Cape Peninsula
University of Technology

Security-Focused Party Wear for the purpose of enhanced personal safety in the urban environment.

By

Sonelle van Rhyn

Dissertation submitted in partial fulfilment of the requirements for the degree

Bachelors of Technology: Fashion Design

in the Faculty of Informatics and Design

At the Cape Peninsula University of Technology

Supervisor: Avryl Dahl
Co-supervisor: Maryna Bezuidenhout and Bryan Ramkilawan

Cape Town
Date: 25 October 2010

DECLARATION

I, Sonelle van Rhyn, declare that the contents of this dissertation/thesis represent my own unaided work, and that the dissertation/thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.

Signed   **Date**

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1.   Introduction:

The Setting:

Life in an urban context may present many daily challenges. One of which, involves maintaining and adapting one's lifestyle, according to the demands of such an urban reality.

People are vulnerable to the problems of an urban environment. An example of this is commonly found with women's clothing. Women in particular, are rendered vulnerable, as ladies' fashion is, by convention, often impractical and uncomfortable. It frequently makes little or no provision for one to carry essential items on one's person.

In certain situations, handbags and purses make the bearer a target of thieves and pickpockets.

Women, who go out at night to clubs or parties, frequently find themselves in high-risk situations. On these occasions, purses and bags are inappropriate and cumbersome. Party wear is usually skimpy, tight and short. Clubbing fashion leaves no space for pockets in which to hold one's belongings.

What options are left to young women who are seeking to ensure their safety and who, at the same time, would like to dress in a manner that is stylish, fashionable and attractive?

2. Title:

Security-Focused Party-Wear Fashion for the purpose of enhanced personal security in an urban environment.

3. Clarification of Basic Terms and Concepts:

Security Fashion:

Specialized fashion adapted for the purpose of enhancing personal security.

4. Problem Statement:

a. Problem:

Women's clothing is traditionally impractical and not always versatile. It is usually devoid of pockets, thus creating a need for the carrying of handbags and purses. The handbag is often inappropriate and a hindrance, because it reduces the mobility of the bearer. In addition, the handbag makes the bearer a potential victim of thieves and pickpockets.

b.   Knowledge Gap:

Research will need to be conducted in the fields of personal security and contemporary fashion design. This will be performed in order to obtain pertinent information that will demonstrate how current ladies' fashion can be customised to meet the needs of urban women. Research performed to date, on the subject of how fashion can enhance personal security, is limited and has yielded findings that are generally only applicable to sportswear and street wear garments.

c.   Context:

My research will involve an investigation into the urban clubbing culture in Cape Town. Observations and studies will be conducted at popular local clubbing scenes and venues: Long Street, Edward Street, etc.

In addition, research will be conducted amongst female students at tertiary institutions, such as CPUT and UWC.

Observations made, and findings deduced from these studies, will contribute towards the research, as they provide insight into the culture and practices of young female women, as well as the clubbing environment.

5.   Objectives of Research/Purpose Statement:

The aim of this research is to explore the occurrence of personal theft and robberies in an urban environment, specifically in a clubbing/party situation, and how certain forms of violent offences may be avoided. Furthermore, this research aims to offer a practical solution to the problems created by inadequate ladies' party fashion.

My intention is to design a commercial, stylish and contemporary range of party wear for women aged 18-25 and to add value to the product by providing quality, versatility, functionality and practicality. I aim to provide fashion-forward clothing that allows space for pockets, which make provision for the storage of personal and essential items.

6.   Research Question and Sub problems:

6.1   Research Question 1

How can fashion be adapted for the purpose of enhancing personal security and furthermore, how can it liberate the bearer from a burdensome handbag?

Sub Questions:

6.2   Research Question 2

What is the relevance of security-focused garments in an urban setting?

6.3   Research Question 3

What are the effects on women, on a social, psychological and practical level, of living in an environment where one is often at risk of being mugged or robbed, and what impact does this have on the way they choose to dress?

6.4. Research Question 4

What means are available in terms of designs which incorporate security enhancing detailing in contemporary fashion apparel?

6.4.1

How can one adapt current styles and use technology?

6.4.2

How can fashion design meet the needs of consumers in a specific context, by providing personal safety and enhanced mobility?

7. Arguments, Claims or Assumptions:

In a conventional context, men's clothing has always been more functional than women's clothing and the provision of pockets has generally proved to be more than adequate. This is in stark contrast to the impractical clothing worn by young women, such as high heels, as well as garments that do not have pockets. Typically, the design of women's fashion creates a social and physical handicap, which acts to immobilize women (Bolton, 2002:44).

Designers like Cashin and Maxwell, from the 1940's, designed garments which incorporated "purse pockets". These designers were not only enhancing the mobility

of women but also highlighting and redressing a disabling aspect of women's fashion (Bolton, 2002:44).

By incorporating bags and luggage into garments, handbags and purses can be eliminated from a wearer's ensemble. A handbag can in some instances make its bearer a target of robbers and pickpockets. While the issue of crime cannot be solved or eliminated, some cases may be prevented. The likelihood of losing valuable items is decreased if they are carried on your person. The objective is to make it difficult to lose your personal belongings or to have them stolen.

8.Conceptual Framework/Literature Review / Key theorists:

8.1   Marc Augé-(1995)

Anthropologist and author of "Non-places: Introduction to an anthropology of Supermodernity" (1995).

Life in the modern world entails spending more time on motorways, in airports, in supermarkets and in front of TV's and computers. Augé explains that the world is being taken over by "Non-Space"." Non-Space is the physical space that we perceive or experience but in fractional and incomplete ways. Augé defines Non-place as any space which cannot be defined as relational, historical or concerning identity. Non-places are designed to enhance atomization and anonymity (Augé, 1995).

The "Supermodern Condition" is a term coined by Marc Auge. Clothing has always been classified in terms of the context in which it is worn. Supermodern clothing is

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defined by urban city life. Supermodern clothing is designed in response to the physical and psychological needs of urban spaces (Bolton, 2002).

Supermodern Clothing design is an attempt to create practical, functional clothing that provides for bodily movement and even physical protection against street crime (Bolton, 2002).

8.2 Kusuke Tsumura- (2004)

Fashion Designer, who has worked with the likes of Issey Miyake.

He designed the "Final Home" coat; a garment which can be adapted according to one's needs. This garment is devised to aid survival in different urban conditions.

Tsumura's designs feature pockets as a basis for garments. He draws inspiration from hunting jackets and army coats. Most garments contain a minimum of 44 pockets. Pockets open into further hidden pockets. Garments allow multi-functionality and customisation. Garments serve as more than clothing; they are at the same time the wearers' luggage and a survival kit (Finalhome,2008).

9. Research Design and Methodology:

Approach to research and methods:

Questionnaires and surveys will be conducted amongst females between the ages of 18 and 25 years old. The collection of data will focus on women attending local

tertiary institutions, as well as on young women in the context of the local clubbing environment.

Personal interviews will be conducted with women of the same age-group, focusing on their experience of loss or theft of their personal belongings and how this loss or theft occurred. I intend to obtain as much relevant information from this demographic (18-25 year old females) as possible. Pertinent information pertaining to their clubbing and party habits, their travel arrangements, their fashion preferences, the contents of their handbags and purses, as well as their personal experiences with regard to the loss or theft of personal items, will be obtained.

Sample Questions may include:

How often do you go clubbing?

What do you prefer to wear when you go out clubbing?

What are the contents of your handbag/purse?

What are the most essential items in your bag?

What are your experiences with regard to the loss or theft of personal items?

Part of my research methodology will be to establish focus groups. These will include club-going female students at CPUT (Cape Peninsula University of Technology) in the 18-25 year-old age group, incorporating different ethnicities and diverse personal backgrounds.

I will test the multifunctional "security" outfits versus the "handbag" clad outfits on typical nights out. All observations will be recorded.

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Personal interviews will also be conducted with individuals involved in the security industries, such as police officers and security guards, in order to determine patterns or trends in the occurrence of thefts, to obtain accurate local statistics and to obtain advice regarding preventative measures that can be adopted.

10. Expected Outcomes:

Theory:

A dissertation containing current and further research.

Practical:

A commercial range of party wear for women aged 18-25 years old. A functional and versatile commercial collection of garments, incorporating hidden and disguised forms of pockets and storage, which provides a practical solution to a physical and social problem.

This value-added product aims to benefit club-going individuals, by providing women with sensible and functional options in the formal and party-wear department.

The proposed product range aims to offer its wearer: peace of mind, increased safety and feelings of liberation and empowerment.

11. Timetable/Schedule:

Month	Deadlines	Theory	Practical
April	21st :Theory Chapter1 Chapter2	Rework Proposal Chapters 1,2	Design Mock-Ups, Patterns Fabric Sourcing
May	25th:Theory Chapters: 1,2,3 26-27th: Moderation	Chapters: 1-3	Design Boards x 6 Patterns 35% completed garments of Range
June		Research: Questionnaires, interviews	Design Patterns Garments
July	12th: Tec Starts	Research: Questionnaires, interviews	Design Patterns Garments
August	25-26th: Moderation	Chapters 4-7	Design Patterns Garments
September	13th: Tec Opens	Chapters 4-7	Design Patterns Garments
October		Complete Dissertation Bind Dissertation	Complete all products for exhibition Photo-shoot Prep for exhibition

November	10th-11th: Moderation		

12. List of References:

Auge, M. 1995. *Non-Places: introduction to an anthropology of Supermodernity.* London and New York: Verso

Bolton, A. 2002. *The Supermodern Wardrobe*. London: V&A publications.

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[15 March]

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Signed _____

Date 05 October 2010

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ABSTRACT

This dissertation will focus on a security focused range of ladies clubbing apparel, adapted for the urban lifestyle. The dissertation is based on the theory of the Supermodern Condition and the Supermodern Design Aesthetic, by Marc Auge. I will investigate the topics of street and contact crime and also means of design that incorporate safety measures into contemporary fashion apparel.

The aim of this dissertation was to create a range that would allow for the integration of storage for young ladies personal items into their clothing. This range would allow the wearer enhanced mobility and liberate them from cumbersome bags and purses, in an urban clubbing setting. The design inspiration is based on contemporary fashion styling and trends in order to have commercial appeal to the target group.

ACKNOWLEDGEMENTS

I wish to thank:

- My Parents Sonja and Neville van Rhyn for their constant support and motivation.

- Lecturers Avryl Dahl, Maryna Bezuidenhout, Bryan Ramkilawan and Alettia Chisin for their guidance and technical wisdom.

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CHAPTER ONE

Introduction

The purpose of this research is to examine the social, practical and psychological impact of street crime and theft with specific reference to the clubbing/party scenario. The intention is to examine where and how certain forms of criminal offences may be avoided and to explore possible solutions to the problems created by inadequate ladies' party fashion.

Life in an urban setting may present many daily challenges. In the current socio-economic climate, people are particularly vulnerable to the problems associated with an urban environment. An example of one such problem is women's clothing, which is often impractical and uncomfortable. Women are made especially vulnerable, as ladies fashion is, by convention, usually devoid of pockets, thus creating the need for the carrying of handbags and purses. The handbag is frequently considered to be an inappropriate accessory and even an annoyance, because it reduces the mobility of the bearer and, in certain situations, makes the bearer a potential victim of thieves and pickpockets.

Young women, who go out at night to parties and clubs, are likely to find purses and bags to be inappropriate and cumbersome. Party wear is usually skimpy, tight and short. Clubbing fashion leaves no space for pockets in which to store one's belongings. Few options are left to young women who are seeking to ensure their safety and at the same time, who would like to dress in a manner that is stylish, fashionable and attractive.

The practical aim of this research is to design a commercial, stylish and contemporary range of party wear for women aged 18-25, by adding value to the product by providing quality, versatility, functionality and practicality.

I intend to design fashion forward clothing that provides for pockets, for the storage of personal and essential items.

In order to realize this, I have posed the following Research Question:

How can contemporary ladies' fashion be adapted for the purpose of personal security and at the same time, liberate the wearer from a burdensome handbag?

The following sub-questions are posed with the intention of answering and understanding the Research Question:

1. What is the relevance of security-focused garments in an urban setting?

2. What are the effects on young women, on a social, psychological and practical level, of living in an environment where they are often under threat of being mugged or robbed, and the way they choose to dress?

2.1.1 How can one incorporate security-enhancing features in contemporary fashion design?

3. How can one adapt current styles and utilise technology?

3.1.1 How can fashion design meet the needs of consumers in a specific context, by providing personal safety and enhanced mobility?

The body of this dissertation is comprised mainly of the above-mentioned sub-questions, which will form the basis for chapters two, three and four.

Chapter 2 unpacks the theoretical framework, based on my research. It discusses the issue of street crime, including robberies, assaults and pick-pocketing and its effect on individuals in the city. In this chapter I explore the significance of personal protection and security in a metropolitan setting. The intention is to understand how and why these events occur, particularly in the context of the urban clubbing scene.

Chapter 3 focuses on the relationship between the way women dress and their attitude towards their urban surroundings. It will explore the psychological and emotional effects that impact on individuals living in a society affected by crime. My research methodology involves data collection in the form of a questionnaire, which

will survey approximately 30-50 female students between the ages of 18 and 25. I intend to obtain information concerning, young women's:

- clubbing habits (Do they frequent clubs and how often?)

- handbag contents (Their most essential personal items)

- clubbing gear preferences(Which garments they prefer to wear when attending clubs?)

- experiences of theft/loss (How the theft occurred and what was lost or stolen?)

The questionnaire will aid my design process, as it will reveal what is required in order to meet the needs of such young women, as far as security-focused garments are concerned.

Chapter 4 deals with the practical component and concentrates mainly on the adaptation of contemporary fashion apparel to the needs of personal security. I include my interpretation, as a designer, of trends and ladies' fashion. This chapter includes current design research and the application thereof, during the creative process involved in the designing of the range.

I believe that this research will contribute towards finding practical solutions to deal with the issue of street-crime. My objective is that the proposed product range will offer its wearer: peace of mind, increased safety and a sense of liberation and empowerment. While the issue of crime cannot be solved or eliminated, some cases may certainly be prevented.

CHAPTER TWO

This chapter will deal with the subject of crime and security in the province of the Western Cape in South Africa. I will make use of police crime statistics to draw accurate conclusions on crime levels in South Africa. It will also outline and expand on the theory of Marc Auge; *Non-places and Supermodernity*, as a theoretical framework. The reason for investigating these topics, is that they are appropriate to the research problem and will provide a clearer understanding of the problem itself.

The Crime situation

Crime is a serious issue in South Africa. In comparison to most other countries, South Africa has a higher rate of murder, assault, rape and other violent crimes. The reason for South Africa's high crime rate is not clear and simple; however, many different explanations exist which can help one to understand the past, as well as the current crime rate (Louw & Schonteich, 2001).

It is clear; however, that there is a connection to the country's violent apartheid era. Considering South Africa's background, it is important to note that the country is still in a period of transition. In general, countries undergoing political change and the transition to democracy, usually experience an influx in crime levels. South Africa has a history of political violence and some schools of thought argue that the apartheid era, and its brutality, has resulted in a culture of violence, which has manifested in homes and neighborhoods as a destructive culture. According to the 'Nedcor Project on Crime, Violence and Investment', South Africans quickly resort to violent methods in order to resolve their conflicts (Louw & Schonteich, 2001).

A youthful population and rapid urbanization also contribute to high crime rates. To explain the link between age and high crime rates, I refer to a recent South African census. According to the last South African census, 44% of the South African population was under the age of 20 years. One of the most well-known facts about crime is that it is generally committed by teenagers and young adults (Louw & Schonteich, 2001).

Rapid urbanization has resulted in crime rates that are higher in urban areas, than in rural areas. This is an international trend. As the population increases, so does overcrowding, unemployment and increased consumer demands. These urbanization factors are closely connected to the high crime rates in cities. Also, as cities increase in size, so does the rate of criminal and gang activity (Louw & Schonteich, 2001).

Police Crime Statistics

An analysis of South African Police crime statistics, affords one with a better understanding of how crime levels change over time, how crime rates compare in different areas and of the nature of certain crimes. The crime figures that are examined include: murder, attempted murder, sexual offences, assault GBH (assault with intent to inflict grievous bodily harm), common assault, aggravated robbery and other robbery. Collectively these serious crimes are known as contact crime and involve physical contact between the victim and the perpetrator. In South Africa, contact crime accounts for 32.7% of serious crimes which are recorded by police (SAPS, 2009).

In Figure 2.1 below, the figures clearly show an improvement in crime levels, with a decrease in all serious contact crimes in the Western Cape. However, this does not mean that inhabitants are safe, as crime levels are still comparatively high in relation to other provinces.

Figure 2.1 Contact crime (Crimes against the person)

(SAPS, 2009).

	2007/2008	2008/2009	Increase/decrease
Western Cape			
Murder	58.6	44.6	-23,9%
All sexual offences	178.2	165.0	-7,4%
Attempted murder	38.1	33.6	-11,8%
Assault (GBH)	514.8	438.7	-14,8%
Common assault	674.9	602.1	-10,8%
Robbery (aggravated cir)	300.7	241.9	-19,6%
Common robbery	177.2	160.4	-9,5%

Figure 2.2 indicates that the highest incidence of all sexual offences (per 100 000 of the population) was recorded in Gauteng, followed by the Northern Cape and the Western Cape, while Limpopo featured at the bottom of the list. All the provinces, with the exception of the Western Cape - which also met the reduction target, experienced increases in sexual offences. The highest increase was recorded in Gauteng (SAPS, 2009).

Figure 2.2 Sexual offences, highest decrease to the highest increases

(SAPS, 2009)

	2007/2008	2008/2009	Increase/Decrease
Province			
RSA	133.4	146.9	10.1%
Western Cape	178.2	165.0	-7,4%
Northern Cape	158.7	169.4	6,7%
Limpopo	83.8	88.8	6,0%
Free State	148.6	157.0	5,7%
North West	142.5	152.5	7,0%
Eastern Cape	131.6	143.8	9,3%
Mpumalanga	117.9	130.3	10,5%
KwaZulu-Natal	113.4	131.0	15,5%
Gauteng	155.6	182.9	17,5%

Figure 2.3 Assault (GBH) highest to lowest decreases.

(SAPS,2009).

	2007/2008	2008/2009	Increase/Decrease
Province			
RSA	439.1	418.5	-4,7%
Western Cape	514.8	438.7	-14,8%
Gauteng	485.1	451.9	-6,8%
Eastern Cape	500.6	477.7	-4,6%
Free State	568.9	552.0	-3,0%
KwaZulu-Natal	304.7	298.0	-2,2%
Northern Cape	898.0	884.7	-1,5%
North West	467.3	461.5	-1,2%
Limpopo	253.0	250.6	-0,9%
Mpumalanga	476.5	475.3	-0,3%

The highest incidence of common assault was recorded in the Free State, followed by the Western Cape and Gauteng. The lowest level of common assault was recorded in Limpopo, as was the case with regard to the other categories of social contact crime (see figure 2.4). Six of the provinces recorded decreases in the

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incidence of common assault, with those in the Eastern Cape, Western Cape, Limpopo and Mpumalanga either meeting or exceeding the contact crime reduction target (SAPS, 2009).

Figure 2.4 Common assault, highest decreases to highest increases (SAPS, 2009)

Province	2007/2008	2008/2009	Increase/Decrease
RSA	413.9	396.1	-4,3%
Eastern Cape	289.3	256.8	-11,2%
Western Cape	674.9	602.1	-10,8%
Limpopo	204.0	184.9	-9,4%
Mpumalanga	345.0	320.1	-7,2%
Gauteng	589.9	552.4	-6,4%
North West	306.6	297.5	-3,0%
KwaZulu-Natal	292.6	295.9	1,1%
Northern Cape	492.7	497.9	1,1%
Free State	672.1	681.3	1,4%

The figures contained in Figures 2.1, 2.2, 2.3 and 2.4 indicate that the highest ratios of social contact crime were recorded in the Northern Cape (1 653.4), the Free State (1 453.9), the Western Cape (1 284.0) and Gauteng (1 273.5) (SAPS, 2009).

From Figure 2.5 below, it is evident that the highest incidence of aggravated robbery (at a ratio nearly twice as high as the national average) was recorded in Gauteng, the economic and financial hub of South Africa. KwaZulu-Natal and the Western Cape recorded the second and third highest ratios, but closely matched the national average. Only the Western Cape and Gauteng were able to record decreases in aggravated robbery and these respectively exceeded and met the 7 – 10% reduction (SAPS, 2009).

Figure 2.5 Robbery with aggravating circumstances, highest decreases to highest increases.(SAPS, 2009)

Province	2007/2008	2008/2009	Increase/Decrease
RSA	247.3	249.3	0,8%
Western Cape	300.7	241.9	-19,6%
Gauteng	526.1	487.1	-7,4%
Northern Cape	106.4	108.3	1,8%
KwaZulu-Natal	242.4	255.9	5,6%
North West	162.9	173.9	6,8%
Eastern Cape	129.6	149.2	15,1%
Mpumalanga	167.0	193.6	15,9%
Limpopo	45.3	53.4	17,9%
Free State	152.1	179.4	17,9%

From these statistics, one can draw accurate conclusions on the occurrence and frequency of serious street and contact crimes. The Western Cape ranks amongst the three provinces with the highest rate of violent and contact crimes in South Africa. However, these statistics fail to specify who the victims are and what the effects of these crimes are.

Victimization

The victims of contact crime often suffer from prolonged physical, psychological and material damage. The harm done to the country is long-lasting, it adversely affects the attitude of South African society and causes the country's economy to suffer (Louw & Schonteich, 2001).

Young people are at greater risk of becoming the victims of criminals. This is because young individuals are more likely to visit high crime areas at very late hours of the night (Louw & Schonteich, 2001). According to the *National Victims of Crime Survey*, almost one third of victims who had experienced violent crimes were in the 16 to 25 years old age group (Louw & Schonteich,2001).

There are clear cyclical trends in the occurrence of violent crimes. The National Victims of Crime Survey states that: Violent crimes are more likely to occur on Fridays and Saturdays than any other weekday.

These incidences are connected to the increased consumption of alcohol which takes place over weekends (Louw & Schonteich, 2001).

From these findings, one can deduce that the majority of people who become victims of violent crime in South Africa, are individuals who are between the ages of 16-25 years old and who frequently attend nightclub and party venues over weekends. The consumption of alcohol at such venues is a factor that cannot be disregarded.

Non-Place and The Supermodern condition

The Supermodern condition is a term coined by author and anthropologist, Marc Auge. According to Auge, places are defined as relational, historical and concerned with identity. A space which cannot be defined as relational, or historical, or concerned with identity, will therefore be referred to as non-place (Auge, 1995).

It is Supermodernity which allows non-places to exist. Non-places are the spaces which are used in everyday modern life that we have not yet attached meaning to. These include transitional spaces which are characteristic of urbanization, such as: airports; transit lounges; supermarkets and motorways. Non-place is designed to enhance atomization and increase anonymity. In other words, less and less interaction between individuals and surroundings takes place. Such non-places create the effect of a decreased consciousness or awareness of one's surroundings (Auge, 1995).

It is a known fact that higher levels of criminal activity are recorded in urban areas than in rural ones. With the increase in urbanization, one should expect an increase in the number of non-spaces in urban environments. Does an increased level of disconnection to one's surroundings, increase the possibility of falling victim to contact and street crimes? The problem posed by supermodernity, is then a global problem: that physical spaces are perceived in a manner that is partial and incomplete (Auge, 1995).

A practical approach to this problem, therefore, is to consider Supermodern design. Supermodernity in design is basically any design in response to the urban environment. If clothing is defined by the context in which it is worn, then supermodern clothing is defined by the urban climate as a response to the practical needs of urban spaces (Bolton, 2002).

In conclusion, it is clear that the issues relating to crime in South Africa are exceptionally overpowering and the effects on victims are damaging and destructive. More commonly, urban youth are affected by the high levels of crime in big cities. The subject of crime, safety and urban spaces is relevant as it provides a clearer outline and understanding of the problem of personal safety in the city.

CHAPTER THREE

Chapter Three aims to provide insight and solutions to the following sub-problems:

- **What are the effects on women, on a social, psychological and practical level, of living in an environment where one is often at risk of being mugged or robbed, and what impact does this have on the way they choose to dress?**

- **How can one incorporate security-enhancing features into contemporary fashion design?**

-

This chapter will focus on ways of adapting contemporary fashion apparel for the purposes of enhancing personal security, increasing mobility and making clothing more functional and versatile in an urban climate. Chapter Three will also summarize data that I have collected from questionnaires, in order to derive a better understanding of how young women are affected by issues relating to contact and street crime and how this affects their personal preferences for clothing, as well as the way that they dress.

Research Design Methodology

I applied a quantitative approach to my research method, whereby I gathered primary research evidence from a survey. I collected data from the target group in a survey that I conducted at the Cape Town Campus of the Cape Peninsula University of Technology. 34 female students between the ages of 17-25 were questioned. Data was collected in questionnaire form, whereby female students recorded their personal experiences and shared information on their clubbing habits; their handbag contents; their personal preferences and choices of party wear, as well as their experiences of theft or loss of personal items.

The data obtained from this questionnaire is beneficial to the design process, as it clearly indicates the requirements of young women with regard to clubbing gear.

From the information that was gathered, it became evident that the largest demographic (73%) of the ladies, fell within the 19-21 year-old age group. Of the young women surveyed, 61% of them admitted that they went clubbing on a regular basis, at least once or twice per week. This survey also revealed that up to 53% of the women questioned had experienced either a loss or theft of their personal belongings. When asked to elaborate on this, the majority of them claimed that their bags had either been stolen or that they had been the victim of a pickpocket.

With reference to the question concerning the contents of the girls' handbags (see Figure 3.1), the most popular items were a cell phone, cash and lip balm, which more than 70% of the girls claimed to carry with them in their bags at all times. Other essential items included their ID or Student Cards and ATM Cards. Several members of the study-group also listed items such as: cigarettes; lighters; tissues; asthma inhalers; gums; mints and their keys.

Figure 3.1 Ladies' Handbag Contents

(Van Rhyn, 2010)
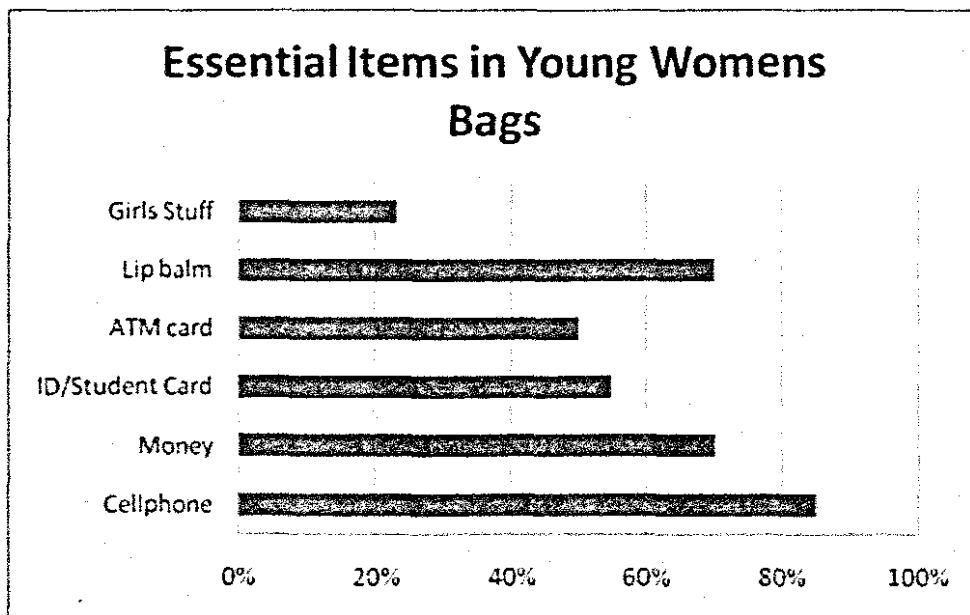
This information will allow me to make provision for these essential items in the design of security-focused clubbing outfits.

In Figure 3.2, which refers to the question concerning clubbing dress preference, it is evident that the outfit of choice is the tights and dress, or tights and shirt combination, followed by the party dress option.

Figure 3.2 Female Students' Preferences for Party wear

(Van Rhyn, 2010)

Partywear Preferences

Other 13%
Part Dress 26%
Tights and Dress/Top 38%
Jeans 23%
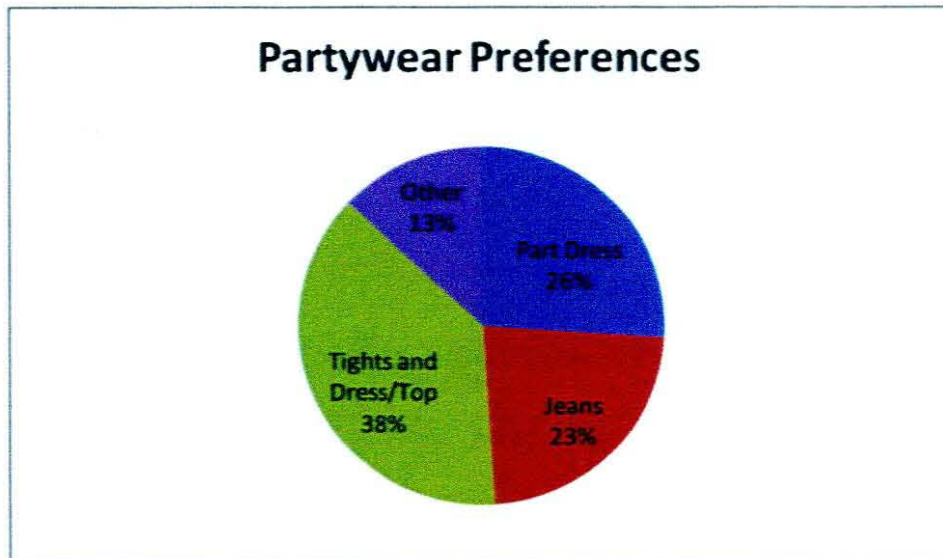
The following examples are concepts that can be applied, in order to adapt or create specialized apparel that can enhance the wearer's safety, by wearing one's belongings on one's person. Included are experts in the fields of security and fashion.

Modular Systems

Modular Design is a design concept that originates from engineering. A modular design is any type of complex system which can be dissected into simpler subsystems and which will continue to work when combined with other components. Separately, other components can be created and then attached to a part, in order to increase the item's functionality.

Basically, modular design, involves the combination of exchangeable parts to form a whole different set of new distinct or intricate systems (Bright, 2009).

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Figure 3.3 Modular Systems Jacket and Trouser Design
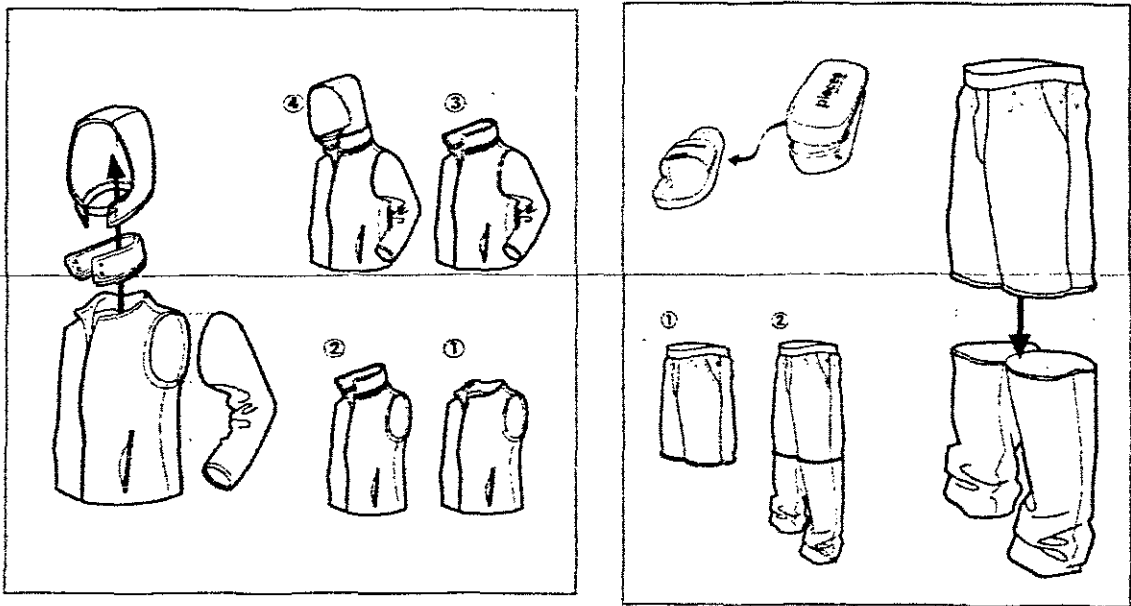
Patrick Cox, 'Pieces' Modular System of Dressing, 2000.

(Bolten, 2002: 28).

A modular system in apparel design is the concept of metamorphic pieces. Separate pieces work together to form a complete and harmonious collection. Designing garments with a modular systems approach, may, for instance, incorporate the use of zippers and pop studs to allow for the removal or attachment of numerous separate components, and could allow for the possibility of lengthening or shortening a garment, thus transforming it into a new garment. Therefore, modular designs provide increased functionality and versatility (Bolten, 2002: 29)

Modularism can be applied to security-focused garments by incorporating purses, pockets or other forms of storage, which can be attached and also removed with zippers, studs, buttons and even Velcro.

Wearable Luggage and Integrated bags

Wearable luggage and integrated bags increase the mobility of the wearer. Hands are liberated from carrying handbags or purses. Garments with built-in luggage, like the Mandarina Duck Jack Pack Jacket (figure 3.4) attempt to extend the concept of wearable luggage into externally toted bags. The Jack-Pack is a jacket with a

Figure 3.5 Travel Jacket

Vera Maxwell, *Donegal Tweed and Wool Jersey Travel Jacket*, 1948.

(Bolten, 2002: 44).

Purse Pockets

By convention, men's clothing has always had pockets; whereas ladies' clothing is frequently constricting. High heels and the absence of pockets are often impractical. A social handicap is thus created, which serves to immobilize women.

The fashion designer, Bonnie Cashin, created the purse pocket and incorporated this design into women's garments like skirts and dresses (figure 3.6). These designs not only increased the wearer's ability to move around more freely without a cumbersome bag, but they also highlighted and redressed the disabling aspect of women's fashion (Bolten, 2002: 45).

Figure 3.6 Purse Pocket Skirt

Bonnie Cashin, *Houndstooth Check Wool Skirt*,1954

(Bolten, 2002: 45).

By including purse pockets into contemporary clubbing apparel, the wearer is free to wear their purse instead of having to carry it around. The "purse" cannot be stolen or taken away from the owner, as it is attached to their clothing. Another advantage of the purse pocket over conventional pockets is that they can close so items are less likely to fall out or be dropped. It also makes it more difficult for criminals to pickpocket the wearer.

Kosuke Tsumura

Kosuke Tsumura is a well-known Japanese fashion designer, who has worked with the Issey Miyake Design Studio. In 1994, Tsumura started his own brand of clothing based on, and named after, his nylon coat concept: "Final Home". The concept of Final Home was that of adapting the garment according to the needs of life in the city. This nylon coat, Final Home, is designed entirely with the idea of equipping its wearer for survival in different conditions and in an urban environment.

Figure 3.7 'Final Home' Coat
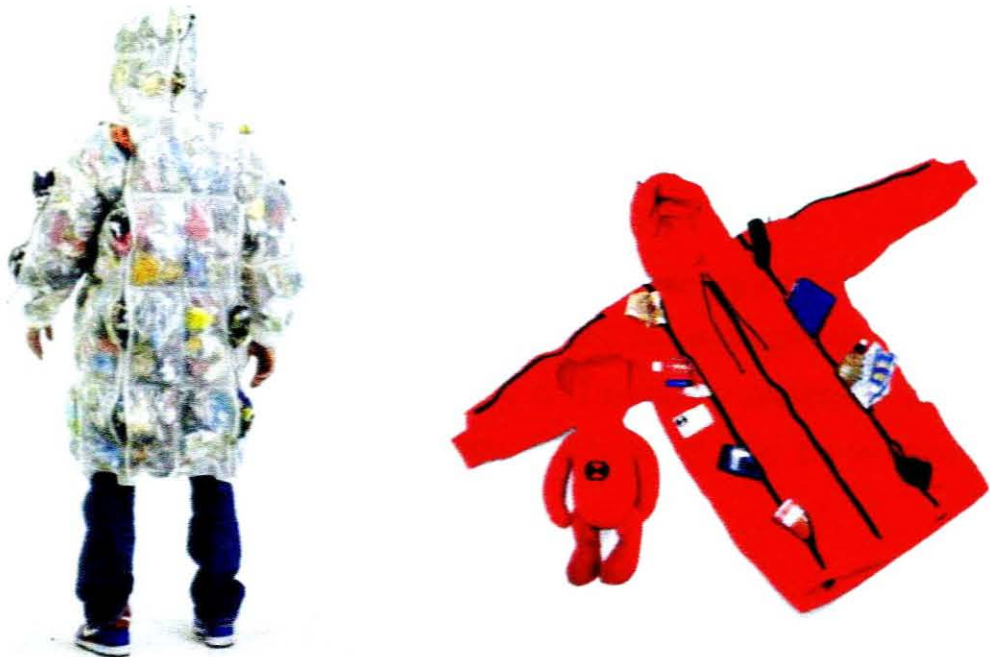
Kosuke Tsumura, *Final Home 44-Pocket Parka*, 2002.

(www.finalhome.com)

The coat is inspired by hunting and utility garments, which contain numerous pockets. These pockets can be lined with newspaper to shield one from the cold, as can be seen in figure 3.7. The pockets can also be used to equip the wearer with survival tools and medical kits. In this way, the garment becomes a shelter to the wearer when taking refuge (FinalHome, 2009).

Figure 3.8 Jacket with Detachable Pocket

Kosuke Tsumura, *Jacket with Detachable Pocket ,Autumn / Winter,*2002

(Bolten,2002: 49)

Tsumura incorporates the concepts of modularity and wearable luggage into his designs, to create garments that are functional and to allow sufficient storage space for personal belongings. In Figure 3.6, one of Tsumura's designs, a jacket with a detachable pocket bag, demonstrates how the garment may be adapted to carry belongings on one's person.

Adam Thorpe

Adam Thorpe is the Creative Director of the 'Design Against Crime' (DAC) Research Centre. He is also the co-founder and designer at design label Vexed Generation Clothing Ltd. and Vexed Design.

Figure 3.9 Body Safe Belt

Adam Thorpe, *Karrysafe Anti-Theft Body Safe Belt*, 2009

(designagainstcrime.com)

Thorpe has a keen interest in socially responsive design, and applies his research findings at the DAC research centre in order to produce anti-crime products. In 2007 he developed a range of urban mobility clothing and has collaborated with international sportswear brand Puma International AG to produce a global urban mobility range of clothing and accessories, including the Puma anti-theft bike.

Adam Thorpe has co-developed a range of 'Karrysafe' bags and accessories. In figure 3.9, the body safe belt design, part of the 'Karrysafe' range, demonstrates how one's personal belongings can be kept closely and safely to the wearer's body. The body safe belt is lightweight and discreet and can be worn under everyday clothing without drawing attention to it (designagainstcrime, 2009)

The body safe belt concept, can be incorporated into belts and other close-fitting base garments. Because the belt is so inconspicuous and can be concealed under clothing, it can easily and effectively be incorporated into party fashion, which is by convention, very tight-fitting, revealing and skimpy.

To conclude this chapter, it is apparent that there are many ways of adapting contemporary fashion to incorporate storage, to enhance mobility and the versatility of garments, in order to increase the wearer's personal security. By integrating the concepts of modularism, purse pockets, wearable luggage, integrated bags and the body safe belt with contemporary clubbing apparel it can allow the wearer to have more enjoyable experiences when clubbing.

The following chapter will focus on the design methodology. It will allude to the design process and to the structure of the practical component which will result in the final products. Chapter Four will outline, describe and explain each design and the design process behind it.

CHAPTER FOUR

The aim of this chapter is to further expand theoretical principles into the practical component of my work and to produce a contemporary range of garments that have been adapted to provide personal security and enhanced mobility for young women, as a preventative safety measure, as well as for their convenience. This range is designed for young women who are based in an urban setting, where they are often exposed to the threat of crime and criminal activity. The product, therefore, satisfies the need for personal security and is in keeping with contemporary fashion design. This means, therefore, that the product serves multiple functions, as it fulfils its practical purpose and is not simply aesthetically pleasing and trendy.

This chapter will attempt to answer the following research questions:

- **How can one adapt current styles and utilise technology?**
- **How can fashion design meet the needs of consumers within a specific context, by providing personal safety and enhanced mobility?**

Field

My research has been conducted in the fields of Contemporary Fashion Design and Personal Security.

Approach

I have applied a qualitative and quantitative approach with regard to my research, as part of the study involves obtaining data from the target group in the form of a survey, which has been outlined in the previous chapters. The data collected from the study, has allowed me to assess and to evaluate the storage needs and clothing preferences of young women.

Method

I have applied a conceptual approach to my research design methodology, which involves consulting secondary fashion resources for visual reference for my designs. In addition, I have applied an action approach, as I focus on creating a practical solution for the lack of storage in young women's clothing. I have designed a practical range of clubbing apparel that contains functional, concealed or semi-concealed pockets and allows space for the storage of the wearer's personal belongings, as a solution to the problem of inadequate storage in women's commercial fashion and to enhance the wearers' sense of personal security. These security features allow the wearer to be unencumbered by her handbag, which is a standard accessory for most women.

Information Types / Data Gathering Techniques

My primary method of data collection was a questionnaire (see Figure 4.1) which surveyed 34 female students aged between 17-25 years. In this survey, the female participants recorded their personal experiences, clubbing behaviour and the contents of their handbags. The surveyed participants also indicated their preferences, as far as clubbing fashion is concerned, and shared their experiences of criminal incidents involving theft or loss of their belongings.

The secondary data collection method required me to consult secondary data sources, such as relevant fashion magazines and trend prediction sites, in order to draw inspiration and provide visual evidence of trends. These visuals were then compiled into two Styling Direction Boards, (refer to Figure 4.4) in order to design a relevant and commercially viable collection that is trendy and fashionable.

Data Analysis

From the responses to the survey (refer to Figure 4.1), I obtained an understanding of the storage requirements of young women, in terms of storage size, type and placement. Furthermore, the participants clearly indicated what personal items they most commonly carried with them. For instance: mobile phone, lip balm, cigarettes, etc. (refer to Figure 4.2). The responses to the survey also made apparent the more

popular clubbing fashion trends and preferences amongst the target market group as can be seen in Figure 4.3.

Figure 4.1 Survey Questions and Answers

(Van Rhyn, 2010)

Survey Questions and Responses of Participants					
Question	Responses				
Age Group:	16-18: 9%	19-21: 73%	22-24: 9%	25-27: 6%	27+: 3%
Do you go Clubbing?	Yes : 61%	No: 39%			
How often do you go Clubbing?	1-2/week: 50%	3-4/week: 11%			
What do you prefer wearing on clubbing occasions?	Party Dress: 26%	Jeans and Tops: 23%	Top, Shorts/ Skirts: 7%	Blouse, Jeans/ Pants: 6%	Tights, Tops, Dress: 38%
What are the most essential items in your purse/handbag?	Cell phone: 85%	ID/Student/ ATM Card: 43%	Lip balm/ Lipstick: 41%	Money: 70%	Ladies' products: 20%
Would you be interested in a Fashion Range that had special security features?	Yes: 85%	No: 15%			
Have you ever experienced a theft or loss of your personal items?	Yes: 53%	No: 47%			

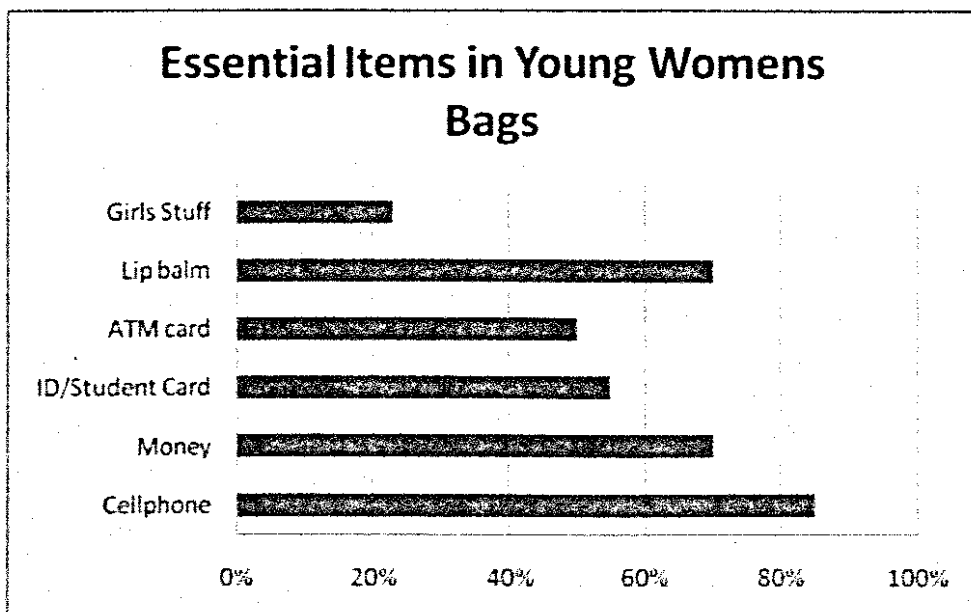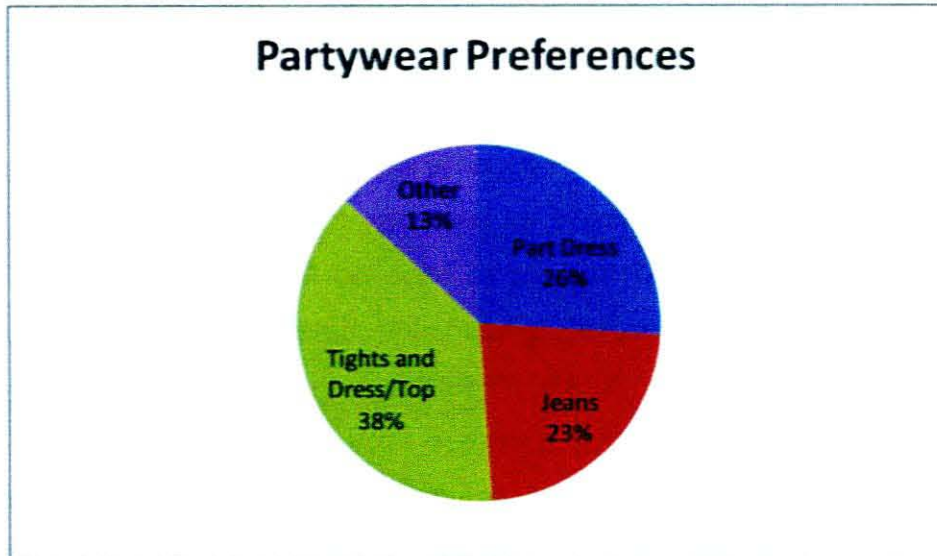**Figure 4.2** Ladies' Handbag Contents

(Van Rhyn, 2010)

Essential Items in Young Womens Bags

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Figure 4.3 Female students' preferences with regard to party wear

(Van Rhyn, 2010)

Partywear Preferences

Other 13%
Part Dress 26%
Jeans 23%
Tights and Dress/Top 38%

With consideration for the clothing and styling preferences of the target group, together with the trend research that I conducted, I followed a simple design process, whereby I adapted certain major fashion trends and chose key items for the coming season that would allow for the integration of storage of personal items in the garments. I refer to the Styling Direction Boards for silhouettes and styling (Figure 4.4). With the application of my research findings obtained from the target group, I intend to meet their needs and cater for their preferences, with my range.

Structure of Practical Work

I have applied an action and conceptual approach to my research design methodology as the information obtained from my primary research method, in the form of questionaires, has indicated the needs and preferences of the target group. This has aided my design process in terms of the creation of a practical range of clubbing apparel that contains functional pockets and allows space for storage of the wearer's personal belongings.

Product

The range consists of:

-19 garments/units which make up

-10 different outfits/ensembles.

The manufacture of the garments requires pattern-making and sewing. The pattern-making requires a process of creating a rough draft from basic pattern blocks and then producing a mock-up. This is followed by altering and adapting the draft and creating a final pattern that will be used to produce the final garments. Technical aspects that have been considered, entail using appropriate fabrications and weights of zips and accessories, in order to support the weight of pocket contents and for the concealment of certain zip and pocket openings. I make use of commercial sewing techniques and industrial sewing equipment, including: the lock-stitch; over-locker; mock-safety; cover-seam and binding machines. The designs from the range mostly incorporate different pocket styles, zips which are invisible, concealed and/or exposed and flaps to cover pocket/purse openings.

Design

All garments are designed with the intention of satisfying the storage and security needs of young women while still providing them with fashionable and trendy party apparel. This chapter will discuss each ensemble separately and provide a description of the concept and inspiration behind each garment. I will also give a detailed motivation and explanation for each design. I will discuss the design inspiration, as well as the trend and styling direction that I took with my clubbing apparel range. I will focus on current and relevant fashion trends and will also discuss and explain how I incorporated the concepts of integrated storage and enhanced mobility to create a range of specialized security-focused clubbing apparel.

During the design process, I researched contemporary fashion sources, including: fashion magazines, trend reports from trend prediction websites and fashion blogs. I observed and researched current and future fashion trends and in-season key-items for 2010/2011. Furthermore, I also considered ways of re-interpreting these trends, in the context of my intended styling directions.(Figure 4.4).

Figure 4.4

Mood Boards: Trend and Styling Directions 2010/2011
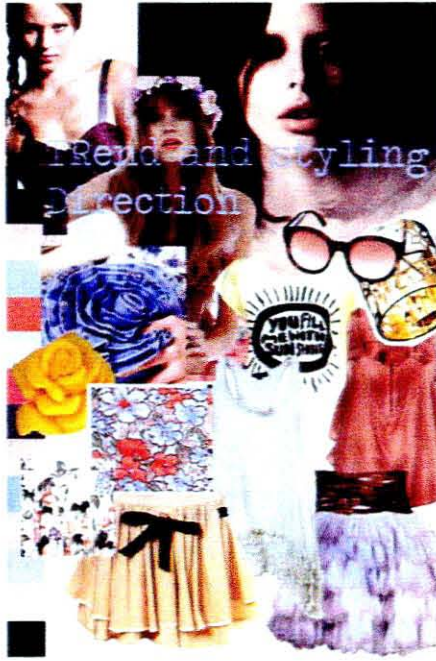
Styling Direction 1: Laidback Lady
Missy

Styling Direction 2: Urban Grunge

Styling Directions
(Van Rhyn, 2010)

The look of the first styling direction board, "Laidback Lady", is soft, feminine, playful, youthful, ladylike and laidback. Key silhouettes include: ruffled skirts, loose-fitting vests, satin blouses, t-shirt dresses and lingerie inspired dressing. To compliment this style, I used soft colours, such as milky pastel tones, cream and beige, light blue, nude, dirty pink and grey tones. With this look, I incorporated ruffles and frills.

The second styling direction board, "Urban Grunge Missy", had a more urban, grungy feel. The shapes and silhouettes for this trend direction include: bodycon vs. oversized dressing, the peg leg and harem pants, tulip shaped dresses and baggy vests. Regarding colour, I chose to mix dark, dirty tones, greys, browns and purples. Design details that I paid close attention to, were: cut-out details, placement embellishments, sequins, pyramid studs, crocheted and knit effects and sheer layers.

My intention was to produce pieces that would be flattering to most female body types and that would be femininely styled with design details concealing or facilitating the storage of the wearer's items.

The information obtained from my primary research method, in the form of questionaires, has indicated the needs and preferences of the target group. The majority of the surveyed participants indicated a preference for tights and party-dresses and most of the young women require storage large enough to hold their cell phone, cash, lip balm/lipstick, ID's, Student/ATM Cards, cigarettes, lighters, tissues, mints and keys. All forms of storage, including pockets, are approximately 10-13 cm x 12-15 cm in size, in order to accommodate these items. I designed garments with the following concepts in mind: hidden pockets, purse pockets, integrated bags and the anti-theft body belt.

The Designs incorporate three different types of storage:

-External and visible storage

-Internal and visible storage

-Concealed/invisible storage

Collectively the range is designed to provide the potential client with a variety of versatile options that can be mixed and matched with other items in the range or even with items from her own wardrobe.

Specialized Party Apparel Range

Layered Ruffle Dress

The styling of this garment was based on the "Laidback Lady" moodboard. The inspiration for this dress came from a basic idea of using layers to flatter the female form, as seen in Figure 4.2. The layers create a swaying effect when worn and this emphasizes feminine sensuality. I intentionally set out to highlight the fact that young

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women's clothing could be pretty, feminine and elegant and at the same time be completely functional and practical.

Figure 4.5

Ruffle Mini Dress

Born Uniqorn,*Ruffle Mini Dress*, 2010
(www.spoiledbrat.co.uk, 2010)

This dress was designed around the concept of concealed storage (see figure 4.6). The angled layers on the dress distribute fabric around the front of the body.The layering distracts from the shape of the body.Under the top first layer on the dress, two hanging pockets are inserted just beneath the bust line, inside the dress. This strategically places the wearer's pocket contents in the convenient space beneath the bust, where the fabric does not fit tightly around the body. The hanging pockets are accessed by invisible zips, which are lightweight to avoid bulkiness.These zips are in the same colour as the fabric, so as to remain unnoticed beneath the layers of fabric.

The Design

Figure 4.6
Layered Ruffle Dress
Concealed/Invisible Storage
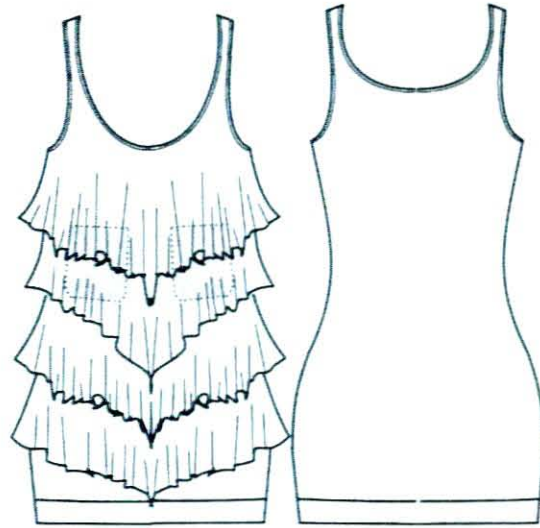
(Van Rhyn ,2010)

Ruffle Mini

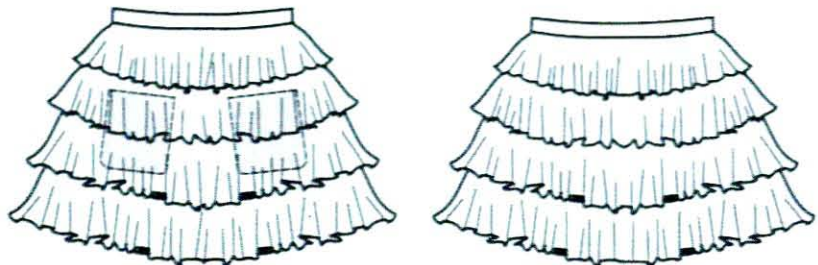Similiar to the Layered Ruffle dress, the ruffle mini was also inspired by the "Laidback Lady" directional board and incorporates lots of layered ruffles and frills (see Figure 4.7) to flatter the figure.

Figure 4.7
Ruffle Mini
Concealed/Invisible Storage

(Van Rhyn, 2010)

The design is based on the storage concealment concept. The layers on this skirt are created by sewing multiple layers of full-circles of stretch tulle onto a base skirt garment. The skirt has two hanging pockets with invisible zip openings, placed beneath the second tier of layers on the skirt front. The pockets and openings are then disguised by the layers of stretch tulle. The wearer can access her pockets by reaching beneath the fabric layers. Along with the ruffle-skirt, there is a tight-fitting lingerie inspired vest, in a stretch grey melange fabric.

Studded Pocket Mini

This design was influenced by the decorative properties and the functionality of the Zipper and the inspiration for the design came from the "Urban Grunge Moodboard". The mini-skirt is versatile and can be dressed up for more formal occasions or dressed down for a more casual look.

Figure 4.8

Zipper Mini Skirt

TopShop,*Zipper Mini*, Autumn/Winter 2009

(wgsn.com,2010)

This skirt was inspired by the idea of placing the pockets inside the garment, but still allowing access through exposed zips, which are both functional and decorative. The miniskirt has a highwaisted silhouette and a shaped, embellished waistband to keep the garment updated and to compliment the metal zip.

The skirt has four front pleats beneath the waistband, in order to distribute fabric to create space inside the garment for the contents of the pockets.The pockets are concealed on the inside of the garment, as the garment is fully lined. Accompanying this mini-skirt, is a sheer white, sleeveless blousson top.

The top is more conservative and has a loose-fit and a high neckline, so as to compliment the more revealing skirt.

Figure 4.9

Studded Pocket Mini
Internal and Visible Storage
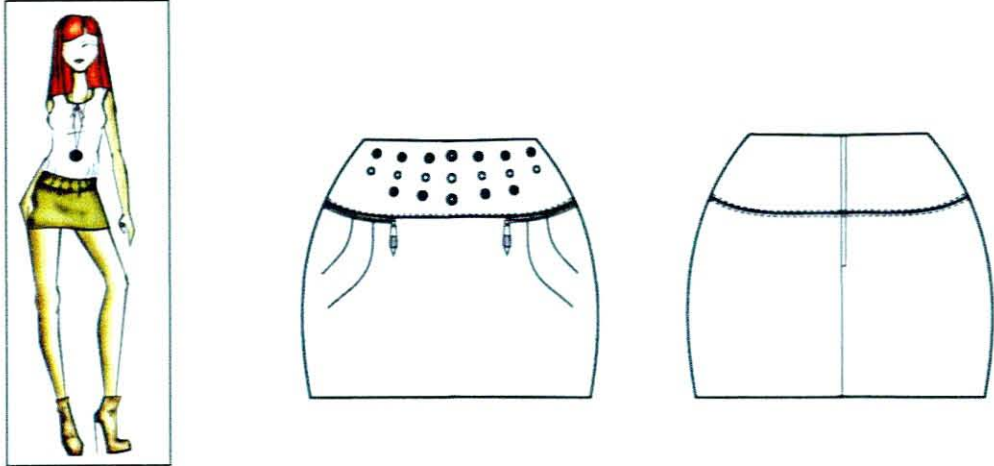
(Van Rhyn, 2010).

Studded Pocket Dress

The inspiration for this look was drawn from the "Urban Grunge" moodboard. The silhouette for this dress was inspired by the tight-fit of the 80's bodycon trend which features a close, body-hugging fit that emphasizes womanly curves. The upper body is demurely highlighted with a sweetheart shaped chestline and a sheer decollete.

Figure 4.10
Sheer Sweetheart'

Harper's Bazaar Russia, *Sheer Sweetheart*, 2010
(Fashionising.com,2010)

Design

Figure 4.11

Stud Pocket Dress

Internal and Visible Storage
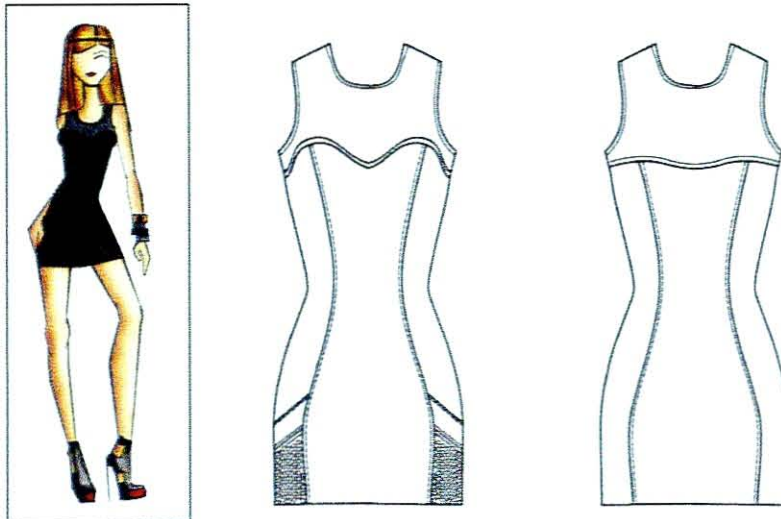
(Van Rhyn, 2010)

This dress is similar to the studded mini, in that it exploits the concepts of internal storage with visible functional metal zips. In this garment, the studded embellishment is placed on the pockets to disguise the bulk of the pocket contents. This dress has a sheer bodice and its chestline is sweet-heart shaped in order to distract from, and balance out the design detail on the pockets. The fit of this dress is created by the shaped panel lines. The panel lines allow for the convenient placement of the pockets, and easy acces to the pocket for the wearer.

Shaped Boyfriend Blazer

The concept for the Boyfriend Blazer was based on the "Urban Grunge" look. It is inspired by the baggy, but constructed look of mens' tailored blazers on the female form. It contrasts masculinity and femininity, as can be seen in Figure 4.12.

Figure 4.12

Menswear Inspired Tailored Jacket

Trender, *Boyfriend Blazer*,2009
(Trender.com, 2010)

This blazer is designed with the idea of incorporating externally visible storage into the garment. The advantage of placing the storage bag on the outside of the garment, is that this storage can become much larger than the internal and concealed storage forms. The pockets on this jacket, are placed where pockets are conventionally placed, however the pockets are styled as simple purses. The purse pocket hangs below the hemline of the jacket. My intention was to design the pockets as a bag or purse, but have them attached to the garment. In this way, the wearer's bag or purse cannot be misplaced or stolen from her. The dress in this outfit, is a black stretch bodycon with a dropped, sequinned, embellished waistband and cap-sleeves.

Figure 4.13

Boyfriend Blazer

External and Visible Storage
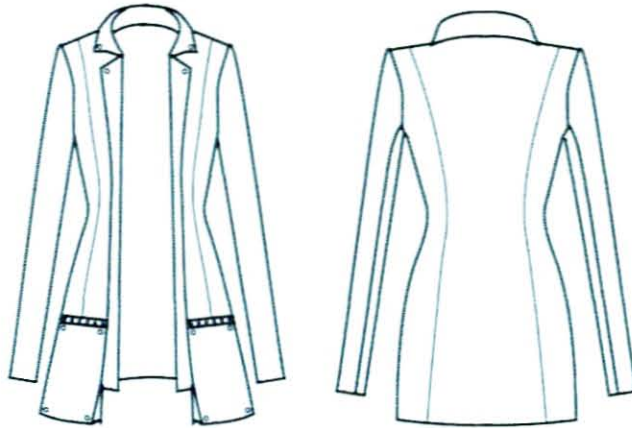
(Van Rhyn,2010)

Military Jacket

The Military Jacket was inspired by the functionality and utilitarian features of the army jacket, as well as by the formality of soldiers' uniforms. The look for this outfit was based on the "Laidback Lady" direction board.

Figure 4.14

Army Jacket

Uniform,*Army*,2010

(how to look good.com,2010)

Figure 4.15

Military Inspired Utility Jacket

External and Visible Storage
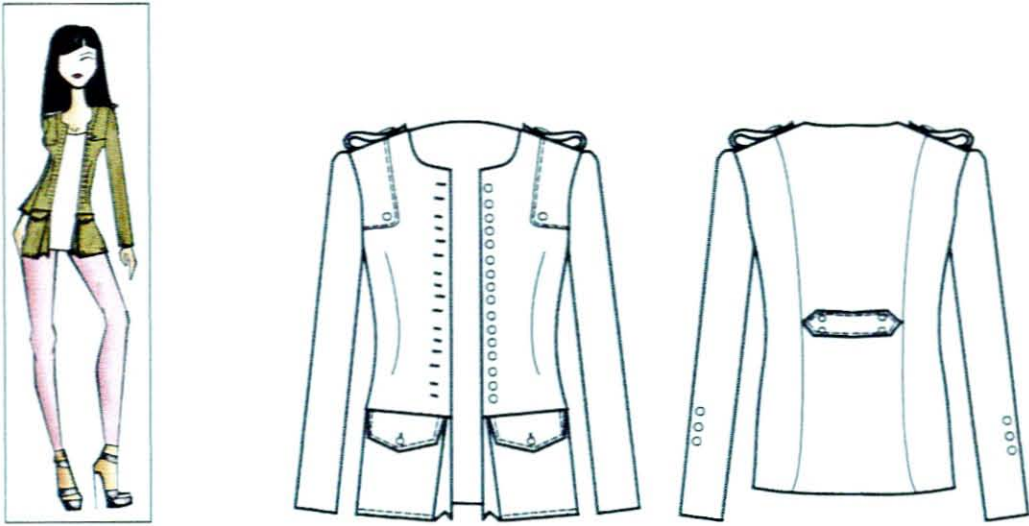
(Van Rhyn,2010)

This military jacket is based on the externally visible storage concept. The jacket has two large cargo pockets with decoratively top-stitched pocket flaps. Further compartments are concealed inside the cargo pocket. A zip opening inside the pocket creates access to additional hanging pockets inside the jacket. These added pockets can be used to organize personal belongings and to hide away more valuable items like the cellphone, cash, ID cards and to prevent them from falling out or being pick-pocketed from the wearer. This look features a simple layered knit vest and dusty pink leggings.

Tulip Shaped Dress and Biker Style Jacket

The inspiration behind this look came from combining the soft, flowing barrel silhouette of the tulip dress (figure 4.16) from the "Laidback Lady Styling Board" with the hard leather and studs feel of the biker jacket (figure 4.17) drawn from the "Urban Grunge Styling Board", by giving it a hip new interpretation in contrasting textures.

Figure 4.16

Tulip Dress

Figure 4.17

Leather Motorcycle Jacket

Tulip Dress, 2010
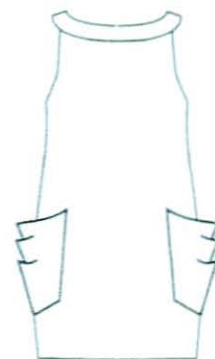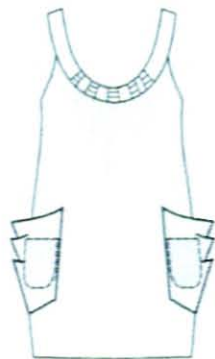
(Addict.co.uk,2010)

Leather Biker Jacket, 2010

(That Costume Girl.com, 2010)

Figure 4.19

Tulip shaped Dress and Biker Style Jacket

External and Visible Storage
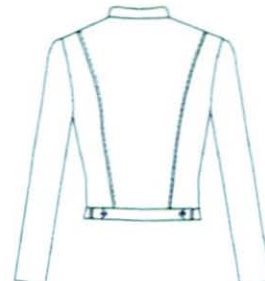
(Van Rhyn, 2010)

The Tulip Shape on this dress, allows for the distribution of fabric around the mid-section of the body and it is a flattering cut for most female figures. The tulip shape is created and emphasized with "cowl" pockets on the lower sides of the dress. These pockets are simply attached onto the dress. These pockets are large and deep enough to store the wearer's belongings. The cowl also creates space inside the pocket to conceal further zip-opening pockets on the dress. These hidden pockets can be used to organize items and securely store away more valuable items. This feature also prevents items from falling out of pockets or being pick-pocketed or stolen from the wearer.

This biker style jacket features zipper details opening into pockets on the exterior of the jacket and security pockets on the inside of the jacket, in order to conceal one's belongings and totally remove items from the reach of potential pick-pockets. This is one of the most secure forms of storage inside a garment.

Harem Pants and Sequinned T-shirt

The idea for this outfit started with ideas concerning embellishments to enhance and emphasize certain areas of the body. The look for this outfit draws its inspiration from both styling boards. The Harem Pants are in a soft pale blue fabric with a soft shapely silhouette, while the Top has embellished shoulder pads, giving it a more structured look.

Figure 4.20

Shoulder Embellishment

Banana Republic Sweater,2010

(FVNCY.com, 2010)

Figure 4.21

Harem Pants and Sequinned T-shirt

Concealed/Invisible Storage

Internal and Visible Storage

(Van Rhyn,2010)

The concept behind this T-shirt was to exploit the paneling and the ruching detail. The panel seams conceal zip openings on the front of the T-shirt and the ruching detail camouflages and conceals the contents of the "bag" that is created by the paneling. The T-shirt is also shoulder-padded and is sequin-embellished on the shoulders, in order to distract from the lower torso.

The Harem pants, have a loose, low fitting waistband and deep front pleats with rolled up hems, in order to create a relaxed, slouchy look and feel. These pants sport deep, front inseam pockets concealing further zip opening pockets, with the function of organizing belongings into compartments and securing them from falling out or being pick-pocketed. The back pockets are merely decorative, with embellished pocket details.

Playful Jumpsuit

This garment was inspired by the "Laidback Lady" Styling board and is based on the casual look of the trendy one-piece jumpsuit. It is a versatile and comfortable garment that can be accesorized and styled for formal or casual occasions.

Figure 4.21

Jumpsuit

Reiss One-Piece,2010

(Stylefashiontrend.com,2010)

Figure 4.22

Playful Jumpsuit

Internal and Visible Storage
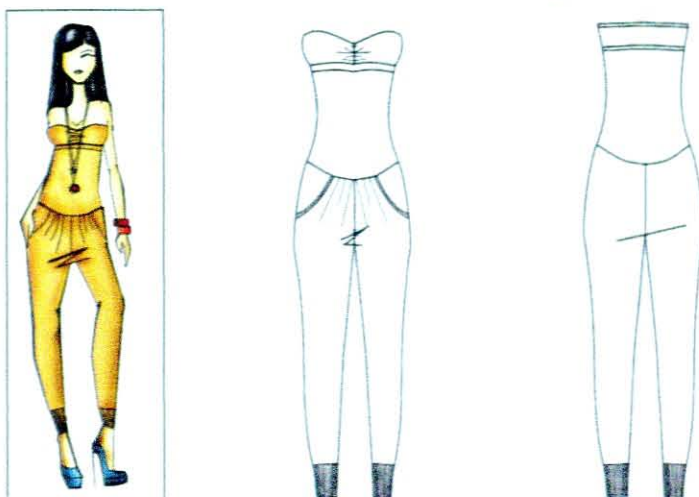
(Van Rhyn,2010)

This one-piece is designed using the same concept as the harem pants. It has deep, front in-seam pockets with front pleat detail to distribute fabric around the body and create space for the contents of the storage pockets. The pocket designs are the same as those of the harem pants, as they incorporate both the concepts of

concealed and externally visible storage. The Jumpsuit is strapless, but has elastication around the chest and under the bust, so as to hold up the garment and prevent the pocket contents from weighing the top of the garment down.

Ruched Detail Vest

The Ruched Vest design is inspired by the flattering detail created by the manipulation of fabric, by incorporating a ruching technique on a figure-hugging garment.

Figure 4.23

Ruched Vest

Gap inc, *Ruched Racerback Tee*, 2010

(Athleta.com, 2010)

Figure 4.24

Ruched Detail Vest

Concealed/Invisible Storage
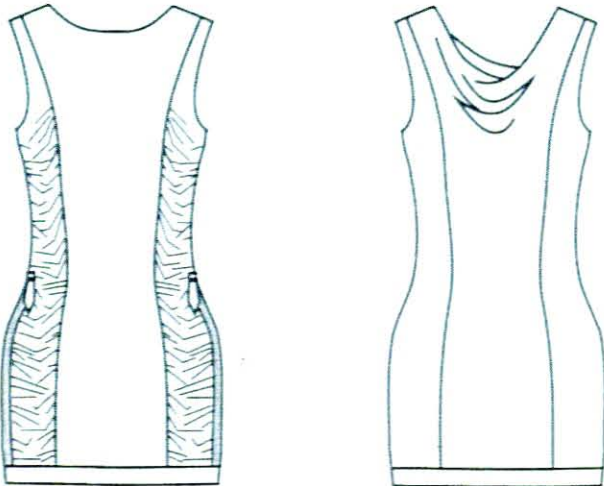
(Van Rhyn, 2010)

This Vest design is based on the internal, but visible storage concept. Two zip openings are inserted on the sideseams of the vest, while the ruching and gathers on the side panels camouflage the contents of the storage compartments, conveniently built into the front side panels. This top has a banded hem so as to keep the tight-fitting look when worn and not lose its shape once items are placed inside the storage compartment. The leggings on this outfit feature eye-catching cut-out details on the lower calf to draw attention down the leg and to balance out the detail on top.

## Findings

According to Marc Auge, the "Supermodern" condition describes a distinctly urban phenomenon, in which there is a decreased consciousness of surroundings and interaction between individuals. My research findings indicate the requirement of a "Supermodern" design approach. This can be described as any design which is responsive to the urban environment. Nightlife and high crime levels are generally associated with urbanisation.

The aim of my product range is to respond to the specific storage needs of young women and to eliminate the use of handbags or purses by such women in a nightclub setting, in order to reduce the instances or risks of attack, theft and pick-pocketing. All garments are designed with the intention of satisfying the storage and security needs of young women, while still providing them with fashionable and trendy party apparel.

My product has been designed with the purpose of liberating the wearer from bulky, cumbersome bags and purses, making them hands-free and giving them the freedom to enjoy themselves in a nightclub setting, while being able to dress fashionably and appropriately.

In short, by answering the sub-questions relating to this section, I have demonstrated that by applying one's research findings, one is able to create a range of fashion garments that satisfies both the security and fashion needs of the consumer. By reflecting on current and future trends, I have reinterpreted these to incorporate storage compartments to contain the personal belongings of the wearer.This demonstrates that modern innovations in design can improve the quality

of life of its wearers and create possibilities for multiple functions of fashion items, including the enhancement of their personal safety and mobility.

CHAPTER FIVE

Market Feasibility and Recommendations

[Proposed Business Plan]

1.   Executive Summary

My company's mission is to provide fashionable, trendy and upmarket fashion apparel with specialized security features to cater for the security requirements of young women based in the urban environment, more specifically, in the area of Cape Town. My intention is to satisfy the needs of the fashion-hungry and security-conscious young woman, at a practical level.

SVR: Party Apparel is a home-based clothing manufacturing business that manufactures and supplies exclusive, security-focused, designer fashion that is also practical and functional. It is specially designed for parties, clubbing and semi-formal occasions.

Market-research has demonstrated that there is a demand for the product in question. In terms of demographics, the targeted sector is of great importance. Young women are generally aware of fashion trends and are willing to invest in designer wear. Furthermore, research demonstrates that the level of crime related to the clubbing scene is cause for concern and that there is a definite need for a product such as ours. Typically, there is a higher rate of contact crime during the holiday season, when social activities are also at their peak.

SVR: Party Apparel supplies the market with stylish, durable and practical fashion items, that provide added-value due to superb functionality and innovative security features. Whilst other retailers merely supply generic and standard mass-produced apparel, we cater for the specific needs of the client.

SVR: Party Apparel is currently owned and managed by myself. I am a qualified designer and have technical knowledge and experience in the field of sewing, garment construction, pattern-making and grading.

The business currently requires a capital investment of approximately R5 000.00, in order to cover the cost of sewing equipment and raw materials.

2. Description

Company: SVR: Specialized Party Apparel

This company aims to produce exclusive, top quality, high end clothing for formal and semi-formal occasions, such as parties and clubbing. The business will target a niche-market in the fashion and manufacturing industry and will supply stock to *Amelia's*, a reputable clothing boutique in Cape Town. I intend to produce fashion products that are functional and security-focused, which incorporate storage and utility pockets that serve to hold the wearer's belongings. Potential clients will receive our products favourably, as the fashion garments serve multiple purposes. Other than fashionable clothing, they provide storage for one's personal belongings allowing the wearer to be hands-free from cumbersome and burdensome bags and purses and enhancing their mobility, in a clubbing environment or party situation.

3. Market Analysis

Industry description and Outlook

The Fashion Boutique industry in the city of Cape Town is steadily growing and increasing in popularity, as there is a demand for greater diversity and for fashion products that are unique, especially among the upper-income and affluent communities. The mainstream fashion retailers provide only mass-produced, mainstream fashion products. Most boutiques only carry aesthetically pleasing fashion items and do not stock party apparel with security features.

Customers, Target Markets

Customers will include young women, aged 16-29 years old, who enjoy clubbing and frequenting bars and dance halls at night. The major customer groups will include teenaged girls, female college and university students and young working women. This demographic will reflect the middle and upper-income portion of the market.

Competition, Competitive Strategy

"SVR", will be competing with other well-known clothing retailers and privately-owned boutiques in the greater Cape Town area. This product will also be in direct competition with handbags and purses. However, conventional party fashion for young women is impractical, because ladies' clubbing apparel is usually skimpy and devoid of pockets. Bags and purses are bothersome and reduce mobility. They also place the wearer at the mercy of robbers and pickpockets. *SVR Party Apparel,* however, anticipates the consumers' needs and provides extra value to the consumer with respect to design, quality and function.

This range has an advantage over its competitors, as it offers greater value than similar products on the market. This range is unique, in that it provides the wearer with a sense of peace, increased security and enhanced mobility. This range offers the consumer an innovative and diverse range of products that is more functional and practical than similar products on the market. In terms of quality, each garment is made with careful consideration to materials and technique used, in order to ensure that garments are durable. In comparison with other collections and fashion products in the boutique and retail setting, the *SVR* range proves to be reasonably priced and it offers value for money, particularly when one takes into consideration that it is a specialized fashion product.

Market Share Goals

Market share is estimated to be 5-10% of the current market. This will amount to a small, but continuous volume of sales over a one year period. Seasonal peaks in sales over certain periods, like the December holidays, will account for a significant volume of sales during the year. The company will take advantage of these seasonal peaks, by supplying increased and updated amounts of stock and by aggressively promoting the product range before and during these peak periods.

4.   Marketing and Sales Strategy

Distribution Channels

The products will be distributed to the market exclusively through *Amelia's* Boutique, in Long Street, Cape Town. The boutique will allocate rail space to my range. I shall

supply the store seasonally and shall replenish stock every two months, or on request, as required, taking into account the seasonal peaks.

Pricing

The pricing strategy must include appropriate costing of the merchandise, in order that the company derives a decent profit margin. Prices should be affordable, but competitive with similar products and brands. The products are all exclusive, original pieces that are personally manufactured by the designer and prices will include the cost of fixed labour and overheads, in additional to the cost of raw materials.

A comparative pricing structure will be implemented with a 150-200% mark-up on the cost of each garment. The actual mark-up will depend on the type of garment. For example, the labour and material costs of a tailored jacket would amount to approximately R 200.00. After the proposed mark-up, the garment would retail at a price ranging from R500.00-R600.00. This pricing strategy will ensure that the range is affordable to clients, whilst providing a fair profit margin that will provide for the growth and expansion of the business over time.

Promotion and Advertising

I intend to market the range on the internet via Social Network Services (Facebook Fan Page), a Web Log and a company website. Potential Clients are then exposed to the products and can purchase items online. I would also place advertisements in newspapers. In a city, such as Cape Town, word-of-mouth advertising can be very effective. Other forms of promotion will include posters and flyers placed on community billboards and around town, as well as the distribution of promotional items such as branded stickers to clients.

The *SVR* brand will be launched by means of a fashion show, in order to create a buzz and to promote awareness and interest in the minds of the target market. The show will take place on the launch date, after business hours at *Amelia's*, in order to showcase and promote the brand.

Sales Strategy

As the company is, at this stage, only involved in the design and manufacturing processes, the marketing and sales strategy will be handled by Amelia's Boutique. *Amelia's* is a well-established and reputable boutique, offering top quality service and customer support. The boutique owner and sales staff have a very warm, personal and professional sales style. I am confident that the sales staff will promote my range aggressively and sell my product effectively.

5.   Operations

Office Facility Requirements

As this business is still in its infancy and in the start-up phase, it will be based and run from my home. I will be making use of the small flat on our premises and set it up as a:

- Design Studio/Personal Office:
- Small Factory/Manufacturing facility

The Design Studio/Office will require conventional office equipment and supplies. The Studio and office is where the creative process will take place, where I will research and design all new products using the PC, and advertise and update the brand online (uploading photos of merchandise online). It will also be the interface between my business and potential new clients and suppliers.

The "Factory" will require basic sewing equipment and supplies, in order for production in the form of simple sewing processes to take place.

The Factory "floor" will be divided into three parts:

- one section for cutting processes,
- another for sewing and garment construction processes
- a third section for pressing garments, checking for errors, folding and packaging, storage, etc.

Over-lock machines can be adjusted to over-lock or mock-safety and sew stretch fabrics, while domestic sewing machines come with various stitch programmes to

allow for multiple sewing applications, i.e. straight, zigzag, buttonhole embroidery, etc.

Suppliers

Major suppliers of raw materials and trims in Cape Town include fabric stores like ZIGZAG and Global textiles, which offer competitive prices and good quality fabrics and textiles. Global Textiles also offers a client discount on bulk purchases.

6. Management Team

Background/Experience: Owners/Managers

The business is owned and managed by myself in my personal capacity. At this stage I undertake most responsibilities as Manager and Designer and I am also in charge of the Client Relations portfolio. I will also do the bookkeeping and handle orders, collections and deliveries.

I will be employing a skilled and experienced seamstress to sew and produce the merchandise. As I can sew and have some technical knowledge of machines, garment construction, patternmaking, grading and cutting, I will be designing all patterns and sewing some of the sample garments. As designer, I will source fabrics, run errands and research design, fashion and lifestyle trends.

7. Financial Requirements

Use of Funds:

At this stage some initial funding is required to start-up this business. Mostly to cover costs of raw materials and for the purchase of certain fixed assets. Funding is required in order for daily operations to take place and to cover the costs of:

- Machines and equipment,
- Inventory, such as sewing supplies,
- raw materials and working capital.

For the Studio/Office, I already own the following office and design equipment:
Own PC, Laptop, Printer, Scanner, Pin Boards, Design Programmes, Telephone
and Office Furniture, Stool , Drawing Table, Filing Cabinets, Office Desk/drawers,
Chairs.

For the Factory, I own the following Sewing Equipment:
X 2 domestic sewing machines, 1x ironing board, own ironing board and 2x steam
irons, plastic hangers, stools and chairs tables for sewing, plastic storage boxes and
containers.

Assets to be purchased include:

Sewing Equipment:

2 x Domestic Over locker	@ R 2 000.00/each
1 x Domestic Iron Press	@R 2 000.00/each
1 x Standard Size 6-12 tailor's dummy	@R 1 500.00/each
2 x adjustable garment rails,	@R 300.00/each

Raw Materials:

Pattern paper	@ R 120.00
Fabrics and Trims	@±R 3500- 4000.00 (at 4-6 times a year)

Working capital for daily operations: ± R500-1000.00 p/m to cover items such as
pre-paid internet connection, fabric swatches, office supplies, etc.

Amount
 An accurate estimate of the amount required to start up the business is:
R 12 000 - R 15 000.00.

Funding strategy

Own money (from savings):	±R 10 000.00
Outside investors (a personal loan with Mr. N.G. Van Rhyn)	±R 5 000.00

Terms
As negotiated with Mr. Van Rhyn, I shall repay R1000-R1500 (if possible) on a
monthly basis at a fixed interest rate of 10% paid at the end of a 12 month period,
until the loan is repaid in full.

CHAPTER SIX

Conclusion

The research in this dissertation has determined that contemporary ladies' fashion can certainly be modified and adapted for the purpose of improving personal safety and mobility, and that by so-doing, the wearer may be released from conventional forms of storage. My range demonstrates how modern fashion trends can be adapted to suit the needs of the consumer, especially security and storage needs in the clubbing setting.

The introduction to this dissertation outlines the purpose and aims of my research, which is to analyse the effects of the urban South African lifestyle and the high crime levels that it is associated with, on young women, on a social, practical and psychological level. In addition, the intentions of my research were to explore and investigate ways of preventing cases of contact crimes in a nightclub setting. The section introduces the topics of personal security and the impracticality of ladies' commercial fashion. It also includes the main research question and its subsequent sub-problems.

Chapter Two focuses on answering the first sub-question which investigates the relevance of security-focused apparel in an urban environment. The chapter also includes a Literature Review and discussed the issues of crime and security in South Africa. It specifically analyses and describes most recent available trends and characteristics in street and contact crime in the local setting and also outlines the effects of victimization of such crimes. The chapter then introduces the theories of non-place and super modernism by anthropologist Marc Augé, and links the relationship between non-space, the disconnection from urban surroundings and the increased levels of urban street crime. This chapter supports the practical component of my research as it demonstrates the significance of enhanced security in an urban setting.

Chapter Three seeks to resolve the second question and its sub-problem, which includes the effects on young women of living in an environment where they are often exposed to the threat of being mugged or robbed, and the way they choose to dress. This chapter also investigates answers to the question of how to incorporate security-

enhancing detailing in contemporary fashion apparel. The chapter then discusses the connection between young women's dress sense and their outlook on their urban environment. It outlines various existing forms of personal wearable storage forms, such as integrated bags and purse pockets. In an attempt to better understand the clubbing habits and handbag contents of the target group, data collected from the target group (in the form of survey questions) aids my research into the requirements of young women and their storage or security needs.

The findings in Chapter Four help to solve the problem of adapting current styles and making use of technology. In this chapter, I focus on applying the findings from my previous research in order to create my own interpretation of modern clothing items that are adapted to the needs of personal security and storage. The chapter includes the inspiration for my range, derived from research into contemporary fashion design trends. I also include a descriptive contextualization of each of my designs as an explanation of how the product was created and the integration of storage and storage concealment into contemporary fashion apparel, which answers the sub-question of how fashion design can satisfy consumer's needs for personal security and enhanced mobility in a specific setting.

Chapter five addresses market feasibility and recommendations in the form of a structured business plan. This business plan demonstrates that a small, designer label company that is based on the concept of integrated storage in contemporary ladies' apparel is a viable proposition. Furthermore, it demonstrates conclusively, the relevance of security-focused products in the urban South African fashion market today.

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Appendix A

Questionnaire:

Please complete the following survey

Place tick on relevant box to indicate answer.

Age Group: 16-18   19-21   22-24   25-27+

Do you go clubbing? If so, How Often?

Yes   No   1-2days/wk   2-3days/wk   3-4days/wk   5-7days/wk

What do you prefer to wear when out clubbing?

Party Dress   Jeans/Tops   Tops/Shorts/Skirts   Blouses/pants/jeans

Tights/tops/Dress

Other : _____.

What are the contents of your handbag/purse?

_____.

What are the most essential items in your purse?

Cell phone   Money   ATM Card   ID/Student Card   Lip Gloss/Balm

Girl stuff   Other:_____

If you could not take along a purse, what items would you carry around with you?

Cell phone   Money   ATM Card   ID/Student Card   Lip Gloss/Balm

Girl stuff   Other:_____

Would you possibly be interested in fashionable clothing that made provision for you to carry items with you on your person?   Yes   No

Have you ever experienced loss or theft of your personal items? Yes   No

Details of the event/s_____