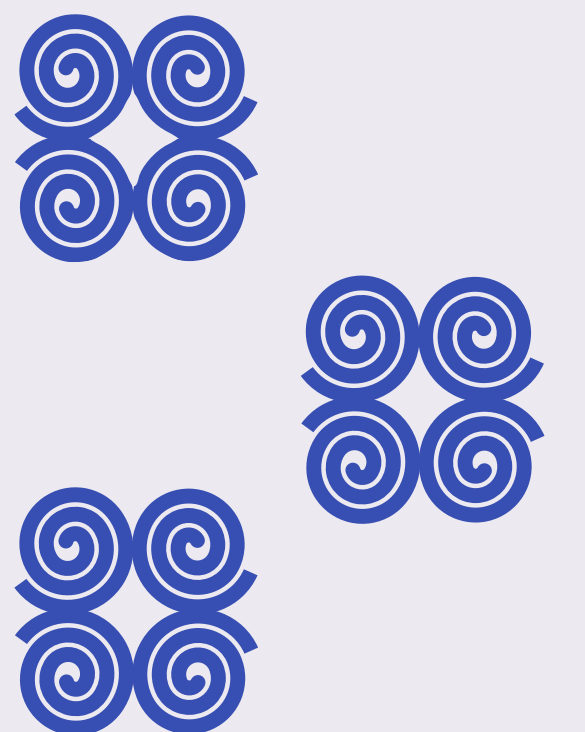
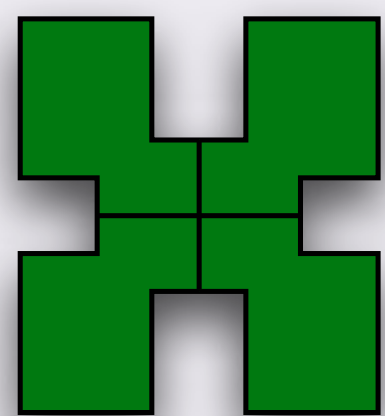
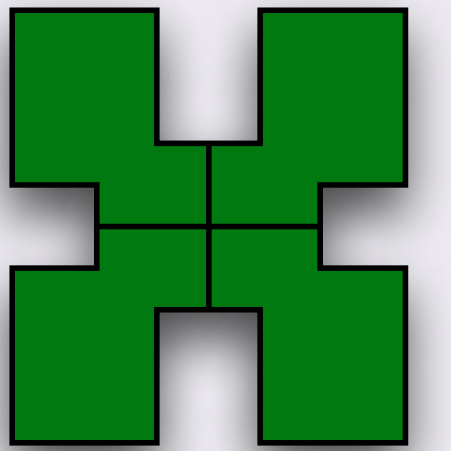
Adinkra are small symbols from West Africa, originally created by the Gyaman people, in what is now the present day country of the Republic of Côte d'Ivoire in western Africa. The term 'Adinkra' came from the legendary king of the Gyaman, Nani kofi Adinkra, who wore clothes with colourful patterns made up of symbols with special meanings. King Adinkra was defeated and captured in battle by the ancient Asante people for having copied the "Golden Stool". The Golden Stool is the Asante royal throne which was said to have descended from the heavens and landed on the lap of the first Asante king, and represents absolute power and tribal cohesion. The resulting war in the early 1800's, saw the King of Gyaman defeated and slain. The fabric King Adinkra was wearing at the time he was killed was part of the plunder. This cloth, now named 'Adinkra' by the victors after defeating the king, was reproduced by Ashanti weavers, who learned the art from the Gyaman.



WHY ADINKRA SYMBOLS FOR MY WORK?

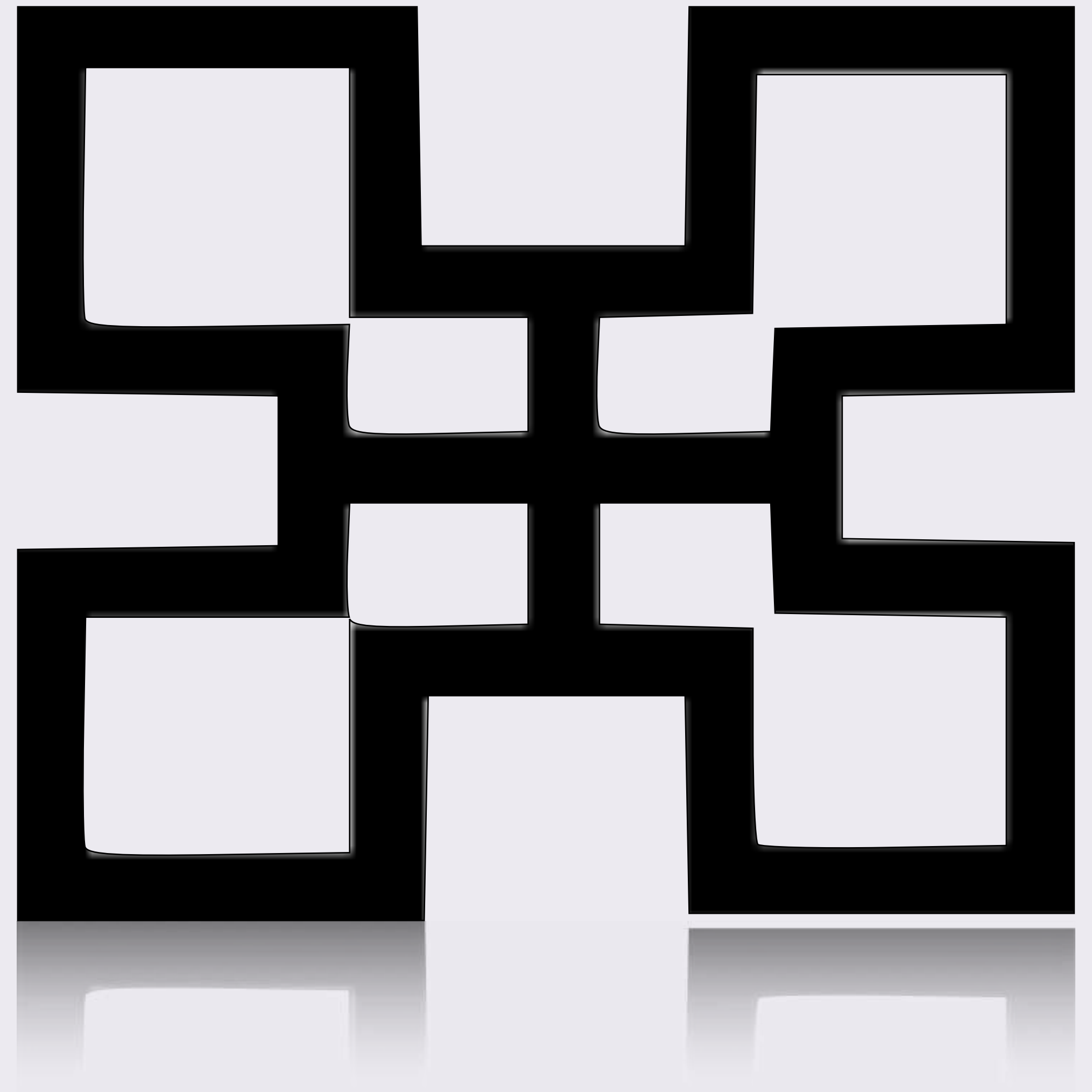


The Adinkra symbols have a decorative function but also represent objects that encapsulate evocative messages, conveying traditional wisdom or aspects of life. There are many symbols with distinct meanings, often linked with proverbs. I will be focusing on just two for my work, evoking humility, strength, excellence and authenticity that is at the core of my values at home and which has shaped my education while growing up. I am celebrating culture by bringing alive the Adinkra symbols in my pattern cutting designs which influence the shapes of my garments. I am sharing a message about acknowledging culture values and how the past has created a foundation that we should not ignore, but we must take from it and build a positive character for a better generation.



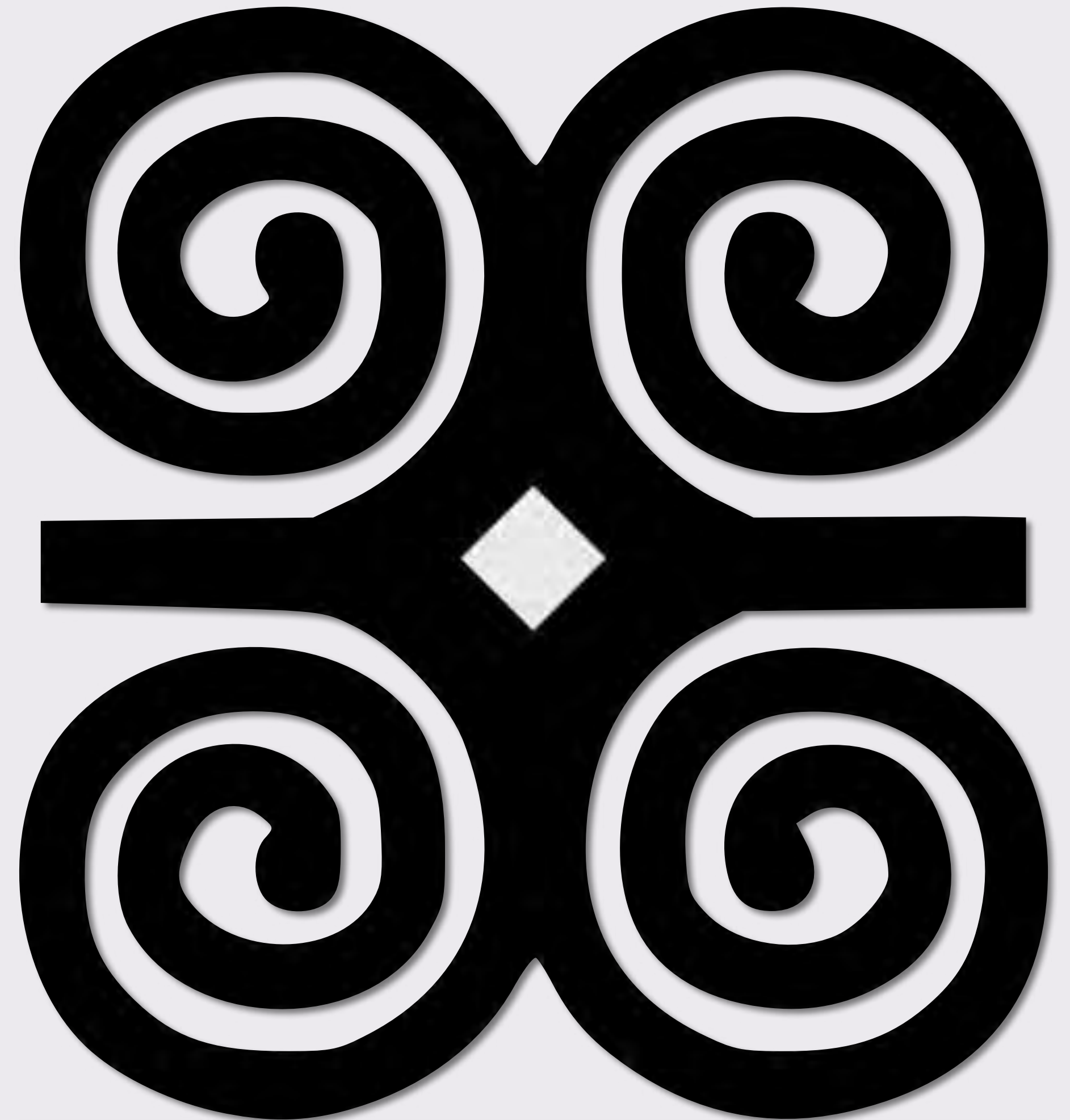
NSAA

NSAA is a type of hand-woven fabric.
Symbol of excellence, genuineness and authenticity
According to "The Adinkra Dictionary" by W. Bruce Willis, the Nsaa symbols reflects a saying: "nea onnim nsaa oto n'ago", which he translates as "He who does not know authentic Nsaa will buy the fakes.'
The quality of Nsaa has come to represent quality of workmanship in general.

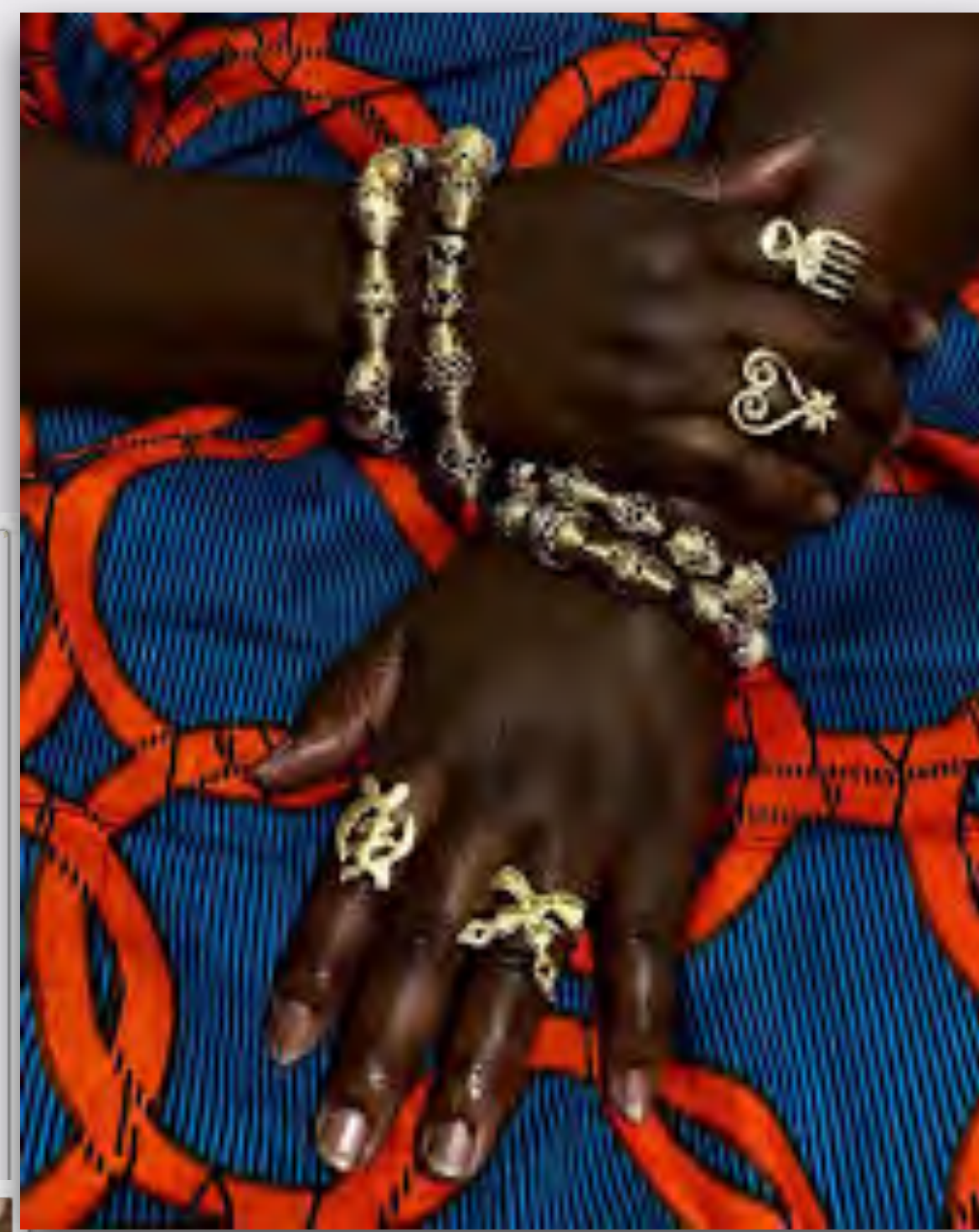


DWENNIMMEN

Dwennimmen, literally meaning « ram's horns," symbolizes that even the strong have to also be humble. The symbol is a bird's eye view of two rams butting heads, and the rams' horns symbolizes strength and humility through the characteristics of a ram.



PRESENT DAY USAGE OF ADINKRA SYMBOLS



The Adinkra symbols are now used for various decoration

Bell-bottoms: Wild pants for women that were high fashion in the 60s and 70s

Today's easy way of dressing . . . spring-fresh in bright-color toppings and casual, flared-out pants

All Pants available in Misses and Junior Sizes

A LAYERED-LOOK TOP. It's really 1-pc. In finely ribbed nylon knit. Body-hugging top is cut for close fit. For looser fit, order next larger size. Slipover style. White, pointed spread collar gives 2-pc. effect. Cool, casual top makes a great complement to our trouser-style pants—see E. MW(machine wash warm, tumble dry). Misses Chart IA Sizes: S(29-34), M(35-38), L(40). State S, M, or L. Colors: 35 medium blue; 37 navy blue. State color number-and-name. A 251-5781 D—Wt. 0.50 lb. 7.00

B FLUID FLORAL-AND-DOT PRINT SHIRT. In Arnel® triacetal jersey knit. Shirt-styled with button-front placket, button cuffs, and pointed collar. MW(machine wash warm, tumble dry). In green and multicolor combination. Misses Sizes: 32, 34, 36, 38. State size when ordering. A 252-8701 B—Wt. 0.40 lb. 8.00

C LIGHT AND AIRY FLORAL-PRINT SHIRT. In a blend of polyester-and-cotton voile. Woven stripe accents with printed flowers. Shirt-styled with button-front opening and long pointed collar. Button cuffs. MW(machine wash warm, tumble dry). In pastel multicolor print on white ground. Misses Sizes: 32, 34, 36, 38. State size when ordering. A 252-7125 B—Wt. 0.40 lb. 7.00

D THE NEW SIDE STRAP SHOES. Shiny urethane uppers. Side button closing. Bright, gingham-check lining. Composition soles and heels with the look of natural-color cork. Sanitized® treated. Wipe clean. In B(medium) width. Sizes: 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10. State size when ordering. A 607-9222 B—White. A 607-9230 B—Black. Wt. 1.50 lbs. Pr. 9.94

E BEAUTIFUL WOVEN-PLAID PANTS. In a blend of polyester-and-silk. Wide waistband—styled to fit slightly above the waist. Nylon fly-front zipper with 2-button closing. Belt loops. Narrow vinyl belt incl. Cuffed wide-flare legs. MW(machine wash warm, tumble dry)—remove belt. Med. blue/black/white. State Misses Size: 6, 8, 10, 12, 14, 16. A 254-8121 B—Wt. 0.90 lb. 13.00 State Junior Size: 3, 5, 7, 9, 11, 13. A 254-8139 B—Wt. 0.90 lb. 12.00

F SIDE-TRIMMED TWILL-WEAVE PANTS. In a blend of polyester-and-cotton. Double rows of top-stitching run down each side. Waistband—jr. Sizes styled to fit way below the waist; Misses Sizes fit below the waist. Nylon fly-front zipper. Long extended tab with 4-snap closure. Extra-wide flare-leg styling. MW(machine wash warm, tumble dry). Colors: 24 mint green; 37 navy blue. State color number-and-name. State Misses Size: 6, 8, 10, 12, 14, 16. A 254-8055 D—Wt. 0.75 lb. 9.00 State Junior Size: 5, 7, 9, 11, 13, 15. A 254-8048 D—Wt. 0.75 lb. 9.00

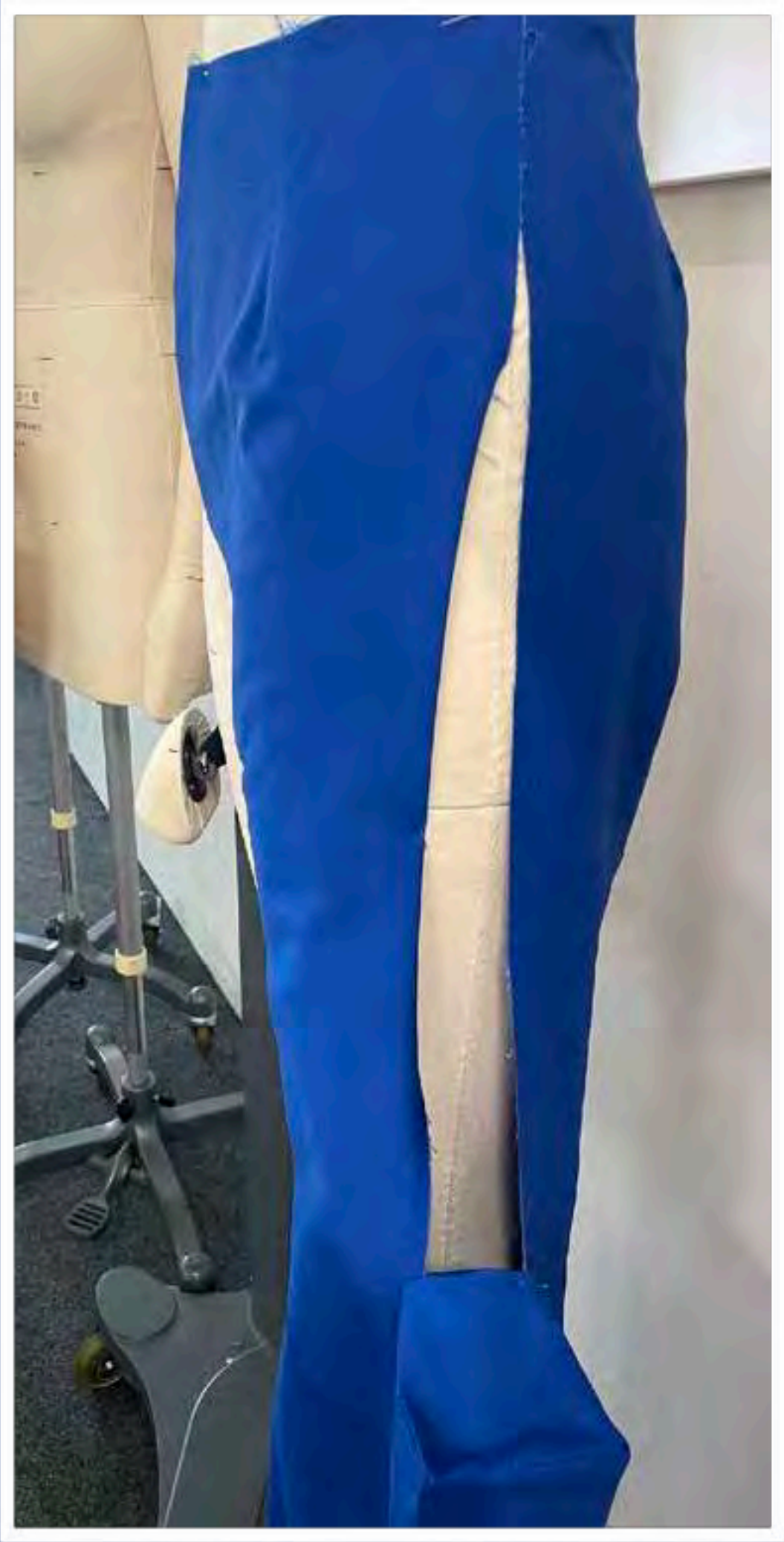
G SHERBET-COLORED PANTS. In a blend of polyester-and-cotton. Waistband—styled to fit at the waist. Nylon fly-front zipper. Extended tab with 2-button closure. 2 mock welt-pockets. Extra-wide flare-leg styling. MW(machine wash warm, tumble dry). Colors: 10 langerine; 52 beige. State color number-and-name. State Misses Size: 8, 10, 12, 14, 16, 18. A 254-3610 D—Wt. 0.75 lb. 12.00 State Junior Size: 5, 7, 9, 11, 13, 15, 17. A 254-3606 D—Wt. 0.75 lb. 12.00

See How-to-Find-Your Size, pp. 232, 233 [How-to-Wash-and-Dry](#)—read details, p. 304.
CHARGE IT—SEE PAGE 77. Wash It Right! A collection of 15, 17, 19.
Body-suit shown with navy pants (fig. F) sold on page 33.



From my previous work, I liked the idea of my oversize 3D jumpsuit. My objective is to transform the usual garments we wear everyday in fun shapes. For this project I continued to exaggerate the Adinkra symbols by transforming existing patterns. Therefore I researched about some of the very fashionable trousers around the 60s-70s. I started designing, thinking about a 3D updated version of the bell-bottoms pants.

NSAA TROUSER DEVELOPMENT



3D construction

3D construction of the Bell bottom shape



Making the trouser was a bit easy this times I have acquired the technique in my ASU2 project which took me months. I was happy with the shape, as it expand the trouser legs given a 1960's bell bottom trouser look.



Reflecting back on my ASU2 symbol development, for my design Development.



DWENNIMMEN SHAPE DEVELOPMENT



While developing the Dwennimmen shape, I building the design as I was seeing it. I used some cushion stuffings in the shape to give more volume instead of it looking just flat. But for me, it was lacking movement and playfulness.

DOES IT HAVE TO BE FOUR SWIRLS ?



Experimenting with just two spiral shapes.

GOING BONKERS



I made lots of swirl shapes to see what form will come out of it. Later on I have realised that having the cushion stuffing in the shape creates wrinkles when its been manipulated. Therefore, I wasn't sure if that was how I wanted my design to look like. But as it was just a development I was able to think about more ways to develop it more. I have also draped the swirl shape without the cushion stuffing in it, but it wasn't strong enough and was falling over.



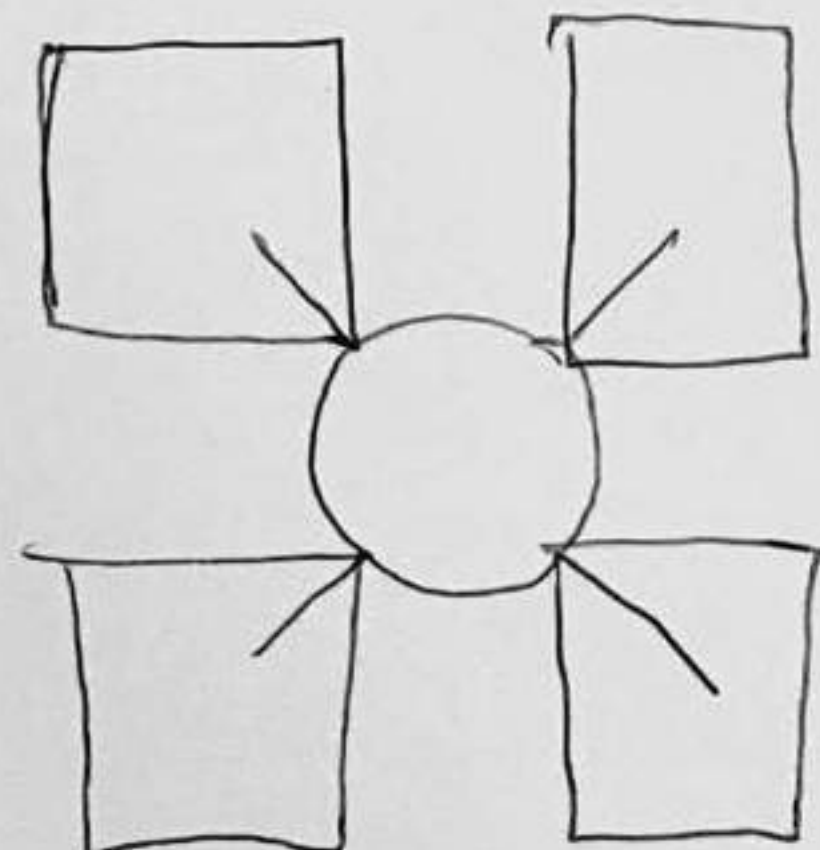
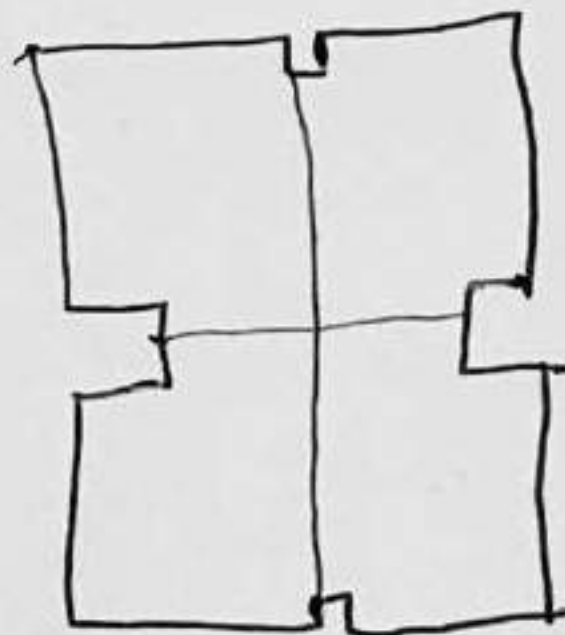
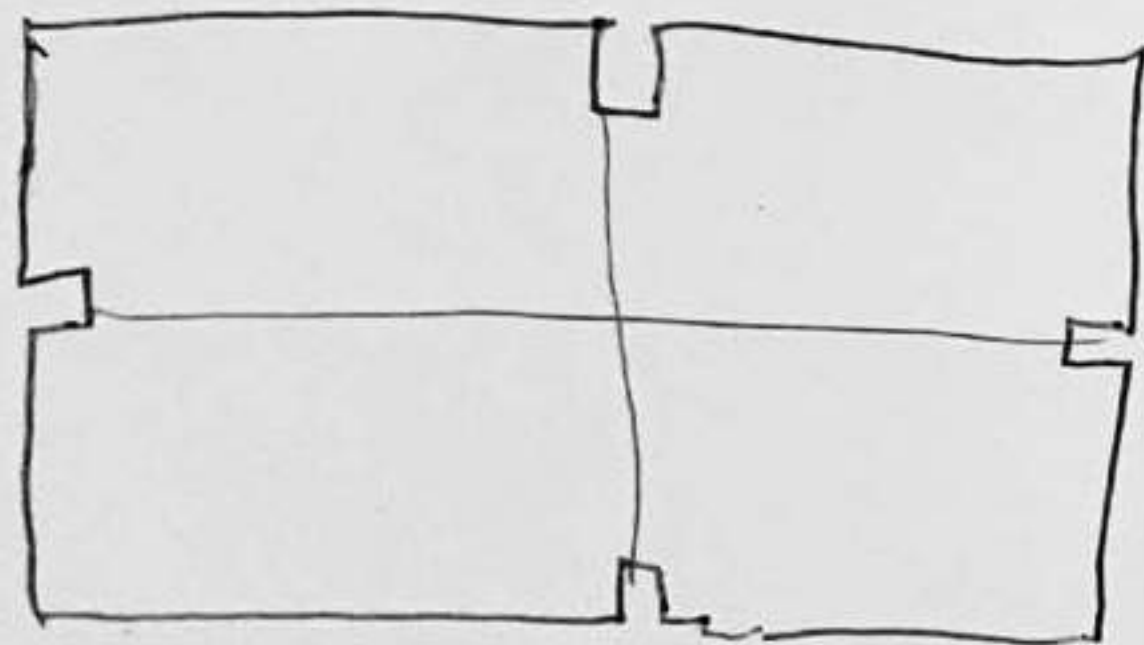
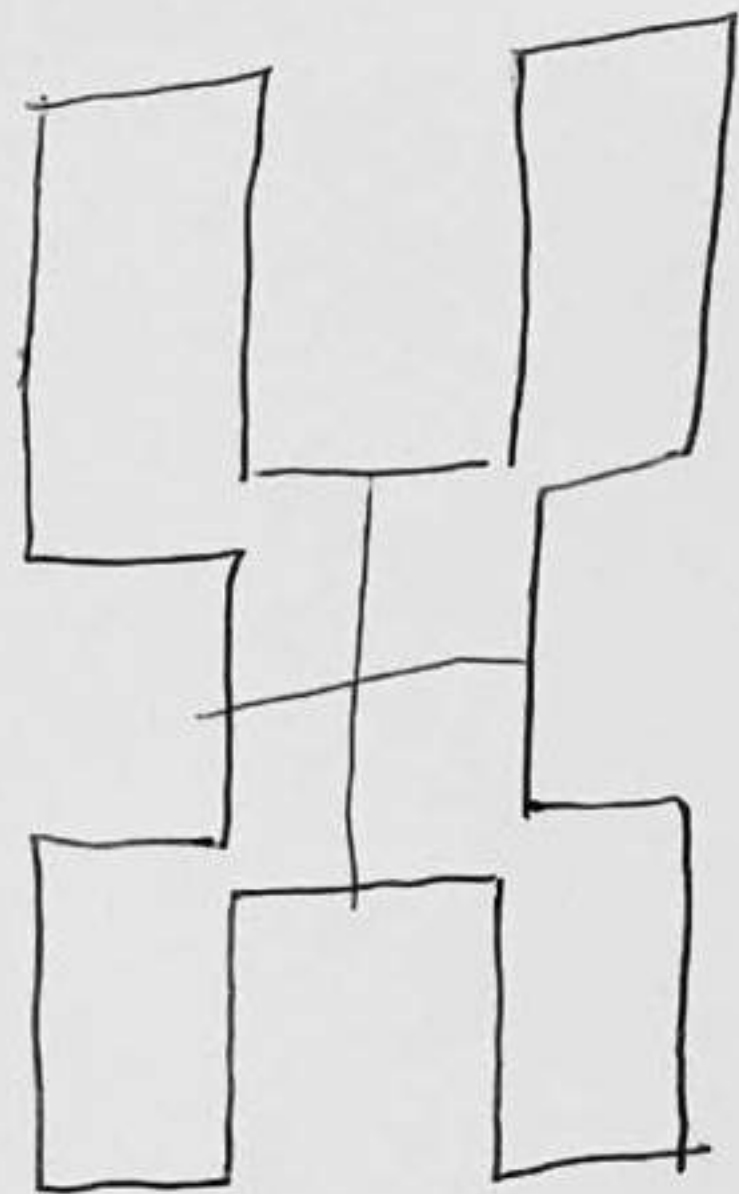
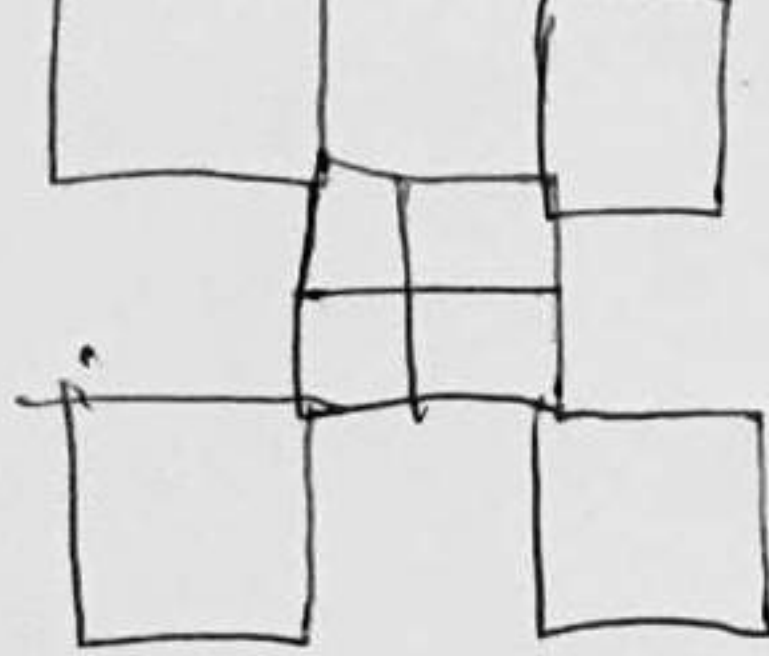


Isabel Sanchis is a spanish company dedicated to the design and manufacture of ready to wear and Couture dresses since 1990. She was an inspiration for my organic shape development. Her draping skills are fantastic.



Rei Kawakubo





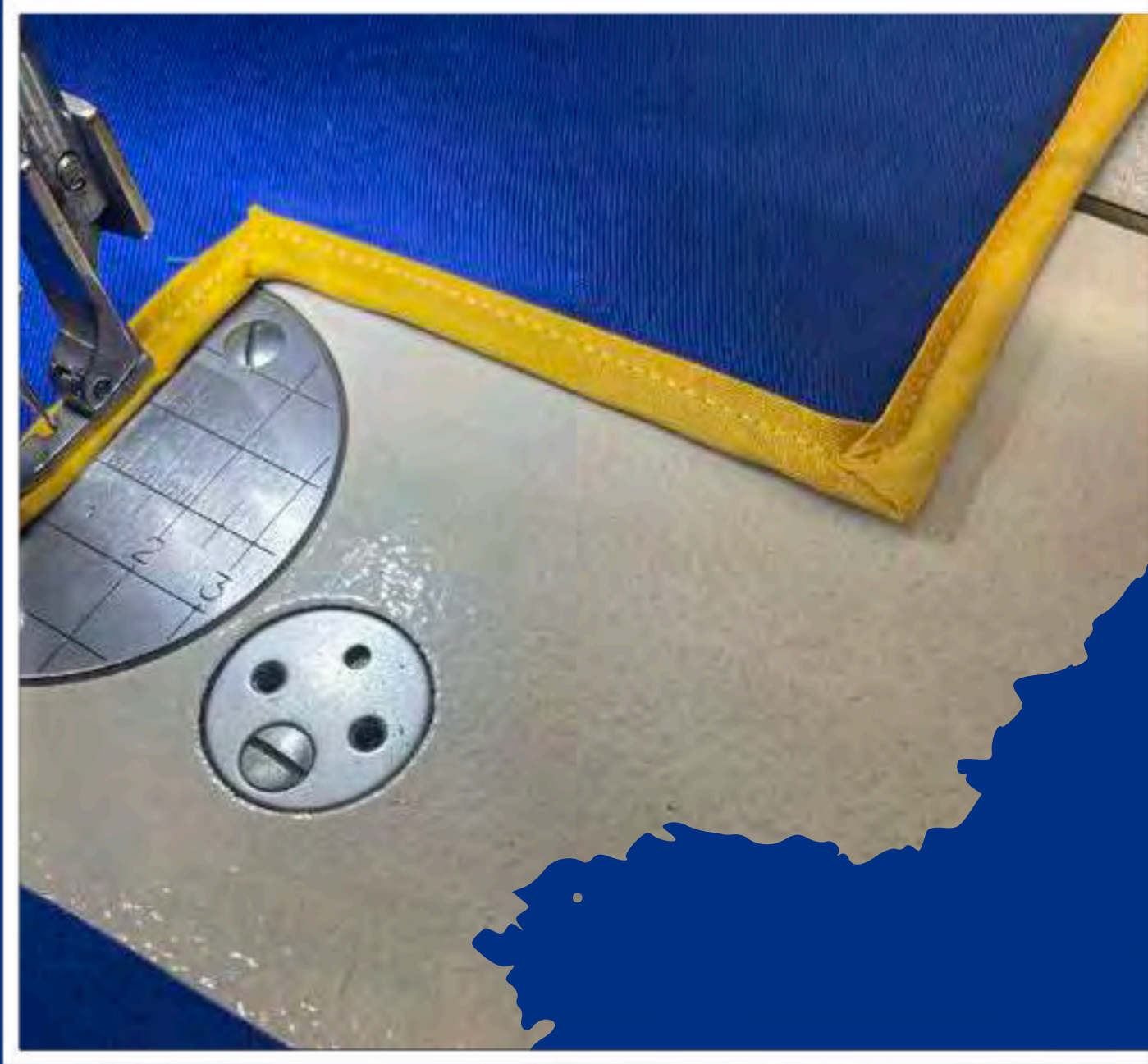
NSAA SKETCHES DEVELOPMENT

DESIGN DEVELOPMENT



Going back to my ASU2 method of construction, I have explored how I could build a structured sleeve using the laser cut technique with MDF 2mm. After working out the pattern on paper and illustrator, it was successful to some extent.

COVERING THE NSAA SLEEVE WITH FABRIC



This shape is really tricky and I have found it very hard to sew it through the machine. In fact, the middle circle which is suppose to be where the hand will pass through could not be sewn with the machine, unless by hand. The finishing of the garment was my greatest concern at this point.

FITTINGS



Somehow, I was able to attach the sleeve with the jacket I made to go with the trouser. But again the Finishing wasn't good, It needed more development

JACKET LAPEL DESIGN

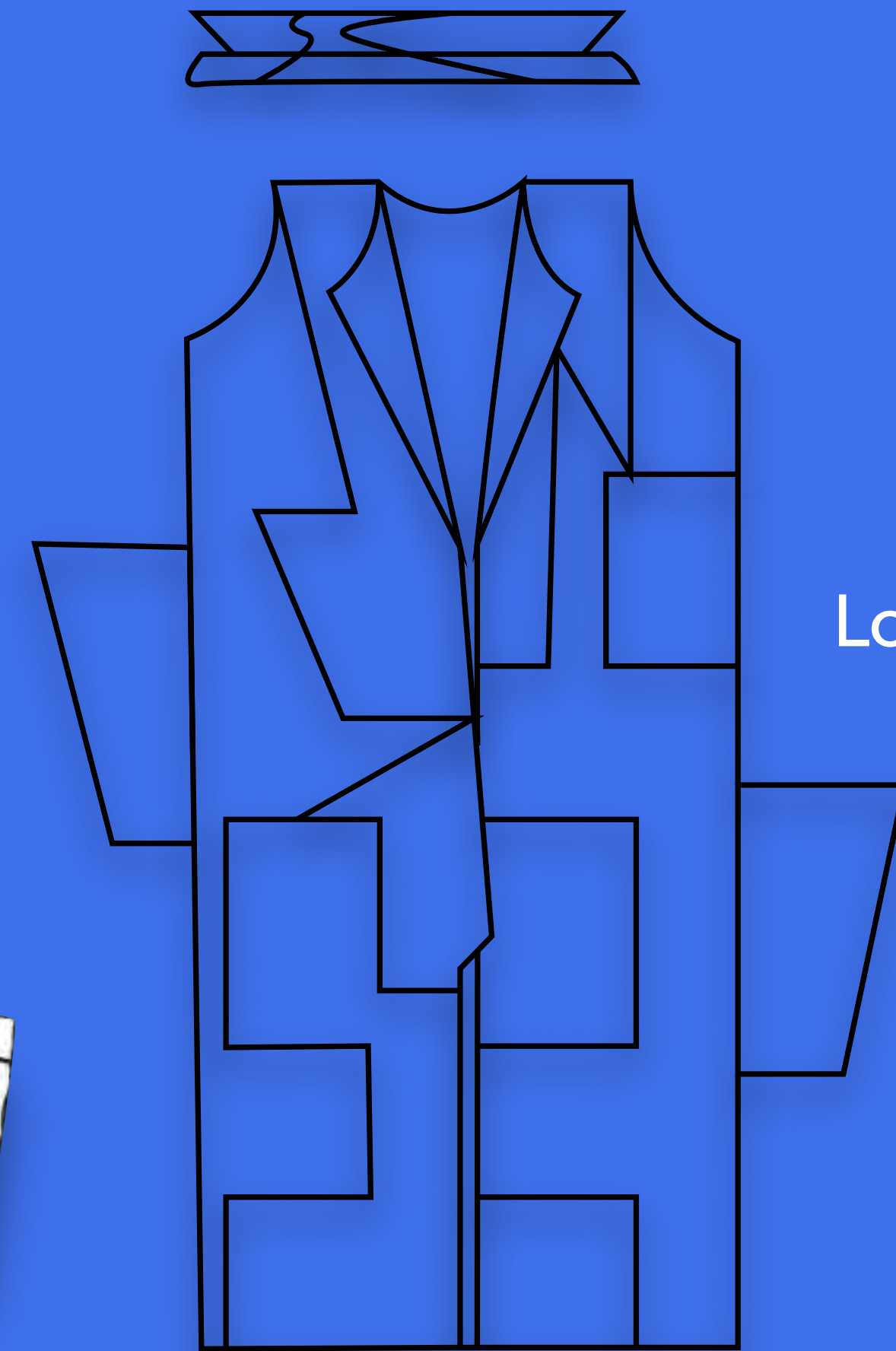
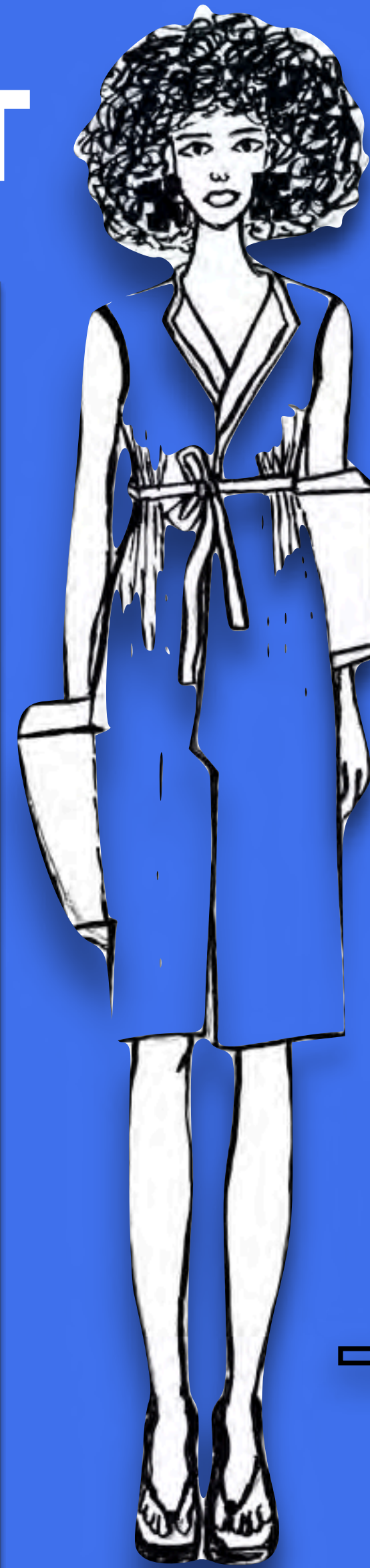


DEVELOPMENT OUTCOME

After my attempt to put the other sleeve which was not possible because of the size of the design, I realised that It could not be achieved with a sewing machine, Therefore, I had to give up on making a jacket with the 'Nsaa' sleeve.



DESIGN DEVELOPMENT



The dress is a very complex design, even though it appears simple. Inside the structural shape of the dress there are some integrated pockets for the hard panel to be infiltrated in which give it a support.



LOOK 3

NSAA DRESS DEVELOPMENT

DESIGN



DEVELOPMENT

DESIGN



DEVELOPMENT

COLLAGES/ DESIGN DEVELOPMENT



Oversized collages made by cutting out some shapes within my fabric print design.

MORE COLLAGES DEVELOPMENT

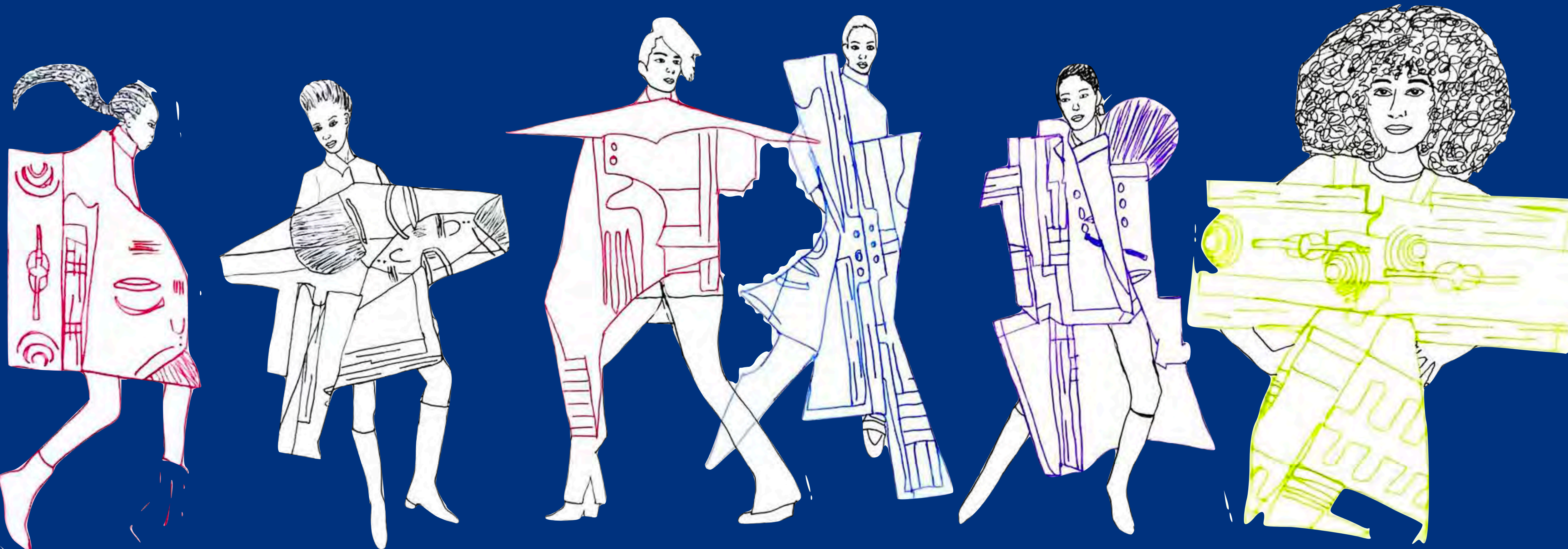




MORE COLLAGES DEVELOPMENT



TRACED OUT SHAPES FROM ALL MY COLLAGES

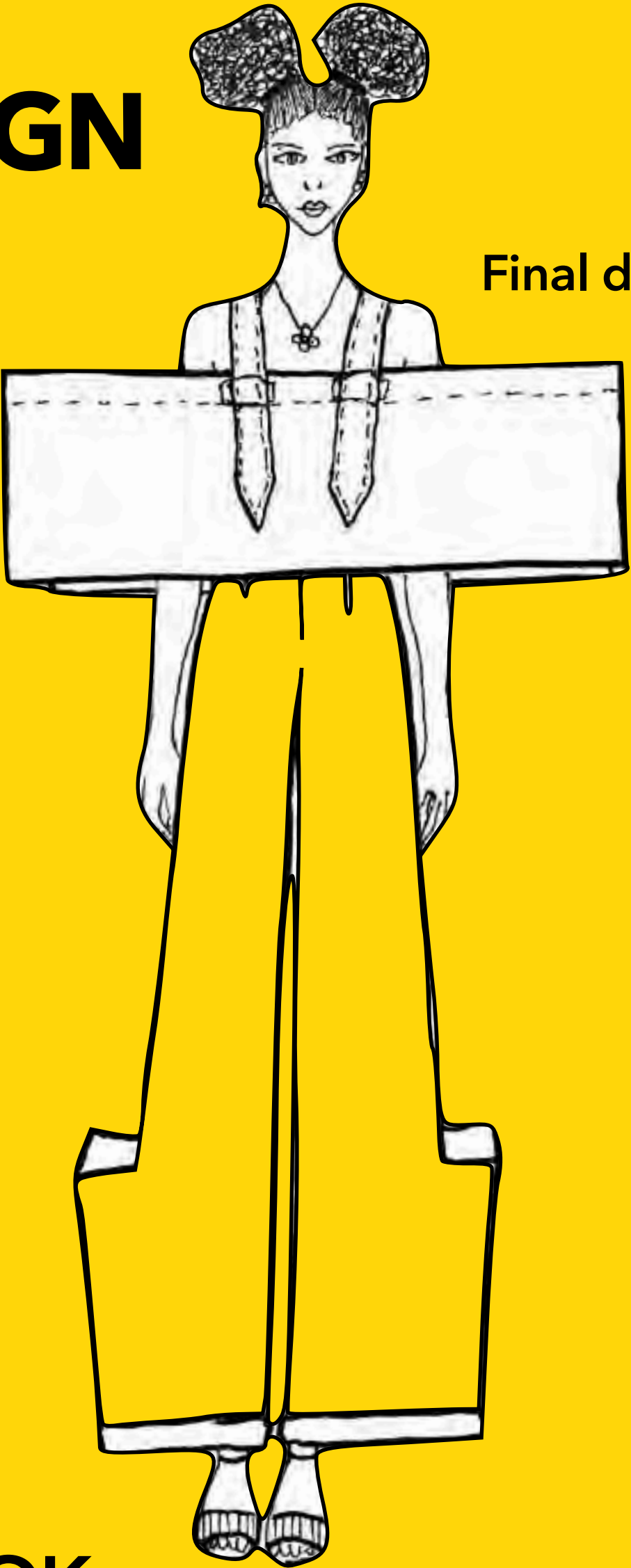


INSPIRATIONAL DESIGN

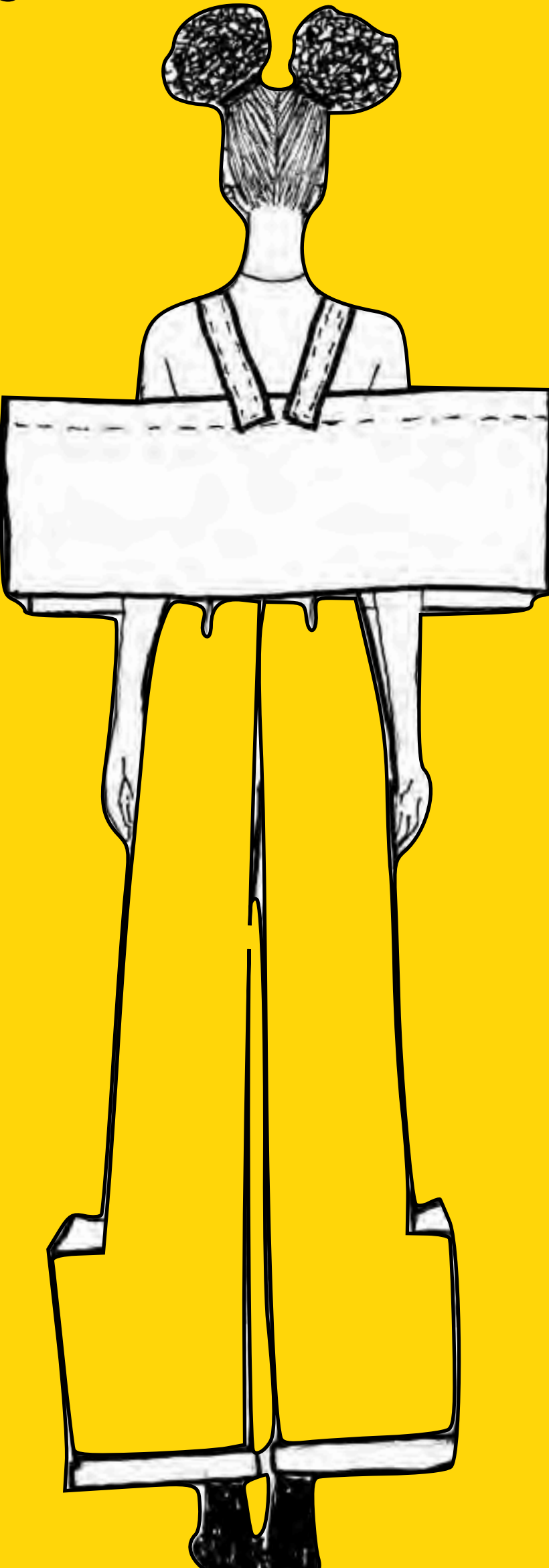


COLLAGES FROM MY SKETCHBOOK

I have cut some shapes within my print that I had developed for BA fashion project.



Final design 1



FINAL DESIGN 1 CONSTRUCTION



DUNGAREES PLACEMENT DEVELOPMENT



DUNGAREES PLACEMENT DEVELOPMENT



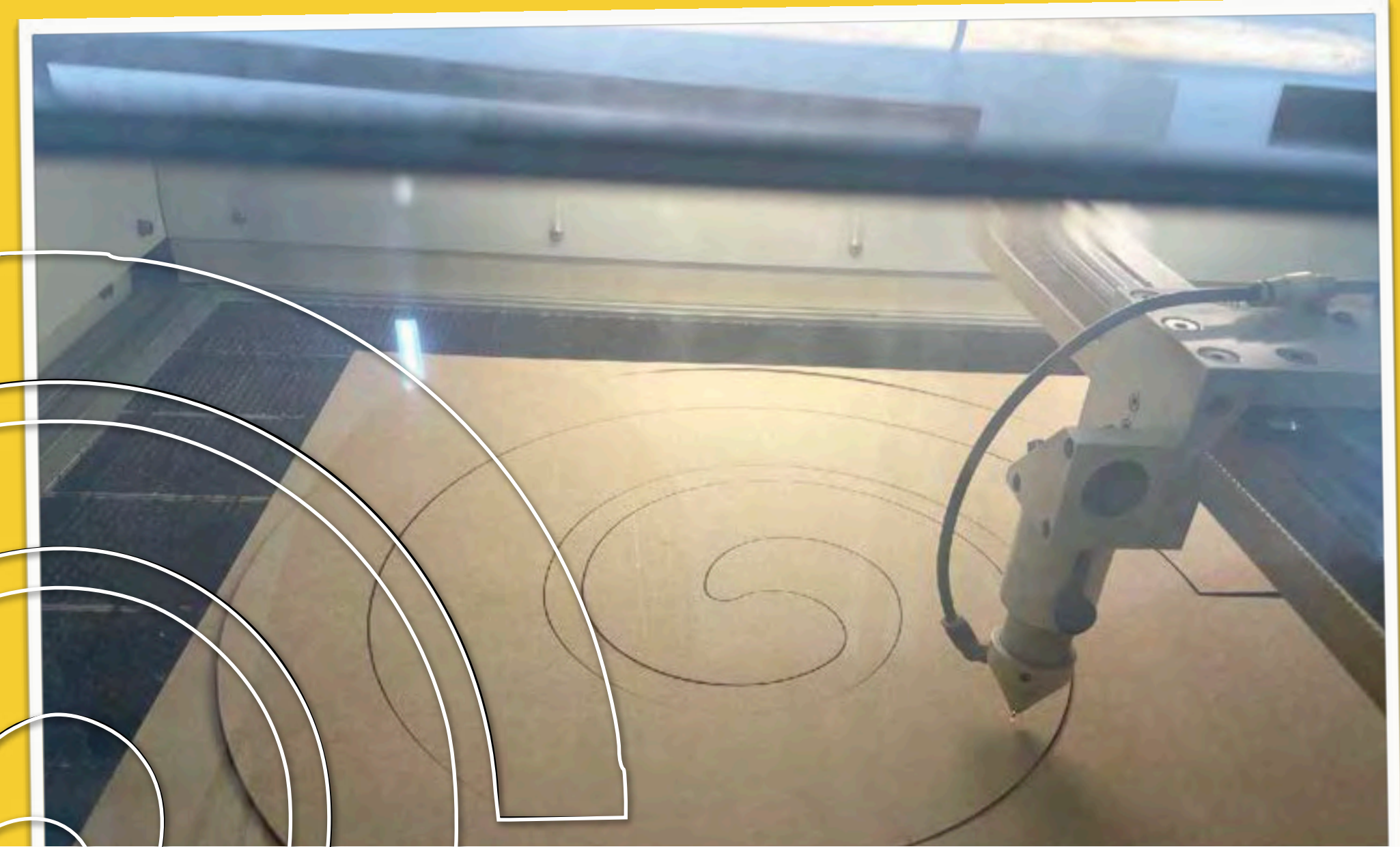
DUNGAREES TOP DEVELOPMENT



Side view needs something to compliment the side trouser

SYMBOL 2 DEVELOPMENT

Laser cutting MDF material

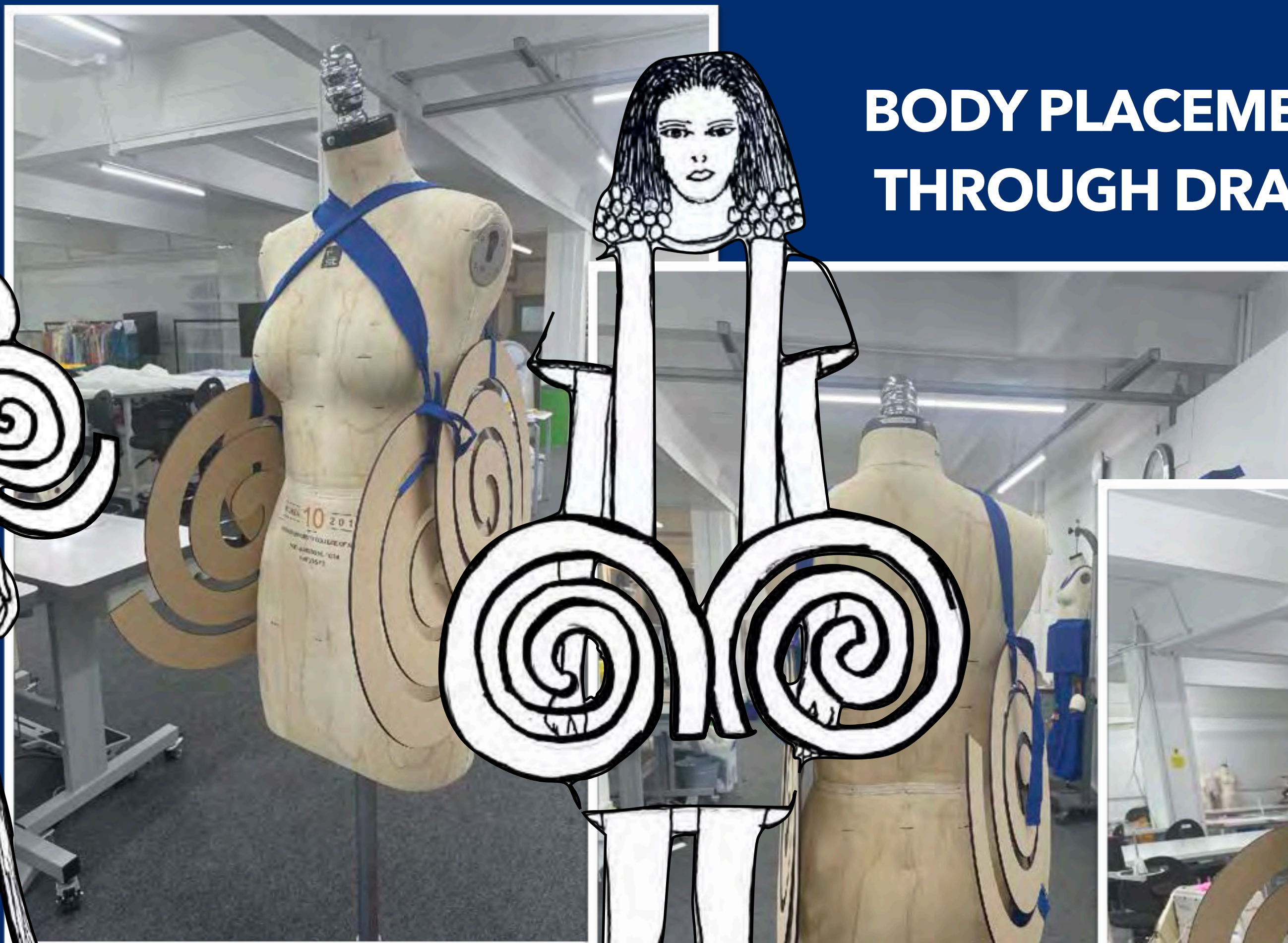


LOOK 2

SPIRAL BODY PLACEMENT



BODY PLACEMENT DEVELOPMENT THROUGH DRAPING AND SKETCHING

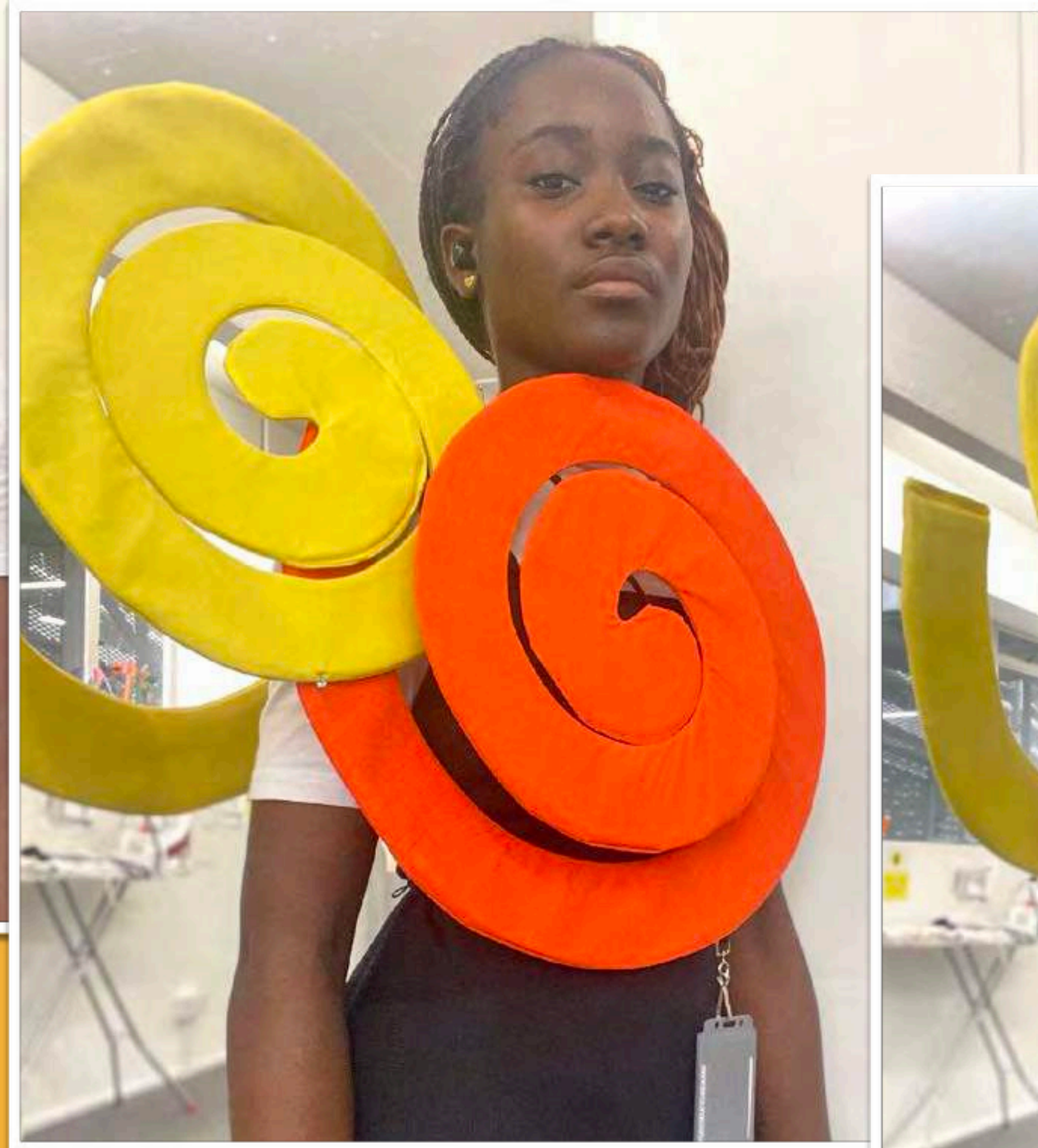


COULD IT BE RUFFLED, GIVING IT A TEXTURED LOOK?



Covering the spiral shapes with a non stretchy fabric was a nightmare and time consuming.

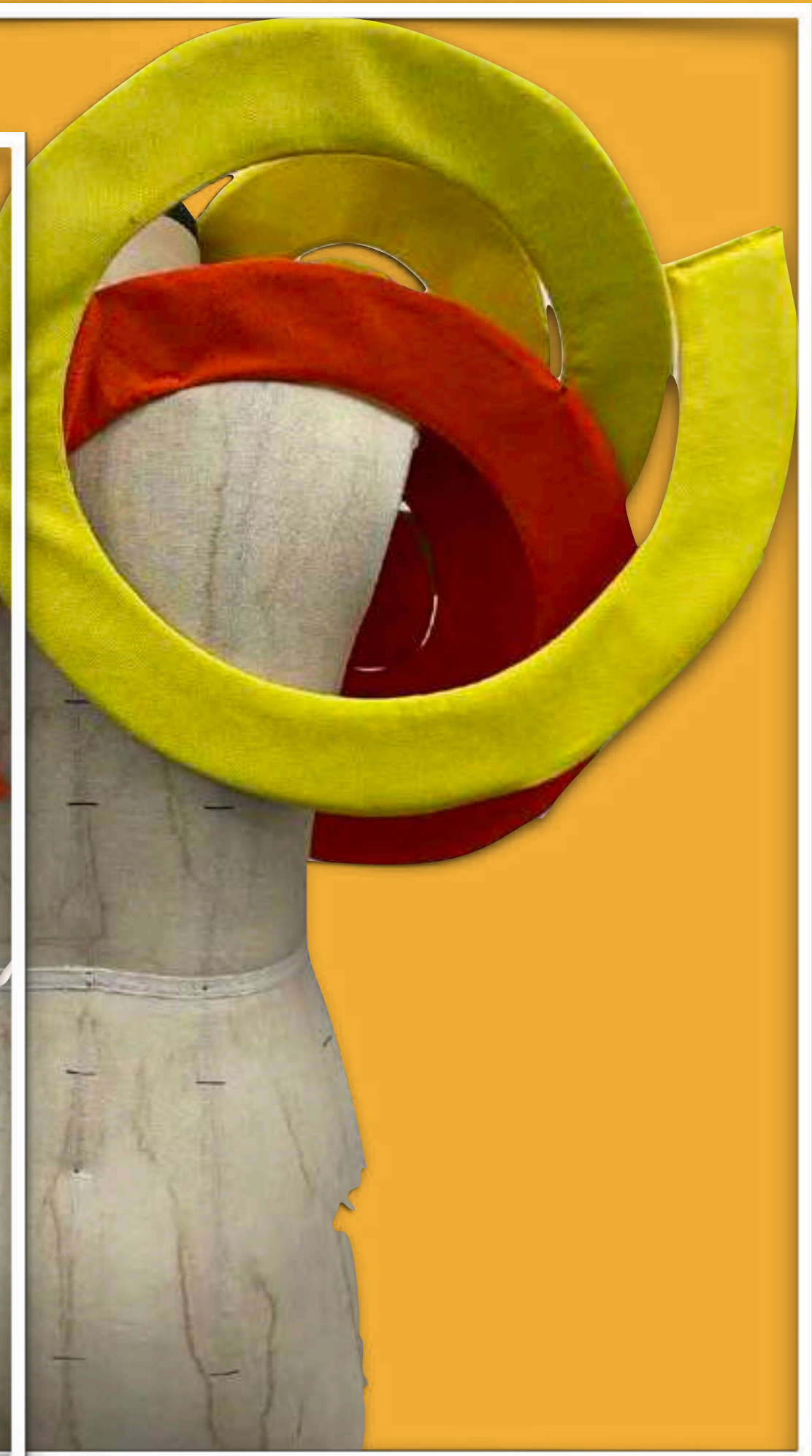
SPIRAL BODY PLACEMENT DEVELOPMENT



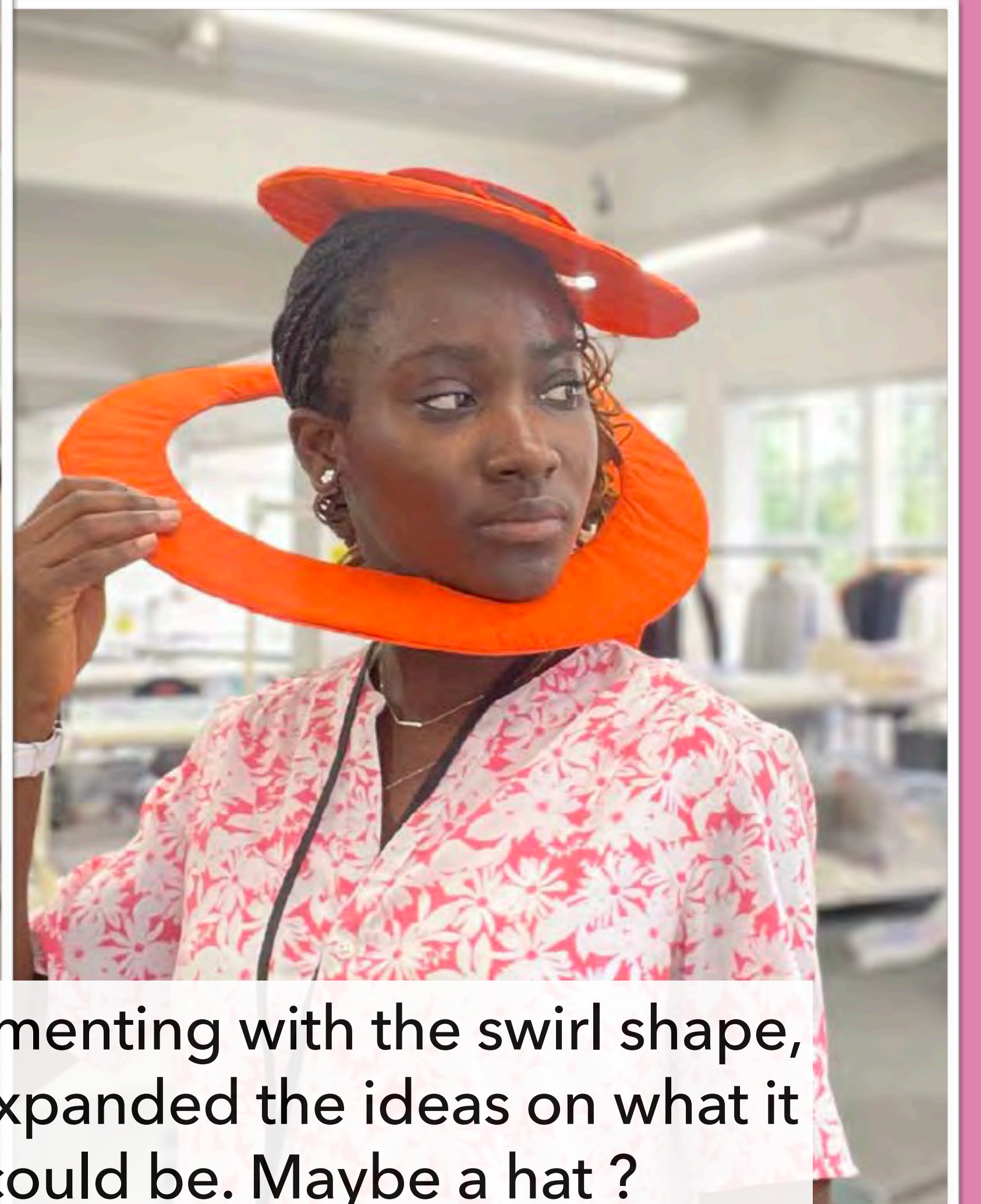
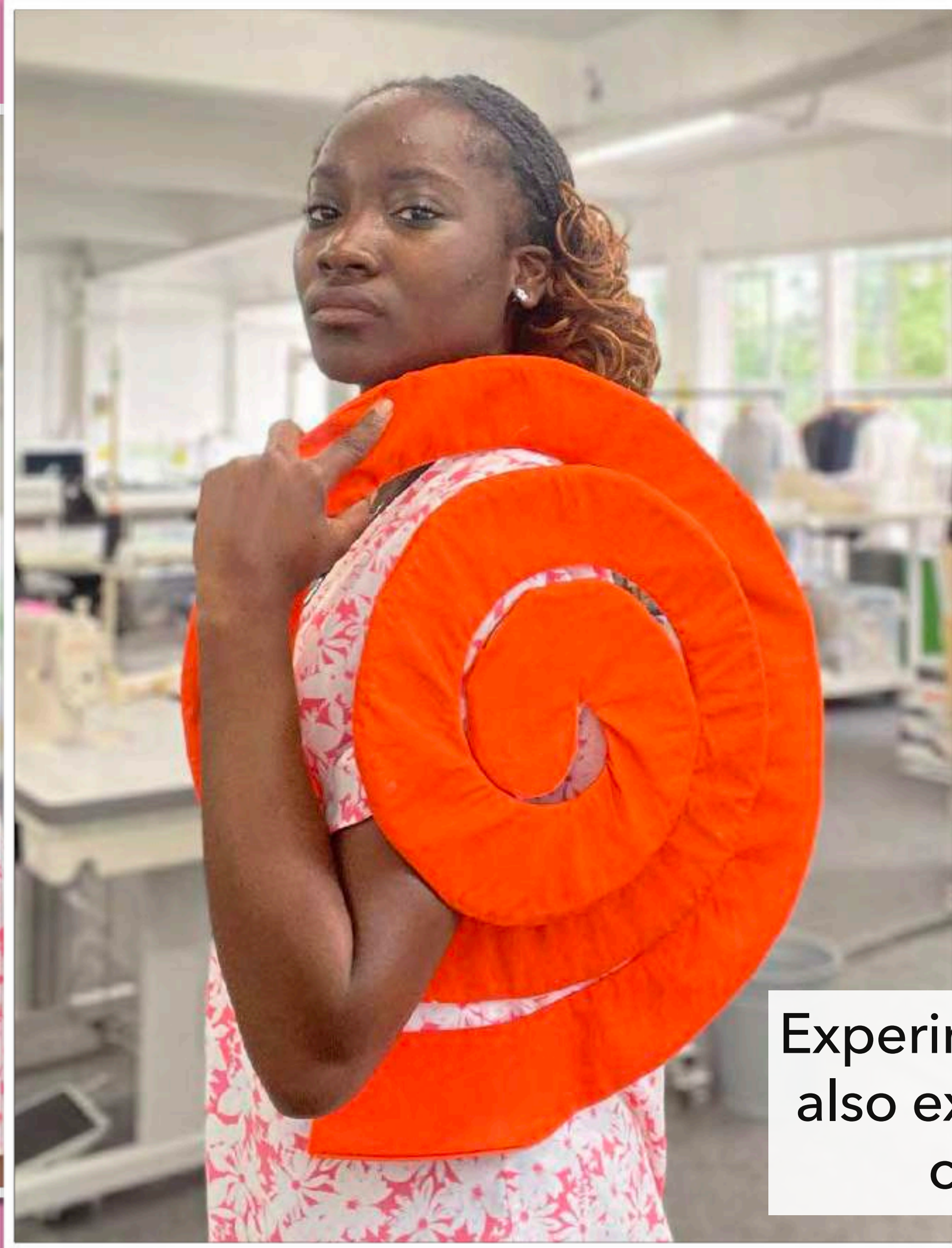
Looking at how I could join the pieces together on the body.



SPIRAL BODY PLACEMENT DEVELOPMENT.

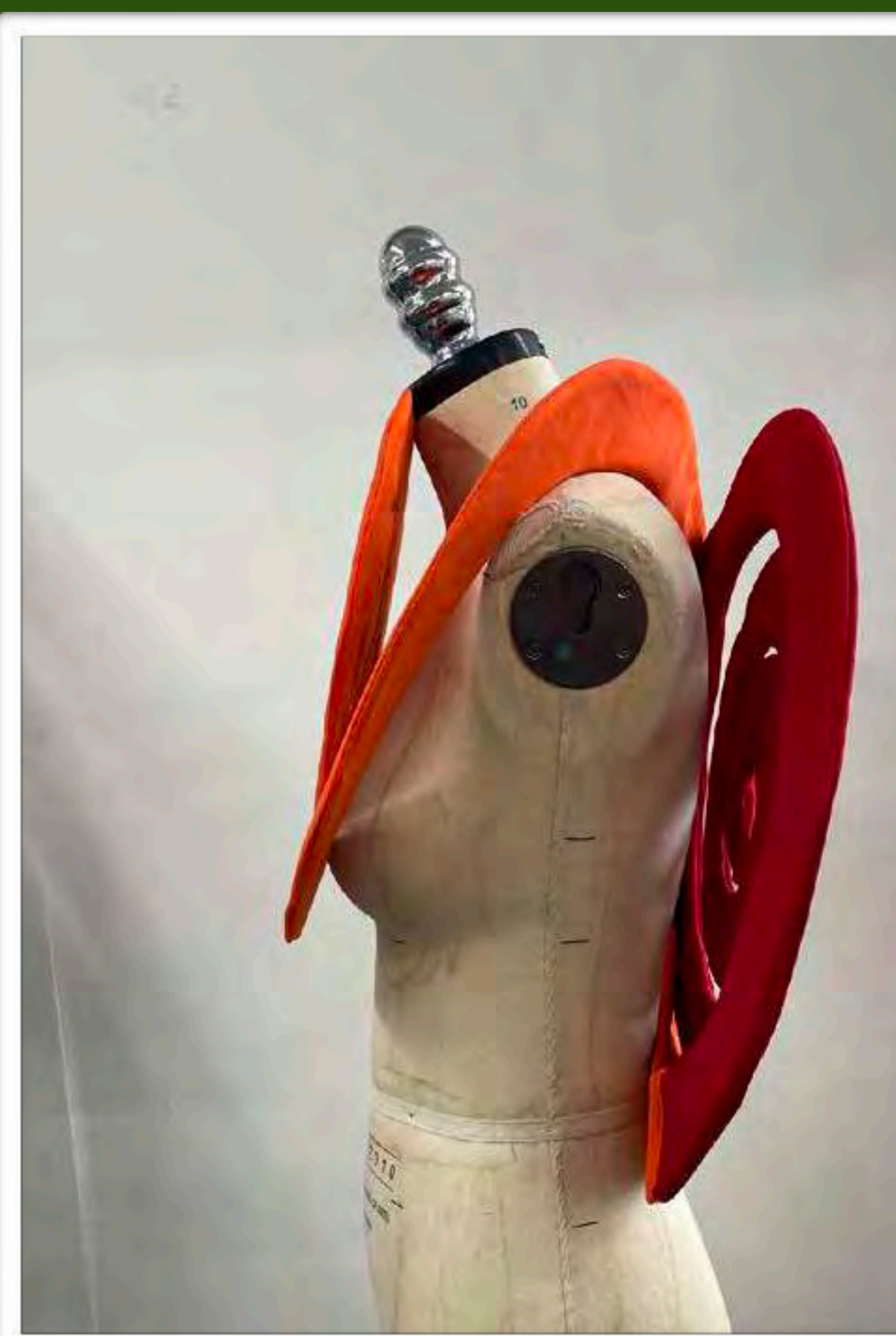


FITTING DEVELOPMENT



Experimenting with the swirl shape, also expanded the ideas on what it could be. Maybe a hat ?

SPIRAL BODY PLACEMENT DEVELOPMENT





Assembling a lot of spiral shapes using the sewing machine was just not possible. I was only able to attach three but the rest are detachable, making it flexible to reshape it on the body.

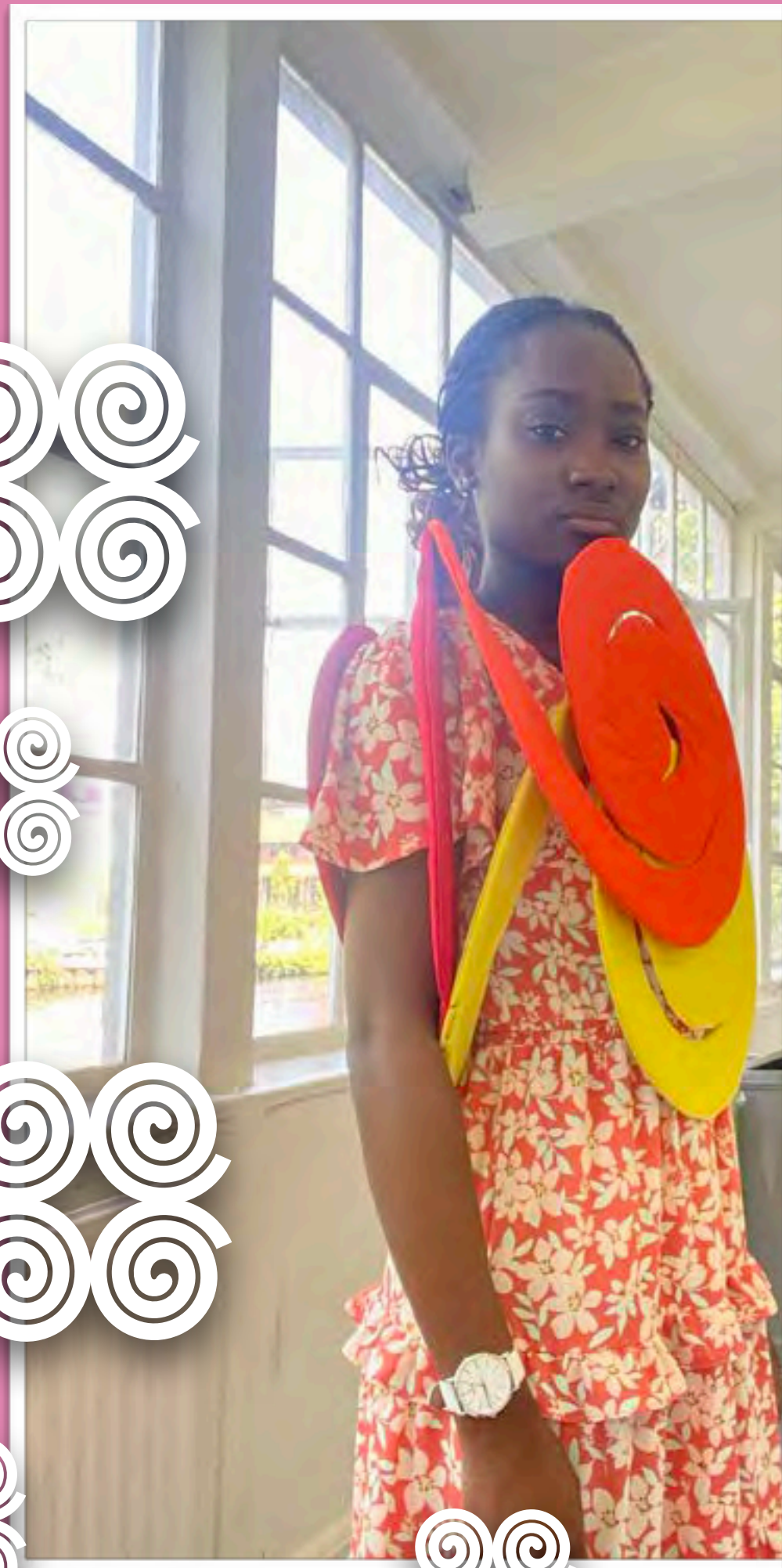
BODY PLACEMENT

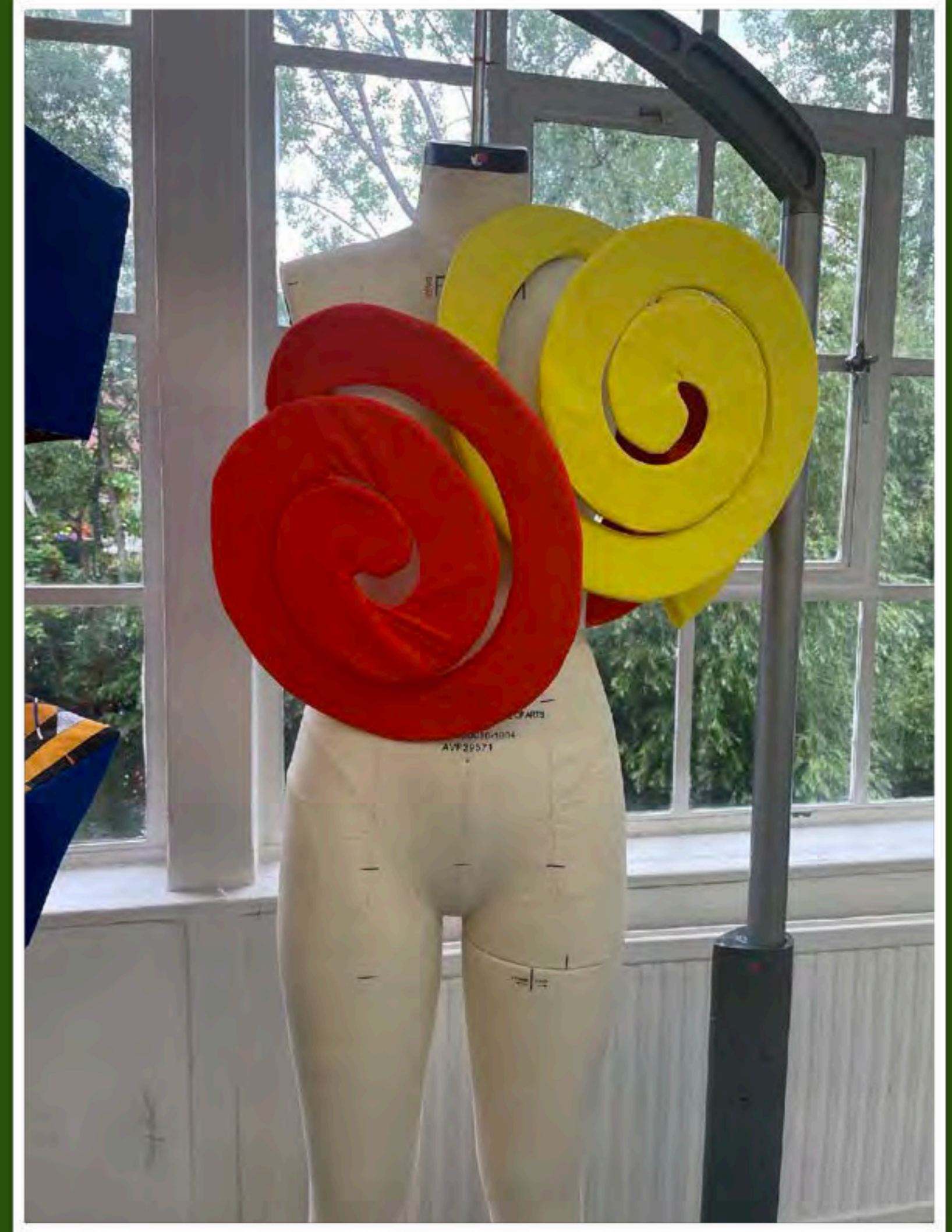
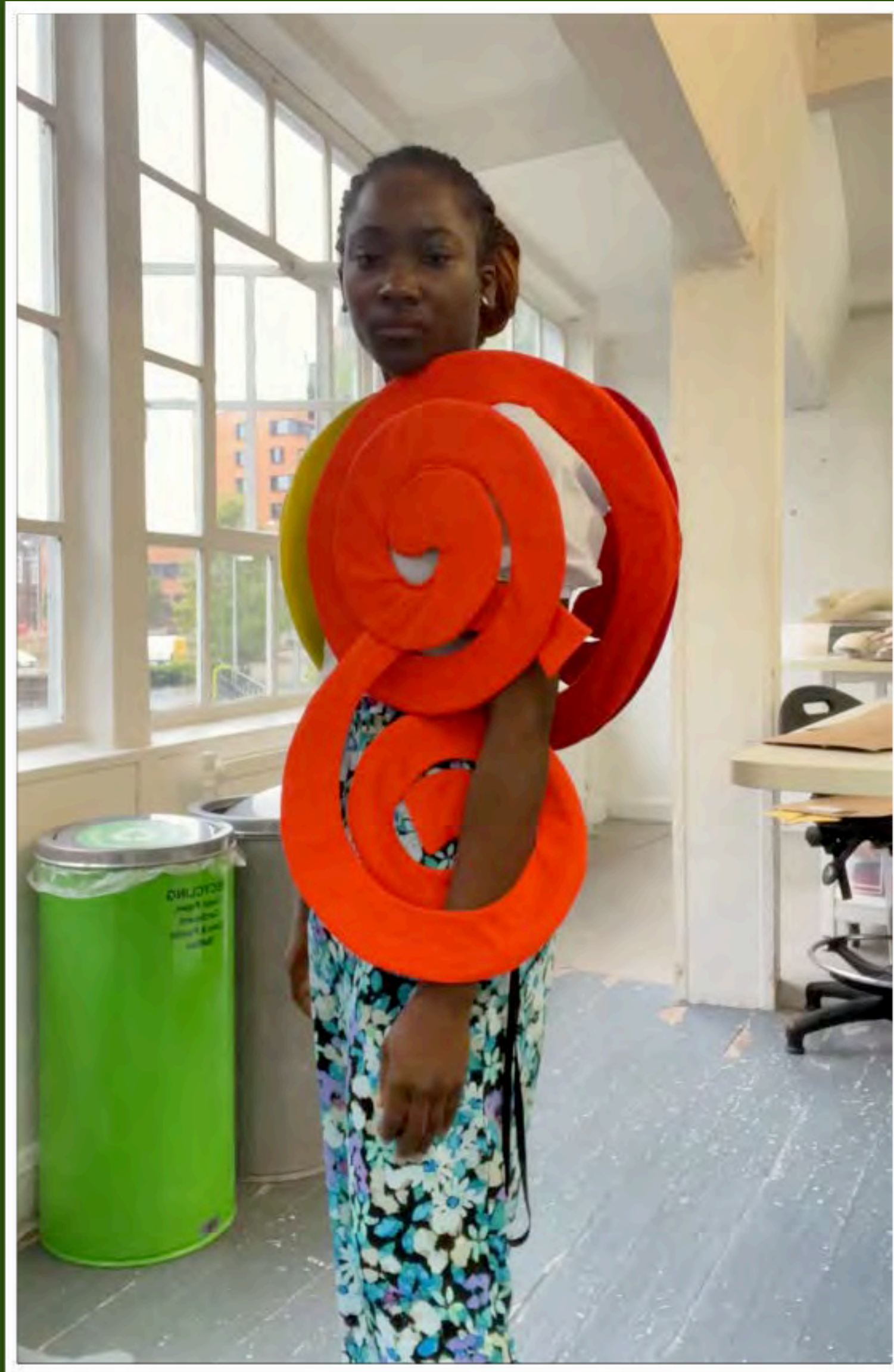


DEVELOPMENT

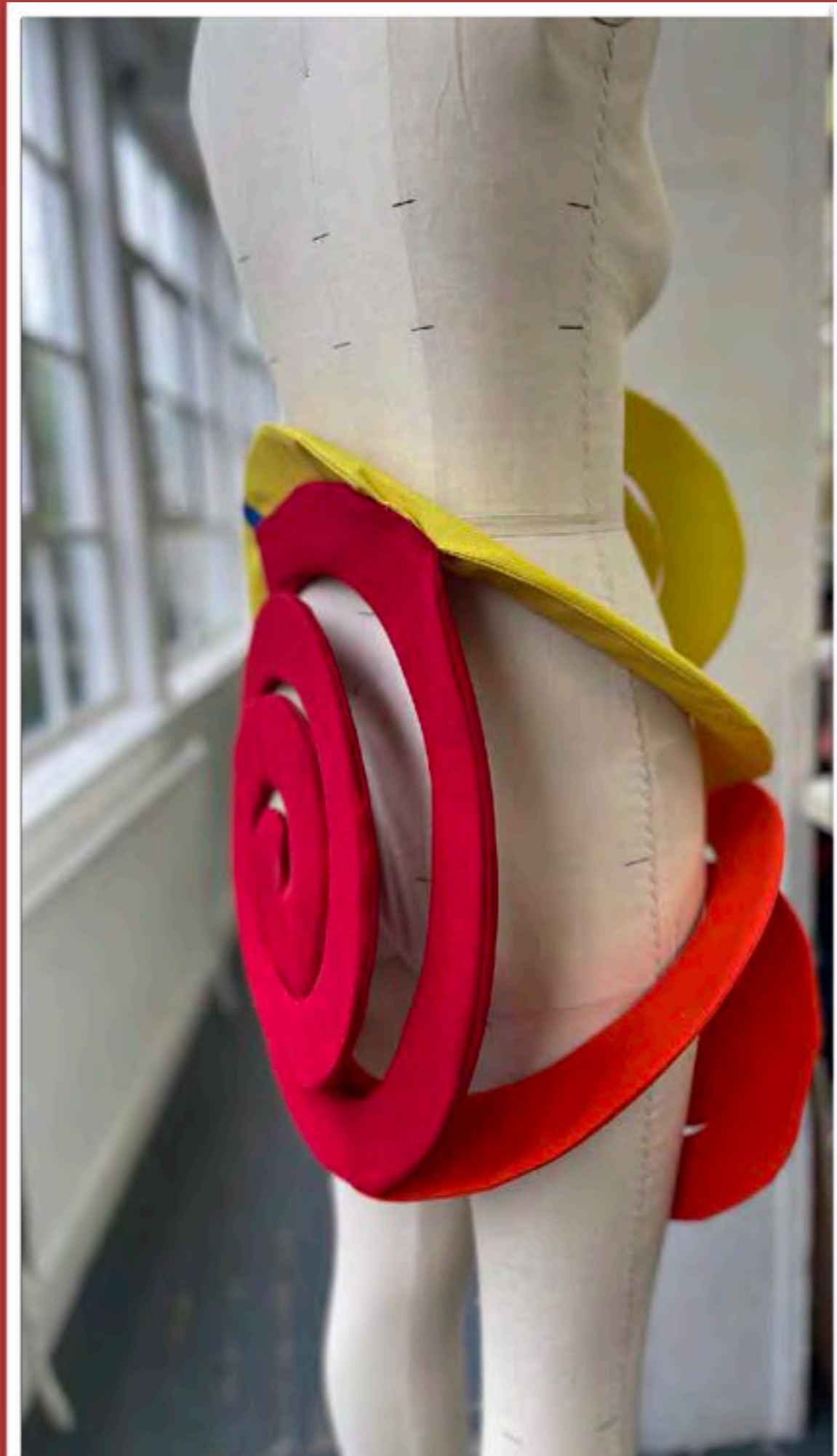


FITTING DEVELOPMENT





BODY PLACEMENT DEVELOPMENT



CIRCULAR

MOVEMENT

DISTORTION

Spiral shapes placements around the body



INSPIRATIONAL PRINT

Hand drawings of
Adinkra symbols
Turned into pattern

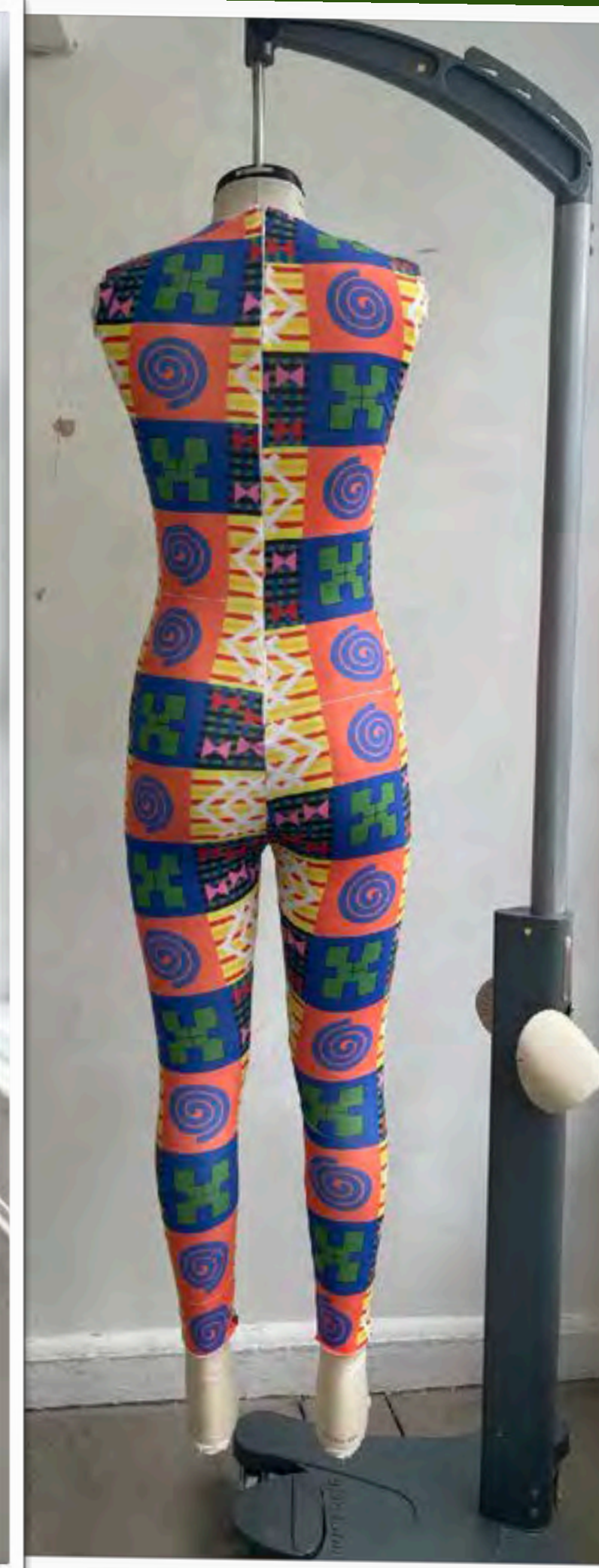
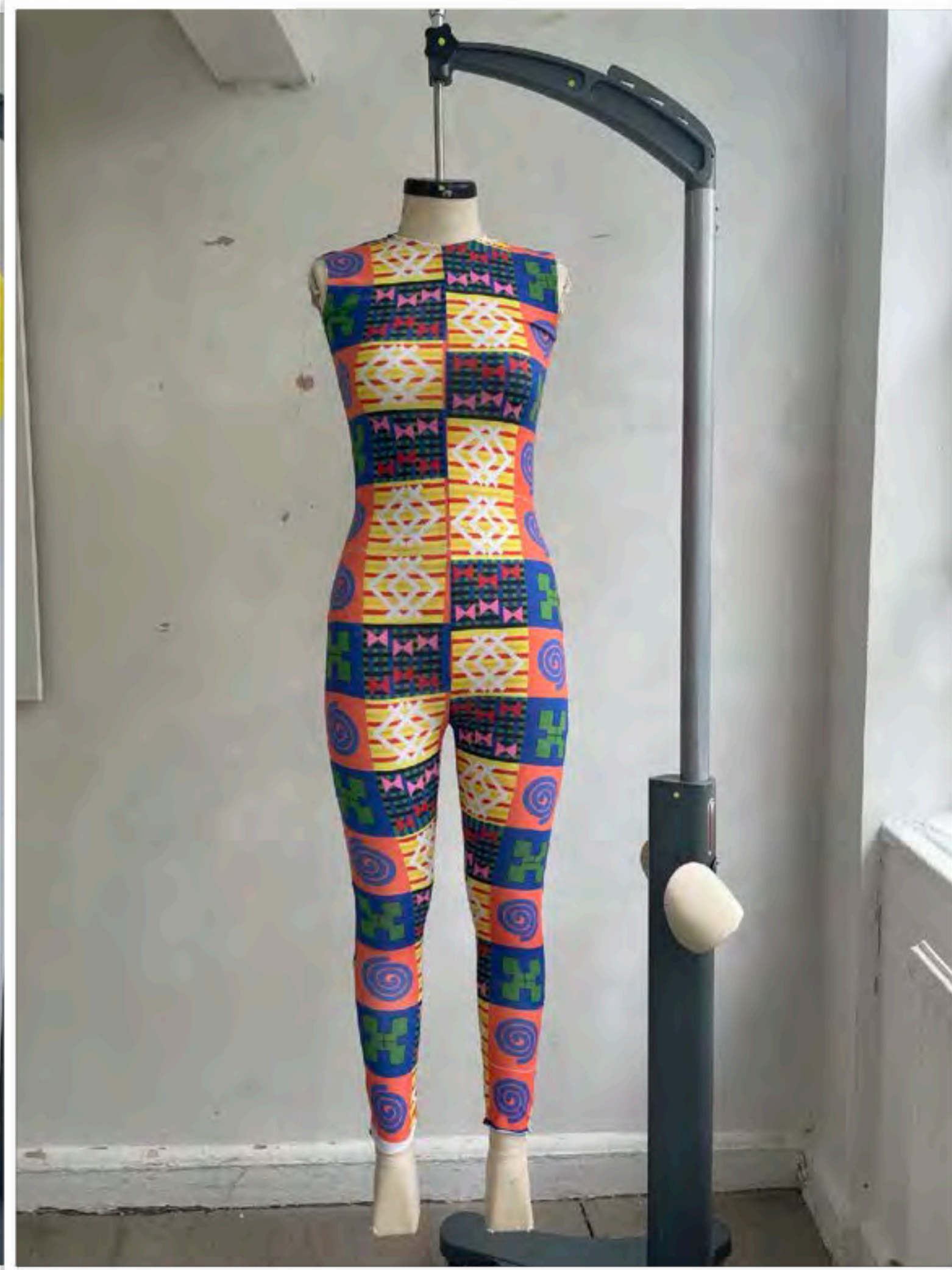
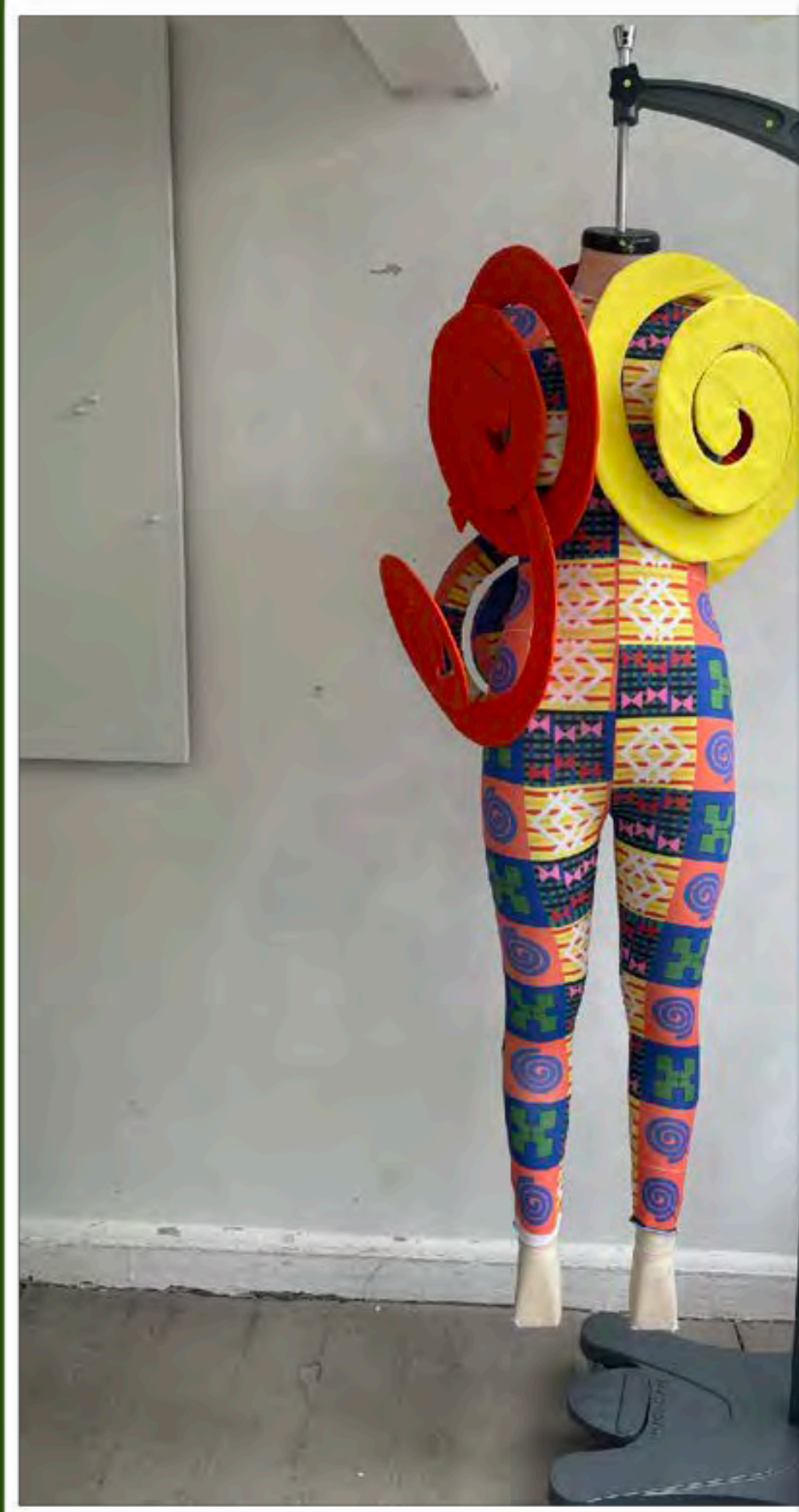


AGNI mask, Ivory Coast



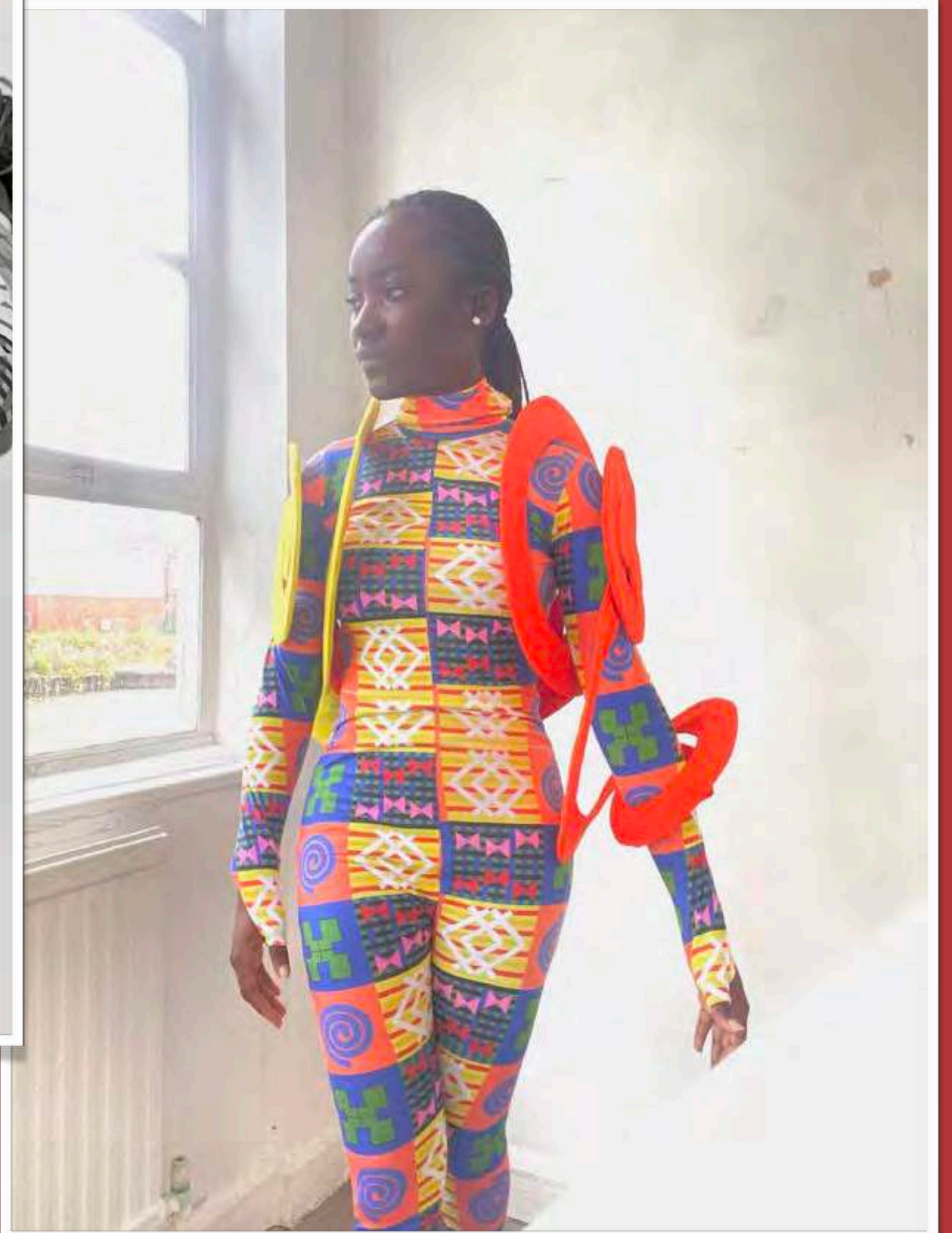
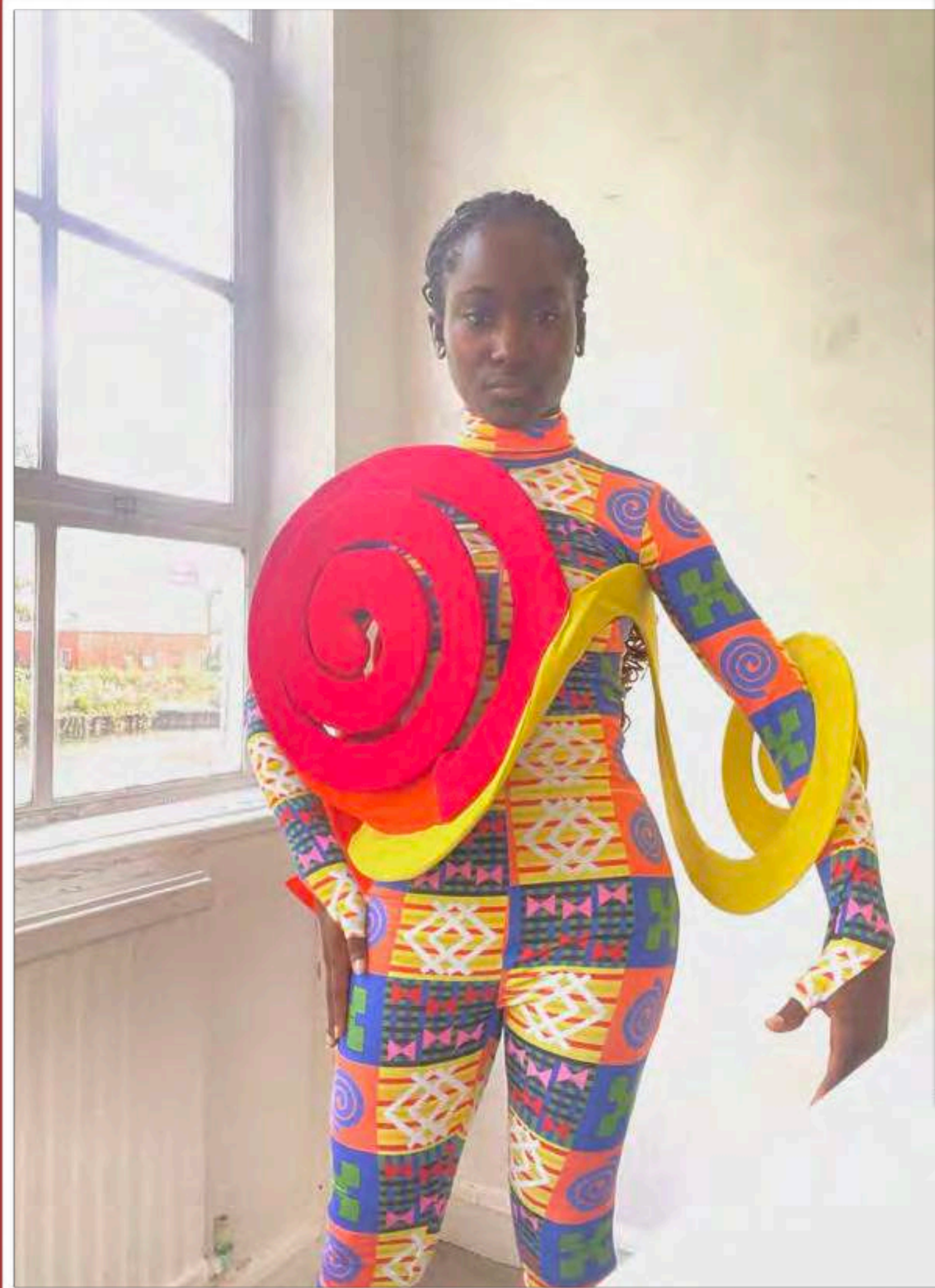
My BA prints, are a representation of Ghana and Ivory coast's Akan culture. Ghana uses symbols as Means of expression and Ivory Coast uses mask. These mixture represent where I come from.

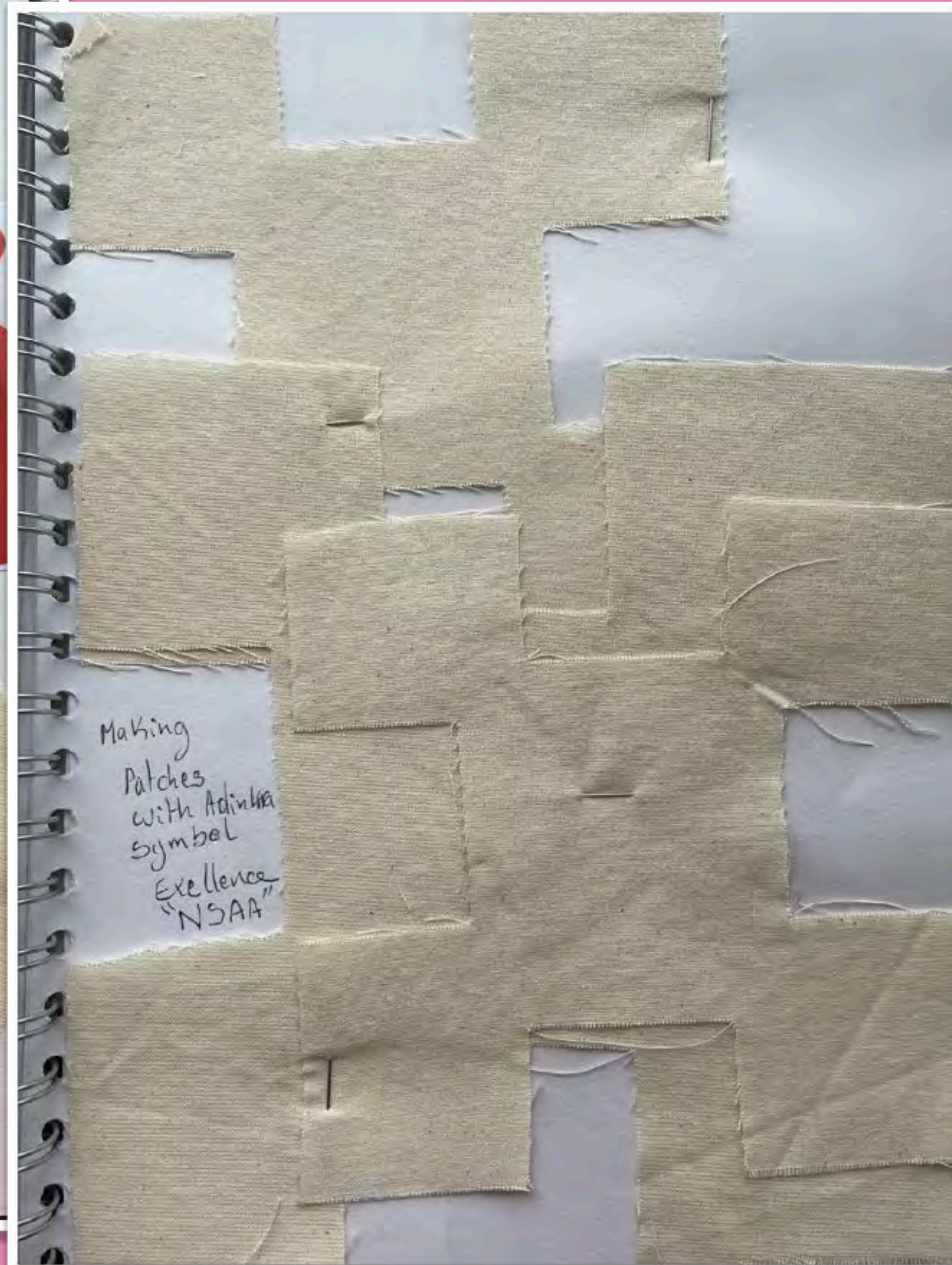
The pattern has inspired my MA print development.



Poppers fabric covering

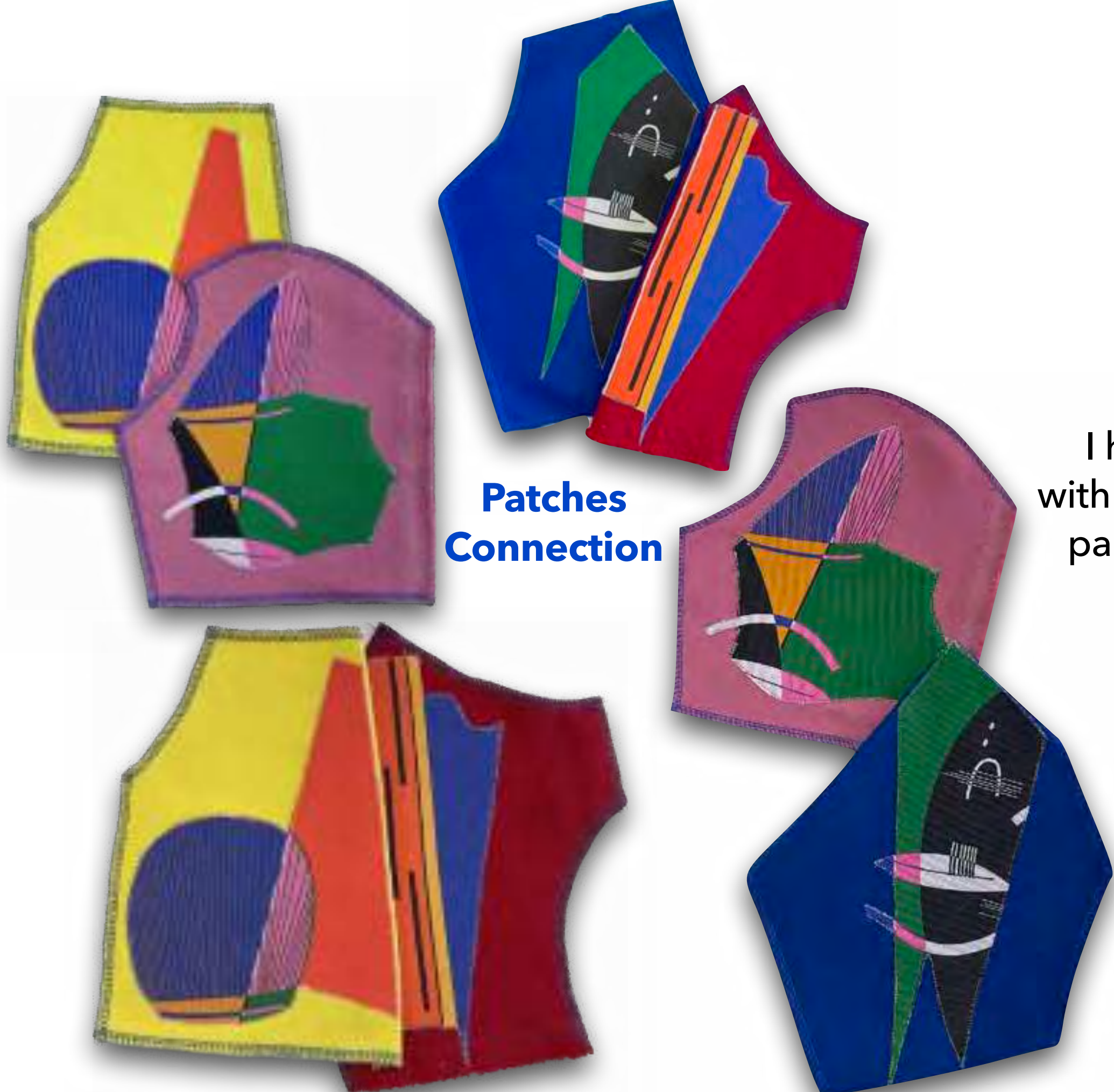
Fitting



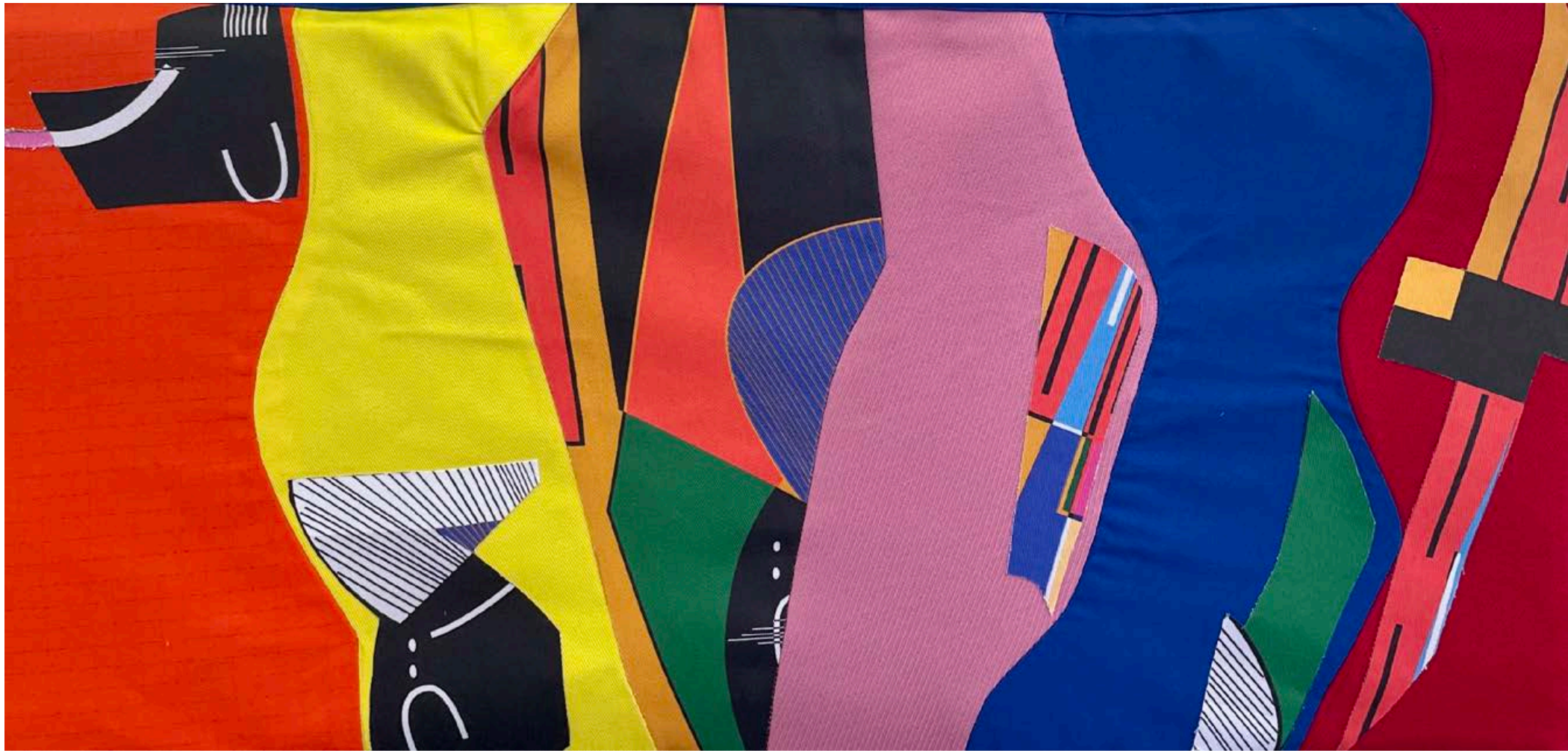


TAKING INSPIRATION FROM
CALICO COLLAGES
WITHIN MY SKETCHBOOK

PATTERN DERIVED FROM PATCHES



Patches Connection

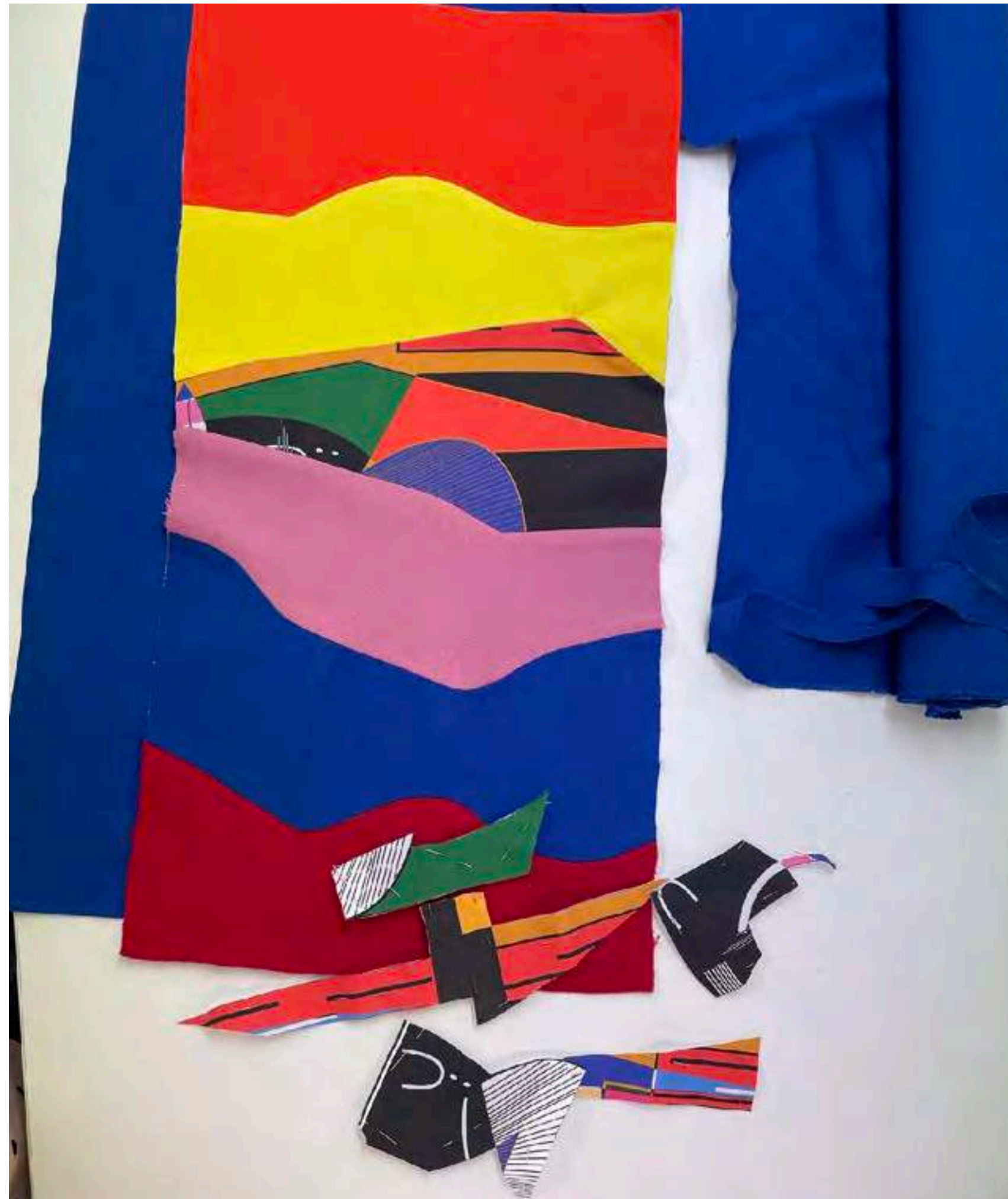


I have now joined the patches I did like a puzzle on a larger piece and I was so pleased with the design. I made them, not knowing that I was making art and that is the most exciting part of the journey of discovery. All fabrics above have being made from left over cut out.



ASSEMBLING CUT OUT SHAPES FOR THE FRONT AND BACK PANEL

While assembling the shapes, I realised that some of the fabric was stretching more than others. Picking deadstock fabrics or donated clothes gave me a limited choices in terms of fabric weight and colours.



Side details

I later on changed it to a lighter colour for it to stand out.



LOOK 1 ASSEMBLY



**DWENNIMMEN DESIGN
OUTCOME**

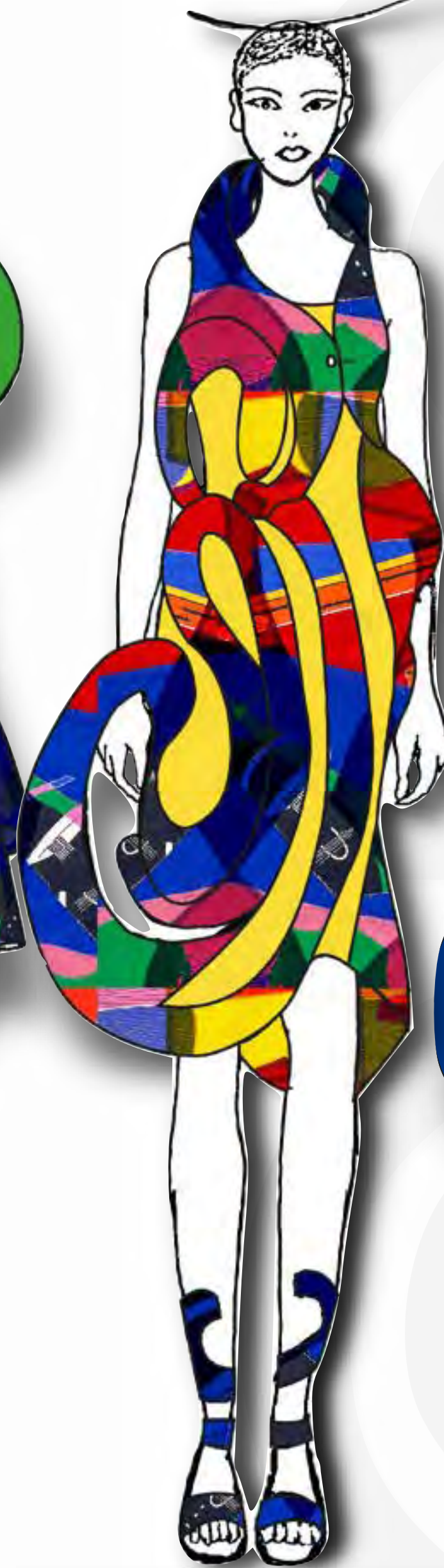
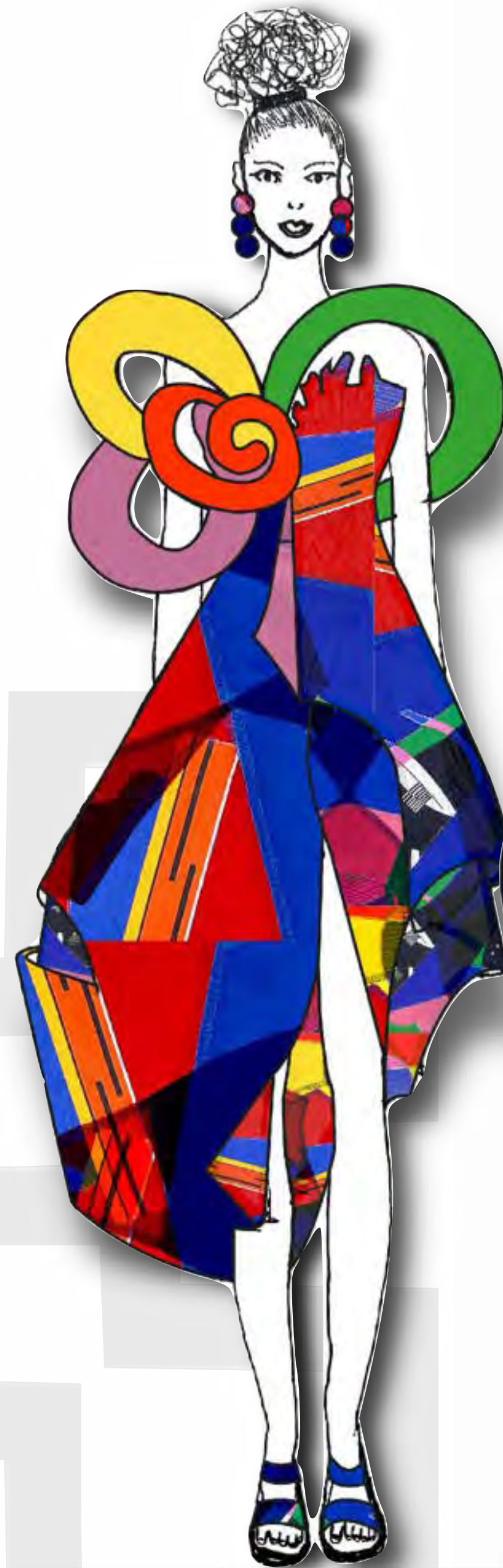
LINE UP



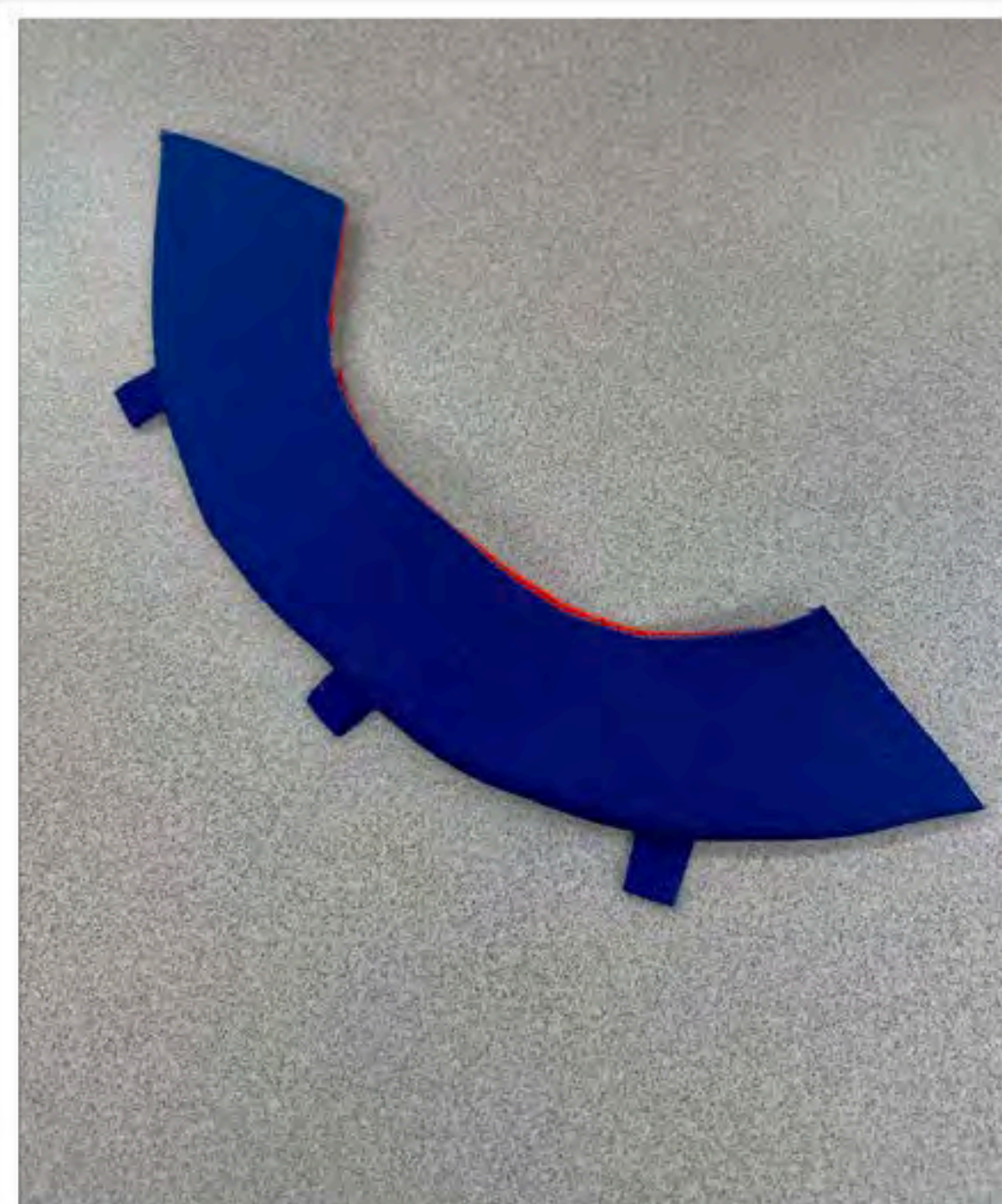
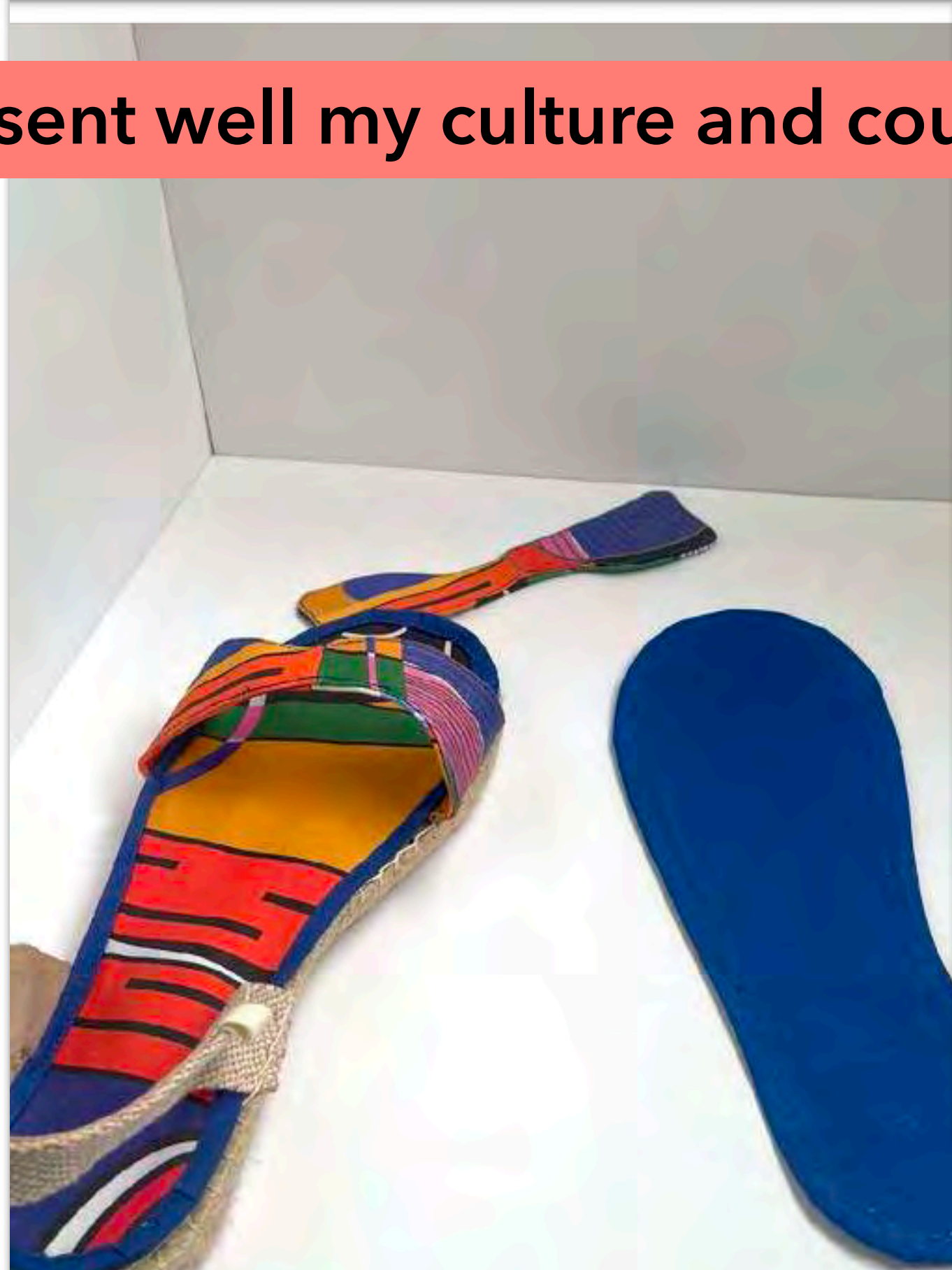
LINE UP



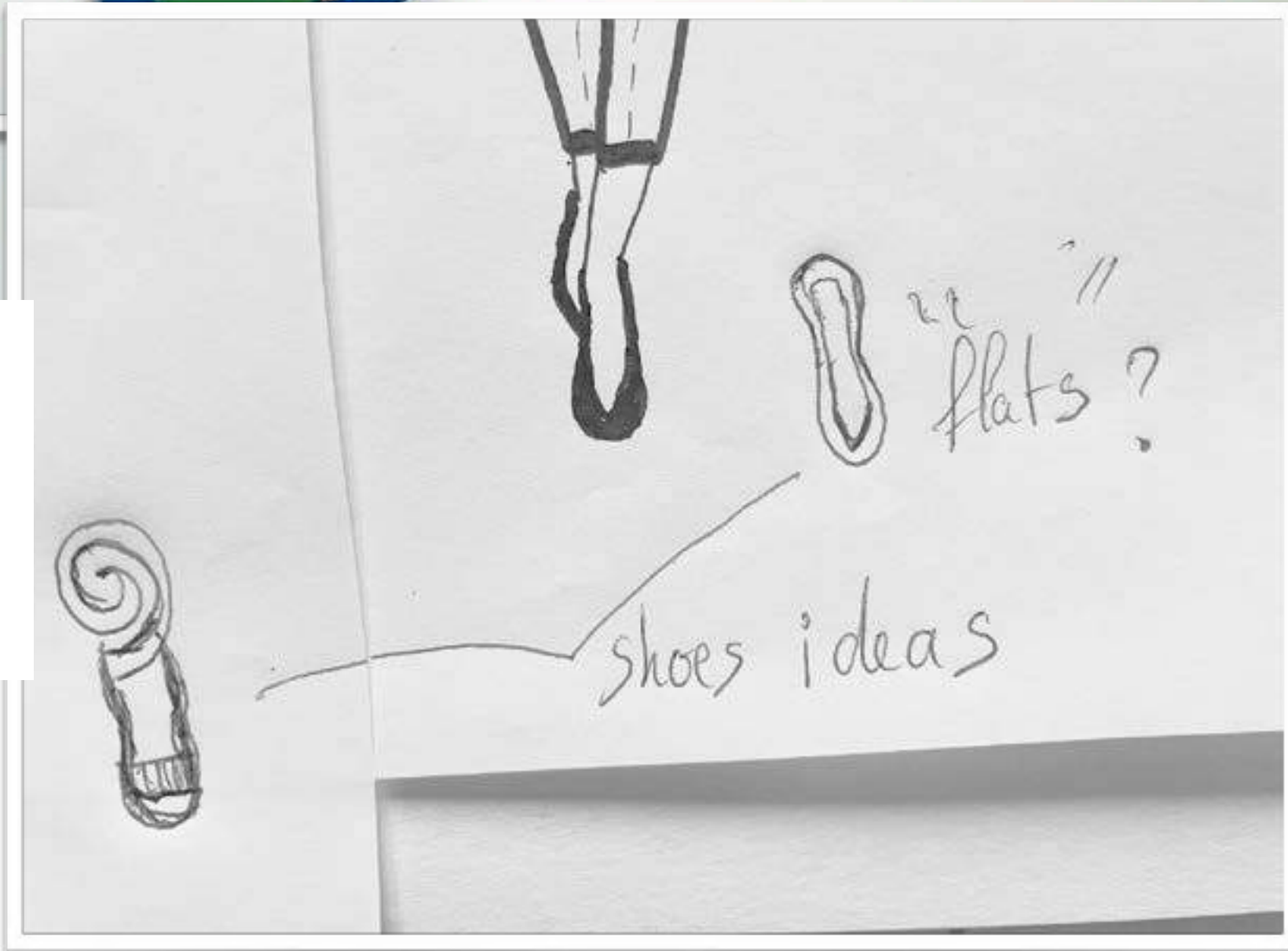
LINE UP



The colours represent well my culture and could be worn with almost every outfit colour



My shoes was designed using sandal donation. The intention was to transform the old into something new, using left over fabric and some linen threads.



SHOES DESIGN PROCESS



The side of the shoes was braided with shoe lace and hand sown together with the front panel.

FINAL OUTCOME ACCESSORY



Lace colourful Nsaa sandals
Heritage Alive SS23

FINAL OUTCOME OUTFIT 1



Heritage Alive SS 23
Heritage Alive SS 23

Heritage Alive SS 23





FINAL OUTCOME OUTFIT 2

Heritage Alive SS 23



Heritage Alive SS 23





Heritage Alive SS 23