



ADE OLLILA

# TRASHED

A SECOND CHANCE





ADE OLLILA

A THIRD YEAR SMART AND SUSTAINABLE  
FASHION STUDENT IN HÄME UNIVERSITY  
OF APPLIED SCIENCES  
BASED IN HÄMEENLINNA, FINLAND

My studies are heavily focused on sustainability and ecological aspects in every stage of design, which are also important values for me as a designer.

Early on, I realized how important it is to use pre-existing materials instead of always sourcing new ones.

In my studies I get to keep experimenting with sustainable options, while learning the basics of fashion design, 3D modelling, machinery, and apparel manufacturing.

In practical projects I get to explore and solve the fashion industry's challenges with sustainability in collaboration with my team members.

As an alternative and sustainable designer I want to combat alternativism as a trend and bring it back to its roots - a statement towards a better world, where each contribution is for the win.

AS WE SWIM IN SEAS OF CONSUMED MATERIAL,  
RARELY DO WE STEP BACK AND GIVE BELONGINGS A  
SECOND CHANCE.

Trashed is a statement against overconsumption that started with leather scraps gathered from trash. As the project grew, I was lucky to be able to also score very generous donations of leather cuts and used leather goods.

AI has not, nor will it ever be, used in my projects.

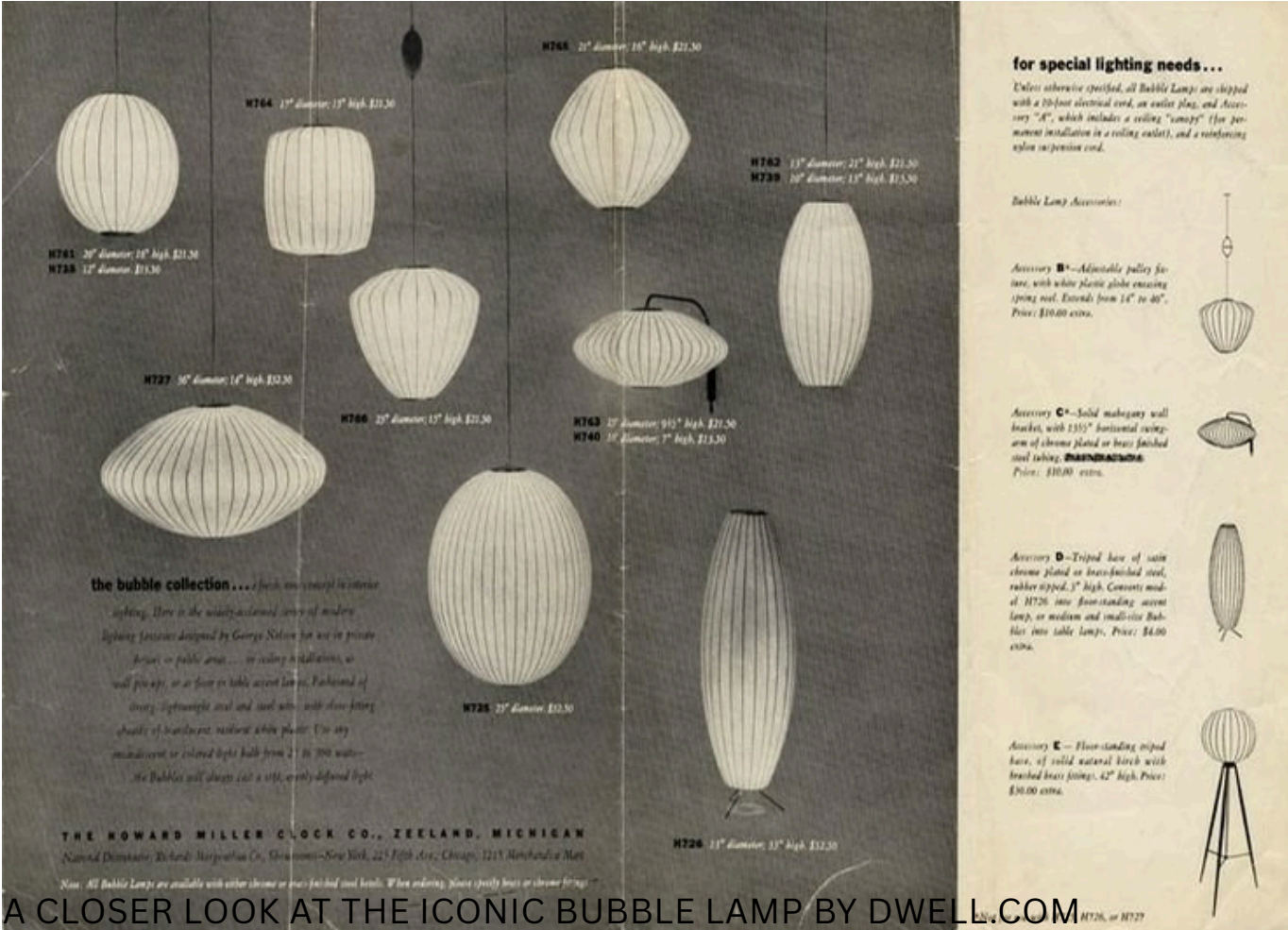




# MOODBOARD



PATCHWORK LEATHER PILLOW BY WAYFAIR



A CLOSER LOOK AT THE ICONIC BUBBLE LAMP BY DWELL.COM



REPLICA GEORGE NELSON BUBBLE LAMP BY ALPHA.



KAORU, PINTEREST





# LEATHER MANIPULATION

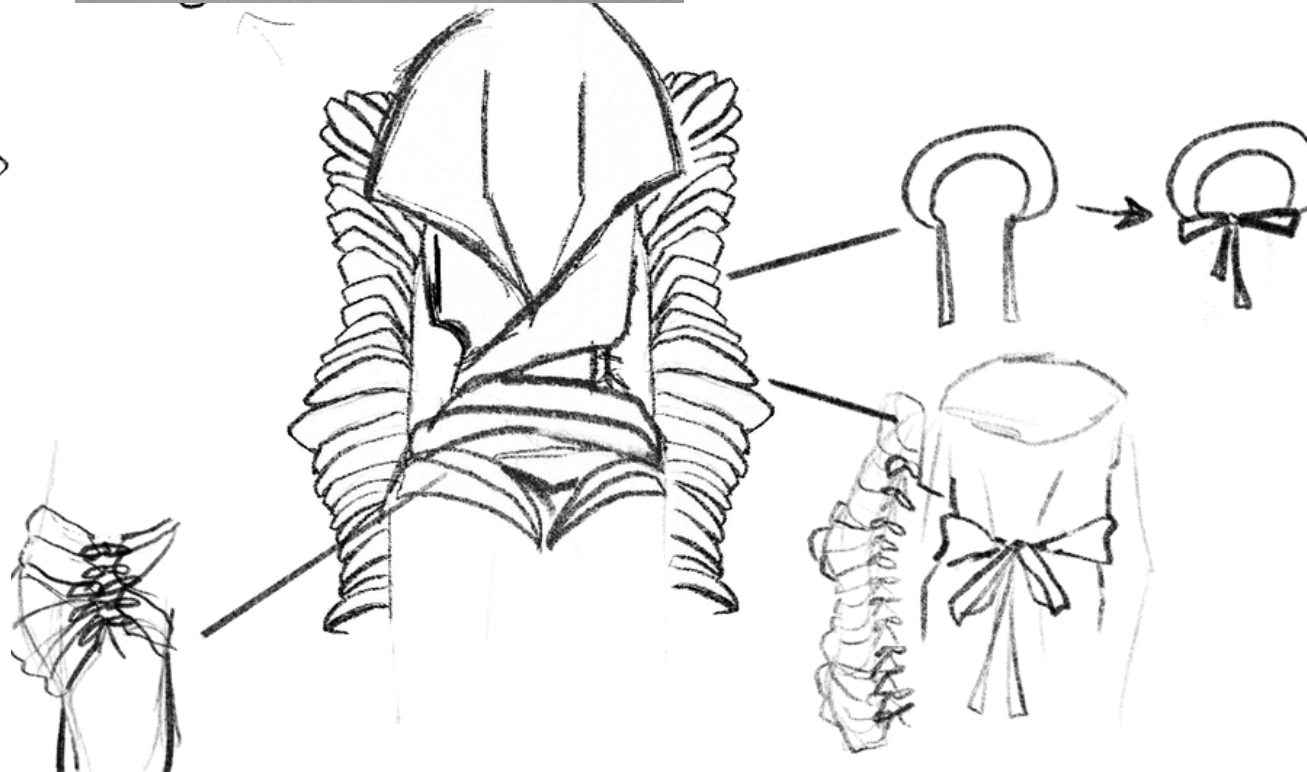
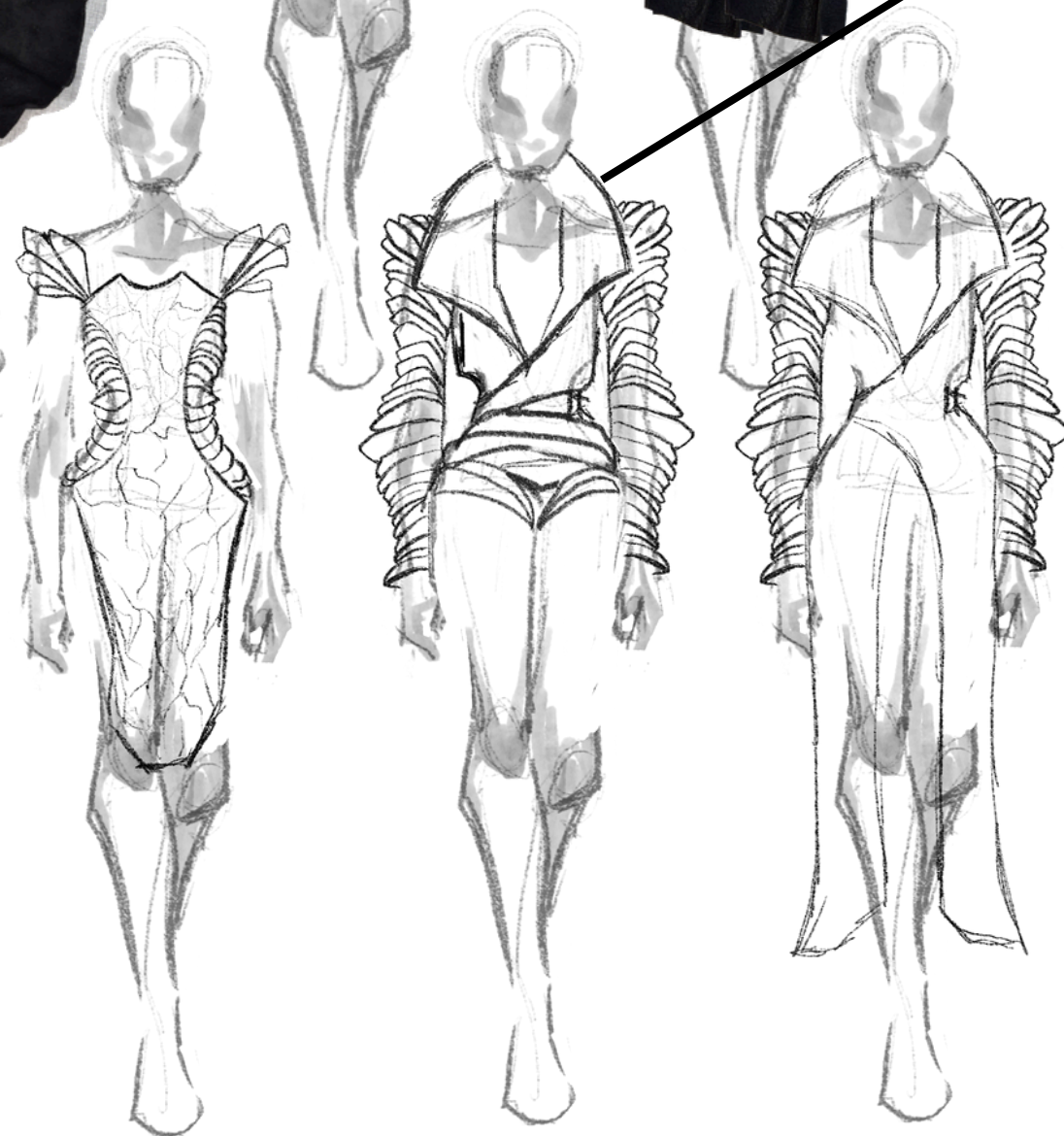
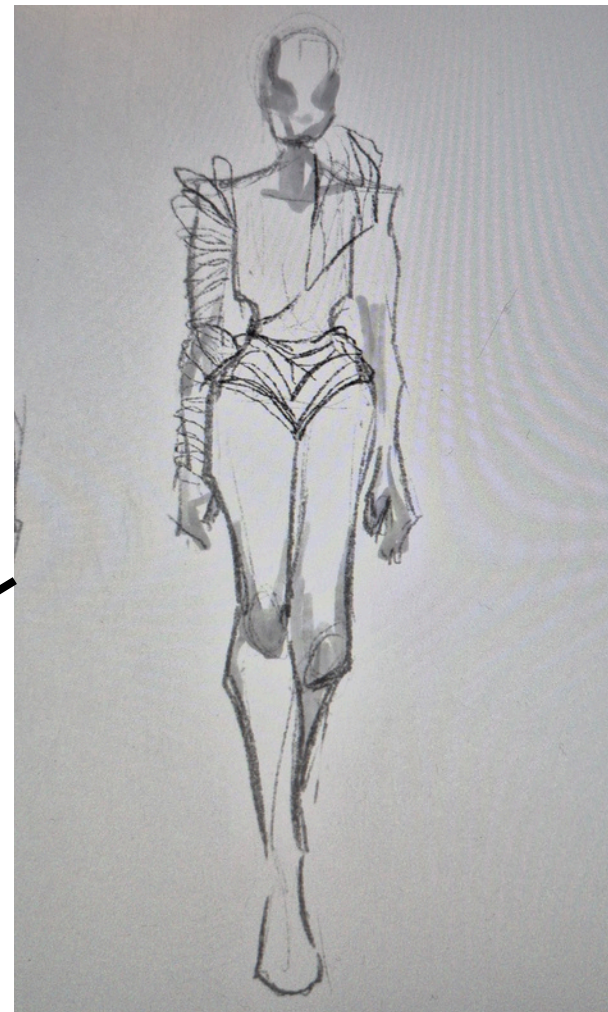
I started with a leather manipulation workshop, where I tested different methods, such as gluing, water molding, and patchworking. I started to sew scraps together with a fur machine, and the idea started to form.



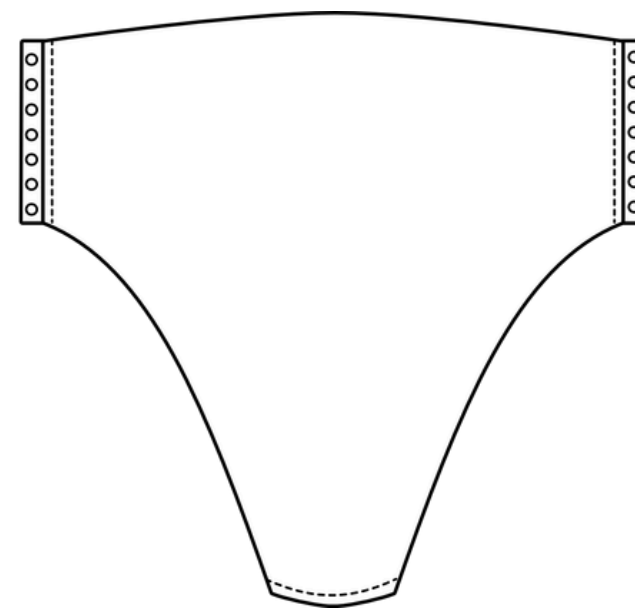
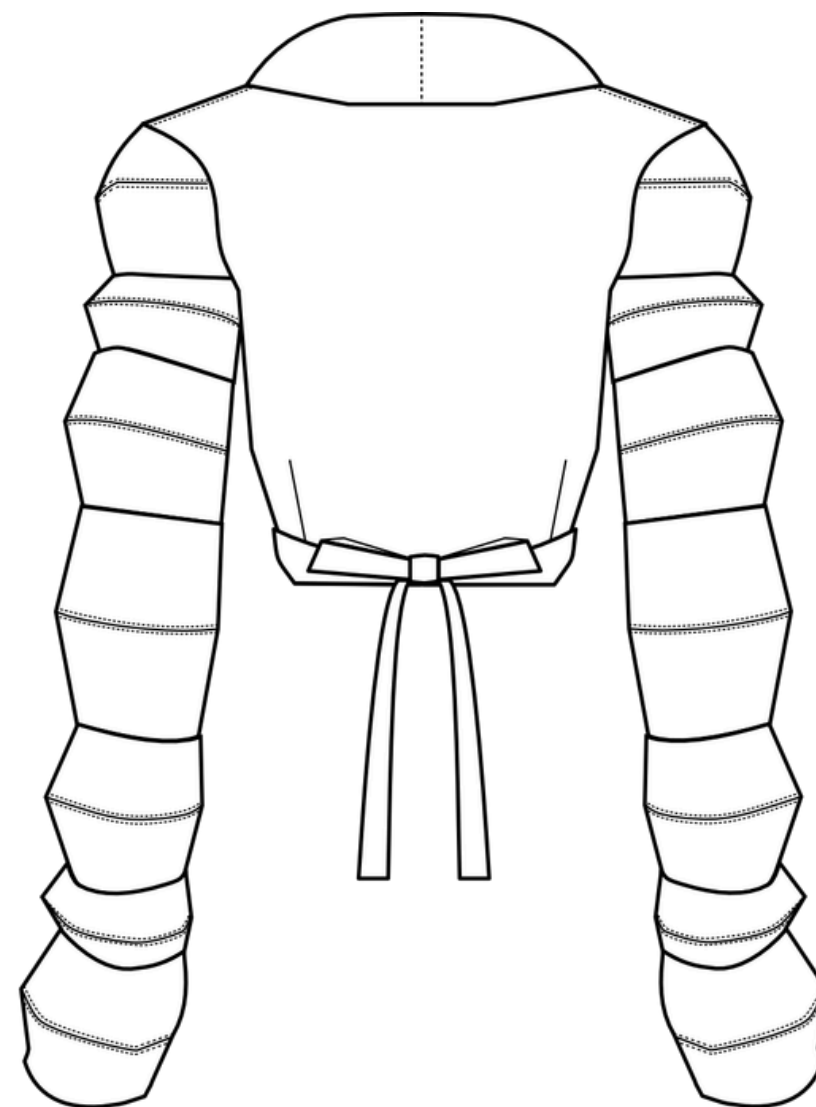
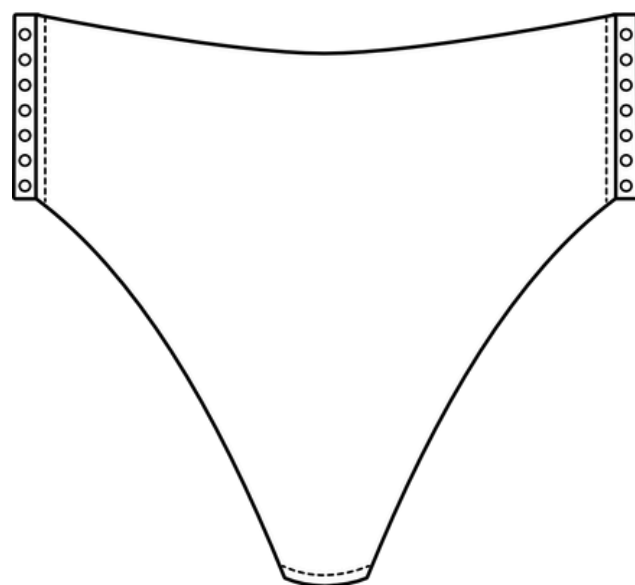
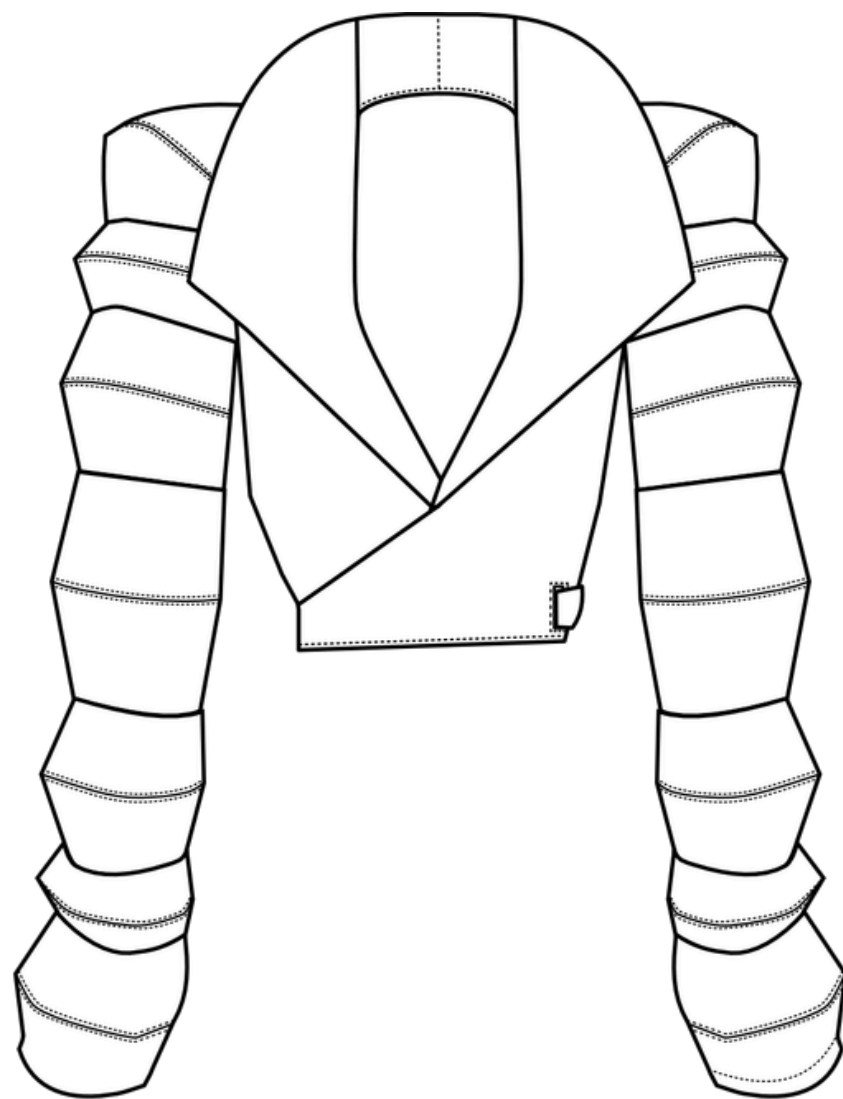


# IDEATION

The original design evolved to more structured sleeves, clearer plan on the wrap-around idea, and corset shorts. The adjustments were made with movability, aesthetics, and shape variations of the human body in mind.











# PROCESS

## The leather patchworking

The patchworking was the easiest part; I raided our shoe department's leather scraps and gathered generous donations of unused leather goods. I saved thinner pieces for the bodice for comfort and movability, and thicker for the sleeves to get them to hold shape better.





# PROCESS

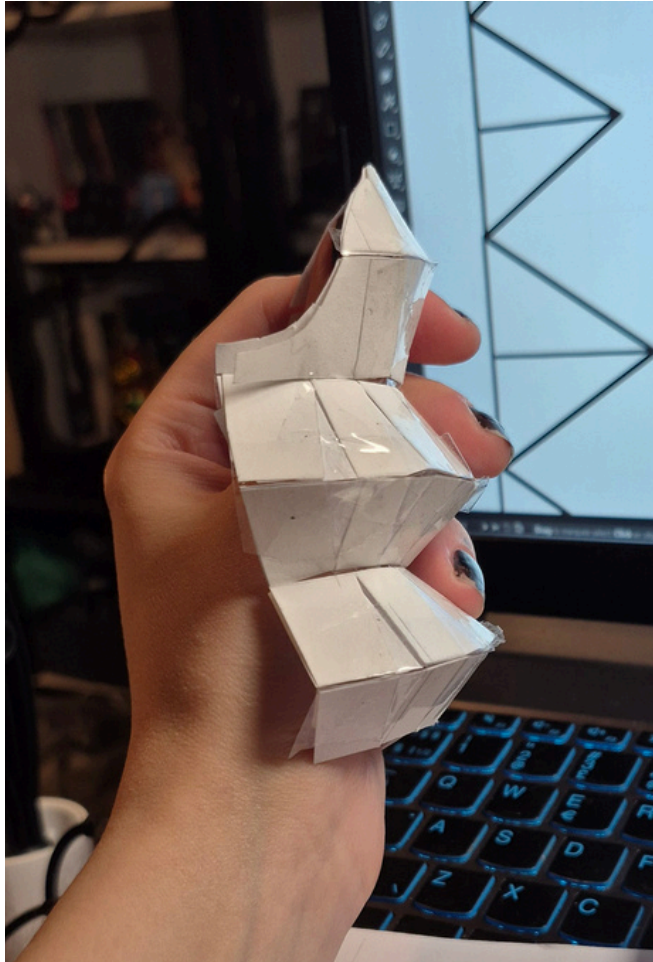
## The jacket

For the jacket bodice I drafted a pattern in Grafis with a vest pattern as my base due to the desired shape and length. left a hole on the side seam for the strap to go through.

I chose to make the lapels big for aesthetic reasons. Lastly, I made a pattern for the wrap around straps, attaching them to the bodice for a seamless result.







# PROCESS

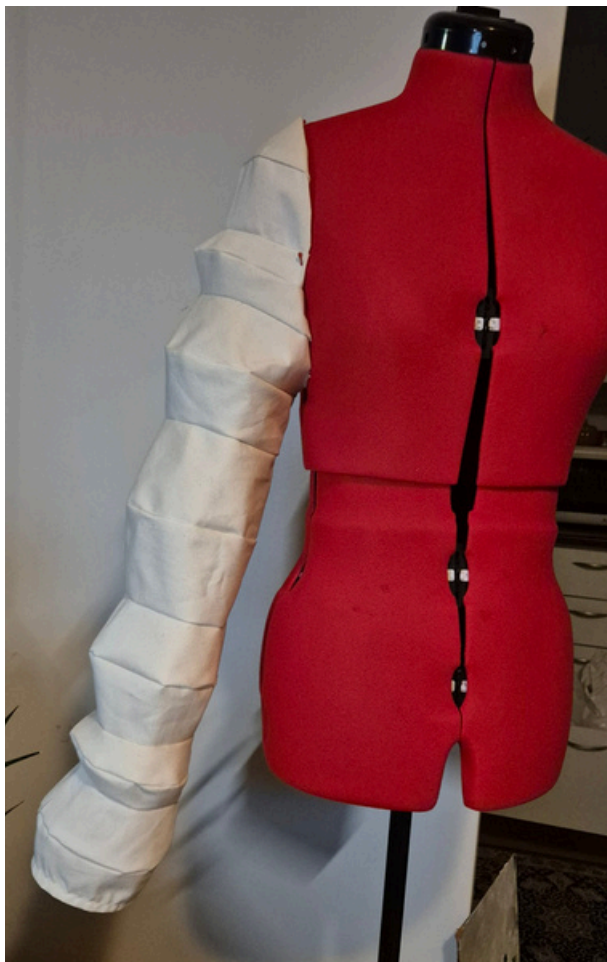
## The sleeves

The sleeve trials started with paper shapes, trying out different cuts on a one piece sleeve.

After finding my desired shape and volume,

I prototyped the whole sleeve with canvas.

Then producing my first actual sleeve from the scraps, which ended up holding it's shape and looked better than the canvas prototype.





# PROCESS

## The shorts

For the shorts, I drew a mini shorts pattern, which I then modified to suit the style better. After achieving the length and cuts, I added panels to the side seams where I added the corseting straps, which are old shoelaces.

