

Drawing Lines of Care:
Fieldnotes

/200 copies

Centre for Sustainable Fashion

April 2026

Drawing Lines of Care:
Fieldnotes

Honouring the Past

Centre for Sustainable Fashion

April 2026

Head first in the bins outside JPS, finding the precious notes that we captured from the Fashioning the Future Summit, kept in Theresa Green's office for safety, chucked out by the cleaners.
(2008)

Shared Talent. The beginnings of our practice in participatory, open, exploratory mutuality.
(2007-2010)

Crying in the cupboard at the Royal Festival Hall, Southbank Centre, during the SHIFT Festival, because the students were not happy with the exhibition we were working on.
(2009)

MA Fashion and the Environment. The first ever Masters course in fashion based in its ecological and social context.
(2008)

Shared Talent India, situated learning through a three week immersive practice, a dialogue between farmers, makers, designers, buyers, photographers and customers showcasing at LFW in Esthetica, sponsored by Monsoon.
(2009)

APPG Sustainability and Ethics in Fashion redresses seats of power.
(2010)

London Style created the space for Fostering Sustainable Practice. Challenging conventional aesthetics.
(2008)

Remember when... We hung student work in City Hall. A celebration. Hope.
(2009)

2007-2008

Tactics for Change - still rings true. A call to build a transformed fashion system, foster human wellbeing, and work within nature's limits.
(2008)

2009-2010

Department for Environment Food and Rural Affairs (Defra) Sustainable Clothing Road Map and Action Plan. CSF named as delivery partners.
(2009-2010)

A coffeshop gathering, a chance encounter in a kebab shop, a repurposed storage cupboard at the back of the Fashion Space Gallery, permission to craft a new space for LCF. Men in polyester suits promising to reuse coathangers, cotton farmers dying by suicide. New curricula, interdisciplinary practice, new definitions of luxury. Oxford Circus, the epicentre of fast fashion, 'green is the new black', 'this is not a plastic bag'. Bold statements, business as usual, more stuff, less care. Hope and the opportunity to craft alternatives.
(2007-2008)

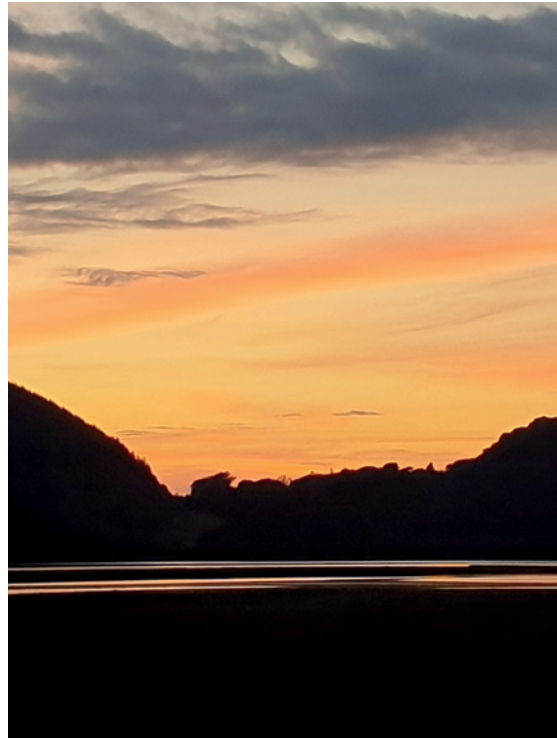
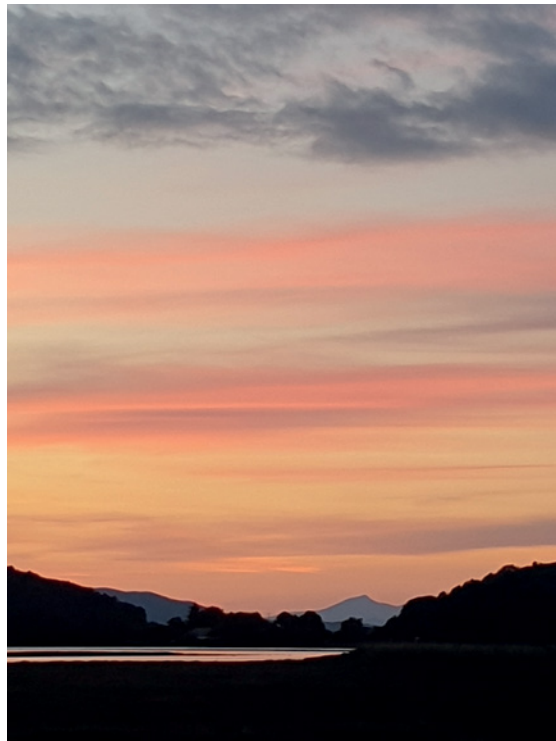
Sitting next to Ben Okri at the Observer Awards judging, he told me that some days he can't write a single word. Still feeling comforted by that.
(2010)

Fashioning the Future awards launched. The first and only student awards for sustainability in fashion.
(2008)

Creative Hub at London Fashion Week (LFW). Championing micro and small designers' practices in sustainability.
(2009-2012)

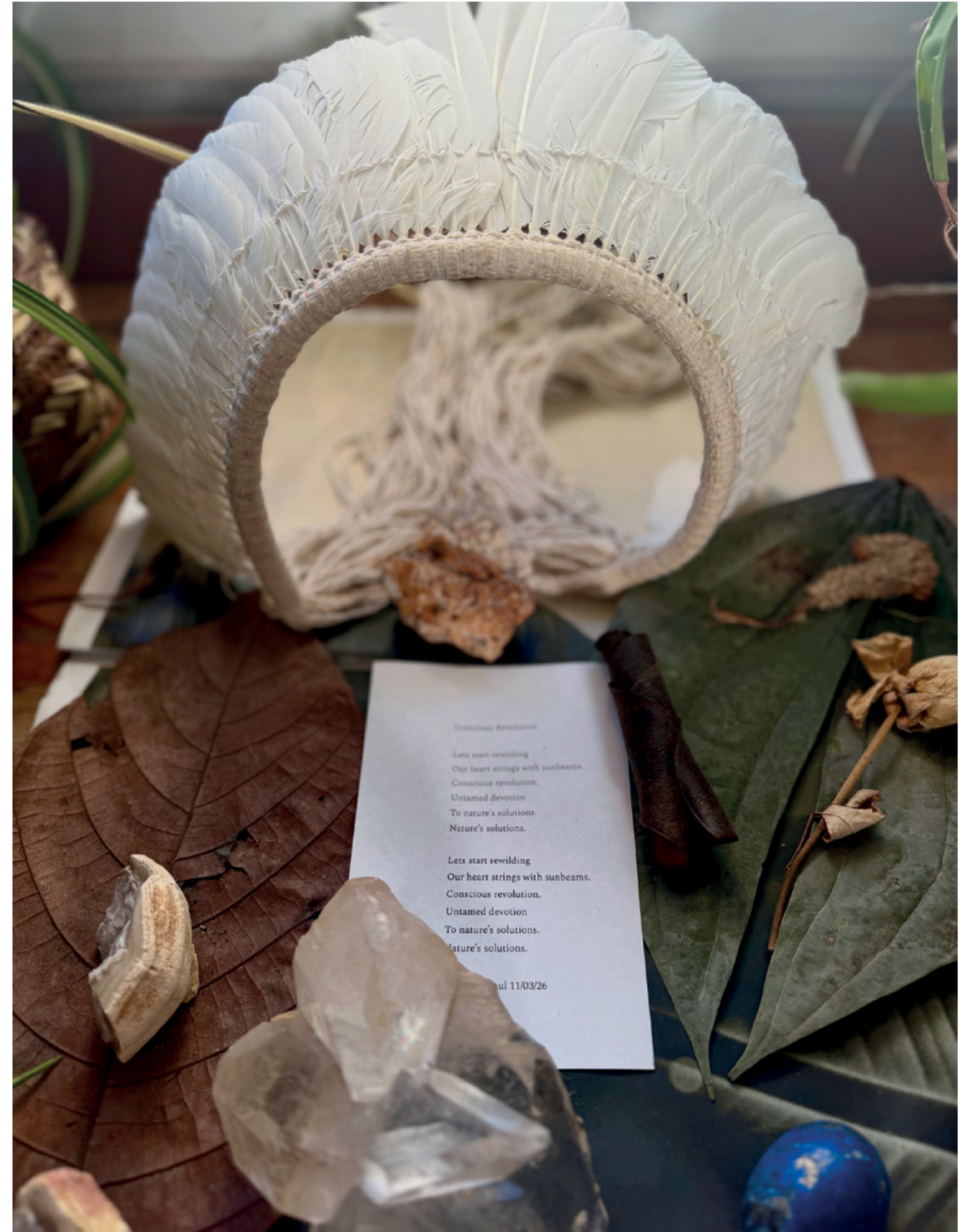
Oppression and Openness

Hope and Hostility



Whenever I think of pre-Anthropocene, I'm often minded of Kilmartin Glen, on the West Coast of Scotland – looking out to the Isle of Jura – a setting for some of the most astonishing sunsets and shadows of time. When Scotland's covering of ice finally receded about 10,000 years ago, as the ice melted, two things occurred in Kilmartin Glen. First, the rise in sea levels flooded the valley. Second, a post-glacial *rebound* allowed the land previously compressed by the weight of the ice, to spring back up at a faster rate than the sea could rise. This resulted in two different environments created in the same place – saltmarsh and a raised peat bog – an area we know as the Moine Mhòr (Great Moss) – a very special ecosystem.

NOTES: _____



NOTES: Some words I've written about Conscious Revolution with some leaves I've brought back from the Amazon on my last trip.
Cameron is a member of CSF Governance for Tomorrow Advisory Board.

We recognise our ecological context.

We respect the rights of all living things to live well.

We engage in design as a means to improve existing situations.

We practice critical, reflective thinking.

We participate in fashion's relational elements.

We explore fashion's political, cultural, ecological, economic, and social dimensions.

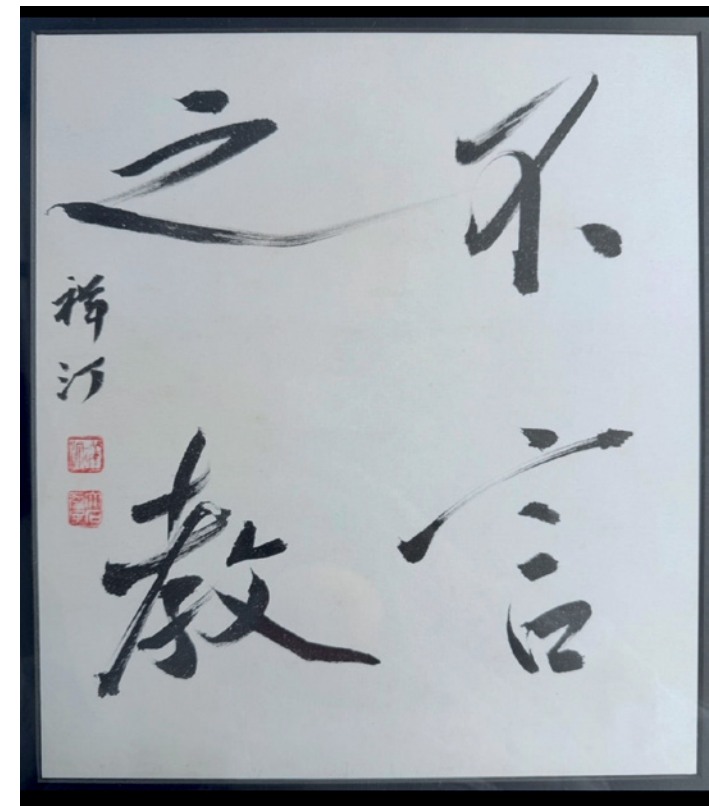
We believe that education plays a vital role in our ability to live well together.

We undertake rigorous processes in order to create credible knowledge.

We embrace dissensus on our path to transformation of ourselves and of fashion.

We speak truth to power.

NOTES: _____



A cherished piece of calligraphy from my Japanese grandmother Sachiko Uchimura, who taught calligraphy and exhibited around Japan.

It reads 不言の教え (ふげんのおしえ)
Fugen no Oshie

which translates literally as teaching without words.

It evokes the kind of teaching that enables the other person to learn through experience and ways of being (rather than through words).

It originates from Daoism, which favours a natural state of 'wuwei', not doing forced action, but instead adapting and aligning to the natural flow of the universe (Dao).

NOTES: _____

It's easy to look back at the past and create a new version with the edges knocked off. Where things remembered feel bigger or brighter or not quite as they really happened. An imagined past where those cast did and said things that are burnt into our memories and many more that are lost or misremembered. But the stories we tell ourselves shape our present and our future. They warn us to learn from our mistakes and give us the confidence to try again. As I reflect on nearly 20 years of working in the orbit of Centre for Sustainable Fashion, tempting as it is to romanticise the past, what we built was real and all of those memories and stories explain how we got here and why we must keep going.

In 2007 I was 27 – I got married, the iPhone was launched, and the IPCC released its first major report on global warming. London College of Fashion had celebrated its centenary the year before, and the new Head of College, Professor Frances Corner, was enabling us to take risks and experiment with the very DNA of the college – questioning fashion's status quo and talking about fashion as more than just clothes. Dilys, on the other hand, had always thought this way. As a young press officer, Dilys Williams was already

my go-to for media requests. As a former designer for Katharine Hamnett and Stella McCartney, she understood the fashion world in a way that was still very new to me. She was a course leader for PDDFI – an acronym I still struggle to recall. But Dilys had much bigger plans, and my friend and colleague Nina and I were drawn right into the heart of the formation of CSF, which would go on to become a global thought leader in fashion and sustainability.

In April 2007, a small team of us created a campaign called 'Green is the New Black' – a phrase that was yet to sound hackneyed. We screen printed second-hand T-shirts with a logo designed by in-house graphic designer David Hardy. We staged a photocall with model Laura Bailey outside John Princes Street, which featured in the *Evening Standard*, and launched an exhibition in the Fashion Space Gallery showcasing sustainable design and challenging students and designers to use organic, recycled and ethically sourced material. We spray painted the logo onto the floors at the college entrance, in corridors and on walls. We headed out with our placards, wearing our T-shirts, shouting loudly and talking to journalists as Kate Moss famously appeared for 30 seconds in the window of TOPSHOP just minutes from the college in Oxford Circus. When I picked up the phone to journalists, I was told that fashion editors wouldn't touch 'eco' fashion.

'Green is the New Black' became the precursor to the Centre for Sustainable Fashion – a clarion

call to the fashion industry to put people and planet ahead of profit. To rediscover the power of fashion to tell stories and, as Dilys would later argue, to understand fashion as a manifestation of ourselves – a visible indicator of our relationship with nature and with each other. Having grown up knee-deep in *Clothes Show* magazines and obsessed with designers like Katharine Hamnett and Vivienne Westwood, and icons who I would later meet through LCF including Helen Storey, fashion was always much more than shopping to me. Fashion was about beautiful design, pieces to treasure and pass down; it was about accessing memories and feelings, the same way music can instantly evoke a time and place. I still have that 'Green is the New Black' T-shirt in my drawer and every time I wear it, I remember the hope and excitement – that feeling that we could change the world.

And in many ways, we did – certainly within our world of fashion. Those early conversations with journalists went from them not caring about 'eco' fashion to being obsessed with it. Instead of unreturned emails, I was fending off requests for comment. We successfully pitched to *Newsnight* and, on one famous occasion, I was put on the spot on speaker phone to pitch to the Editor of the *Observer* for a full-page editorial on ultra-fast fashion. For a small window, there was genuine momentum – a sense that accountability might finally be taken seriously. With the founding of organisations like Fashion Revolution, suddenly

everyone was asking *Who Made My Clothes?* But then Covid hit and the world shifted again and now we find ourselves in a world where the rules no longer seem to apply. Where equality and diversity, so hard-fought, can be rolled back in an instant. Where the high street continues to rip off young designers, and TikTok sells us fast fashion in quantities never seen before. The hope and excitement of 2008 feels a long way away.

But looking back now at 46, even if the world feels more fractious and frightening than ever, the ethos of the Centre we launched in 2008 at London Fashion Week with Shared Talent South Africa – a project that epitomised care, collaboration and understanding – feels more relevant than ever before. Rediscovering hope and learning from the past is what we need most of all, even if, in remembering it, the edges are knocked off. Because perfection never existed – what mattered was the courage, the creativity and the belief that better was possible. And the world still requires us to be bold, to refuse to accept the dismantling of progress as inevitable, and to carry on fighting.

My love and admiration to all those who have built this beautiful project, and to those who will take it forward.

NOTES : _____

Love Letters to the Building – a site exhibition

Prior to moving to Stratford, London College of Fashion was housed in former technical schools for hand-crafting skills for working class Londoners.

I wanted to celebrate the journey the buildings had been on over a 100 year period.

I wanted to look at the psychogeography of each of them as they drew a natural line from West to East.

I wanted to celebrate and pay homage to the living and the dead within the walls of each space.

The singular skills of the makers and the educators.

The archive both physical and ephemeral.

A genuine dialogue with the past

as it moved East to the future.



Tara Boath Mooney.
from the inaugural cohort MA fashion and the environment at CSF.
We are still close friends - she came into "A Place Called Home"

NOTES: Sal is a former tutor on MA Fashion and the Environment.



Golden Lane Installation. Love Letter to the Building. "A Place called Home"
An Homage to the technical staff - the ghosts in the walls.

The Colour of today's sky

The colour of today's sky is what we all agree on
 Today it is bright blue, full of possibility, for some
 The colour of today's sky tells us if we will all feel hot or cold, welcomed or worried
 It is warm, and we will stay warm if we have warm homes
 The colour of today's sky tells us if a storm is coming
 It is full of dark clouds, and we stay cosy indoors, others flee
 The colour of today's sky tells us if we are safe
 It is a rich royal blue sky that shimmers above our vulnerable community
 I stay warm and dry
 The colour of today's sky is endless and borderless
 I fly freely, whenever, wherever, over land boundaries, increasing to rising temperatures
 The colour of today's sky is oppressive and baking hot
 The hottest day on record broke twice last week
 I stay cool in my house, ice melts, waters rise
 I wear the cool dress that was sewn on the frontlines of this climate crisis
 The colour of today's sky is orange
 My skin burns, your skin burns, our land burns, fossil fuel burns
 The colour of today's sky beckons me to do something

I wrote this poem when I first moved to California from London in 2024, reflecting on personal and the ecological and political landscape of the world. Moving countries taught me to gather my learnings from the past, and observe and be curious about a new environment. While I navigated this new terrain, I realised the importance of relationships, both near and new, and far and old. Looking back at my past from a far away perspective, showed me the wisdom, experience and community that I had taken for granted during my time at LCF and Centre for Sustainable Fashion. To be surrounded by colleagues who advocated and pushed creativity beyond the norm towards alternative practices that cut through the traditional fashion discipline and recentred care and compassion into its core. In 2008, I began to work with Dilys and Nina before CSF was established. I travelled to South Africa with them to work on a creative design exchange talent project, and designed collections for the launch of Oxfam's first Boutique. Later on I came back to CSF to work on some of the projects that I have been most proud of creating, such as UAL's first MOOC with Kering.

The colour of today's sky reminds me that I am grateful for those who I started my journey with in integrating fashion practice in education back in 2008. And while we are still screaming in fear and alarm at the state of our planet, I have seen first hand how advocacy, solidarity and community has resulted in powerful actions and change through education. I am currently developing new pedagogy on California's 2024 Responsible Textile Recovery Act, for local governments, surfacing new possibilities that are most definitely drawn from the last ten years of working with CSF, LCF and UAL.

Casting my mind back to 2008, this was a significant time for sustainable fashion. This key date marked the founding of Centre for Sustainable Fashion by Dilys Williams at LCF, supported by the then Head of College Frances Corner and key colleagues. That year also saw the beginnings of a wave of pioneering publications on the subject. These included *Sustainable Fashion and Textiles: Design Journeys* by Kate Fletcher (a former member of CSF) and my own *Eco Chic: The Fashion Paradox*. A much-cited article by Hazel Clark was published in the influential academic journal *Fashion Theory* (Vol 12, issue 4) entitled *Slow+Fashion – an Oxymoron – or a Promise for the Future?* Hazel Clark later revisited the theme in an article *Slow + Fashion – Women's Wisdom¹* that celebrated women's practices and values sustained since well before capitalism that can influence and shift perspectives towards a new fashion system. This article was published in 2019, but this time in *Fashion Practice*, the journal I founded and have co-edited since 2009 to give voice to fashion practitioners working within the industry, in addition to the more often heard commentators on fashion.

In the mainstream fashion and textile sector, where the intractable problems of overproduction, overconsumption and waste continue largely unabated, the Centre has been an incubator of ideas of how to do fashion differently, and a beacon for others to follow, collaborate with and make a difference. We can look back and witness the shifts first in awareness regarding sustainability, then in action and influence, including in the crucial

policy landscape, with the Centre contributing evidence to the Fixing Fashion government enquiry, and Dilys Williams advising the All-Party Parliamentary Group for Fashion and Sustainability.

As a knitwear designer and practitioner formerly running my own international business, a clear focus of my research projects has been working with micro and small fashion businesses, who are purpose-led and often engines of innovation and creativity driven by clear sustainability and social justice values. My first research network project 'Interrogating Fashion' (2005) initially met with some doubt that doing research in fashion was a possibility, fashion being seen as largely a commercial activity, and not valid academically except through social or cultural studies. To my delight, the academic standing of research in fashion practice has grown and developed over the years, to the point where an increasing number of researchers are completing PhD studies to investigate some of the more difficult issues – for example understanding consumer attitudes regarding second-hand clothing, or behaviours around laundry practices, that can provide insights to encourage more conscious actions for sustainability.

Centre members have worked with both large and small businesses. The fashion industry ecosystem has slowly evolved but there is still much work to do to incentivise sustainable practices and the work of Centre for Sustainable Fashion continues in multiple ways towards its shared goal.

UNIVERSITY OF THE ARTS LONDON LONDON COLLEGE OF FASHION

Interrogating Fashion: New Paradigms for Fashion Design in The 21st Century

In collaboration with the University of the Arts London Research Centre for Fashion, the Body and Material Cultures

Presents a two day event

Monday 28th November
The ICA, The Mall, London

Tuesday 29th November
London College of Fashion
Oxford Circus, London

Principal Investigator
Sandy Black

Contact: s.black@fashion.arts.ac.uk
Telephone: +44(0) 207 514 7440
Mobile +44(0) 7812 592 202
www.interrogatingfashion.org

Arts & Humanities Research Council
EPSRC Engineering and Physical Sciences Research Council

Interrogating Fashion: New Paradigms for Fashion Design in The 21st Century

In collaboration with the University of the Arts London Research Centre for Fashion, the Body and Material Cultures

www.interrogatingfashion.org

Following a series of workshops and discussions throughout the year, the Interrogating Fashion research cluster activities for 2005 culminate in a two-day research development event.

Presenting key themes emerging from the cluster, addressing the interface between old and new technologies and providing a platform for further discussion and development of research projects within the cluster themes.

This event is a unique opportunity to be involved in emerging research issues surrounding the future of fashion in an interdisciplinary environment.

MONDAY 28th NOVEMBER
ICA THEATRE

2.30 – 5.30 PANEL DEBATE IS THE FUTURE OF FASHION DIGITAL?
Can "fashion on demand" counterbalance the unsustainability of faster fashion cycles? As clothing becomes more interactive, will the body become the computer interface and reveal our innermost thoughts? Will we be buying identities on eBay?

These are some of the issues, which will be examined in a live action debate about the future of fashion in the 21st century featuring a panel of fashion designers, artists, scientists and academics.

Speakers include:
IF Principal Investigator Sandy Black, Artist Helen Storey, Fashion Designer Mark Eley, Futurologist Jan Pearson, LCF research fellow Phillip Delamore

Bring your own views and join us in Interrogating Fashion

7.00 – 8.30 EXPERIMENTAL PERFORMANCES
Performance demonstrations will be staged by the Laptop-Jam collective, electronic jeweller Sarah Kettley, responsive clothing artist, Joanna Berzowska, Rhythmi-City by Thomas Kitazawa and others.

(Curated by Sandy Black)

BOOKINGS: DIRECT TO THE ICA BOX OFFICE

Price:
Part 1&2 £8, ICA members £6
Part 1 only £6, ICA members £5
Part 2 only £4, ICA members £3

The Mall, London, SW1 5AH
Box Office Open Daily
12 Midday – 9.30pm
Telephone 020 930 3647

TUESDAY 29th NOVEMBER
LONDON COLLEGE OF FASHION

9.30 – 12.30 SYMPOSIUM
Keynote speakers Fashion Paradox: Katharine Hamnett Fashion in Context: Lucy Orta Digital Fashion: Joanna Berzowska

2.00 – 4.00 Short presentations and parallel group sessions in three strands

DIGITAL FASHION – PARADIGM SHIFTS AND CONVERGENCE
Speakers include Pippa Ashton (LCF), Janine Kytteren (Freedom of Creation) and Kruti Tosi (Japan)

FASHION IN CONTEXT – PRESENTATION AND ENGAGEMENT
Speakers include Judith Clark, Lucy Orta, Dai Rees Nicley Ryan and Jo Entwistle (LCF)

THE FASHION PARADOX: THE ETHERAL FASHION CYCLE
Speakers include Rebecca Earley (Chelsea), Susannah Dowse (TKAID), Philip Paterson (M&S) and Pili Saus (Hillevry)

4.15 – 5.00 Plenary session

FASHION EXCHANGE
An experimental bartering event will be staged in parallel to the symposium. Every delegate is invited to bring an item of clothing of personal value to give away or exchange and to tell their stories

DEMONSTRATIONS
Body scanning by Body metrics
Rapid Prototyping by Freedom of Creation in association with the London College of Fashion

RESEARCH SPEED DATING
An opportunity to meet potential research partners and seed projects

PERFORMANCE
Artist Caroline Broadhead will stage a performance in the London College of Fashion window

DISPLAY
Examples of digital printing, interactive jewellery, intelligent textile and artworks

DINING RECEPTION

BOOKINGS: LONDON COLLEGE OF FASHION

Price:
£75 including refreshments lunch and drinks reception

Registration forms: available to download from www.interrogatingfashion.org or by request: d.zagorac@fashion.arts.ac.uk

London College of Fashion
20 John Princes Street,
Oxford Circus, London W1G 0BJ

NOTES: ¹ This article also includes a useful listing of books published on fashion and sustainability between 2008 and 2017.

In 2009, we (CSF) wrote Tactics for Change. A set of tactics to act as a barometer to navigate unprecedented crisis and uncertainty. These tactics helped us to see both the parts and the whole, to acknowledge that adaptation only works if there is also transformation, to honour fashion's human hearts and hands, and to sit face to face with nature's limits. In 2009, our Tactics for Change called for transparency, wellbeing for all, visionary education, and radical discourse.

Over 17 years, we (CSF) tested those Tactics for Change. With governments, brands, retailers, manufacturers, students, activists, educators, board members, politicians, refugees, think tanks, policy makers, artisans, scientists, lawyers, marketers, dancers, poets, designers, farmers, weavers, NGOs, charities, birds, ancestors, future generations, AI, moss, lost species, tents, fungi, editors, journalists, storytellers, fairies, seaweed, systems thinkers, heard voices, unheard voices. In classrooms, libraries, Walthamstow Marshes, Eurostar trains, catwalks, museums, streets, pubs, gardens, oceans, shopping centres, kitchens, skyscrapers, fields, farms, the Houses of Parliament, outside Topshop, coffee shops, factories, tents, cupboards, a kebab shop, galleries, streets, imaginary places and dreams.

In 2009, we (CSF) thought that these Tactics would guide us towards a destination of Change. What we learned along the way is that there is no such place.

In 2026, we (CSF) are in need of Tactics for Change more than ever. As institutional, ecological, political, societal and economic systems become evermore fragile, on the face of it our community (CSF) is cracked open. But those of us who have worked with the tactics know otherwise. My newly learned Tactics for Change hold 2009's closely, but add the following: a commitment to learning and unlearning; finding joyful resistance; and care, always.

NOTES: _____

Three times as many extreme weather events were recorded from 2000-2019 vs 1979-1989 (WMO 2021). The UN and UNESCO are increasingly pressurized and subject to autocratic prioritization of national and popular interests (Lührmann & Lindberg 2019). Democratic and climate policy backsliding go hand-in-hand, evident in the failure of many countries to submit their revised NDCs in the runup to COP30 in 2025.

In response, many are shifting attention to climate action and democratic renewal 'from below.' This marks an epistemic shift across many fields including climate science, environmental policy and political science. Historically dominated by top-down and Eurocentric standpoints, many fields increasingly recognize other rights-holders and knowledge systems including place-based, community, traditional and indigenous ecological knowledges. Bottom-up, horizontal and trans-local approaches can counteract scepticism of climate science and policy-making as elitist (Eckersley 2020). Centring ecological material practices and everyday community resilience is key to "mending democracy" (Hendriks et al 2020) and colonial violence (including 'green' varieties, Osakada 2025).

This is the premise of a collaboration in-the-making involving Dr Seher Mirza and Dr Catalina Mejía Moreno and Prof Ramia Mazé at UAL as well as colleagues in Europe, Brazil and Colombia.

Our disciplines at UAL – including co-creative methodologies, critical spatial and making practices, systems storytelling, design for policy and for participation – can play crucial roles in action and renewal 'from below'. A good example can be found close to home – UAL's 'Climate Systems Mapping Project' (Wallace et al 2024), which studied and evidenced a vast array of climate action and ideas across all UAL's colleges and organizational levels. Many more examples are evident in the incredible team and track record of LCF's Centre for Sustainable Fashion.

NOTES: Seher is a member of Centre for Sustainable Fashion



I remember the moment it became clear that creative action could be a form of climate action – not an accessory to the conversation, but a force capable of shifting it. During UAL’s *Carnival of Crisis*, held in parallel with COP26, the arts didn’t sit on the sidelines of the climate and ecological emergency. They mobilised.

The season unfolded like a living, breathing reminder that imagination is a resource: renewable, radical and essential. The Carnival – held across Glasgow and London – gathered students, staff, alumni, external partners, public audiences and our global network of arts universities. It felt like a constellation forming in real time: disciplines and perspectives that rarely meet suddenly orbiting one another with intention.

What I remember most is the sense of movement. Not just physical movement, though there was plenty of that, but movement of ideas, urgencies and possibilities.

There were projects that cut through the noise of COP26 with clarity and courage. CSF carried embroidered banners across London, turning public spaces into sites of climate dialogue – mirroring the wider UAL action where students walked with messages like “*solutions, not pollution,*” “*keep it in the ground,*” “*decarbonise + decolonise,*” and “*don’t COP out!*” as part of the climate parade. Alongside these public interventions, students hosted a series of conversations on decolonising decarbonisation, and Wimbledon’s performance students collaborated with Professor Helen Storey’s *Dress for Our Time*, a garment made from a former UNHCR refugee tent that once sheltered a displaced Syrian family, bringing forward the truth that environmental crisis is lived through human bodies, often displaced and rarely heard.

The curriculum itself shifted to make space for these urgencies: over 100 Spatial Practices students co-created the Carnival Base Camp, a temporary site of learning, making and gathering. MA Art and Science students staged cross-disciplinary conversations with scientists, modelling exactly the kind of exchange the world needs more of.

But my clearest memory arrives at the end: the Parade for Climate Justice. Members from every UAL college walked together through central London carrying banners stitched and printed by LCF technicians, alongside handmade placards that felt like declarations of care. The procession culminated at Chelsea’s Parade Ground, where installations, performances and speeches converged. Lucy Orta’s *Nexus Architecture*, *Antarctica World Passport* and Manifest Data Lab’s *Carbon Chronicles* anchored the space with research-led creativity.

In that moment, the boundaries between artist, activist, educator and citizen dissolved. It was a demonstration of what happens when creative communities refuse to be passive observers of crisis.

My memory of the Carnival is not nostalgic. If anything, it is a reminder, a prompt. That imagination is not escapism. That creativity is not optional. That collective action is not merely symbolic. And that in the age of emergency, we need all three.

This is the legacy of that season: a belief that creative practice can unsettle dominant assumptions, challenge extractive systems, celebrate alternative ways of living and open space for futures not yet written. It was a carnival, yes. But more than that – it was a catalyst.

With love,
 Abbi



Clockwise from top:
 1. Abbi Fletcher at Parade for Climate Justice. Photo by Ana Blumenkron.
 2. Dress for our Time by Professor Helen Storey. Photo by Ana Blumenkron.
 3. Nexus Architecture by Professor Lucy Orta. Photo by Lori Demata.
 4. Photo of CSF members Naami Bulliard and Dilys Williams holding a banner at the Parade for Climate Justice. Photo by Ana Blumenkron.

NOTES : _____



Left:
Photo by Lucho Davila

Right:
Photo by Jessie Curry



It began between moments – words exchanged at a Centre for Sustainable Fashion panel. Two designers, drawn together by a shared commitment to slow, localised, and collaborative making.

It wasn't until Jessie encountered Vega's trouser loom – displayed at the 'Flax Exchange' Exhibit hosted by artist Shane Waltener – that she reached out and realised they had already met.

Designed as an interactive sculpture for the audience to participate in the round, Vega's loom was conceptualised as an act of rethinking current production. A visual representation of fashion practice that minimises textile waste by weaving the fabric of our cloths directly into the 3D form of a garment, eliminating the need for flat pattern cutting. Against the rhythm plucked and pulled by the participants as they wove, new ideas were encouraged to assess the solutions that are held within traditional craft and imagine what further solutions can be found when we relocalised industry and enhance collaboration and conversation.

With quiet generosity, Vega allowed that first trouser loom to be disassembled and flown to the United States — where it was reassembled and woven with local seaweeds from the Pacific Northwest. This took place within 'Materials as Species', a collaborative workshop series Jessie co-founded, which explores how reframing materials as species — and supply chains as ecosystems — might guide fashion towards a regenerative future.

NOTES: _____



Above:
Photo by Vega Hertel

When London College of Fashion initiated Material World — a curatorial exhibition and festival with the Royal Botanic Gardens Kew, looking to plants and fungi to guide the future of fashion — the opportunity for Vega and Jessie to exhibit and host workshops arose.

Vega arrived with ideas: a tote loom, jacket loom, T-shirt loom, and other installation possibilities — each its own future exhibition waiting to happen.



Above:
Photo by Jessie Curry

Below:
Foraging with Alba Mari Seaweed
1 June 2025. Photo by Jessie Curry.



For the seaweed, Jessie connected with Grom of Alba Mari Seaweed — a Scottish farmer and forager who shared the coastal grounds he tends, and the deep knowledge accumulated through years of careful observation and harvest. Grom contributed six species from Scotland's eastern coastline: oarweed (*Laminaria digitata*), tangle (*Laminaria hyperborea*), sugar kelp (*Saccharina latissima*), sea lettuce (*Ulva lactuca*), gutweed (*Ulva intestinalis*), and dulse (*Palmaria palmata*) — all gathered using methods that support biodiversity and carbon capture.

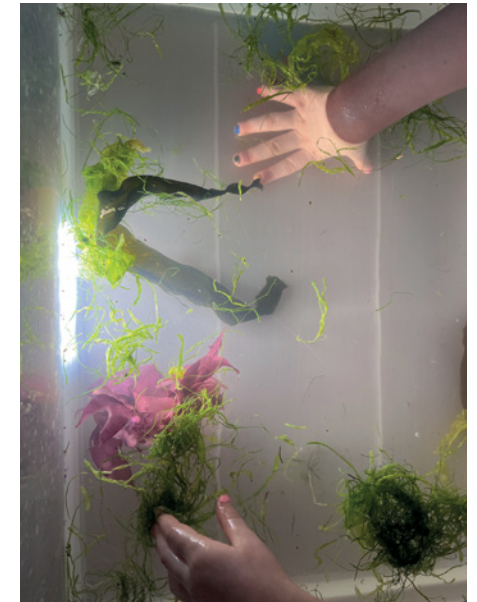
Together, Vega and Jessie wove Woven Kinships — a conceptual textile piece that reimagines fashion through a marine lens, centring seaweed as a regenerative material with ecological and ancestral resonance. Across a weekend at RBG Kew, they also led a series of public workshops: participants aged 5 to 95 handled, examined, and wove with the six species, uncovering their ecological stories and their emerging place in sustainable design.

NOTES: _____



Top left:
Photo by Oliver Dixon

Top and bottom right:
Photo by Jessie Curry



As hands moved through the looms, the space became something else — a collective act of reimagining. The finished pieces are participatory symbols: co-created by hundreds of people, woven in a slow, rhythmic labour that echoes our shared evolutionary lineage and our continuing dependence on the living world.

Fashion's futures are already present in its deep past — in the materials, ecologies, and ways of making that predate the industry. This is one thread of that story.





This page:
Abaca Pinukpok Wall Panel by the Davao Fashion and Design Council's b.LOOM Project Home x Sibagat Fibers in Manila FAME Philippine Components (photo from Emi Alexander Englis)

Facing page:
Wilson NiñoFRANCO Limon with the Tboli community in Mindanao

Fashion's relationship with history often comes expressed in references, reinventions, or homages. The feeling of nostalgia is easily used as a focal point to create or fuel newness, while maintaining relevance in commerce and in conversation.

Being critical about how we approach the past through shared fashion practice is a fundamental process because history will always play a role in fashion and its cyclical nature. There is no fashion without looking back.

But what does it mean to truly honor the past and to actually learn from history.

For journalist and University of the Philippines Mindanao communications professor Amalia Montecillo Bandiola, the journey starts with reimagining our understanding of history.

"I think we have to shift our way of thinking that history is static or just a file we have to keep," she shared.

Bandiola, who sits as one of the leaders in the Davao Historical Society, said that history should be viewed as a "living, breathing conversation bridging the past and the present."

An example of this living conversation is the the Japanese boro, which is mentioned by Ganaele Langlois in her book *How Textile Communicates: From Codes to Cosmotronics*. She described it as a "patchwork of different times and existences" that is "charged" with "life essence."

In the Philippines, the examination of history by fashion practitioners rides the same philosophy. It is about imbuing human presence in the practice.

"To honor the past means recognizing the knowledge, identity, and craftsmanship embedded in our traditional textiles, fibers, and cultural practices. It acknowledges the communities and artisans who have preserved these traditions across generations," said fashion educator and designer Emi Alexander Englis.

"To truly learn from history is to understand the systems behind these traditions—relationships with land, materials, and community-centered production. These lessons can guide contemporary designers toward regenerative practices, sustainability, and ethical collaboration. In this way, heritage becomes not just something we preserve, but a living foundation for innovation and a more responsible creative future," he said.

The same message is echoed by younger designers like Wilson NiñoFRANCO Limon who runs his own brand NIÑOFRANCO by working with indigenous communities in the Philippines like the Tboli. Meaningful relationships fuel his practice.

"As a contemporary creative director, it is essential for me to understand the stories behind their crafts so that I can thoughtfully incorporate their traditional elements into my work. I deeply value my relationships with my collaborators, which is why I take research very seriously," he said.

Similarly, Arthur Andrade, who is growing Maison Andrade, receives wisdom from history with care.



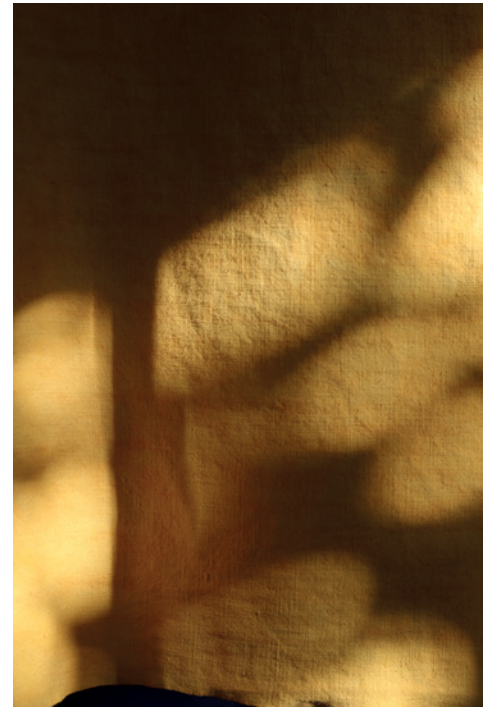
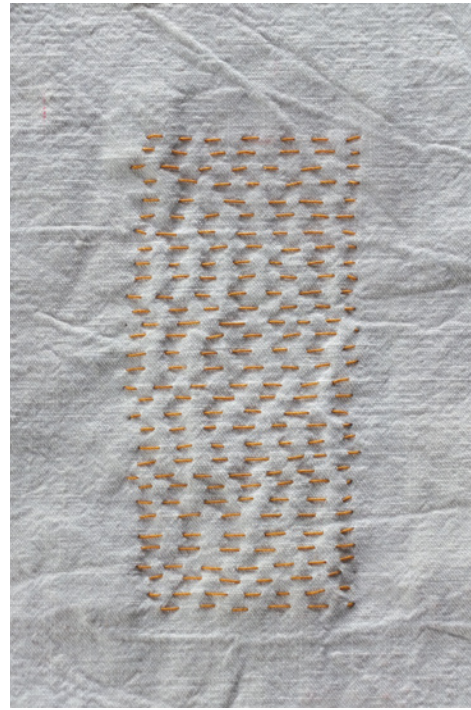
"To honor the past is to acknowledge that the knowledge and privileges we enjoy today are the quiet inheritances of those who came before us," he said. "As a young creative, I believe that learning from history means examining not only triumphs but also missteps, and understanding how these moments of failure shaped progress. In doing so, I recognize that many of the achievements we celebrate today are deeply rooted in the lessons already learned," he said.

Honoring history, it turns out, not only means learning and unlearning. It also means expanding the spectrum of shared practice and understanding, wins and losses. History is not written by the champions alone—it is defined by all of us.

"As technology continues to evolve, allowing former mysteries to be solved, history has given us deeper layers of understanding the world," Bandiola added.

History's relationship with fashion is a dialogue spurred for continuity by the collective human spirit. Bandiola said that to study history is to "become an active participant in its retelling."

This process, she said, refines us as individuals "as our values are shaped by how we perceive the past and, ultimately, what we envision for the future."



NOTES: _____



Introduction

When we think about the most valuable commodities extracted from the American continent during the European colonisation project, gold and silver dominate the narrative. But more humble materials, such as logwood (*Haematoxylum campechianum*) and cotton (*Gossypium hirsutum*), also contributed to European colonial expansion. My practice-based research examines these botanicals as carriers of historical memory: material archives holding stories of Indigenous ecological knowledge and colonial disruption.

Logwood

When Europeans encountered logwood in Yucatán (Ortiz-Hidalgo and Pina-Oviedo, 2018), it had been used for centuries by the Maya as a black dye, as a medicinal plant (Escobar-Ramos et al, 2017), in construction (Maya Archaeology, 2013) and in rituals (Espinoza, 2022). By the mid-1600s, it had become one of the most important exports from Central America. In fact, the British settlement of Belize originated from illegal logwood logging camps (Kunkel, 2018. Dodge, 2024). Before logwood, black could only be produced through a time-consuming and costly process (Howie, 2023).

The speed of its extraction was faster than its natural cycles of regeneration (Campos and Leyva, 2023), disrupting regional biodiversity. Logwood reveals how European textile innovation was built upon the appropriation of Indigenous knowledge and the disruption of socio-ecological Memory.

Cotton

Mesoamerican weaving traditions relied on fibres such as cotton, processed and woven into intricate textiles (Filloy Nadal, 2017). When Columbus landed in the Caribbean, he encountered cotton that was longer and stronger than any cotton known in Europe (Gaustad, 2020). By the 17th century,



cotton from the American continent displaced African and Asian varieties. In Britain, this cotton facilitated the development of the industrial revolution which impacted the country socially and economically for generations (Brain, 2019).

Today, 90% of global cotton production stems from the Mexican variety (Jenkins, 1993). This single fiber re-engineered textile traditions, with consequences that still reverberate in ecological monocultures, exploitative labour systems, and fast fashion.

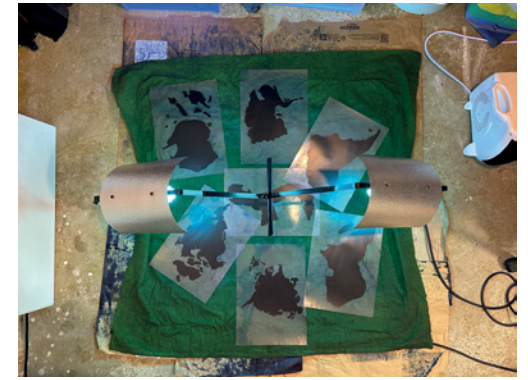
Colonial Blue

While these historical exchanges shaped the past, my contemporary arts practice combines these plants with cyanotypes to investigate the impact that colonialism still has in society. Cyanotype is a 19th-century photographic process invented in England famously used by Anna Atkins to create the first photographic book in history. However, her family's wealth derived from sugar plantations in Jamaica (Pope, 2021, and UCL).

To work with cyanotype today is a reminder of the entanglement of photography and Colonialism.

Resistance and Repair

In my practice, I print cyanotypes on calico and tone them with logwood. This creates a chemical interaction where logwood shifts blues to deep blacks. The works that emerge are hybrid: part photograph, part textile, part historical document. This intersection becomes both aesthetic and political. The slowness of this methodology acts as a form of resistance against the extractive, high-speed logic of industrial fashion production. By returning to botanical materials through art, we transform instruments once used for domination into agents of remembrance. The act of making becomes an act of healing, and a reminder that how we care for the environment today shapes the future of our planet.





NOTES : Abdul Rehman is a multi-disciplinary artist, slow fashion designer, researcher and visual ethnographer who works at the intersection of indigenous cultures, shared South Asian nostalgia, literature, art and fashion.

South Asian art and textiles are often revered for their beauty, refinement, and craftsmanship, yet the artisans who created these works are rarely acknowledged. Through histories of invasion and colonization, their creativity was collected, worn, and displayed, while their identities, lives, labor, and material knowledge were erased. Rather than romanticizing South Asian textiles as a timeless aesthetic, this work asks viewers to consider who made these forms, and what was taken from them.

The installation draws from the Mughal poppy motif, a design reimagined by local artisans in Lahore and widely used across Mughal art, from floor spreads to architectural elements and clothing. These motifs were not merely decorative; they emerged from the makers' engagement with nature and were translated into functional textiles and garments that responded to climate, body, and daily life. Traditionally, *scarecrows* are placed in fields to protect crops from those who steal the yield of the labor. In this work, the scarecrows become symbolic guardians of the makers' creativity, confronting histories of extraction that looted, displaced, and decontextualized their work.

Alongside the installation, a textile panel titled *بیس میں نہیں نیں* *mein nahin sab tuun* – There is no “me,” only “you” – (a line from Lahore's resident saint and weaver poet Shah Hussain's poem *Ghum Charakhrria Ghum* – “Turn spinning wheel turn”) extends this inquiry through decolonizing material itself. Made from revived pre-colonial indigenous cotton; grown, processed, spun, and woven locally in rural Punjab, the textile is communally produced without imported pesticides or dyes. Undyed, it carries only the natural colors of the land's native cotton—off-white and khaki. The panel bears the same Mughal poppy motif, returned to the land and hands through indigenous methods of making that embody **submission to Mother Nature**, where makers work only with what the land offers, shaping their practice around its limits rather than seeking to control it. This recognizes nature as guide and collaborator, inviting a way of making in harmony with the natural world.

Together, the installation and textile panel resist erasure and extraction, **foregrounding labor, memory, and ecology**, while asking viewers to look beyond ornament and celebration toward the lives and losses embedded within the beauty of South Asian textiles.

NOTES : _____



This page:

“نُوتِ بےس میں نیں” (There's no me, only YOU), 2026
Handspun and handwoven undyed indigenous cotton
26" x 200"
Collaborating Artist (weaving): Kameer Ali (Haveli Crafts)

Facing page:

“Scarecrows” (Site-specific installation) 2026
Mix-media
Lifesize
Collaborating Artists (Block-printing & Stitching):
Afzal Soomro & Aneeta Sarwar (Aangan)

Fashion stands at a critical juncture. The industry's dominant model – driven by speed, novelty and globalised supply chains – has delivered unprecedented volumes of clothing while intensifying ecological degradation and social inequality. Imagining the future of fashion therefore requires more than technical fixes or marginal improvements. It calls for deeper reflection on the values and relationships that underpin how fashion is practiced, researched and culturally understood. It calls for care – care for self, for others and for the planet.

Seemingly paradoxically perhaps, one pathway forward lies in honouring the past: learning from histories, craft traditions and wisdom practices that remind us how to live well within an interdependent world.

Modern fashion systems are shaped by logics of extraction and acceleration. Materials are treated as resources to be exploited, labour is organised around efficiency and cost reduction, and garments are designed for rapid turnover. In this context, sustainability is often framed as a question of better materials or circular solutions. While important, such initiatives rarely challenge the deeper assumptions structuring the system.

Insights from Indigenous and place-based ways of living offer a powerful counterpoint. Here, land, materials and ecosystems are understood not as passive resources but as living relations requiring reciprocity, care and restraint. These perspectives challenge the extractive worldview underpinning modern industrial production and instead foreground practices that sustain life across generations.

For fashion practice, this shift invites renewed attention to craft. Craft traditions embody a different relationship to materials and making – one grounded in patience, skill, attentiveness and, ultimately, care. Crafted garments carry histories of

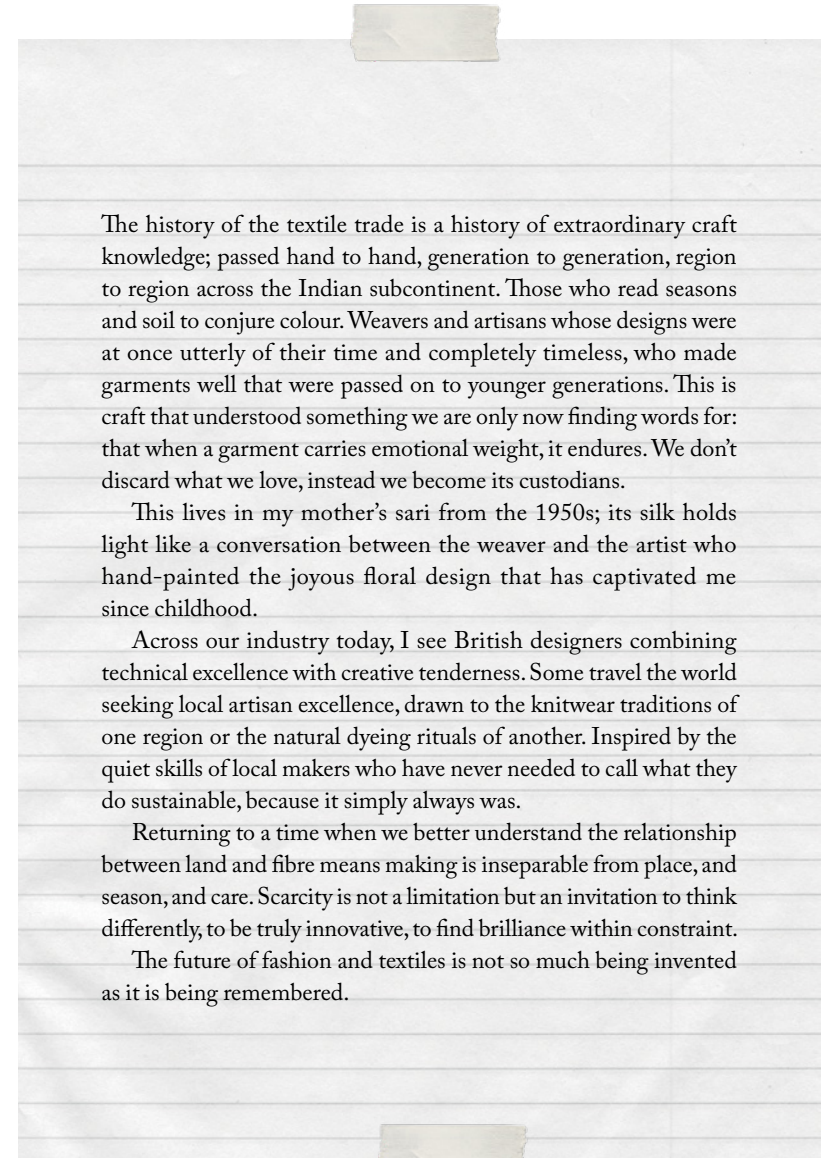
knowledge and cultural meaning. Re-centring craft within contemporary fashion opens pathways towards regenerative approaches that value durability, repair and stewardship rather than disposability.

Regenerative fashion extends this orientation further by asking how fashion might contribute to the restoration of ecosystems and communities. This may involve fibre systems that rebuild soils, localised production networks, or long-term relationships between designers, makers and wearers. Regeneration, however, is not only a technical challenge but also a cultural one: it requires reimagining fashion as a practice embedded within ecological and social relationships.

Such transformation is rarely straightforward. Practitioners seeking to operate differently must navigate tensions between ethical commitments and market realities. Research on responsible fashion entrepreneurship highlights the importance of harmonising practices, that is, ongoing efforts to align the internal goods of fashion practice, such as craftsmanship, creativity and care for people and planet, with the external pressures of economic viability. Through everyday decisions – limiting scale, reshaping supply relationships, or prioritising environmental and social commitments – designers and entrepreneurs demonstrate how alternative pathways can gradually emerge within existing systems.

Honouring the past is therefore not an exercise in nostalgia. It is a reminder that many of the principles needed for regenerative futures, including reciprocity, craft, care and collective responsibility, already exist within human histories, interspecies relational webs and cultural practices. By learning from them – and with them –, fashion may begin to move beyond extractive logics and towards ways of making that allow us to walk more lightly through the world.

NOTES: _____



The history of the textile trade is a history of extraordinary craft knowledge; passed hand to hand, generation to generation, region to region across the Indian subcontinent. Those who read seasons and soil to conjure colour. Weavers and artisans whose designs were at once utterly of their time and completely timeless, who made garments well that were passed on to younger generations. This is craft that understood something we are only now finding words for: that when a garment carries emotional weight, it endures. We don't discard what we love, instead we become its custodians.

This lives in my mother's sari from the 1950s; its silk holds light like a conversation between the weaver and the artist who hand-painted the joyous floral design that has captivated me since childhood.

Across our industry today, I see British designers combining technical excellence with creative tenderness. Some travel the world seeking local artisan excellence, drawn to the knitwear traditions of one region or the natural dyeing rituals of another. Inspired by the quiet skills of local makers who have never needed to call what they do sustainable, because it simply always was.

Returning to a time when we better understand the relationship between land and fibre means making is inseparable from place, and season, and care. Scarcity is not a limitation but an invitation to think differently, to be truly innovative, to find brilliance within constraint.

The future of fashion and textiles is not so much being invented as it is being remembered.

NOTES: _____

On the 8 of December 2022 some of us walked the Leyton and Walthamstow marshes of the Lea Valley together. I retraced our steps today – the 8 of March 2026.

This land is ancient lammas land. That means after harvest every year they are common pastures for all. That's why they are called 'lammas', a day marking harvest by way of the Celtic festival Lughnasagh. That is an assembly called by the Celtic god Lugh, a funeral feast to commemorate the death of his foster-mother, the earth goddess Tailtiu.

In 1892, 3,500 people assembled on these marshes on Lammas Day, to resist the enclosure of this ancient common land. They ripped up railway tracks laid by the East London Water Company. The leaders were charged, and prosecuted, under the Malicious Damages Act of 1861. In solidarity, and response, members of working men's clubs from every side of the marshes came, tore up the rails, and knocked down the fences the water company had erected to shield them.

They came to assert the land belonged to all, and to itself. It's why I can walk it today, in search of some solace for you. To see what it can offer us where we are going.

NOTES: _____



This is hawthorn bark. It is good for the heart.
We'll need heart where we are going.



This is rosemary. It aids memory.
We'll need our memories where we are going.



These are hogweed seeds. They help us sleep and rest.
We'll need to be rested where we are going.



This is blackberry leaf. Made into a tea, it soothes hoarse voices.
We'll need our voices where we are going.



This is yarrow. It helps to heal wounds.
We'll need to heal our wounds where we are going.



This is nettle. Its sting protects us from evil forces.
We'll need protection where we are going.



This is common dock. It soothes.
We'll need soothing where we are going.

These are seeds from ash trees.
For the Celts, ash trees link heaven, earth and the underworld.
They have magical properties.
We'll need magic where we are going.



This is mugwort. It helps us to dream lucid, vivid dreams.
We'll need our dreams where we are going.





NOTES: Wild Patch is a collaborative, research-led art project by curator Ligaya Salazar and artist Derek Tumala

Wild Patch

It started with weeds, the plants we're taught to pull out, step over, forget. A metaphor for difference, queerness.

Through foraging walks, workshops, and shared meals in the UK and the Philippines, we gathered people around these overlooked plants. We cook with them, taste them, pass them around, and share stories about migration, land, and memory. In most Filipino languages, there isn't even a word for *weeds*, it is just *grass*. The idea that something is unwanted, out of place, needing to be removed, comes from colonial ways of organising land and people.

And yet, these same "undesirable" plants persist. They thrive in cracks, along fences, at the edges of parks and empty lots. They remind us that life insists on its own terms.

Spaces like this, where people can notice, gather, learn, and share, become acts of joyful resistance. They are small and playful, but deliberate. Walking together, cooking together, sharing knowledge, listening deeply, telling stories. Small gestures that cultivate care, that create solidarity, allowing communities to see and value one another.

They insist on connection, generosity, and the possibility of imagining other ways of living.

Humans have always created these spaces. Quietly, in the margins, in overlooked places to share food and stories. Loudly, by reclaiming spaces underused by others in collective celebration.

What might have been? This question has haunted people in our country for decades, given the cruel history, for which we as Germans bear responsibility. And it is also a question that has long preoccupied Germany's fashion industry—especially in Berlin.

Around one hundred years ago, an impressive scene had established itself in the city, with flourishing ready-to-wear companies around Hausvogteiplatz and internationally oriented couture ateliers in the Tiergarten district, right in the heart of Berlin.

In the 1920s, ninety percent of the women's fashion worn in Germany was designed and produced in the capital. These dresses, shirts, and coats were also sold successfully abroad—even in Hollywood, stars such as Lilian Harvey and Anna May Wong adorned themselves in "Berlin chic".

So what might have been if the key figures of this remarkable German fashion scene had not been dispossessed, persecuted, murdered by the National Socialists? If names such as the manufacturers Valentin Manheimer and Herrmann Gerson, or fashion artists like Johanna Marbach and Clara Schultz, had not been erased from cultural memory? If Berlin had continued to dress the whole country and half the world?

And what might have been if, after the war, the division of Germany had not made a major, nationwide industry impossible? If world-renowned German couturiers such as Heinz Oestergaard and Uli Richter had been able to develop even more fully in their own country, instead of celebrating their greatest successes mainly on other stages around the world? If Germany itself had become an adequate stage

for exciting fashion ideas—including those of the underground, which existed in both parts of the country, with labels such as Claudia Skoda or Kratzert & Pahnke in the West and independent groups like Allerleirauh or Chic, Charmant & Dauerhaft in the East?

What might have been? This question continues to captivate us at Fashion Council Germany as well—because we know that only those who know about the past can truly understand the present and thus shape the future. Since the founding of our association in 2015 though, another question has been central to our work: *What could be?*

What could be if, as it once did around a hundred years ago, a fashion scene emerges in Berlin and Germany that can flourish at home and establish itself internationally? If we finally create adequate stages in our own country for the outstanding talents of our time—for designers such as William Fan, Kasia Kucharska, or Lou de Bètoly, and for brands such as SF1OG, GmbH, and Haderlump Atelier? If we bring together actors from fashion and media with those from politics and culture to create something new, something ambitious together?

We will not tire of working toward exactly that. Of launching projects and initiatives that make fashion in and from Germany visible both as an economic force and as a cultural asset. Of organizing Berlin Fashion Week and many other events that make diverse and inclusive fashion tangible—not only for an international professional audience, but also for the broader public.

We will not tire of exploring What could be. Because that we are able to ask this question again one hundred years after the destruction of a thriving fashion scene in Germany might be our great fortune. But finding the answers is our task.



Photo by Axl Jansen.

NOTES: _____



NOTES: Matilda is a Centre for Sustainable Fashion Associate.

The Grandmother: Geertje Noë

Geertje Noe was born in 1912 in Ternate, in the former Dutch East Indies (now Indonesia), into a family shaped by colonial trade. Arriving in the 17th century, her ancestors had prospered through the shipping of spices; a commodity that once shaped empires and justified conquests.

Raised in privilege, Geertje lived a carefree life surrounded by beauty and abundance. Servants attended the household; she swam, rode, travelled, and played golf. Java was home. She later told stories of orangutans at the edge of the family grounds and of journeys across continents.

In 1933 she married Horace Farley, an Englishman who worked with her father. Their daughter, Judith, was born into that same world of ease.

Toward the end of the decade, the young family travelled to England. Geertje packed carefully, including a handmade dress from her trousseau. The trip coincided with WWII – routes collapsed, Europe was occupied and return home became impossible.

The Daughter

Life in wartime London was stark. Geertje her Dutch accent often mistaken for German, withdrew socially and renamed herself Elizabeth. The brightness of her former life gave way to fear.

Judith grew up largely isolated. Her father, ill with tuberculosis, spent years in a sanatorium. Money ran out quickly. Geertje refused evacuation schemes, keeping Judith close during the Blitz. Dutch was no longer spoken.

In 1942, news came that Geertje's brother Pete and his wife Toni had been captured after the Japanese invasion of Java. Pete was sent to the Burma Railway; Toni was interned in a camp. They survived, along with their trauma.

After the war, there was no return. Indonesia declared independence, their colonial world



ended, and the family scattered. Judith's father died, and silence settled over what had been lost. Photographs and memories were packed away.

The Granddaughter

I adored my grandmother. She would holiday in Holland, returning with Droste chocolate and Speculoos biscuits – small luxuries that felt slightly exotic in 1970s Britain.

She lived in a bedsit in Earls Court which, to me, felt magical: warm, safe, and entirely her own. She heated croissants in a Baby Belling while I sat watching on her bed. For our dressing-up box she donated her old clothes. Some garments came from her other life. I remember a blue wool dress – scratchy and heavy.

Years later, my mother had reappraised them, wrapped the clothes in tissue, and placed them in the same trunk they had travelled with from Indonesia. I inherited those clothes and that blue wool dress. I later learned Geertje had crocheted it for her trousseau. It held the hopes of a young bride.

As part of a research project to realise Make Do and Mend principles I revisited that dress. Moth-eaten and fragile, I unravelled the wool, dyed sections, and re-crocheted it using her construction technique. To compliment it, I constructed a jacket from used Colour Catcher sheets dyed from my children's clothes. I trimmed it with the leftover unravelled wool.

What I Learnt From The Makers Camp, And What I Hope You Take From This Exhibition.

Remember this: the art of making is not dead. No matter how quickly artificial intelligence advances, there will always be something irreplaceable in the soft and hard touch of exquisite craftsmanship. There remains a deep eagerness to create with our hands, an act that moves between fast and slow processes depending on the technique and skill involved. Yet within that process is a quiet bloom of joy: the clumsy satisfaction of knowing you have created something yourself. Yes, it may have taken the whole day, but the result carries a sense of fulfilment that only making can bring.

I'm sitting at the far right corner of the Mason & Fifth conservatory room, watching the brimming eagerness, the clumsy chatter that says that people are interested but too busy to care a little more. I'm watching the movement of hands, how fast people crochet, how they coil objects, how someone turns a heap of wool into a human face and I'm amazed. A month ago, I wouldn't have imagined that I would be seated at this very spot observing what most people won't, trying to figure out the many grits that comes with making with one's hands. But I have flown approximately 3100 miles from Lagos to spend the better part of my two weeks in this room filled with Central Saint Martins MA students, a few designers from West Africa (Lagos, Nigeria and Accra, Ghana) and a host of tutors, few of whom are CSM alumni themselves and pretty much led us on the chronicles of their practice throughout this Makers Camp.

As you will see in this exhibition, it is important to note that textiles are never merely textiles. That may sound cliché—perhaps even obvious—but this idea lies at the heart of what makers camp is about. More intuitively, it has shaped my understanding that objects, regardless of the form they take or how they appear, always hold meanings beyond their surface. It is the awareness of what we do not yet know, the recognition that simply because we wear clothes every day does not mean we fully understand them. The fabric itself, as well as the design, carries a history and a language of its own

That is one of the key ideas I invite you to take away from this exhibition. Many of the materials and tools presented here were once discarded or donated by fashion houses and factories. Yet each of them has an origin story. Being labelled old or useless does not strip them of value. On the contrary, they hold the potential to be regenerated into something more, which the designers have proven.

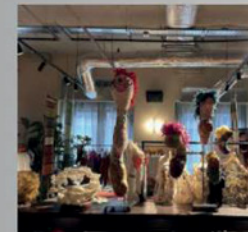
We are small islands bounded by a story, a history, a language.

I know this because, as a journalist, I spent the first week of the makers camp learning techniques from remarkable practitioners. On the first day, I attempted to stitch a large doll. I'm still not entirely sure what it became, but I remember telling myself that I wanted to make something inspired by the Adamma Masquerade—an indigenous masquerade figure from my hometown in southeastern Nigeria, often celebrated for her striking beauty. Well, what I made looked nothing like Adamma. Instead, it resembled Patrick Star from the animated series *SpongeBob SquarePants*, with stitches I could barely define and rather poor finishing. I was given kind feedback, and someone even suggested I should stick to my writing.

But by the third day, I had fallen in love with crocheting. I'm pleased to have joined one of the teams that created a textile installation now exhibited here. Throughout this week, whenever I grew tired of writing, I picked up my crochet tools and began working. I found the act surprisingly therapeutic: sitting, making, and chatting with others—allowing the mind to slow down, even if only for a moment.

But the idea here is that making is very beautiful and I encourage if you have the time, you get a skill for yourself. Trust me, it's worth it. Each of these designers has created different worlds, they all have different stories behind them, different techniques and different approaches to materials and textile. I have watched them closely, asking questions, trying to share in their strands of thoughts and see the ideas behind their works, some are collaborative, some are individualistic but as I watch them create and see their thought process, I imagine what it's like to be a consumer and having no clue of the maker's creative process. How we are programmed to just buy and not because we care deeply about the innateness of the design or the thinking behind it.

I think the fast cycle of the fashion industry is to blame, that the ever-rolling shows and collections from multiple brands and houses desensitizes us; making it difficult to fully absorb the stories, history, and craftsmanship behind what we see.



But it is okay to pause and think. Ask questions not simply to reassure the designer that their work is receiving attention, but because you genuinely want to understand it. Curiosity allows us to look beyond the surface and consider the intentions and possibilities within a piece of work. In doing so, we begin to ask a deeper question: is the world the designer has created one that we would want to inhabit?

I think of this exhibition as an archipelago: a constellation of islands that come together to form a single narrative, despite their differences in ideas, structures, and even visual languages. Each work stands on its own, yet together they create a larger conversation about making, material, and imagination.

Within the exhibition, you will encounter a range of works: an installation inspired by a collection of beauty products and everyday objects; a stool made from a red cotton shirt, with twisted yarns beneath it formed through a coiling technique and layers of Gucci perfume bottle caps creating its leg structure; a leather jacket intricately stitched with wool; and a large installation of beautifully patterned jacquard fabric assembled into a functional piece.

You will also see a jacket crocheted and macraméd from scrapped denim, as well as an installation that brings together transcontinental influences through techniques such as embroidery and felting.

I invite you to experience each piece as a bridge to the next, because together they reflect what we have learned throughout the makers camp: that textiles carry stories, histories, and a shared language that connects makers to materials and to meaning.

**Ugonna-Ora Owoh
Journalist & Editor**

NOTES: This piece of writing is by one of the participants in the Makers Camp West Africa Project, a journalist from Lagos. For me, it reflects a "Think Globally – React Locally" perspective.

There are too many invisible mothers in the world. Too many parents who have survived the deepest heartbreak that any human can endure, yet that cannot be seen.

After my first son died, and I became an invisible mother, I made a dress. I sat at a table in his nursery where his cot had once stood, and I poured my love into creating a garment that was made with zero waste, to represent that every minute and every second – and every millisecond – of his life had mattered, been significant, and brought joy to the world. To express that there was no part of his short life and my extraordinary time with him that had been a waste.

The clothes we make and wear can have such power to express our dissent to invisible-ness, and to speak of the greatest and deepest love and pain that exists, even if it is unseen and unheard. I discovered through the most raw, primal and simply unimaginable pain that the power of clothing can be so deep, so subversive, so intrinsically linked to resistance against the boxes society would file us away in.

It can be used to show how we care.

My son died, and after I had learned how to breathe again, I made a dress. And in between the seams – the lines – of that dress, is written my love story to him.

That dress silently screams to the world that our children's lives matter, no matter how short they were, and that invisible mothers are still mothers who deserve to be seen and heard, and whose stories should be known.

It must be difficult to understand to somebody who has not lived through this experience (an experience that must be lived through and endured every day, forever), and who can live their life without this deepest of invisible scars. But this is how it is for so many.

Now that I have become a visible mother, I sometimes wonder if people can read my story in the clothes I wear. Understand that the never before worn leopard print that now often appears on myself and my youngest son represents my first son, and the leopards we saw in the wild when I was pregnant with him. That the clothes I wear can tell the story of the love and care I feel, and always will, for my son who cannot be seen.

But then I realise that the stories our clothes tell are sometimes whispered silently, because sometimes they are only meant for us to hear. Sometimes, it is enough that we listen, that we embrace the stories, and that we remember. It is enough that we care.

To all the invisible mothers and your children. May we always resist, remember, and be seen.

In solidarity,

A once, and always partly, invisible mother

NOTES: Charlotte is a former member of Centre for Sustainable Fashion.



The hand knit piece honours intergenerational shared craft skills, love and values.

Wearing it is often a conversation starter to share stories and provoke reflections of living, dying, personal values and choices we make with how we spend our time.

The slow practice of making something with no fixed pressured timeline is the perfect antidote to our fast-paced working lives. Engaging in the meditative flow of hand knitting unwinds the mind and reconnects the self. The pleasure to work on a personal story deepens the memories and connection to those who are no longer here.

In a happy fever dream, Mimi Madonna of Mauritius, The Ascension scrambles memories of Marie Solange Rousseau.

Leaving Mauritius in 1964 to never return, the photo taken at the airport, she is looking up at the camera, wearing a smart white suit. Selected items that travelled with her included a shell that is used as a darning egg. The shared skill of darning lives on as I continue to use this as a tool for repair. The small flat we grew up was dotted with religious iconography and images some of which I have as keepsakes. She loved cats and was surrounded by them in Mauritius, but when she married Roland, my dad, he would not let her have one. When he died in 2011, we bought her Mimi who outlived her by 7 months. The piece is a celebration of their lives.

NOTES: _____





During October 2025 I was fortunate enough to join a guided visit to the Musée international de la Croix-Rouge et du Croissant-Rouge, in Geneva / Switzerland. Whilst I was profoundly moved by the world's largest collection of humanitarian artefacts and documents, and the stories they conveyed, my encounter with *Future Memory – Tricycle* touched me most.

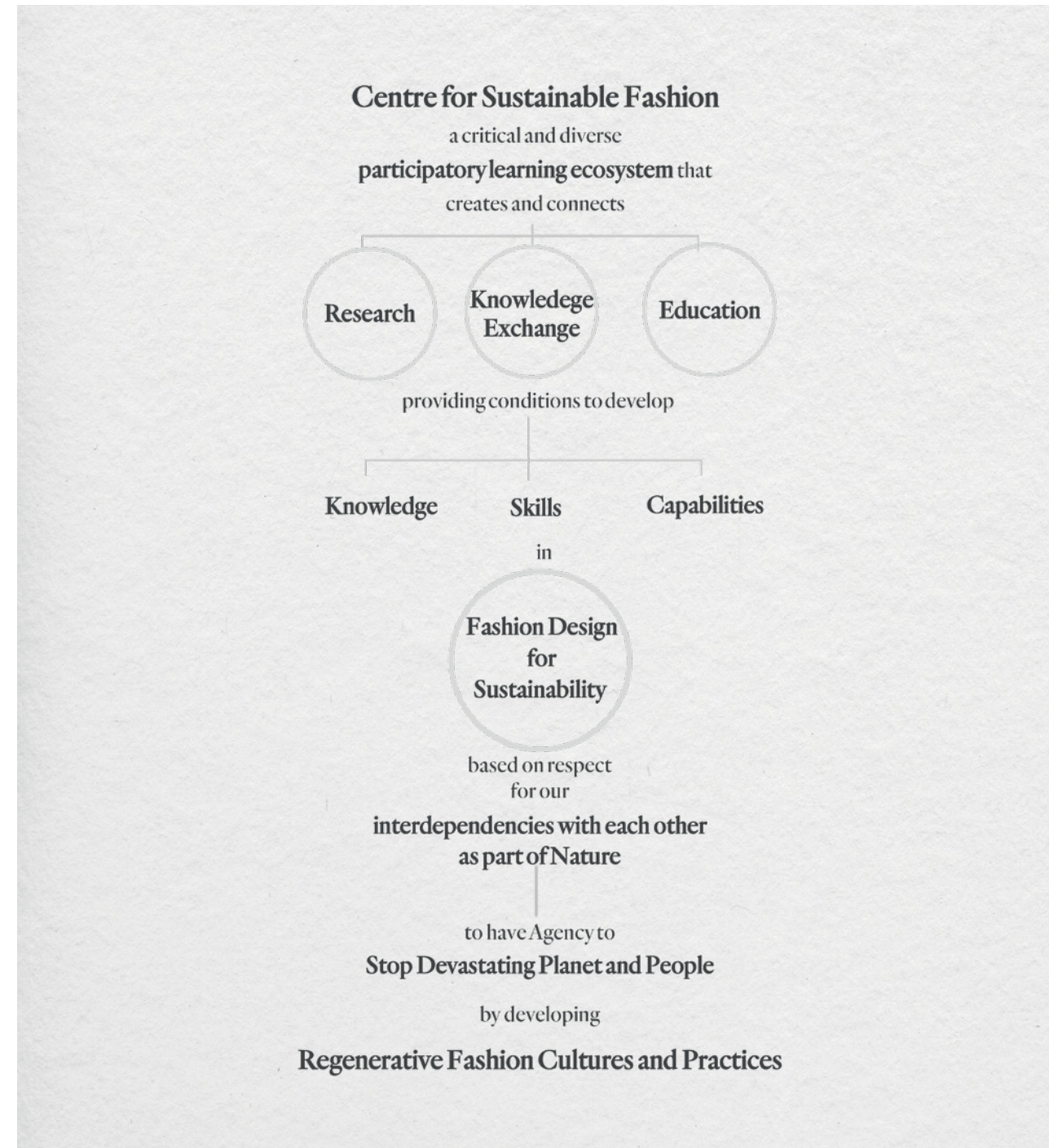
Future Memory – Tricycle, is a full-sized bronze sculpture of Shinichi's tricycle created in 2022 by Akira Fujimoto and Cannon Hersey (Figure 1). The artwork is based on 3D data of the original tricycle that belonged to three-year-old Shinichi Tetsutani who was out riding when the United States dropped an atomic bomb on Hiroshima on 6 August 1945.

– Shinichi's family donated the original tricycle to the Hiroshima Peace Memorial Museum in 1985. Shinichi's father, Nobuo Tetsutani, said: "This should never happen to a child. Please

work to create a peaceful world where children can play to their heart's content." The bronze sculpture of Shinichi's tricycle was donated to the City of Geneva and the International Red Cross and Red Crescent Museum by the International Campaign to Abolish Nuclear Weapons (ICAN). (Text from museum's display)

Seeing my Ukrainian colleague from Kherson, who was exploring the museum with me, responding with tears and whispering: "this could be my child" verified the power of this single object. Its agency to act as a reminder of the humanitarian consequences of a nuclear weapon explosion; as well as a metaphor for the catastrophic impact on civilians' lives, including children like Shinichi, during current armed conflicts across the world. This emotional and evocative moment left me wondering what is the role of the arts and art education in such times? I have confidence that it gives us hope and makes us believe that the world can change.

NOTES : Figure 1: Future Memory – Tricycle. Photo: Silke Lange, 2025.



NOTES : _____

In the spirit of gratitude, and in honour of the past, so central to the work of the Centre, I find myself returning to a quiet awareness: that in times of suffering, change, and global uncertainty, we are being called inward.

This is a moment to sit with the wisdom of our ancestors, to recognise both the complexity and the profound simplicity of nature. There is something humbling in observing how natural laws shape our very essence, how, even in turbulence, nature does not resist transformation but moves through it, emerging renewed, vibrant, alive. There is so much here for us to learn, if we are willing to be still enough to receive it.

As I reflected on what I might offer to this publication, my friend, an artist and poet whose work carries both depth and truth shared something with me. He asked for my thoughts, but what he gave was far greater: it arrived at exactly the moment I needed to be reminded of who we are. His words spoke of unity, of equality, of our shared humanity. They reminded me that we must make space to be still, to listen deeply, and to reconnect with the guiding spirit that lives within each of us. In that stillness, we begin to learn again. We begin to reframe not only what is, but what is possible.

I am deeply grateful for the invitation to question, to challenge, and to grow. For the encouragement to step into difficulty rather than turn away, and to embrace change as a necessary and transformative force. It is an honour to be part of the Centre for Sustainable Fashion and all that it brings into the world through education, creativity, and care.

And to my dear friend, thank you. Through your own journey, through your willingness to sit with suffering and transmute it into creativity, you remind us all what it means to speak truth to power.

NOTES: _____

I heard God 
By Robert Spencer Gayle

I heard God is everything, You see, And everything
You can't,
To speak with God
You must be still,
Be silent, from the heart,
I heard Gods within us all, We were never born or die,
We never came so we never leave, And this moment has no time,
I heard Gods our Father,
Yahweh and the Brahman,
The Almighty,
The Great Spirit, Krishna, and the Atman,
I heard God is everywhere,
Within you and within me.
Love is our religion,
To accept and let life be,
I heard Gods the Universe,
With no words to describe,
The all prevailing consciousness,
That extends beyond our minds,
I heard God is everyone, Every being on the earth,
And we're all of equal value,
Each one of equal worth,
I heard God is everything,
the greatest friend we know,
The silent unseen watcher,
Through which the life force flows,

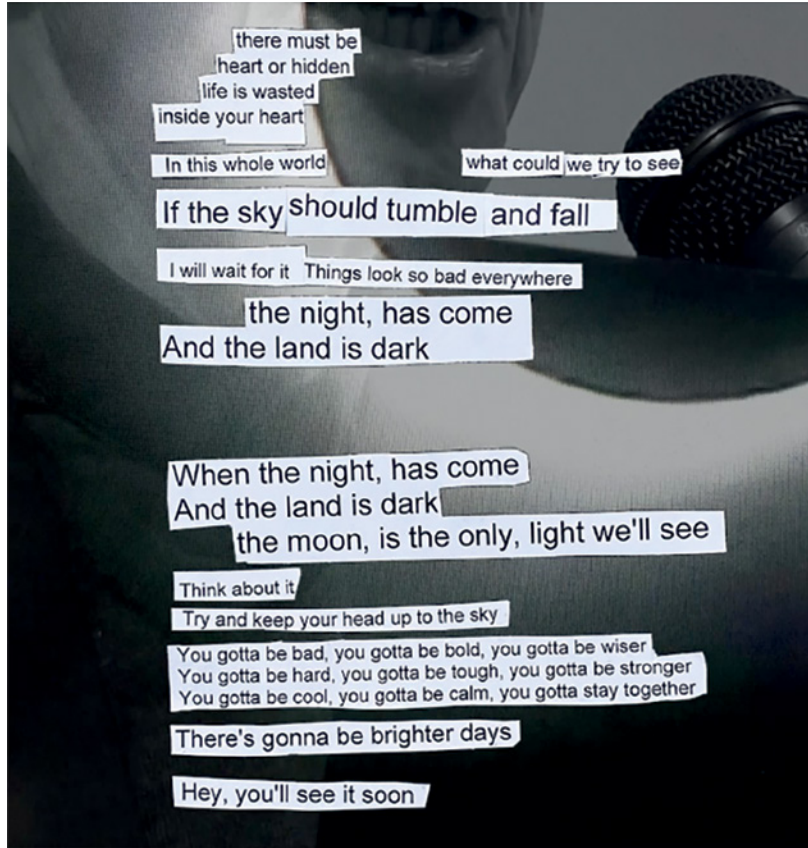
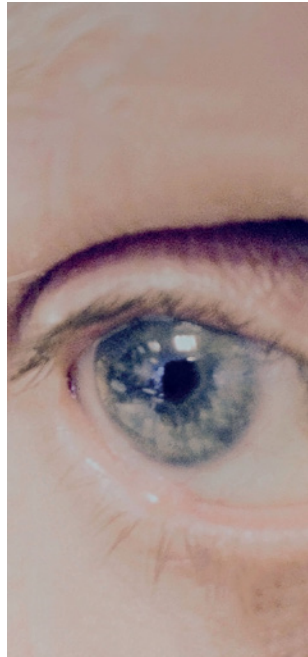


Rumi said “as you walk on the path, the path appears”

CSF creates and curates paths across sometimes muddy fields of endeavour – paths that are lines of care, circles of reciprocity and nourishing cycles of life to restore our collective humanity.

Jil Sander saved my life

Who wears a Jil Sander jumper to build a bonfire?
 Someone who doesn't put the lid back on the can?
 Someone who has forgotten that fire is a living breathing thing that leaps and lunges.
 In the heat of the momentary mushroom cloud
 Jil is untroubled.
 My body is spared
 my hand and face flayed like Freddie Kruger.
 Under the cold tap gasping and moaning
 Jil is calm
 repelling the water just as she did the flames.
 Droplets form and roll.
 'I'm ok' cold comfort for the weeping wife and boy.
 My wedding ring is gingerly coaxed off by a first aid friend
 Jill stays on.
 The ambulance, winding country lanes
 In a sickening morphine stupour.
 Red raw and wrapped in cellophane
 still sporting the heavy, hopeful dégradé
 from forest green to pond scum black, like my day.
 The nurse says I'm lucky to be alive
 Jil agrees.
 A few weeks later I wash her, my hand is healing.
 She shrinks a little to assume a better fit
 anything but inanimate.



CSF becomes a UAL Research Centre, bringing together diverse knowledges across fashion disciplines.
(2012)

Work and Wellbeing

Habitat Summer School London. Collaborative ventures into fashion design education for sustainability.
(2013-2015)

Uncertainty and Utility

First Field Day. Convivial convenings, ideas, observations, feelings and practices of transformation.
(2012)

Convening the Fashion Education System; Youth Fashion Summit, Educators Summit, Academic Leaders Summit led by CSF at the Copenhagen Fashion Summit.
(2013-2018)

2011-2012

CSF is 5. 'Fashion is poetry really because it encapsulates a moment, documents a time, it's immediate, but in the best cases it also lasts over a very long period. It's transformative, its fluid' - Sabrina Mahfouz
(2013-2014)

Nike Making app, bringing students and designers to Portland, Oregon. Hacking Nike bags and shoes to develop and test the Making app, enabled by Jim Goddard's 8 years of data gathering. The work went on to become the basis of the Higg Index.
(2012)

2013-2014

Shwop Lab. Shopping and swapping with M&S, Livia Firth and finding Niamh.
(2014)

Fabric and Fragility

Creative Hub, continuing to work with micro and SME designers. Pictures still linger around the university, can be seen in High Holborn.
(2011)

Met with Marie-Claire Daveu, the start a brilliant partnership with Kering. The beginning of an academic industry co-creation that would transform minds and matter. Year one - François-Henri Pinault addresses the LCF cohort!
(2014-2019)

With Alex, freezing our butts off in a shopping centre in Leeds, as we created a washing line across the space - fashion, consumerism & psychology - hung out to dry.
(2014)

Drawing Lines of Care:
Fieldnotes

Critiquing the Present

Centre for Sustainable Fashion

April 2026

I Stood Up in Ahmedabad, Being Human in Chrisp St, I stood up in the House of Lords – a CSF first – we took our irons and ironing boards in and challenged MPs to get involved, which some did.
(2015-2018)

How to be a COPTimist...with Julie's Bicycle and signatures from Yoko Ono, David Bowie, Katharine Hamnett, Vivienne Westwood.
(2016)

Fixing Fashion. Speaking truth to power, holding feet to the fire.
(2016-2018)

Clothes Well Lived. A co-creation between CSF & H&M with student work in the windows of high streets across the UK.
(2015)

Taking I Stood Up to first time voters to encourage them to use their right, articulated through t-shirts and on voting forms.
(2015)

2016-2017

Jogging with Anna and Nina.
(2017)

Stella McCartney at The Kering Talk. Addressing the issues of deforestation and sustainable sourcing.
(2016)

Concern and Care

2015-2016

Inequalities and Intersections

Bright New Things. Fashioning a brighter future with Selfridges, showcasing talent. 'We can all be the catalyst for changing how our clothes are made.'
(2016)

Rokia Traore wearing Dress for Our Time at Glastonbury on the Pyramid Stage. Rokia said, 'I stand with refugees, will you stand with me?' We woke to Brexit news. What a place to be when that landed.
(2017)

The Craft of Use transformed soulless space into conversation, sound and action.
(2014-2016)

Launch of Art for the Environment Residency Programme (AER). Inviting our first postgraduate students to pause, reflect and activate change within a residency context where they are encouraged to experiment and exchange with peers and other professionals.
(2015)

Knowledges and Kinships

Nursing and Nature

Song of Silence

Bewildered and lost
High pitched
Warm
Tingling
Echoes of sadness
Met with quiet hope
Remembering the joy
Or, the audacious naivety
Brings humanity

Be true and you, my friend
See the potential
Deeply, feel the dread
Ask why. Again. Ask why.
Hold strong
Flinch, by all means
Unperceptively, be its noise
Outwardly still
Let Nature arrive
Magnanimously
Incoming, all directions.

Feel the whoosh.
Did you let yourself?

Intuition, she dances.
I know, you know.
Patiently. Waiting.
Our sage.
Rising
Blinding
Trust is not enough.
Experience
To a degree.
Courage, more.
Keep going.
Forward.
Fully you.

In fashion we often reach for language to steady ourselves. Words like *sustainability*, *circularity* and *regeneration* promise clarity in a rapidly evolving landscape. They help us coordinate, communicate and advocate, creating the sense that we are moving in the same direction.

And yet, the more these words circulate, the more hollow they can become – like a ball of dough stretched too thin. Terms intended to guide transformation lose their substance as complex ideas are flattened into neat, marketable claims. They are absorbed into deeply rooted structures that continue to incentivise growth and domination at all costs.

This matters because the words we use do more than describe change; they shape our capacity to imagine it. Language influences which futures feel possible and desirable, and which emotions are stirred within us. When sustainability language remains bound to dominant industry logic, it reinforces business-as-usual rather than opening space for more transformative ways of thinking and doing fashion.

This tension invites a deeper question. Not whether sustainability language is useful – but how we relate to it, how we navigate it, and how we apply critical thinking to the values and aspirations that sit beneath the words we encounter. Because language is never neutral, and its meaning is never fixed.

Reflecting on language also requires us to consider where these ideas already exist. Many practices framed as innovative and sustainable today have existed for millennia within different knowledge systems. As First Nations fashion advocate Yatu Widders-Hunt explained in a 2020 *Fashion Journal* article:

“The language and narrative piece is important – we are not inventing something, we are returning to something that has always existed ... For Aboriginal designers, caring for each other and caring for Country are cultural values. Not separate things. It’s embedded in everything we do.”

Acknowledging and learning from these lineages allows us to engage with language in ways that go beyond surface-level adoption.

Amid the noise, I often return to the *Next Gen Assembly 2025 Manifesto* as a reference point for navigating sustainability language without getting trapped in it. Co-created with my fellow cohort members – a diverse group of fashion designers, system thinkers, social entrepreneurs, and storytellers from across the globe – it has served as a kind of “North Star.” The manifesto has expanded our imagination and fostered dialogue across disciplines, geographies, and lived experiences.

Its seven calls – from *recognising nature as a living partner* to *reclaiming the narrative* – offer anchors for evaluating alignment between words, action, and systemic impact. Alongside other resources and critical lines of inquiry and care, it forms part of my toolkit for assessing whether language and practice are truly aligned.

As we continue the shared work of honouring the past, critiquing the present, and imagining otherwise, we must hold language lightly and our values firmly. Staying attentive, critical and reflexive helps us see when language illuminates meaningful change – and when it obscures it.

Language can guide, signal and connect, shaping how we imagine and act. Yet its power ultimately depends on what underpins it: the choices we make, the relationships we nurture, and the systems and structures we collectively build and uphold.

I invite you to reflect on the following:

Are there terms that once resonated with you, but whose meaning or use has shifted?

What language helps you describe the future you are already practising – and opens space for imagination?

What does your critical toolkit consist of, and what helps you distinguish genuinely transformative efforts from those that are business-as-usual by another name?



When we look at the images a culture produces, we can learn a lot about its values. And with this I don't mean its stated values, the mission language or sustainability pledges, but its actual ones. What a culture presents as beautiful tells us something about its view of the world.

Aesthetic choices are always also ethical choices. When fashion media frames the human body as a surface to be perfected, it enacts a theory of what makes a human valuable. When it frames nature as a backdrop, it enacts a theory of the earth as inanimate. When it produces images designed to generate desire for the new, it enacts a particular theory of progress. None of these are just decorative choices. They are storylines about reality, told in the language of images.

The dominant aesthetic of fashion media is, in this sense, a faithful portrait of the system that produces it. Speed, extraction, engineered obsolescence: all of this is visible, if you look attentively. Fashion has always been skilled at producing striking visuals. But the beauty on offer is in service of a particular logic. It seduces us into wanting more and faster, always beyond where we are. There is no care in it. Care requires slowing down, staying with something long enough to actually see it, feel its weight and texture, build a relationship.

To draw a line of care through fashion practice also means asking what it would mean to imagine beauty differently. To transform it from aspiration to attention, as a practice of genuine perception and discernment. When an image is made with attention, something shifts. A person is genuinely seen rather than strategically posed. Materials carry the evidence of their origin, their labour and their place. Nature is not decorative, but is alive and has agency. These differences are not simply aesthetic. They are a set of claims about what the world is and who it belongs to.

This is where aesthetics and ethics become the same thing. Care – for a person, a material or a landscape – leaves traces in the work. It is legible, even when it is not spelled out. And the same is true for its absence: we shape the world through the images that objectify others, through the stories that create desire without accountability, through the publications that claim to stand for values of care that their visual language clearly contradicts.

The dominant system is not only sustained by its supply chains and business models, but by its visual stories – by what it has trained us to find beautiful, to desire, to consider normal. To make images and stories from a different set of values is, of course, not sufficient on its own. But it is not trivial either. It operates at the level of the imagination, which is where the possibility of otherwise begins.

Beauty is a moral and imaginative force. It is the culture, made visible. And it can be made with care.

Facing page:

Photography by Florence de l'Olivier with Yasmin El Yassini and living garment by Beth Williams, originally published in The Lissome, Issue 5.

NOTES: Dörte de Jesus is the founder and editorial director of The Lissome, www.thelissome.com.

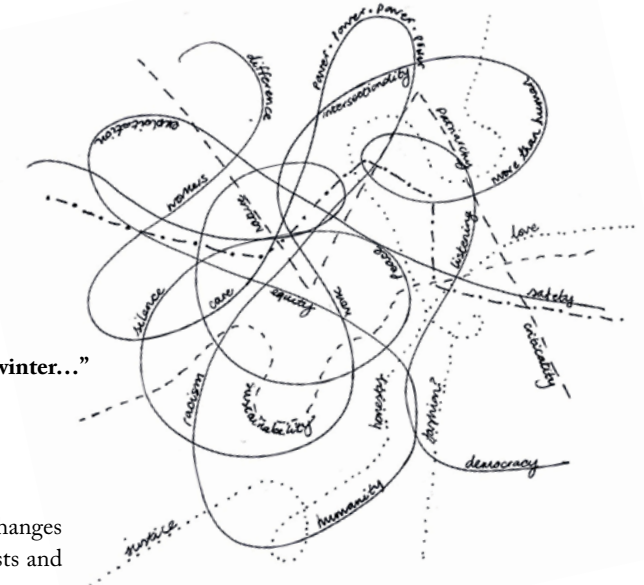




Photo by Fadime Öztürk. A group of garment workers at a garment manufacturing plant.

Workers are not machines or operational resources to be optimised. They are human beings with needs, voices, ideas and realities that matter. Fashion is a labour-intensive industry, and safeguarding its future means seeing workers as people, not data points for resource optimisation.

NOTES: Hakan is a member of CSF Governance for Tomorrow Advisory Board.



“Little darling, it’s been a long, cold, lonely winter...”
(Harrison, 1969)

Now as then. War raged. Technological changes loomed large. Polarisation divided. Protests and solidarities were forged. Resisting. Hoping.

Yet, still the power plays feel heavy. Violent. Dangerous. Unstable. Chaotic. The pendulum swings. Flags flutter. Stories and symbolism. Weaponised nostalgia. Relentless noise. Power again. Who can shout the loudest? Distraction? A dying system, fighting for survival?

But pay attention to the silence. It echoes.

The silence of saying nothing. Turning away?

The silence of the past refusing to be past. The ghosts of unfulfilled histories and lost futures haunting our precarious present (Coverley, 2020). To remember is to (re)connect. To peoples, conversations, ideas. To work that held something open. In the long past or more recent present. Memory as a form of care. To keep alive what is disappeared, disregarded, silenced. Listen. Speak. Shout. Act.

Who maintains what others build upon? Who tends, repairs, sustains?

Precarious life.
Precious life.

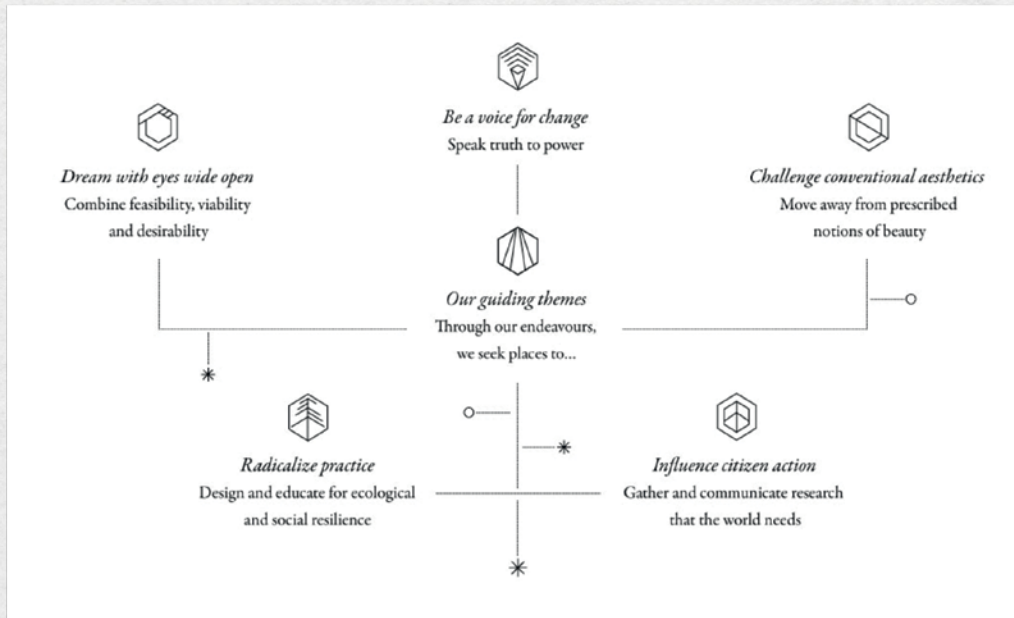
NOTES:

The lines that connect the things I care about and think about a lot, tighten further in their tangled interconnections. Everything is connected.

The structures of exploitation, injustice, and marginalisation, the need for solidarities, empathy, and care, spaces for voices and histories of both people and the more than human world. They tangle with the crisis of narration (Han, 2014), techno feudalism, managerialism, harder work, work harder, flailing attentions, a straining economy; oil, oil, oil, growth, growth, growth.

And fashion sits inside all of this. Clothing as need and desire, as labour and extraction, as connection and politics. The personal and the planetary impossible to separate.

Sometimes I want to straighten out these lines. Untangle them. Order them. But if they are connected then untangling is surely impossible? They are entangled. Within them are places and spaces to work and connect. Resist and reflect. The pull of working in sustainability was the pull of potential. Of the possible. Of the political. So it continues. Connected. Critical. Political.



Lines of care for me at this time are about linking to others who think and vote differently than I do

I find this highly polarized time extremely uncomfortable, dis-couraging and dis-appointing.

There's a prevalent inability to recognize and acknowledge that polarization takes two opposites and that we (on the left) contribute a great deal to this polarization through our gut reactions to the 'other' side ... in our language ... and in our wishes.

I can't tell you how many times I've sat with 'intelligent' people who have wished that the bullet fired at President Trump hadn't missed. But is this the world we want to live in? One in which we simply bump off someone we disagree with?

I'd like to hospice this pattern of thinking.

In sustainable fashion territory, we have used polarization in the past as a tool ... to demonise: farmers for using chemicals, companies for overproduction, wearers for over consumption ... etc.

This has fostered fear and resentment; companies are fearful of stepping into new territories, and are pulling back from talking about sustainability; working class wearers don't want to be told what to do by the (Brahman left) middle class.

Over the past several decades we have learned that improving on product sustainability doesn't work. The myth of efficiency holds true in business models and a global economy dependent upon growth.

I'd like to see care applied to re-building relationships and building trust across sectors, so that critical thinking can be held, leaned into and acted upon.

I imagine researchers, ecologists, new economists, policy makers, CEOs and members of the public working together to enable companies to build new business models focused on ecological and social rejuvenation as a central goal.

Parallel to this, highlighting groups working on completely new models that can example and demonstrate 'ways other' than what we currently have.

So we hospice business based on growth for growth's sake and together imagine a post growth fashion complex that centers social and ecological wellbeing.



[Spinning fashion back to the land]

imagine if we were curious, conscious and connected creators.

~ an invitation to pause, embody and reflect
a somatic experience of cloth

pause. Take a breath. Bring your attention to the clothes you are wearing

notice a piece of cloth against your skin. Feel its weight. Its temperature. Its texture.
Use your fingers to explore it. Is it soft, rough, smooth?

How does it make you feel? Does it evoke any memories?

do you know its origins?

imagine the fibres that make this cloth. Picture the lives they have known; the
plants or animals they came from, the landscapes they grew in

when were these fibres last alive?

perhaps they were once part of a plant reaching towards the sun, or hair from an
animal moving through a landscape, or fibres derived from ancient plant matter
compressed over millennia

imagine you are the fibre. What landscapes surrounded you? What species were
nearby?

what stories, skills, and knowledge did you share with the humans who first worked
with you?

take a breath. Whisper thank you to our interspecies ancestors whose fibres and
knowledge make our clothes possible.

This practice invites us to consider what our clothes might teach us, and to reflect
on the ancestral knowledge embedded within materials we often take for granted

Just spaces^[1] are often circular^[2].

Indigenous, collective, generous sites for listening, activism and hope. Spheres of influence, centring sustainable shifts. These in-the-round spaces, eschew the hard edges of constructed, patriarchal spaces, fashioning urgent interruption, disruption and dissent and crafting developmental, productive moments.

These moments matter.

They nudge, develop and encourage tiny, insurgent transformations. They nurture spheres of exponential change and birth movements.

These moments in turn sustain.

Circles for discernment, centres of cooperation, sparking insight, action and joy.

And what does it *really* mean to hold space? To broach the unspoken, unpick the conjuncture^[3] and embrace complexity? Where, how and who leads this vital work? To declutter the mind of excess alternative waste and facts? How do we keep up the momentum, retain focus, keep well?

Are these the feminist places that Sara speaks of? The kill-joy spaces^[4], vulnerable, exposed, angry and sacrificial? Essential, exacting spaces to commune, commiserate, plot, scheme and exhale.

Marginal, agile. Within and around institutions, underneath, slotted in. We try to hold dear the things that bring us joy. Ping!

Fragile, constructed, minimalist bliss?

When anchoring, rotund spaces for decolonial musings and radical acts disappear we are diminished. Silent springs.^[5]

Lost. Communal sites to live better with the dissonance of these vuca-esque times.^[6]

Lost. Prime locations to challenge the off key and tone deaf with a louding voice^[7] and the hope that one day we will be. In tune.

We guard this with our lives; for the living, for the more-than human and the yet-to-be-born.^[8] We are because they were.^[9]

Loss of these spaces may equal an increase in under-commons^[10] activity. A pleasant equation of more fertile, furtive formations and networked zones of risk, chance and possibility...Newer shoots, sweeter grass^[11]...

Hark, hold on, wait a minute... Toni says^[12],

'Even though the world is bruised and bleeding...chaos can lead us to knowledge—even wisdom. Like art ...'. And of course she is right.

Always.

Just processes pattern our existence and proffer longevity. Curvaceous, familial formations in which we burst. Blossom even.

We flourish in community.

And we nurture, tend and protect these meta-moments for our lives.

NOTES: [1] Just Spaces is a space and workshop developed by Anna Fitzpatrick and Carole Morrison, extending Arao & Clemens framework of safe/brave spaces to develop more just spaces in which to hold each other accountable. [2] See Little Book on Circle Processes by Kay Pranis. [3] See Stuart Hall and Doreen Massey. [4] See Sara Ahmed. [5] See Rachel Carson. [6] VUCA is an acronym; volatility, uncertainty, complexity and ambiguity used to convey interconnected-ness in turbulent times.

NOTES: [7] Louding voice is taken from Abi Dare's novel and is used to convey a young, Nigerian girl's demand for education, agency and self-determination. [8] Ubuntu is an African belief-system predating colonialism, erasing divisions between human beings, other beings, and the environment. [9] See A. Sivanandan. [10] See Moten & Harney. [11] See Robin Wall Kimmerer. [12] See Toni Morrison. Carole is a Centre for Sustainable Fashion Associate

First staged in London in 2015 by Renée Cuoco and Anna Fitzpatrick, The Public Living Room was an experiment in what might happen if the cues of home (comfort, familiarity, Ikea furniture) were moved into public space. People stopped for the absurdity, then stayed because it felt recognisable. They lingered, talked to strangers and sometimes did nothing at all.

A decade on, that learning feels more urgent than ever. In an era of digital saturation, shrinking communal areas and divisive politics togetherness is critical. It needs a space, a setting. And that setting needs to be made.

It was vital then. It is vital now.

THE PUBLIC LIVING ROOM

A temporary domestic environment for public use

Facilities include:

- *SEATING
- *SOFT FURNISHINGS
- *TEA
- *INFORMAL CONVERSATION
- *BRIEF ENCOUNTERS WITH STRANGERS

Various open spaces around London WEATHER PERMITTING

Dates and times vary DROP IN IF ENCOUNTERED

NO BOOKING REQUIRED!

NOTES: Renée is a former member of Centre for Sustainable Fashion.

In the current state of our fashion industry, the lines of care have become tangled. The complexity of the fashion ecosystem and vast number of players has woven a complicated web, making this large, linear industry hard to shift at scale. The convoluted web also makes driving sustainability feel complex and overwhelming.

Against this tangled backdrop, my experience has been that we often work in silos. Teams focus on their own roles and objectives within businesses – from the sell-through rate of a merchandising team to the ROAS of a seasonal campaign of a marketing team.

So how do we untangle the lines of care, while collectively finding ways to weave them into a new cloth from which to cut the industry? There are many opportunities and areas on which to work, but here are a few threads to begin with:

KNOWLEDGE & EDUCATION.

How clothes are made and how this process impacts the environment and society, has become a distant idea to many of us, if thought about at all. From what material fabrics are made, nature's role in those raw materials, the human hands that bring garments together, and what happens to them once we throw them away; these essential elements are not just overlooked, they are often not even understood. We need storytelling to weave this information and value into our clothes rather than being assessed on price and convenience. And this knowledge and education is not just for customers, but for all of us working in the industry. How can we expect to rebuild the industry from the inside without this understanding and an open mindset to embrace what we do not yet know?

COMMUNICATION & CONNECTION.

We break down the silos in our businesses and the wider industry by communication and creating connections. Communication requires us to learn to speak one-another's languages, from both business and cultural standpoints. Perhaps most importantly, communication requires us to listen to and hear one-another's perspectives. Understanding our shared objectives, and also where they differ, enables us to develop the soft skills of sustainability connection that can navigate internal politics and find solutions across functions.

PURPOSEFUL LEADERSHIP.

Senior leadership and the c-suite have such crucial parts to play in driving change as their roles have the overarching picture and set the direction for the business. Leadership and purpose can come from all parts of the business though, and needs to, as pushing from the bottom up or laterally, is just as important. Work in sustainability benefits from understanding the value of all participants in the ecosystem as it needs to be woven into the everyday.

These are a few threads of focus shared in the hope that we can embed, empower, and embrace new lines of care. These threads are ones which being a stewardship board member of the Centre for Sustainable Fashion's Governance for Tomorrow programme brought to life for me. It was a real honour and inspiration to work as part of a group of nine individuals from all different parts of the fashion ecosystem and the world to explore governance frameworks for luxury fashion that embed equity and ecology at the heart of decision-making. I thank the CSF team for the opportunity, and for all of the incredible work the centre has done over the years.

There are many opportunities and areas on which to continue the work. What threads will you weave?

NOTES: Kaye is a former member of CSF Governance for Tomorrow Stewardship Board.



Clockwise from left:
1. Original artefact.
2. and 3. AI generated interpretation of artefact

Much of celebrated contemporary fashion and beauty culture has been shaped by Black British diasporic aesthetics and practices that emerged from communities often under-represented in institutional knowledge systems. In neighbourhoods where cross-diasporic cultural exchange shaped everyday life, many young West Africans growing up in London were influenced by independent Black British youth magazines in the 1980s, alongside Caribbean and African American cultural forms.

Sound system culture, pirate radio, dancehall and, from the mid-1980s onward, hip hop created cultural spaces and visual languages that were never simply about looks or style. Within these communities they functioned as forms of communication, survival and world-making.

Identity moved across different cultural spaces at once. Nigerian culture was the home culture. Caribbean culture was the street culture. American hip hop was the emerging global youth culture. This layered experience produced a distinctive Black British cultural mix. Much of this cultural life, however, was poorly documented or indexed by institutions at the time.

These cultural forms travelled hand to hand, sound to sound, style to style, long before they were acknowledged by fashion institutions, museums or image banks. They were maintained through storytelling, told on vinyl, in social gatherings and in family photo albums. This was care in action: communities keeping their own visual languages alive when institutions either struggled to recognise them or excluded them from their indexes.

Today, new cultural systems are emerging through artificial intelligence. These systems generate images by learning from vast datasets of visual culture. But when culturally specific archives are missing from those datasets, something subtle happens.

The system recognises the form of the image,

but not the cultural context that produced it.

A hairstyle becomes an aesthetic trend.

A visual language becomes a generic “style.”

A cultural history is flattened into an aesthetic moodboard.

This is what I describe as The Index Gap™, the distance between cultural production and its recognition within institutional and technological systems.

The Index Gap™ is not only a technical problem, it’s an ethical one. It exposes where fashion and AI still approach culture as something to extract and remix, rather than something that carries authorship, memory and responsibility.

Care, in this context, cannot stop at preservation or representation. Care requires that the knowledge systems behind cultural practices remain visible, credited and understood as they move across archives, media platforms and emerging technologies.

Care should ask who is named as author, who is credited as creator, who is indexed as source, and who is silently treated as raw material for a sustainability story.

If we accept CSF’s Declaration that “we speak truth to power,” and that fashion’s political, cultural, ecological, economic and social dimensions are interconnected, then cultural recognition is not optional. It is a condition for living well together in an interdependent world.

Without cultural recognition, preservation risks becoming another form of extraction.

As culture now travels from street to archive to dataset to prompt, our lines of care must include new forms of indexing, crediting and consent. To draw lines of care is to insist that when culture moves, its memory, authorship and value move with it.

That is where joyful resistance lives, in refusing to let our visual languages be detached from the people who made them possible.

Student:

So, what is a commons?

Philosopher:

A commons is something we care for together. Nobody owns it, it belongs to all of us. We sustain it through shared responsibility, shared access and shared imagination.

Student:

Could there be a fashion commons?

Philosopher:

We could say there already is. Commons practices have existed for millennia. Think of how craft is passed down and how techniques are learnt from those before us.

Knowledges and practices are fragmented. They come in many forms.

The question is whether we are ready to name it.

Student:

So, in the commons, there is no such thing as ownership?

Philosopher:

It is more the refusal to believe everything must be owned to have value.

Student:

But it feels like we're taught to compete as individuals before we're taught to collaborate. The current fashion system seems incompatible with what we're imagining here.

Philosopher:

Indeed, and this is not accidental. The structures we learn within have been shaped by a particular economic logic, one built upon colonial paradigms and the illusion of progress accessible only to the few.

Under the dominant economic landscape that shapes the current fashion system, we are discouraged from collaboration and sold the idea that collective working will come at the cost of individual success.

It is precisely this pretence that has fuelled the myth of 'The Tragedy of the Commons' (Hardin, 1968) or the idea that shared resources will inevitably be destroyed by individual self-interest. An argument routinely used to justify continued privatisation and enclosure.

But this was always more ideological than evidential. Practices of commoning have always existed, and instead of dividing communities, they strengthen them.

Student:

So, what would it mean to teach or learn about fashion as a commons?

Philosopher:

It means teaching that knowledge is relational and commoning is about community with others and stewardship of our Earth.

It means that value comes from experiencing rather than having.

It means asking different kinds of questions.

Student:

This feels radical though. What are the ethical implications of preparing students for the commons when the current fashion system appears in direct contrast?

Philosopher:

Perhaps the question is, what are the ethical implications of not preparing students for the commons? It is indeed radical compared to the dominant colonial capitalist economy and system. But we must understand that an idea need not fit comfortably within the structures of its time to be worth pursuing. Indeed, it is often through challenging those structures that real transformation takes place.

The commons requires both the agency to act collectively and the responsibility to steward what we share. It is not passivity but active ethical practice.

It is the possibilities of a more equitable, just and interconnected ecosystem. Fashion has always carried through the practice of commoning. It is knowledge passed between hands, across communities and generations, sustained not by ownership but by collective care.

It's been 6 months since I departed the UK. I didn't leave London because I hated it, I was just kind of over being stuck in a loop of being a single parent on universal credit. I left because it felt like the right time to take a leap. It made sense.

England is my home, London shaped me as a young adult. My work, my community, the way I think ... All of it grew in London. It's a city where public life is visible. Where politics and culture sit close to the surface. Where you can feel systems operating but also feel collective resistance to them.

Moving to Los Angeles was about financial mobility. Space. A different pace. Perhaps moving into my 4th floor of life (my 40s). The possibility of building something more stable for my family. Some kind of sense of ownership over my life.

Arriving here has complicated that story. The American Dream is persuasive from a distance. Up close, it's harder. I've met people working relentlessly just to stay afloat. People afraid of losing healthcare, housing, status.

There's an undercurrent of fear here that I didn't expect. Not abstract fear but administrative fear. Paperwork. Immigration and precarity.

I am a US citizen. My children are not. Not yet. I took a risk coming here and the reality has shifted something in me. I can live and work here without question. They are waiting for green cards. Once I can afford to pay for them.

It creates a strange imbalance inside our family. Legally I belong. They are provisional. It makes citizenship feel less like a passport and more like a hierarchy.

Politics feel heightened here. More black and white. Borders are not theoretical; they shape daily life for many people here.

Conversations about belonging can be charged. And yet, at the same time, I'm surrounded by extraordinary natural beauty I haven't begun to explore. Mountains behind highways. Palm trees lining urban streets. The Pacific stretching far. Landscapes that dwarf this human tension. That contrast stays with me. I have always felt most comfortable in stark contrast.

I came for opportunity. I arrived in some complexity.

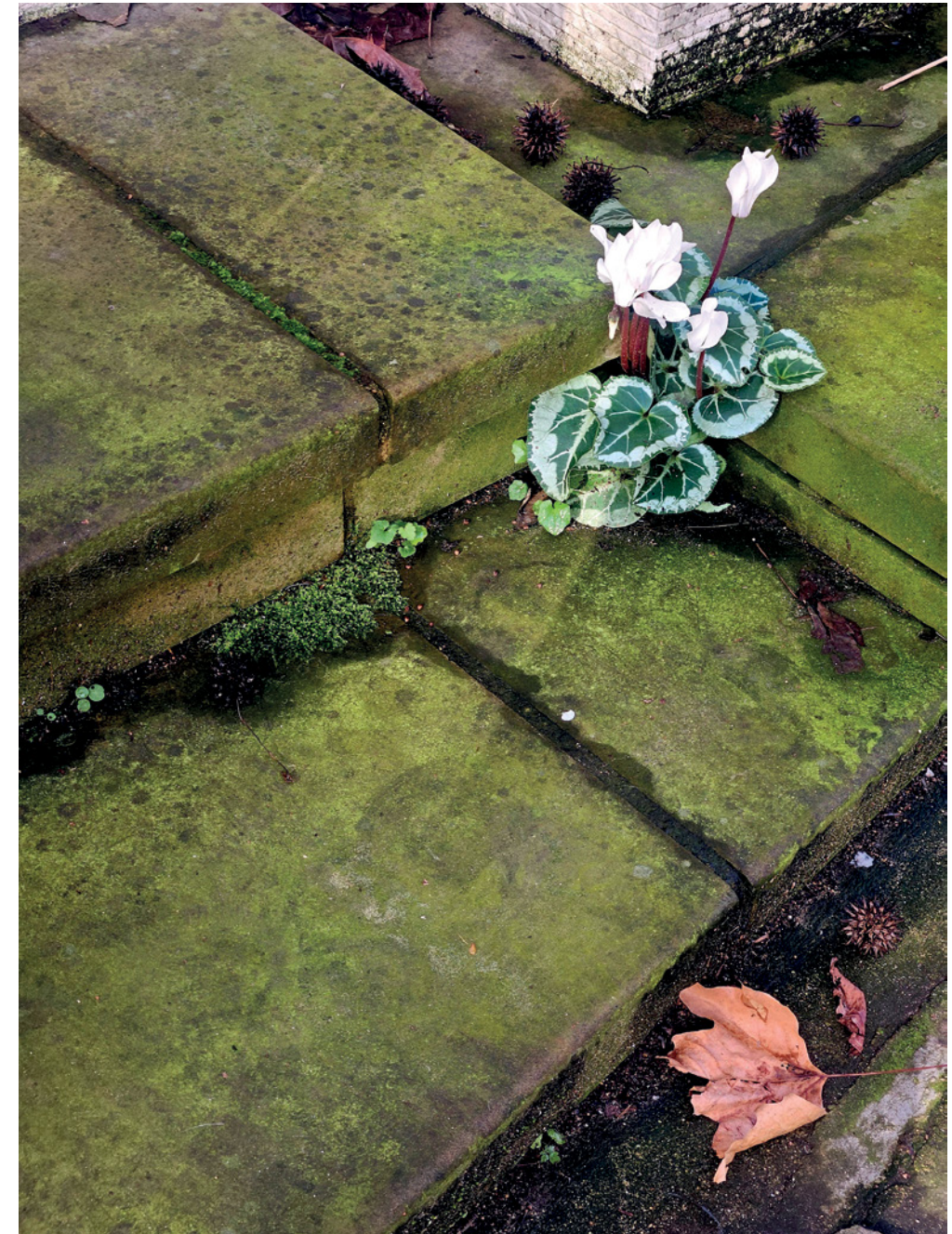
As someone who has worked and practices in sustainability, I can't ignore how mobility works. Who gets to move freely, who waits, who is undocumented and who is protected.

Financially mobility for some often sits alongside extreme vulnerability for others. I feel grateful. I feel unsettled. I feel privileged. I feel complicit. I feel protective. I feel sad. I feel fortunate. I feel love.

Leaving London has clarified what I value. Arriving in Los Angeles has made systems visible in a new way. I'm still adjusting. Still questioning what security actually means.

Maybe this move isn't about chasing a dream. Maybe it's about understanding what stability really costs. Who pays for it. How we pay for it. Processing stability amongst instability.

For now, we're here! Waiting for green cards. Locked in. Learning the landscape. Holding both the fear of return and the possibility of remaining.



NOTES : _____

NOTES : Please see attached a photo of a glorious but modest, little cyclamen that says it all: much is possible even if unexpected, unpredicted, unimaginable even at times. Pioneers inspire, need to be supported and enabled – joined! Like you, your work at the centre, leading the charge, inspire so many of us, thank you for all you did at CSF – and you will do no matter where and when. Much love, stay close!

A half-finished Poem – 'No' 17 times.

This is about a poem – which has just reminded me that it was there; half-lost in the messy, unarchived life-notes; waiting for some heartfulness, attention.

It is telling me that now seems like a good opportunity to bring some of its 'no' energy to the present moment. The main word being – No – which is the poem's (working) title.

"No.

The truest partner, stubbornness.
Perhaps sentinel to Yes *and* No,
Rooted into ground itself as
Breath-burnt care,
Subtle prayer?
No"

It is possible that some poems can only be lived, and that some poems are never to be finished ... Not because the effort to do the work is too difficult. Instead, the neglected poem reminds me how lives are lived in certain ways – when we have absolutely no say in the matter. It pains me to share this half-poem, because I feel vulnerable showing something so unfinished, incomplete. My sole responsibility. I am ashamed to have neglected it, but only when it reappears, sprouting, rooting, no; alive.

If it is not right, for me, to share its fully unformed openness, its undemanding presence means a new crucible, reformed boundaries; are its conditions. Unfinished work is at the threshold between the 'no longer' and the 'not yet' – present – and needs everything but routine.

"Monstrous decay,
Eats the flesh of thought to bone
Apparently alive, apparently not,
No is the worm"

NOTES : _____

The present demands a particular 'No'. Not to stop or to surrender but to cease. Ultimately, we will have to accept our lives unfinished. We bring our unfinished selves to the carnival. And these many frayed edges, on all sides, will allow me to return to writing this poem, when the next opportunity presents itself, just as we find others listen to what we do not yet know we have to say.

"To write within its cursive straights its elementary chemical.
Minus minus does not become a plus.
No is not a commentary on life, pretence that I am I.
Force of love and loss combined. No sees
through shallow presence"

Borrowing from an incomplete poem; that speaks to me now, I'm thinking of the many "Nos" of my children; at 2, at 10, at 16 and at 21; each with a distinctive sound, and resonance, and how we've unlearned to reclaim the word 'no' - one of those few we speak, if it can be called speaking, with all-of-the-body-at-once.

For now, because there will never be another "now" (a sound very similar to "no") these 'extracts' are dedicated to Drawing Lines of Care.

All I had to do was rediscover the voice in which the note was written, consciously plant myself in the earth, and say 'No', with everything I'm for and against, both united in this No - strange wisdom, left unfinished, until now.

"No is not a word
It does not dream; its metal
song unfurls"

Where do we draw the line?

To be human should mean being able to conduct oneself with humanity.

Practicing humanity.

Why make governance, international law if it is to break all convention and think it does not apply to anyone not white, not European, not "western".

Western imperialism crossed the Atlantic only to dumb down and flaunt its inflated ignorance.

"The UN education agency, UNESCO, says that the bombing of a primary school during the US and Israeli military attacks on Iran on Saturday constitutes a grave violation of humanitarian law."

170 young girls killed

Women of Iran, are you liberated?

Mothers, together, mourn

I mourn, mourn the loss of any sense, any instinctive sense of what is right and what should never be enacted.

Persia is not an empty desert

But the Cradle of civilisation

Of painting

Of poetry

Of cuisine

Of woven silk lampas

Of velvets

Of fine patterns

Of Mughal gardens

All originate here

Sustainability has no meaning

When

We destroy

Bombard

Sink

And watch, bystanders to this rape of civilisation

The Golestan palace, halls full of patterned marble

Intricate mirrors

Carved ceilings, ornate

Standing for centuries through revolution and modernisation as a witness to skill and invention,

its gardens reflections of Persian cosmology

Shattered.

As is the line, fragmented now,

The textiles are torn

The ink is spilled

The red of madder has become blood, diffused

To leave grey,

The grey of smoke

The grey of dust.

Women of Iran rise up as Safavid goddesses, like Durgas of destruction to save your heritage

And curse this Western man's world

NOTES: _____

Enclosure, exclusion, dominant epistemologies. I was thinking about the characterising dimensions of colonial modernity (Quijano, 2007) when I made this image. Arora and Stirling who write on science and technology policy talk of controlling imaginations (2023). Restructuring on a local and global level is drawing its sharp edges, marking boundaries around what fits inside and out, excluding imaginations of flourishing pluriversal worlds. But these worlds will thrive once more, for the time being in powerful margins. Recall the rural hedge school masters of colonised Ireland; they carried out their fugitive teaching as Gaeilge for a hundred years in the undergrowth.



NOTES: _____

We work in sustainability because we want to make a difference. However, I feel as a sustainability movement, we have barely scratched the surface. I think a lot of us in sustainability think about this, obsessing over our impact, our work, and even work as means to survive in this economic system.

There are a lot of conflicting thoughts and feelings you have working in sustainability, which I am sure many people can relate to. A constant inner-monologue that critiques our work.

Are we making enough impact? Are we making any impact? Am I enabling a broken system or am I changing it from the inside? Am I focused on making a real difference or am I working on my career? Do I work in sustainability because it makes me feel good or because I am actually doing good and how would I even know the difference? Do companies and politicians even care about sustainability anymore? How do I manage career progression, with a meaningful job? Is caring about my salary just the same as companies prioritising their bottom line? Shall I pivot to more academic work on radical ideas? Is that where the work is needed? Where am I best suited to make a difference? In degrowth, we need to reduce work but does that include sustainability work? What work needs to be reduced, stopped or increased? Who gets to revalue and reduce their work? What about the work that is overlooked, dismissed and extracted for the most vulnerable people? Am I being self-indulgent?

I have no answers.

But perhaps it's enough to ask these questions to ourselves repeatedly to make sure we are making the best decisions we can. We need to stay in the trouble and wrestle with these questions in order to constantly reevaluate our work and the impact it has on people and the environment. We work in sustainability because we feel a moral obligation to try, and perhaps the best thing we can do is to just crack on as best we can with what we have and hope that change is made by a big wave of little improvements, made by us.

NOTES: _____

The cotton harvest has arrived in India. Months earlier, a farmer planted cotton seeds with credit-financed inputs, unsure what price he would receive. He straps sacks of raw cotton to a motorbike and rides to the local trader. At the scale, the price is revealed; with school fees due and food low, he accepts whatever is offered. Afterwards, the cotton moves through mills and factories, accumulating value while risk remains concentrated at the chain's start. The season brought costly inputs, erratic rainfall, and pest outbreaks. This structure defines many supply chains: risk at the start, value and pricing power downstream. International development experts have worked for decades on solutions to stabilize incomes, reduce vulnerability to shocks, and expand opportunities for rural producers. Yet many of these constraints persist within fashion supply chains, threatening sustainability goals. What could fashion learn from development solutions?

Most fashion sustainability initiatives focus on improving material production, centering on organic cotton and regenerative wool. Certification schemes, traceability systems, and training programs encourage better agricultural practices, but they rarely address the underlying constraint shaping those decisions. Development experts studying these root causes began testing unconditional cash transfers. An unconditional cash transfer program in Kenya implemented by GiveDirectly found that households receiving cash improved welfare, invested in productive assets, and became more resilient to shocks¹. A complementary approach emerged in Bangladesh, showing that temporary cash support, combined with assets, training, and savings tools, helped women transition to more stable livelihoods². Follow-up studies show many of these gains persisted years after programs ended. Beyond cash

transfers, programs in Ethiopia provided seasonal employment building irrigation systems, restoring watersheds, and constructing rural infrastructure, financed jointly by government and development partners to strengthen agricultural productivity³.

These examples challenge a core assumption in fashion supply chains that training, certification, and better farming practices alone can deliver productivity. In practice, sustainable production requires strengthening rural producers' economic stability. Yet fashion supply chains rarely incorporate these solutions. Drawing on lessons from development practice could open pathways to empower rural producers, build more inclusive supply chains, and create shared value for farmers and brands. If applied to fashion supply chains, these lessons would reshape sustainability. Brands, financial institutions, governments, and producer organizations could jointly invest in farmers' financial stability. Unconditional cash transfers timed to lean seasons or pre-harvest periods could help farmers invest in inputs that stabilize yields and fiber quality, especially when paired with market linkages. Price stabilization financing, such as minimum price guarantees or revenue insurance, can protect producers from sharp market fluctuations, increasing supply reliability and relationships. Innovation funds for next-generation materials could absorb early-stage supply-chain costs while scaling fashion sustainability by making it affordable for consumers and channeling premiums to farmers. Crop storage and credit systems allow producers to store fiber and access credit, making it easier for brands to track fiber origin and reduce supply disruptions.

Harnessing these development tools could bring brands, manufacturers, NGOs, and finance together to build a fashion system that better serves farmers and the environment.



Auditing is not a line of care. On a recent visit to a worker advice centre in Pakistan, I am sat on a plastic chair with a circle of 16 women and men working for major export suppliers in Karachi. The room is dark. We drink sweet tea brought from the local shop on a tray. A poster displays the logos of well-known fashion brands.

These workers are not earning enough to live with dignity. Many still take home the same wages they earned a decade ago, while the cost of living has risen sharply. Electricity prices alone have increased by 155%. They get home after 9pm and still have to cook, often with limited gas supplies. Many say they get only three to four hours of sleep on average.

We talk about what they would do if they had more time or money. The answers are modest. Some say they would take their children out for dinner. One woman says her son needs shoes. Several women explain that their daughters finished school at 16 but the families cannot afford the 15,000 rupees needed for the matriculation exam, meaning these girls cannot obtain their qualification. "How are we supposed to cope?" one asks. I share these stories because none of

them will have reached the brands through supply chain monitoring.

Auditing is not working for anyone. The previous week we spoke with a supplier who said some form of audit took place on 255 days out of 365 in the previous year at their facility, requiring more than 50 different reporting formats.

For workers, the process is equally flawed. Every person we spoke to said they had been instructed to tell auditors that "everything is good", or risk losing access to the factory and therefore their income. One worker said they were told to say they had permanent contracts when they did not. Another said that workers who gave the "right" answers were given 1,000 rupees the next day.

Brands report that their audits have not revealed major violations of their codes of conduct. Systems originally designed to assess basic labour rights in factories now function more as protection for buyers. The flow of information fails to hear the words of the people the system is meant to protect.

Yet another approach is taking root. The worker advice centre I am in is one of 22 centres in Pakistan run by local unions and labour support groups and staffed by trained paralegals. They help workers raise cases with the labour department and with HR contacts in factories.

Crucially, paralegals document each complaint and categorise the risks. Workers from hundreds of factories visit these centres. Due to the volume of cases, the data offers brands a way to check independently whether violations are occurring in their supply chains and to hear directly from workers in a trusted space. Here, the line of information begins with the rights holder, and their care comes first. Maybe this is one piece of the puzzle.

NOTES : 1. Poverty Action Lab, The Long-Term Impact of Unconditional Cash Transfers: Experimental Evidence from Kenya. 2018 2. Poverty Action Lab, A Path to Prosperity for the Most Vulnerable Families. 2025 3. IFPRI, The Impact of Research on the Productive Safety Net Programme (PSNP). 2013

NOTES : Anna is a labour rights activist in Karachi.

If my wardrobe was my friend,
She would remember the things I forget.
Moments lost to me, but held gently in her threads.
If my wardrobe is my friend,
Why do I ignore her when she whispers?
When she asks me to care, repair, preserve?
In a sector striving for circularity, maybe care is the first step.
Because in a world asking us to slow down,
Extending the life of what we own is how we learn to listen.
So if my wardrobe is my friend,
Would I still abandon her?
Or would I let her stories live a little longer?

NOTES: Rory and Sanya are former members of Next Gen Assembly



The contemporary textile and fashion industry operates through highly efficient, tightly controlled global supply chains, where production often takes place on the other side of the world according to precise specifications. Mass manufacturing prioritizes process stability and ease, which in turn demands strict standardization in design. Color selection, for instance, is guided by trend-forecasting maps and encoded into numeric systems so that every hue can be clearly communicated across partners. This level of control across fabrics and trims ensures that garments—and all their details—match exactly in shade, reinforcing consistency in industrial production.

Within this paradigm, any color instability or imperfection—even subtle shade variations—is

treated as a defect that can hinder sales and relegate products to second-quality status. Durability and stability function as the primary criteria of color quality, shaping both production decisions and aesthetic judgments. “[A] good colour was also permanent. It did not fade when washed or when exposed to sunlight or heat. Good colour did not become dull as it aged, nor did it peel, rub off or destroy the medium it coloured. Discussions of the stability or solidity of colours were more exacting than deliberations about beauty. Permanence was a more difficult goal to achieve, and its failures were a greater concern.” (Lowengard, 2001, 94).

Lowengard’s historical observation shows that concerns about permanence predate synthetic dyes, emerging early in industrialization. Today, the sector relies heavily on synthetic dyes precisely

because they can be replicated at scale to produce consistent colors—though this consistency comes with environmental costs.

The current industrial system and the controlling approach in manufacturing ends up in the aesthetics of easiness and sameness. Would it be time to challenge this fashion aesthetics, while we begin to use other kind of colours, materials and designs in the context of sustainability? As previous text presents the aesthetics of colour in industrial contexts we could go back in time and think about the aesthetics of colour before synthetic dyes and think how to create other kinds of colour aesthetics by using natural dyes in textile colouration.

Rather than treating variability as a defect, a new paradigm could value difference and nuance: palettes shaped by local ecologies, hues that shift

gently with light and wear, and garments whose patina records care and use. Such an approach would align colour quality not only with durability but also with ecological integrity, traceability, and low-impact processes. Standards could prioritize safe, regenerative dyeing, transparent sourcing, and designs that accommodate repair and remanufacture—recognizing that controlled diversity can coexist with functional performance.

By redefining “good colour” to include living variation and environmental responsibility, we can move beyond the aesthetics of sameness. Reframing fashion through sustainable color—embracing natural dyes and the expressive differences they entail—offers a practical way to mend part of the fashion system and cultivate a more meaningful, accountable fashion aesthetics.



This and facing page:

Photo credit: Fading colour from Logwood,
Design Sofia Ilmanen, photo Diana Luganski,
Biocolour-project



The picture was taken at Jamestown beach in Accra, Ghana. We spent the morning volunteering, picking up the items that had been washed around the bay from Kantamanto market. The Global North waste coming to the Global South from traders to traders. Everyone needs to make a living. The smell of rotting man made fibres made me ill for a week afterwards. We globally consume too much clothing, and this is where it goes at end of life. There is a thriving second hand and upcycling community in Ghana which is amazing. The future is to track clothing across Africa using downstream evidence. The traditional Kente cloth tradition must not be lost.

NOTES : _____

Care Is Work
A field note from Kantamanto

In Kantamanto Market in Accra, care is not an abstract concept.

It is work.

It is the work of hands that mend torn seams.
The work of eyes that search through piles of discarded garments.
The work of bodies that carry heavy loads of clothing through crowded pathways.

Every week, millions of garments arrive here from the Global North. They come folded into tightly compressed bales — anonymous remnants of a global fashion system built on speed, novelty, and overproduction.

Many of these garments were donated with the promise of giving them a second life.

Yet when they arrive, a significant portion cannot be sold.

So what happens next?

In Kantamanto, care becomes an act of joyful resistance.

Tailors repair garments that were never meant to last.
Traders sort through textiles with extraordinary patience.
Designers transform discarded clothing into new forms and new stories.

Waste is not simply discarded.
It is negotiated with.

In this space, fashion reveals itself not as a singular act of design, but as a collective practice.

A garment passes through many hands.

Each intervention leaves a trace.

Each repair is a refusal of disposability.

NOTES : Yayra is a former CSF Governance for Tomorrow Stewardship Board member.

These practices challenge dominant narratives about innovation in fashion. They remind us that circularity did not begin in laboratories or sustainability strategies.

It has long existed in markets, workshops, and communities where creativity emerges from necessity.

Honouring these practices means recognising them not as marginal or temporary responses to crisis, but as sophisticated systems of care.

Systems that understand materials as companions rather than commodities.

Systems that insist clothing can have more than one life.

To draw lines of care in fashion today is to ask difficult questions.

Who carries the burden of our clothes?
Whose labour sustains the life of garments?
Whose knowledge shapes the future of fashion?

Perhaps the most important lesson from Kantamanto is this:

The future of fashion will not be built only through new materials or technologies.

It will be built through relationships — between people, materials, and the environments that sustain us.

Care, after all, is not a sentiment.

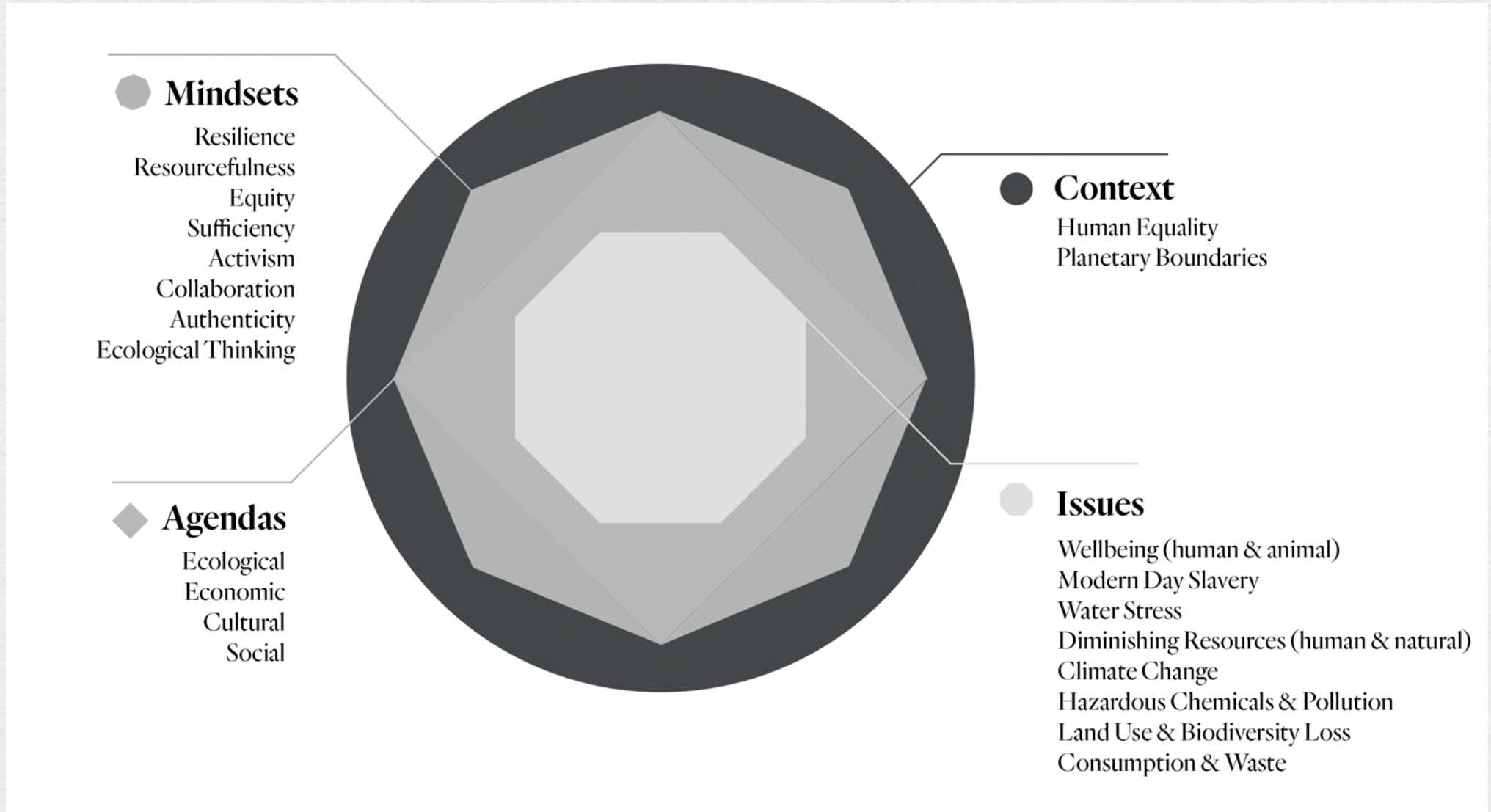
It is a practice.

And in places like Kantamanto, it is practiced every day.

Care is work.
And the future of fashion will belong to those who choose to practice it.

NOTES : _____





NOTES : The CSF Framework was used in research, education and knowledge exchange projects to navigate complexity and design learning using values-led systems thinking as an antidote to techno-fixing and problem solving commonly found in sustainability work.



I have been documenting Wood Green High Street, my local shopping street in North London, for more than ten years. Only a few miles from London's more recognisable and luxurious Zone 1 retail districts, Wood Green offers an alternative expression of the global fashion city. This assemblage of images brings together fragments of its visual economy – shop fronts, garments, signage, and informal displays – to trace a different narrative of fashion's circulation.

The language that appears on the street suggests a hardness, a sense of endings, and a precarity that mirrors the wider pressures facing both fashion and the high street. Yet no shop stays empty for long. Each unit is rapidly restocked with goods of ambiguous origin, continually adapting to the shifting conditions of 21st-century global economics. In this restless cycle of closure and renewal, Wood Green becomes a barometer of contemporary instability and a reminder of the asymmetries embedded within the global fashion city.

I watched my son take his first bite of broccoli today.
'Little trees', I called them.
I witnessed nature nurturing my baby, and I wanted
to explain all the ways we must nurture nature so that
nature can nurture us, inside and out.
I witnessed his first reaction to the texture, the taste.
A shudder.
An appreciation.
And then back for more.
It got me thinking...

How do we create a blank page so that we can
experience the joys of nature for the first time? How
can we experience clothing in the same way so we
appreciate its touch, its story, and how it makes us feel
without the observation of others?

Have we become so jaded, so exploitative of what is
simply given to us hand to mouth, cloth to body, that
we have forgotten the first time we sensed something?
Would it make a difference in how we combat and
advocate fashion for nature, for the future?
How do we remove what we know and start again?

I feel we may have overcomplicated things...
Perhaps from commonality, habit or comparison to
others. Fashion has become a mixture of all three.

My son has nothing to compare broccoli to.
No shame in showing his true reaction to how it feels.
If we could remove what we know and start again,
would we make better choices? Would we speak out?

Maybe fashion isn't about what to wear but about
learning how to feel again.
Remembering how it felt the first time.



NOTES : _____



orbits wealth and power. Scarcity and exclusivity are framed as inevitabilities rather than choices. Competition is introduced early and rewarded often. But scarce civilizations war. They do not thrive.

Fashion's dominant logic mirrors broader economic systems that disconnect people from materials, from makers, from meaning. Globalised supply chains obscure the hands that sew. Creative directors are pushed to deliver collections at a pace that leaves little room for reflection. Teams operate in silos, far from production realities. Speed becomes a virtue, and volume, proof of relevance.

Let's be honest. When a designer is responsible for nearly eighteen collections a year, as in the case of Jonathan Anderson, can depth survive that cadence? This is not a question of talent. It is a question of structure. Fatigue and disconnection are built into the system. Even couture can begin to feel optimized for visibility rather than impact. And when production is optimized for visibility, relationships become secondary. The same distance I felt at that party – proximity without connection – exists through the system itself.

We know community matters. As they say, if you want to go fast, go alone. If you want to go far, go together.

Warm maroon lighting washed over tufted leather couches like a filter you couldn't turn off. Waiters floated by with sponsored cocktails. There was a certain understanding that every name on the guest list meant something – editors, influencers, designers, people who decide what gets seen and what disappears. On paper, it was the room you're supposed to want. The kind Fashion tells you is proof you're in. You've arrived.

And yet, standing there with a drink in my hand, I felt it immediately: the air was thin. The conversations were rehearsed. The glamour was loud, but the room felt empty. Cold.

People did not know each other. Or if they did, it was the kind of knowing that lives on Instagram. A quick "Let's get a picture..." type of intimacy. Positioning in place of presence. I felt a strange pressure, though maybe self-inflicted, to not ask too many questions, as if connection itself carried too much risk in a room built on optics.

A party is supposed to be the simplest form of community. So if even that feels hollow, something deeper is at play.

When I say Fashion, with a capital F, I mean the institutions that manufacture global fashion moments. The conglomerates. The fashion weeks. The schools. The supply chains. Capital F Fashion

NOTES: This visual submission builds on work undertaken during my practice-based PhD, which explored the concept of disruption. Against a backdrop of social and political underminings, the work provides a visual representation of breaks or 'ruptions', experienced here in the context of the 'classic white shirt', which carries with it its own cultural, symbolic and temporal narratives.

NOTES: Mel is a former member of Next Gen Assembly.

I woke up today.
Twice.
First when the sun burst through that crack in the curtains that I never seem to close properly.
And then again, when I remembered I can live every day with a purposeful rage.
I saw with my ears today, that every recipe for meaning needs love.
That everything meaningful reveals how it cares.
And that care-filled rage connects me to everything and everyone.
These awakenings come.
Just like the waves.
Some are gentle.
They make me sway.
They remind me I need to move.
Sideways, forwards, up, down.
I could stand in these waves forever and a day.
On legs made of jelly, toes barely reaching the ocean floor, out of my depth, but still able to breathe.
Other days the wind picks up as if it knows something is wrong.
Whispering into the sea.
Move!
The waves become ferociously loving.
They uproot of my every way of being and knowing.
They care that I grow, that I move, that I know.
More.
And less.
They care that I follow the threads of my ancestors.
That I release joylessness so it can burn in the sun and sink into the sea.
On these days the waves don't just move me.
They completely reshape me. Forcing my eyes wide.

Jolting me out of the comfortable bed I've accidentally tucked my mind into.
Showing me ways forward that weren't there before.
Reminding me of my purposeful rage.
Each time I forget how many awakenings have gone before.
Every slumber is re-released.
Rage is reignited.
Moments meld.
My time.
Your time.
Their time.
Our time.
The wrong time.
The right time.
I dive in and catch myself only to feel you catching me too.
Falling in the forest.
Breathing in the trees as they breathe in me.
Palms down.
In earth.
Connected.
Embraced by the sun that floods my heart with love.
Carried home by the winds that scream out when everything is wrong.
Washed clean by the waves that know all my secrets.
I woke up today.
Twice.
Once with care and once with purpose.
Ready to rage.
With love.

NOTES: _____

A Recipe for Joyful Resistance

When the world* tells you to stop noticing, stop questioning, stop critiquing, stop thinking, stop creating, stop imagining ... joyfully resist instead.

*Dominant extractive colonial systems perpetuated by repressive growth-at-all-cost metrics and patriarchal, authoritarian-style leaders and governance.

What is joyful resistance?

To resist is to refuse to accept or comply with something, to take a stand.

To be joyful is to feel great happiness or pleasure.

Joyful resistance is embracing (de)light to withstand the dark.

Ingredients:

- A hopeful attitude
- A desire to create care-filled change
- Feelings of rage and unruliness
- A willingness to speak truth to power
- Childlike imagination
- Empathy

Methods:

- Go on a walk. Notice what is hidden in the nooks and crannies. Look at the cracks in pavements, the peaks of light between clouds, the space between gutters. What do you notice?
- Look around, what forms of nature do you see? Ask yourself, what can we learn from reeds that whisper by riverbanks, pollinating bees that sprinkle their magic dust, ladybugs that listen, lichen that hugs the trees?
- Lie on the ground. How does the world look from this angle? Does your body feel weighted or weightless?

- Start doing star-jumps. Imagine you're a starfish under the sea who is expelling bad vibes.
- Cry. Let the tears flow. If no tears come, sit in your stillness. And/or cry out, scream, lament – with or without volume.
- Dance in jeopardy. Let rhythm flow through your body – limbs stretching and moving – let your body speak through these moments.
- Play hide and seek with someone. Take pleasure in playful adventures.
- Find fallen leaves, petals or twigs and use these to create a word or image on the sidewalk, a message to strangers. What needs to be heard?
- Create a music playlist which inspires you, gives you energy. Listen to this music.
- Draw a map. You could map something in your immediate or present world, a past world, an imaginary world, or someone else's world.
- Read something that describes injustice. Draw lines through injustice. Rewrite this story with care.
- Write a message to someone who has helped shape the way you see and experience the world. You don't have to know this person. Send this message to them.
- Choose a book randomly and read a random page. Are you pleased by a discovery? Or annoyed that you don't know the full context?
- Decide what 'making sense' means to you. Remember, making 'sense' is optional and 'sense-making' is subjective.
- Smile at the people who you pass by in the street, on the bus, at the corner store etc. Don't be afraid to share joy and connections with strangers.
- Open a door. Close said door. Walk into a new door. Envisage that on the other side of this door is a new chapter of your life and/or the world. You are entering a new realm.

Enjoy joyfully resisting! Use this as inspiration to create your own recipe.

Facing page:

The words 'BE KIND'; written in fallen flowers outside of someone's home in Kew, London.
Photo taken by Hannah Riley.

NOTES : _____



NAME: Rachel Arthur AFFILIATION: _____

TITLE: Permissible Resistance _____

Permissible resistance

Remember when we knew
and kept pushing anyway.
When looking away
was just part of getting dressed.

When the cost of a thread fell
to someone who didn't set the price.
When people were spent
in buildings we had never been to.
And childhoods became supply chains
for things left folded in the dark.

When we glamourised extraction
and normalised exploitation
all to line pockets already bursting at the seams.
When the distance between us
was the whole point.

Remember when we pressed oil against bare skin
and called it desire.
When we wrapped our kids and ourselves
in toxins that would outlast our bones.

We drained ecosystems
and called it progress.
And turned waterways into colours
we didn't yet know the names of.

When the beaches filled
and the oceans drowned.
And we burned through seasons
before the next ones walked out.

More.
Remember when more was the answer
to every question that wasn't asked.
Faster, bigger, never enough.

The ceiling raised,
then raised again,
and no one asking
what was holding up the walls.

Can you believe it was ever that way.
Permissible by design.

...

Somewhere in all of it were the ones who first said no.

NOTES : _____

A dream job. Would I fit there? It soon becomes the CSF family. A dream team. A reminder to be led by dreams. (2018)

Guardianship and Guidance

I went to Za'atari. Momentous, personally and politically. A confrontation with life. (2019)

Creeping through the V&A after closing time, installing the exhibition with ghosts. (2018)

Everyone getting Mon for secret santa. (2021)

#IWroteYourGlossary [loved the challenge but Mon and I still want the T-shirts] (2019-2021)

Division and Dialogue

Fashion SEEDS. Applying CSF's framework to fashion education around the world. Responding to the concerns of tutors in 72 universities. (2019-2022)

Fashioned from Nature at the V&A with MA alumni, Edwina Ehrman, Ligaya Salazar and film makers including Akinola Davies Junior. (2018)

CSF Launches first ever open access online courses in Fashion and Sustainability with long term partner Kering. (2018)

2018-2019

Anna came out to Za'atari Refugee Camp, so good to have her there, to have her eyes, her mind and her heart bear witness with me - someone 'back home' to now know what I mean. (2019)

Hanging Buy Nothing Day banner. Black Friday was troubled by Buy Nothing Day. Black Friday Still Troubles. (2018)

Then, suddenly, it is taken away from me. They rescue me. I survive. It's a carnival of crisis. (2021)

2020-2021

Anger and Attention

Paris Fashion Week workshop for all the global Vogue Editors in Chief, organised and delivered by CSF within a week's notice - happened to be the week I handed in my PhD that I wrote alongside my full-time job. (2019)

The conker I picked up on the way from interviewing a small designer business for Fostering Sustainable Practices, in Brixton with Dilys. I couldn't believe my luck - having landed what had been my dream job since I first read Kate's and Sandy's books in 2010. It's still in the pocket of that tweed jacket 8 years later. Very shiny. (2018)

We stand up - with courage. It's time to ReGo - going again and again. Designing from the margins. (2020-2022)

We asked 'What's going on?' Keep asking it. Joining the dots. (2019)

Sitting in a hotel room in Paris planning to facilitate a workshop with all the global Vogue Editors in Chief. At 11:30pm: 'Just to be clear - are we really doing post-its with AW?' (2019)

We live by our own values. Fashioning values. We practice care - for each other, for diverse communities, for the more-than-human. Stitching quilts of care. Shaping better lives - in and through fashion. (2019-2022)

Drawing Lines of Care:
Fieldnotes

Imagining the Future

Centre for Sustainable Fashion

April 2026

We move - from JPS to East Bank.
It's about place-making.
(2023)

Rupture and Repair

Interpretive, intuitive dancing in Jessie Von Curry's marvellous 'Plantspeak' seaweed and kelp costume, truly embraced by ecology, embodying interspecies dialogues and reimagining more-than-human relations. Humour and light, depth and soul, connecting and belonging to community.
(2024)

After my In conversation with Dorte de Jesus and Hardeep Kaur & launch of The Lissome n04 Love Ethic issue, Imagining Possibilities, 2024; 'Thank you, Mila. That was powerfully gentle and gently powerful.'
(2024)

Queen's Anniversary Prize Highest UK honour for education for CSF and Portal Centre for Social Impact's pioneering work in environmental and social sustainability in fashion.
(2023-2024)

To be a part of a workplace with people who aren't just colleagues, but people who you deeply connect with on a spiritual level, who provide a heartfelt and deep sense of encouragement, who give you a life jacket and help you to swim, or swim out to sea when you no longer can.
(2025)

Singing on the stairs in the new LCF building with the Deptford Community Choir, breathing good energy into the new building.
(2024)

CEAG Systems Mapping project takes UAL from 'what is?' to 'what if?'.
British Council: Arts in Climate Mapping project presented at COP by Niamh, Mila and Dilys.
(2022)

Designing for Life.
A sanctuary in action.
All snakes, no ladders.
Freedom to play.
Textile autobiographies.
Lifelong learning.
(2023-2024)

2022-2023

2024-2025

Erasure and Evidence

Yearning and Possibilities

Traversing the tightrope of Hope together. Learning and unlearning how to remain hopeful amongst despairing times. To encourage criticality, to not let polarisation be a distraction from what really matters.
(2025)

CSF's Fashion Values launches Next Gen Assembly. Empowering emerging global voices through strength and joy in the coalescing of distinctive personal, professional, cultural, and educational backgrounds.
(2023)

Dressing up with CSF as each other; embracing our inner child, honouring our idiosyncrasies, welcoming our creative energies, wearing wigs, borrowed clothes, sharing love through sharing identities for a day. Colin the caterpillar cake on the grassy hill celebrating milestones. An antipasto evening sharing a sense of kinship.
(2024)

Any windy day at LCF John Princes Street. Living with the trapped howling wind, as loud as a screaming person in the CSF office - we were at the end of the corridor - mice close by - thriving in a climate of our own - trusted to follow our instincts and grow into something unique.
(2008-2023)

Metadesigning fashion. Fashion legacies as unlimited hope.
Imagining possibilities - through hope.
(2025)

Governance for Tomorrow - changing the goals and the rules of the system with leadership voices from around the world.
(2024-)

HOW DO WE WANT FUTURES TO FEEL?

Have you noticed how exceptionally good we've become at thinking about the future?

We strategise it.

Forecast it.

Stress-test it.

Design pathways to it.

We can map risks, design transitions, prototype alternatives.

We are fluent in the language of *'what next'*.

And yet, we rarely ask how we want any of it to feel.

What happens if we pause before the solutionising?

If we listen to the body a bit?

What if all good feels and the little shivers mattered too?

So in the spirit of drawing lines of care, here's one I'm trying to draw:

Towards futures that feel grounded, connected, spacious, alive.

Away from futures fed by urgency, shaped by extraction, carried by the restless tides of acceleration.

It's not anti-thinking.

Just pro-other-ways-of-making-sense-of-the-world too.

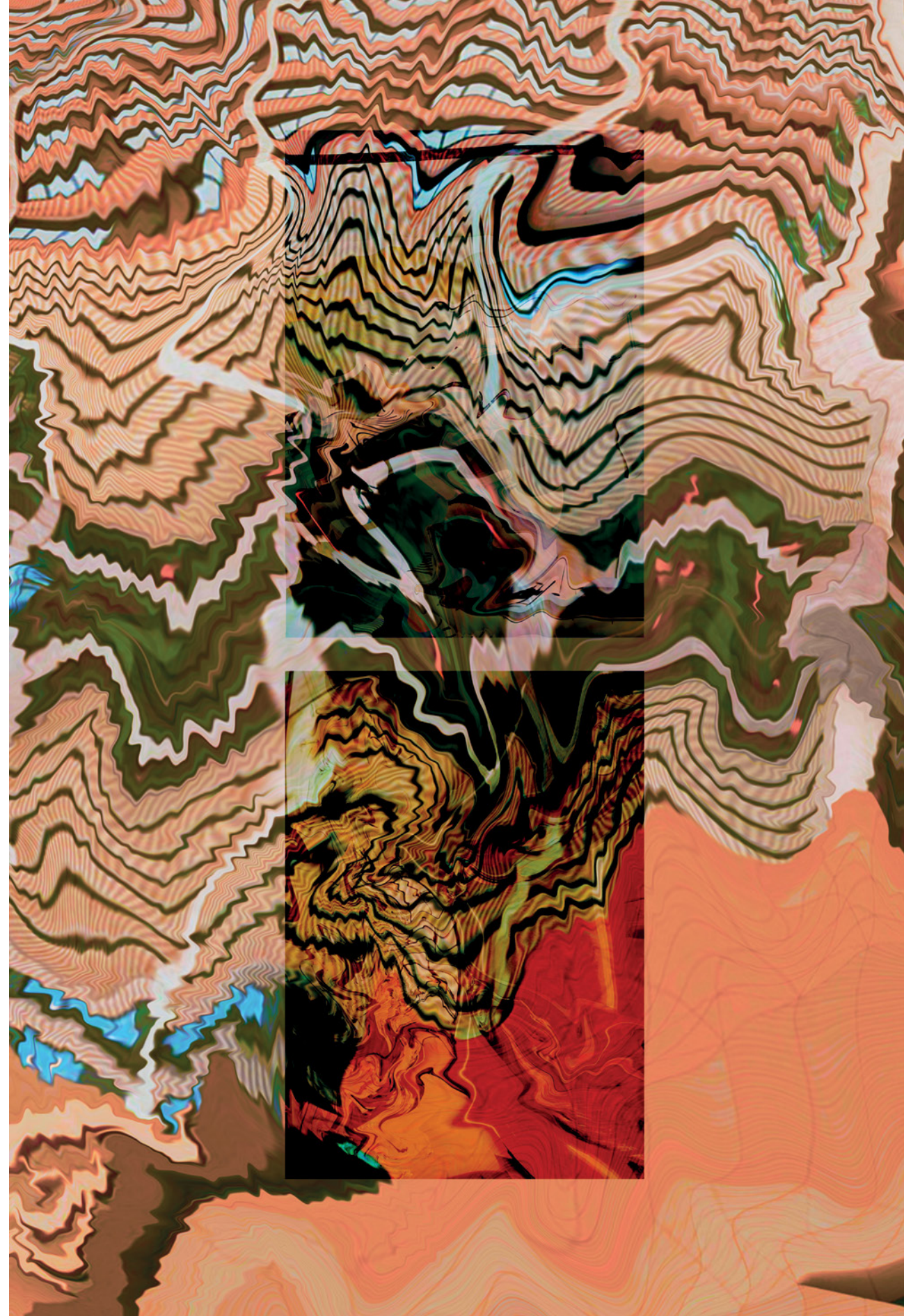
NOTES: Over the past 6 months, I've been tuning into that question through an audio series called Feeling Futures. I've been speaking with creatives and imaginatives of all sorts, circling around it. Not in a grand way. Nothing wildly mystical (well... not always!). Just a gentle widening of the frame.

Aniela is a former member of Centre for Sustainable Fashion.

This collage helps me reflect on the current condition of fashion practice as something increasingly unstable, layered, and difficult to hold in one fixed form. I distorted the image to wave-like lines to reflect a surface under pressure. Through the manipulation and collage of the images, I think about how fashion is now shaped by overlapping forces: technological change, environmental crisis, economic uncertainty, speed, visibility, and the constant demand to produce. What appears on the surface may still look familiar, but underneath, the structure is shifting. In this sense, the image is a way for me to reflect on what fashion practice feels like now. It no longer seems possible to imagine fashion as separate from wider systems of extraction, circulation, labour, media, and value. Practice is entangled with the world. The wave in the image becomes a metaphor for this condition of pressure and movement, where established ways of making and thinking are being bent out of shape.

At the same time, I also see the image as a space of possibility. If the old forms of fashion practice are becoming harder to sustain, then perhaps this moment asks for something else: slower methods, more ethical relationships, more critical forms of making, and a deeper awareness of interdependence. Through this image, I reflect on both my fear and my hope.

I feel uncertain about where fashion is heading, but I want to hold open the possibility that, within this instability, different futures for practice and education might begin to emerge.





At this time, our ways of caring for the most vulnerable in the world are under attack, but humans can still stay deeply connected, through the stealth-like power of creativity, which uses making, not destroying, as a reply to the current insanity of our geopolitics.

'The Peace Map,' created collectively by 22 students from the MA Fashion, Textiles, Technology course at London College of Fashion (LCF) is a handmade response to 'The Healing Map,' gifted to us by the makers of Dzaleka Refugee Camp, Malawi, specifically, Dzaleka Arts Lab.

'The Peace Map's creation also represents a parallel moment, of a reimagining across sectorial relationships, between organizations and peoples, by connecting the next generation of designers and thinkers to their creative brothers and sisters in Africa.

Within a camp of 60,000 people, the 'The Healing Map' shares the geography of Dzaleka, showing where each artist lives, with their new proverbs for life, in 5 languages, stitched across it:

"Rushing is not reaching" – "After the rain, is a good moment" – "One tree, cannot carry the whole roof" – "The one who is patient, eats the ripe fruit" – "If the Chicken is dead, so are the eggs"

When shot through with light, the 'The Peace Map' looks as if it is a church stained-glass window; holding 8 languages, it is created on top of the architectural blueprint of LCF, the place where all our student's creativity is nurtured and realised.

"We looked to nature for our inspiration, wove waves from reclaimed yarns, patterns made through polychromatic printing... we were inspired by the colours of the land to represent belonging ..."

We wondered if peace can be grown ... and stitched the words – 'Let peace grow where you walk' ... the whole process of making, felt like peace".

LCF student voices.

The work delivers a wide range of experimental craft-based techniques to be exchanged with the makers in Dzaleka, gifting us all the possibility for hybrid co making that continues through our shared practices.

Beauty and purpose come together, as a new triangle of partnerships between UNHCR MADE51, Kibebe and LCF align – with a proven commercial route for sales, that directly benefits refugee lives, a local craft making SME in Dzaleka, providing employment and a peace filled reimagining of a future, together.

NOTES: _____



NOTES: _____



Lines of care

encircling
overlapping
over under
round and back

intersecting
separating
returning

inventing
imagining
winding
our way into being.

NOTES: _____

Fashion and textiles have been a vital part of our existence since the beginning of time. Adorning our bodies while carrying stories. Connecting us to places, to the hands of makers, to beauty, joy, pleasure, to ancestral wisdoms and the entire web of life.

What was once a celebration of interconnectedness has transformed into a global system of degradation, exploitation, and disconnection.

And in these times of collapse, fashion and textiles keep on keeping on. Business as usual.

Surface-level fixes applied to contaminated soil at the root.

How...did...we...drift...so...far?

The modern/colonial worldview told us we are separate. From the Earth. From the cosmos. From each other. From ourselves. It instilled values of hyper-individualism, scarcity, extraction, control — and the belief that there is only one proper way to be in the world.

What becomes possible when we let this go? Do...we...even...dare?!

The pluriverse — a world of many worlds — orients us toward such an imagining. Fashion possibilities rooted in place, relationality, sovereignty, and wholeness. Ancient ways, alive and waiting to be co-created with for our world now.

And it's already happening.

My Slavic ancestors understood that creating textiles was an act of worldmaking. Thread was the symbol of human life, whilst stitching was the creation of one's destiny. As women spun, wove, and stitched, they whispered prayers and dreams into cloth, preserving sacred knowledge through fibre, woven into past, present, and future worlds. Matriarchal mythologies all share creation stories of spinning fibre as

the metaphor for spinning the world into being.

How do we reconnect to fashion and textiles as the sacred technologies they are?

How do we reconnect to the aliveness, the intentionality, the interconnectedness and magic that lives within these creation processes, within materials, within our own hands?

And what if we let that aliveness lead us and show us the way?

The pluriverse reorients us toward remembering that we live in a relational universe. That cloth, fibre, maker, wearer, Earth, and ancestors are constantly communicating and collaborating. If we only learnt to listen with more than the ears.

That place is not a mere backdrop but co-creator — alive, holding its own richness, knowledges, histories, complexities. That every community, every context, every maker is sovereign and deserves the right to create, fashion, and be according to their own knowing, not assimilating into a universal model of what it's all supposed to look like. And that we have four wisdom centres available to us — spirit, heart, mind, body — that help us create and live from the full depth of our being.

The pluriverse invites us beyond mere inclusion in a broken system. It calls us to imagine and co-create fashion and textiles as otherwise.

This is a practice of reconnection. Of learning to embody, in the everyday, the world we wish to see.

This is where so much liberation lives.

Can we do the devotional work of learning to flex this muscle of imagination — through everyday communion with a different vision?

Will you join me?

NOTES: This is a photo taken on Gayemagal Country on the east coast of Australia of one of my explorative doctoral embroideries.

Ania is an MA Fashion Futures graduate.





NOTES: Vibhuti is a former member of Next Gen Assembly.

Critiquing the present, Nafaskāri questions fashion's reliance on uniformity and control, systems that have exploited both ecosystems and marginalised communities. Climate change disproportionately impacts artisan regions in the Global South, where crafts already operate under economic precarity. If innovation continues to be centralised in laboratories and detached from place, these inequities risk being reproduced under the language of sustainability.

Imagining the future, Nafaskāri proposes a different model of material innovation: one that is place-based, community-engaged, and biologically collaborative. How might biology become a tool for the next generation of craftsmen? How might ecological intimacy strengthen endangered crafts rather than replace them? What if bio-innovation moved beyond corporate labs and into dialogue with artisan knowledge systems?

Drawing lines of care, then, is both literal and conceptual. The bacterial traces across the cloth are new lines of Kalamkāri, shaped not by extraction but by interdependence.

Meaning "breath work," *Nafaskāri* invites fashion to slow down: to breathe, repair, and return. It calls for a fashion system grounded in interspecies and intergenerational justice, where nature and marginalized communities shape the future of material innovation.

Nafaskāri is not a finished solution. It is an ongoing inquiry into how craft, biology, and decolonial thinking can converge to imagine what comes next for fashion in an interdependent world.

Rooted in the ancient textile art of Kalamkāri, this work traces its evolution from botanical, hand-drawn storytelling to its colonial transformation into chintz, the first "mass fashion" and symbol of extraction from the Global South.

In Srikalahasti, India, where extreme climate conditions and industrialisation threaten the craft's survival, *Nafaskāri* reimagines Kalamkāri's future through microbial dyes cultivated from local soils. These living pigments offer a climate-resilient alternative that restores ecological intimacy and honours indigenous knowledge.

Historically, dyeing was inseparable from ecology. It depended on local plants, seasonal rhythms, water sources, and embodied knowledge passed through generations. Craft was not simply aesthetic production; it was ecological literacy. Colonial trade and petrochemical industrialisation disrupted these systems, displacing local knowledge and reorganising textile production around speed, scale, and export.

Honouring the past, Nafaskāri draws from ancestral dye knowledge rooted in living systems and place-based textile traditions, and extends this lineage into contemporary biodesign. Rather than treating bacteria as contaminants to be eliminated, the project positions them as collaborators. Pigment is grown, not applied. The marks on the cloth are shaped by time, temperature, and microbial behaviour. Irregularity becomes evidence of life rather than a flaw.



NOTES: Photographs and testimonies have been selected by participants for publication. Art direction and Lifeline objects: Lucy Orta, photography: JC Candanedo, photography assistant: Mehrdad Pakniyat, project assistant: Scarlet Gray, graphic design: Studio LP Lifeline was realised with the support of the AHRC (Arts and Humanities Research Council) project 'Decolonising Fashion and Textiles: Design for Cultural Sustainability with Refugee Communities'.



In the project 'Lifeline', asylum seekers and refugees were invited to take part in the Lifeline project aimed at shifting the mainstream narrative that negatively affects individuals and families seeking refuge and asylum in the UK. The results are the images and texts published in the 'Lifeline Zine' (2024) which captures Bilal, Lexi, Noor, Princesse, Sk, Sidorela, Sheida, Sukhwinder and Zeej interacting with Lifeline objects created by visual-arts researcher Lucy Orta. The symbolic forms of the objects crafted in soft-calico toile fabric offer open-ended discussions about the challenges they faced on arrival and the opportunities that have helped to rebuild their new life in the UK.



my whole life
 the difference between
 dead and alive
 continue improving, to
 grow, to learn and being eager
 about living life,
 to simply live a story, and
 everybody has a different one
 to give hope to other
 people if there is hope there
 is always possibility,
 an extension of an
 opportunity, a chance at an
 impossibility,
 just enjoying the journey
 with a positive mood,
 to extend yourself or help
 others to get to a place of
 safety or calm
 transferring from one
 point to another and starting
 a new chapter

Lifeline





I awoke to the familiar cacophony of wake-calls – from the lorikeets, cockatoos, kookaburras, friar birds and the bedtime ‘good night’ shrilling of the nocturnal native hens and curlews, long with the last loud gurgle of a rain-prayer from the frogs! It is for another ‘memo’ to explore why Australian birds seem to have to shout and scream (albeit surprisingly musically at times) while those cute little European birds in my other home in France seem to just tweet and chirp! As my daughter says – these Aussie birds just won’t shut up! Nature-in-your-face is how I describe this part of the world – so similar to tropical Madagascar where I lived for many years – such vibrancy – so much life and living happening the creatures need to tell us all about it – all day and all night!

On this day, I took my usual walk through the Mangroves, and yes, again, another ‘memo’ as to why and how mangroves are miraculous. What they lack in terms of ‘obvious beauty’ they more than make up for in terms of fabulous functionality – fish nurseries, water filtration, storm mitigation, climate regulation and so on. I was pondering that all as I was seeking out turtles and crocodiles between the tangle of mangrove tree roots and trunks of the magnificent melaleucas in the murky waters made particularly dark and stewy from the fire-hosing rain of the previous night. Usually, as a ‘mammal person’ – a look up and around for furry creatures in the trees, but in Australia they prefer bouncing around in the nighttime.

I was reminded of this by one of my dear biologist friends in Madagascar – the global guy for ants – who always said that one needs to look down as much as up to understand all the really important stuff that is going on.

It was all quiet in terms of lurking aquatic reptiles, so I did look up and stopped in my tracks. I have been ‘in the field’ as a biologist for more than 40 years now and I have seen the most marvelous things, but, even as I get old, experiencing fantastic nature never does! A single sliver shaft of sunlight through the canopy was spotlighting large bracket

fungi circumnavigating a branchless trunk – and it seemed to be having a smoke as if some small resident fungi fairy was puffing away at a cigar (mangroves do make one think of mystical creatures). The perfect combination of the gift of humidity from the night rains and a little extra bit of warmth from the morning sunlight triggered the fungi to release billions of tiny spores. Every day for a month I had seen that fungus but was privileged with that moment in time to see it ‘in action’ – living and reproducing like a humpback whale breaching, a silverback mountain gorilla beating its chest or several kittens learning to hunt on the Kenyan savannah – all are truly wonderful as we share the moment with nature doing its thing!!

This is how I – and you – can keep optimistic, hopeful about the world and how we can leave things better for the generations to come.

The power that Nature offers us – not only to inspire creativity, awe and wonder, not only to nourish and clothe us spiritually and physically, but also to provide us with so many of the solutions we so desperately need. One hears all the time that the world has changed – it is true but only to a certain extent. The fundamentals are still the same. Like gravity, Nature is still there, after nearly four billion years. Not in as good a state as she should be – mind you – but still powerful. The biggest ‘R&D’ project of all time, she has figured a lot out – adapting through change, disruption and uncertainty again and again, while continuing to create the conditions that support future generations.

We can learn how to live better on this Earth by taking lessons from the way Nature has thrived for so long. So, as you go out and bathe in the beauty of Nature, learn about its brilliant complexity and think about how choices you make can help restore and protect it. Also, gather hope and solace in the fact that as you do that, – there are tremendous and beautiful options with Nature to re-build a vibrant world while those baby fungi settle and grow up over the decades ahead.

20 years of transformative social innovation have shown us that it is possible to sail against the wind. That is, it is possible to think, make things happen, and build pieces of the world that contrast with dominant trends.

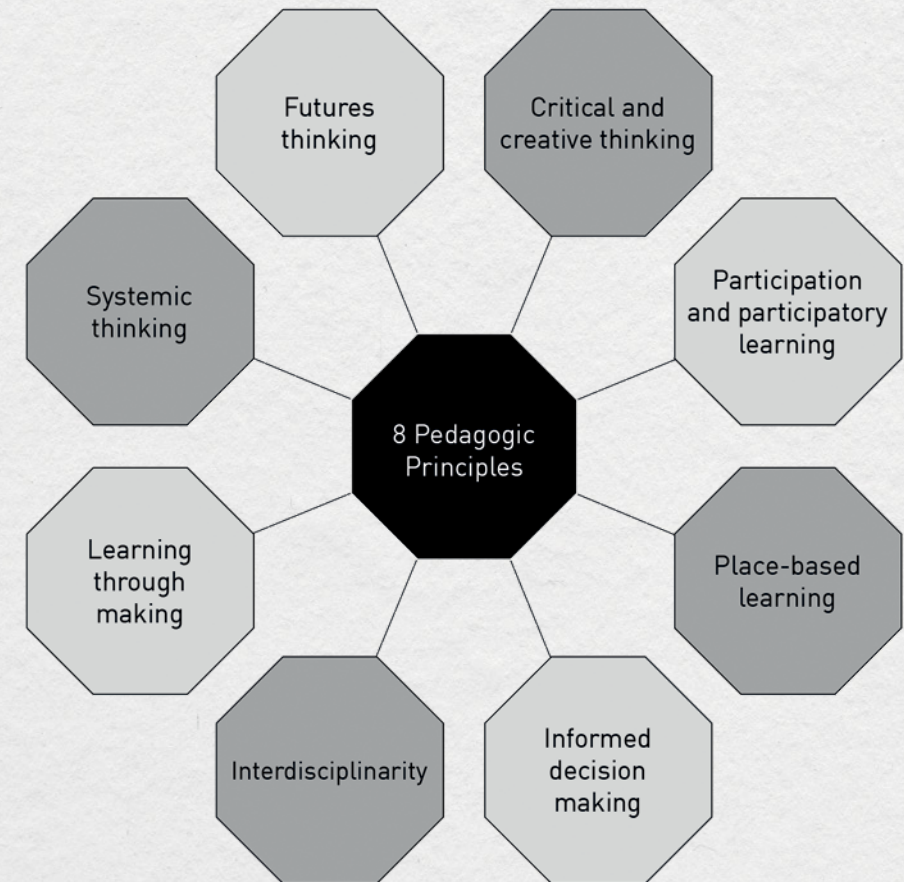
Today, when the headwind is much stronger than before, sailing against it is more difficult. But also more necessary. The ideas and practices of collaboration, proximity, and care that these two decades of transformative social innovation have shown us can still give us the direction to go. But we need to know how to do it in the new context. That is, by countering the winds of war, the building of walls, and the culture of hatred that come our way.

So the question is: in the midst of the Trump cyclone, what can we do? How can we use what social innovation has taught us?

Using a nautical metaphor, we could say that we must sail close-hauled. That is, zigzag against the wind without losing our orientation. After all, this way of proceeding is what, consciously or not, those who have dealt with social innovation have always done: social innovations arise where they can and for this reason they are never in the completely right direction. But in what they produce there is a component that represents a shift that we judge favorable: ideas, ways of doing, changes in the way certain institutions function that seem to us, at the local level, a systemic break from the dominant models. Given an objective, one therefore proceeds like a bricoleur, adapting what one finds. Or, returning to the nautical metaphor, the route is not made by pointing directly at it, but by using the wind and zigzagging towards the goal.

Today, however, to continue in this way in the current atmospheric conditions, we need more solid boats and truly experienced sailors, capable of maintaining course and maneuvering the sails in such adverse sea conditions. Which, out of metaphor, means: recognizing and consolidating the ideas and practices of collaboration, proximity, and care as traits to be pursued in every initiative. Enhance the resources that can gradually emerge, taking steps, partial and imperfect, but such as to lead to progress in the desired direction. Build a deeper and more widespread design knowledge, and have the imagination and political courage to put it into practice.

NOTES: _____



NOTES: Source: The FashionSEEDS Reader



lines in nature always fascinate me like they somehow don't belong and yet nature has offered us everything we now know ... like the sound of a black bird in song, who taught us how to sing.

this ecology is something we are inside of

tree soil atmosphere fungi sky clouds we speak of them as individual elements but none of these things exist independently

we are built so we understand each other...all things

we dance inside ourselves even when we are still

we are not isolated beings
everything is a process

& if we sit deep into our intelligence we know the lines of our body echo the lines of the river running wild

so as we look into our future near and far we need to offer an act of care that has been present in our ecological selves since our beginning

uncertain at times
but fully connected and relational

so be renegade
break the rules and establish wonder

Eduardo Kohn (2013) has told us to think like the forest:

“..to open our thinking to allow ourselves to realise a greater us, an us that can flourish not just in our lives but in the lives of those who will live beyond us ... that would be our gift however modest to the living future.”

NOTES: _____

How can carbon data become a language of care?

Environmental data is a storm cloud closing in. When we encounter it, it's usually in a large, tyrannical form, with news and industry reports signalling millions, even billions of tonnes of waste, emissions, and pollution. These figures are so vast that they feel less like information and more like an atmosphere; intangible, foreboding, and containing a sense of rupture ahead.

When the sky darkens, we do what bodies have always done, and look for shelter. This might mean bringing our attention away from the wider world and towards what's in our control. For fashion makers, researchers and educators, this instinct to retreat can be interpreted as a kind of shrinking, avoidance, denial, or narrowing of imagination. I'm interested instead in acknowledging and working with our sheltering tendencies. Not by learning not to look up at the clouds rolling in, but by working at ground level, with the tools, knowledge and behaviours that are in front of us.

How can data become a tool of resistance?

There are many hopeful data stories out there, if we can learn to seek them. In the fashion sector, we can point towards emerging materials with low embodied carbon or regenerative possibilities. We could also look at the growth of the second-hand marketplace or track the global rise in renewable energy flooding through the fashion value chain. But for a bigger shift, perhaps we also need to start rethinking who owns data, and what it is used for.

In my work at UAL, I've been exploring how carbon data can become something other than an artefact of regulation and compliance. At a local level, we now have the tools to start to take data-making into our own hands, transforming footprinting from a technical exercise and into a quiet, reflective practice of care that requires attentiveness, criticality, questioning, and a knowledge of boundaries. To make carbon data, we need a willingness to go deeper into what we know and may not know about material origins and impacts. When we sit with these uncertainties, we can begin to see design's impact on the planet as shared, rather than an assigned responsibility, where data becomes a practice of care.

We might be far away from a world where environmental impact assessment is embedded into all our teaching at the University. Most of us are, after all, here to be makers and not data makers. But from my view, it looks like there might be a break in the clouds emerging.

In the future

In the future
Children will be rare and treasured
Because we can't afford to have them anymore
The air will be looked after
Ceasing to be a tragedy of the commons
A sink for our detritus
And love will be as it has always been
Simultaneously pure and confusing

In the future
Money will be entirely electronic
Admitting it's not an actual thing
Rock & roll will still be about sex and drugs
But take on a new purity
Leaving the corporations behind
And colours will be all encompassing
not defined by the flowery labels of marketeers

In the future
Covid19 will have taught us to care
About the things we really need,
Family, friends, a real community of spirit
Looking out for the precarious, the self-employed
Those whose service can't be left behind,
And we'll all be paying our taxes and more besides
To ensure the NHS that saved us really thrives

In the future
Every visitor will come
With their own public health warning
There will be no need for the police
Because your mobile phone
Will monitor and control your every move
And fashion will stop driving relentless consumption
Self-actualising the way to a fairer world.

And the past will be
Just like today
Obvs!

Every time we try to communicate an alternative to the system or any realistic post-capitalist vision of the future, whether in artistic practice or through education, we often find ourselves in a narrative struggle with an audience for whom the capitalist system is synonymous with progress. It is an invisible and passive synonym, which is revealed in the way people perceive capitalist criticism as an opposition to “progress” or “modernity”. A barrier that every vision of the future or anti-/post-capitalist cultural movement faces, in which its content is perceived as reactionary.

This (Western) idea of progress, conceived during the Enlightenment, can be defined as a linear trajectory towards a better future, based on the increasing sophistication of knowledge and the continuous improvement of the quality of life through technological advances, economic growth and scientific achievements.

But when we test this concept with questions like these:

Is technological advancement that results in increased social inequality progress?

Is aiming for economic growth at the expense of environmental collapse progress?

And the collective response of our society is YES, it reveals that this notion of progress does not lead us to the “better future” it promises. It imposes the idea that any change based on the factors that define it, is an improvement or advancement. An example of this is the lack of political will to regulate AI, since AI is a prominent example of “progress” today.

For capitalists, progress is whatever would be profitable. Disemployment or environmental collapse means progress if they can profit from it.

Progress is not an inherent or inevitable concept, but rather a subjective and culturally defined notion of change. This means that it itself is susceptible to change. It is necessary to create a new narrative surrounding it, as a previous step before making the shift towards a post-capitalist future possible.

A good starting point is the concepts equivalent to “progress” that many indigenous cultures share, which emphasises harmony with nature, community well-being, and spiritual growth in a holistic and interconnected way. Under this lens, the questions I have used previously are answered differently.

NOTES: _____

Funding body from the future: Call for applications March 2035 [South West England]

You are invited to submit a proposal that aims to radically challenge current paradigms and allow citizens to expand their horizons, exploring new perspectives in the way we wear, value and care for textiles and clothing, to inform resourceful fashion and local design culture.

We are seeking submissions that follow an authentic reciprocal co-design process with members of the local community, and that benefit both humans and more-than-humans.

Guidance for submission
The project timeline must include 6 intentional points of gratitude and connection, including celebration of:

- Birth of project
- Emergence of ideas
- Growth
- 'Harvesting'
- Balance,
- Ending and honouring of work done.

Please outline in your application how you will facilitate each celebration.

Support and care plan: the submission should include a plan and budget for contributors with caring responsibilities, disabilities and/or other needs.

Eligibility
We only accept collaborative applications for projects that have been co-designed with the local community. Research experience is welcomed but not a requirement.

Selection process
Your application will be reviewed by our local community board, and may be sent to relevant community groups for consultation and democratic review.

Submissions
Open from 4 March 2035. Final submissions by 4.00pm GMT on 13 May 2035. *Up to 13 June 2035 depending on context.

Applications may be submitted in textual, audio, visual and/or video formats.

Timeline

- 4 March 2035 9.00am
Opening date
- 18 March 2035 2.00pm
Webinar
- 25 March 2035 10.00am
Webinar
- 14 April 2035 3.00pm
Webinar
- 13 May 2035 4.00pm*
Closing date
- June 2035
Assessment period
- 1 October 2035
Project start date

Guidance on reciprocal and authentic co-design

Meet the members of the community board

NOTES: Anja, Lizzie and Emma are MA Fashion and the Environment graduates.

I sit at my desk on a grey afternoon. I need to mend my partner's work trousers; the rolled hem has fallen apart, and he has asked me to fix them. As I choose and match coloured thread, prepare my needle, and pin the material, I think about the mothers, fathers, sons and daughters who have mended, altered and reused garments for their loved ones in the past. Using a slip stitch, catching the fibres of the hem and the trouser and pulling the two together, I find myself wondering:

What will this look like for future generations?
How will they mend clothing?
Will they mend, alter and reuse at all?

To answer these questions, I begin by asking myself what I can influence. In my main job, I teach fashion textiles to 16–19-year-olds. I teach them how to sew, make patterns, research and illustrate, while embedding sustainability and ethics as integral cogs in their practice as new designers. They discuss and devise plans to use pre-existing garments and textiles to create new outcomes. They challenge and interrogate current fashion systems and big brands.

Firstly, arts and textile education should be taken more seriously throughout all years of schooling. These subjects teach young people resourcefulness, awareness and communication skills, to name a few. Through them, we can discuss the provenance of the clothes they wear, how to mend them, how to make them, and how to alter them to fit their physical or emotional growth, or simply to adapt to passing trends and styles.

Secondly, we as educators can facilitate industry professionals contributing to projects and studio visits. This allows learners to see how the textile industry operates, both positively and

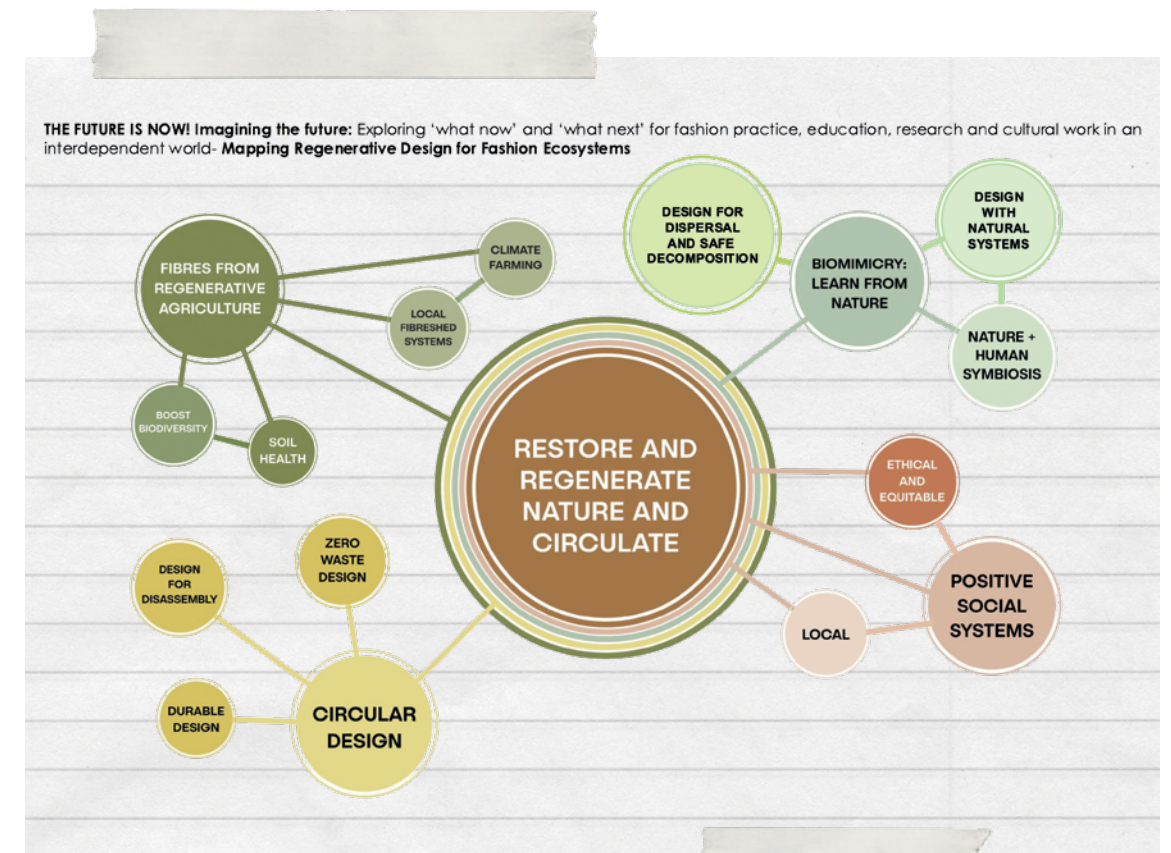
negatively, and helps them identify their own direction for making positive change.

The second question I ask myself, as a freelance knitwear designer at the beginning of my career, is: what can I do? In my practice, I champion local wool and materials, make everything myself, work as sustainably and ethically as possible, and design for someone who wants to be individual, adaptive, confident and energetic.

Firstly, I can join local organisations like South West Fibreshed, which connects like-minded producers and makers to create a sustainable and ethical future. Through this, I can network, collaborate and learn more to further my practice and understanding.

Secondly, I can return to education to stay in touch with technological advancements. I could research how local textile industries might be reintroduced across the UK and further afield, explore innovative ways to recycle and reuse wool, and investigate new sustainable dyes and processes for raw materials.

Finally, I ask myself: what might this look like for future generations? I believe it will look both familiar and transformed. Much like sewing the hem on my partner's trousers, it may still involve traditional practices, only supported by new technologies, like super-magnified glasses that let you see the exact fibre you're picking up. Shops may become modular: one section for exchanging garments, another for learning to mend and socialising, another showcasing pieces grown, processed and made within ten miles, and a final section offering rework services using emerging technologies.



NOTES : _____

NOTES : Source: The Sustainable Angle

NAME: Michelle Lowe-Holder AFFILIATION: _____
TITLE: _____

“Aesthetic attraction isn’t a superficial concern,
it’s an environmental imperative in design.
beauty could save the planet.”

The Shape of Green, Lance Hosey 2012

Making luxury accessories made from waste streams for over 15 years,
Michelle Lowe-Holder was mentored by CSF in 2009-2010 and
started creating “alternative” fashion in 2010 with factory off cuts.



NOTES : Left page: "Topographic" AW18: Explores regenerative materials with FSC birchwood from
responsible forests that are biodegradable. Right page: "Flock & Fold" 2011: Utilises factory offcuts set into
hand crochet bases.



MAMF Year 2 - WORK IN PROGRESS

1365%

What if garments could metamorphose - mimicking the intelligence of nature?

In an age defined by mass production, consumerism, and textile waste, 1365% envisions a material counter-narrative where a garment can stretch to inhabit multiple silhouettes or bodies. It destabilises disposability and reframes consumption as transformation rather than accumulation.

Unlike most existing shape-memory polymers (SMPs), which are petroleum-based, 1365% is based on a biodegradable SMP derived from pullulan, a polysaccharide produced by a yeast-like fungus that can be cultivated on agro-industrial waste. When triggered by water, the material can be stretched and reconfigured into new forms; as it dries, the configuration stabilises, and when reactivated with water, it returns to its original form.

By expanding function and inherently slowing material obsolescence, the shape-shifting fibres would extract maximum social and material value before re-entering the biological cycle. This project explores how biological and technological innovation might enable new modes of adaptive design within a cradle-to-cradle paradigm; advocating for a versatile, circular, and bio-based future.

FEB 2026

NOTES: _____



Designing Governance for Tomorrow: Centre for Sustainable Fashion X Kering

What if luxury fashion boards were based on the principles of wellbeing, embodied truly diverse perspectives and used the power of making in their decision-making?

Overview:

'There is no wealth, but life'.
John Ruskin (1860)

Within these six simple words lies a fundamental truth that recognises all that makes up our ability to breathe, create, love, work and take rest. It involves the diversity of the Earth's human and more-than-human inhabitants. Yet wealth is only recognised, in many institutions in the world, in financial interactions that exploit vital human and more-than-human elements of life. Fashion, how we adorn ourselves to make connections, achieve our livelihoods, have fun, get jobs and demonstrate who we are, needs creativity that goes beyond the making of materials and products. It needs minds that can imagine and demonstrate fashion as a means for true wealth, a means for us to 'learn to live well together in a more-than-human world', Centre for Sustainable Fashion's (CSF) mantra.

For the past ten years, CSF has been in partnership with Kering (motherhood to maisons including Gucci, Balenciaga, Saint Laurent). Our partnership is based on finding ways for luxury fashion to value and cherish all its constituent parts. We've pioneered new materials, including mycelium-based fabrics, a Post Carbon Lab and services including the Anticipation Wardrobe. All these things are important, but they, and all the many materials and product innovations combined, have not reduced fashion's carbon emissions, or raised the rights and dignity of its workers to fair levels.

We have therefore embarked on a radical project with Kering, to use creative practices to re-design the board within a fashion company; its principles, processes and people. It's an ambitious programme, called [Governance for Tomorrow \(GfT\)](#) designed to bring together bold thinkers, makers and doers whose practices draw on diverse places, cultures, histories and knowledges of life. It seeks to foster and fundamentally shift fashion governance, to become a stewardship of wellbeing.

The programme consists of interdisciplinary research, speculative prototyping, expert advisors from many walks of life and a stewardship network. It seeks to prototype an interspecies (human and more-than-human), intergenerational (past, present and future) and intragenerational (locations that span the world) fashion board and to role play what that looks like in practice. It recognises the tensions at play. This is no easy design brief, but it is one that demonstrates the power of creativity and the practical ways in which creatives apply their ideas in the world. The outcome of the project will include an interactive performance, with citizen,

fashion professional, scientist, artist, accountant and economist participants, to inform the board of what is at stake in its decision-making.

Provocation/ challenge/ scenario/ concept:

The challenge is to consider what multi-voiced perspectives are fundamental to fashion governance to embody interspecies, intergenerational and intragenerational (3I) perspectives. You will undertake research and bring to life diverse voices representative of different people, species, generations and locations that are needed on the luxury fashion board. They should be presented through a range of media including film, photography, text and material forms.

Watch the film to support this challenge:

<https://vimeo.com/1117502314>

Considerations:

We expect teams to undertake research into the human, and more-than-human elements involved in luxury fashion. The team will create a taxonomy of voices representative of interspecies, intergenerational and intragenerational (3I) perspectives involved in bringing this piece to life. These voices should be presented in a visual, engaging and (optional) immersive way, alongside justification for representation and their potential impact, including ideas on how they might be included within luxury fashion board decision-making. You will have the opportunity to work with members of Centre for Sustainable Fashion, insights from Kering and others working in the field of fashion's eco-social practice.

Please read:

Rockström, J., Gupta, J., Qin, D. et al. [Safe and just Earth system boundaries](#). *Nature* **619**, 102–111 (2023).

<https://www.sustainable-fashion.com/post/and-still-we-rise>

<https://www.sustainable-fashion.com/post/transformation-as-a-present-activity-transformative-fashion>

<https://mothrights.org/>

<https://designmuseum.org/exhibitions/more-than-human#>

Timeline:

24/09/25- Collaborative Challenge Industry Partner Q&A evening event (5-7.30pm) 10th Floor Canteen at East Bank campus (Stratford).

**08/10/25- CONSULTANCY 1- Unpacking the brief/ masterclass.
10am- 1pm, EB 516**

**22/10/25- CONSULTANCY 2- Student pitch to Supervisor/ Partner to address challenge.
2- 5pm, EB 521**

05/11/25- Supervisor and Partner check in (online meetings arranged by student teams where needed)

19/11/25- CONSULTANCY 3 (with Supervisor)
2- 5pm, EB 515

03/12/25- CONSULTANCY 4- FINAL PRESENTATION
10am- 1pm, EB 604

Deliverables:

- A portfolio of visual representations of intergenerational, interspecies and intragenerational voices relating to a fashion product or collection

And

- A text-based review of the perspectives outlined in the portfolio

Or

- A set of images, developed into cards, display or other formats representing intergenerational, interspecies and intragenerational voices relating to a fashion product or collection, articulating their perspectives and knowledge.

We are also open to student suggestions regarding the format of the deliverables.

Courses: We would like to work with 36 LCF students from all MA courses across 6 teams of 6, but we would like to encourage those from design and practice-based subjects to apply.

How to apply:
If you are interested in this opportunity, please choose '**Governance for Tomorrow**' project as one of your 2 project choices. You can apply for two projects each. This will be monitored. If you have any issues, please contact cu@fashion.arts.ac.uk

DEADLINE: Monday 29 September, by 9am

You will be notified of your final project on Wednesday 1 October by the Collaborative Challenge Team.

London College of Fashion
University of the Arts London

20 John Princes Street
London W1G 0BJ
United Kingdom

+44(0)20 0000 0000
info@fashion.arts.ac.uk
www.arts.ac.uk/fashion

NOTES: _____

The Provocation:

What would fashion look like if someone's job was to remember, tend, and ensure nothing was wasted at a systemic, structural level?

The Premise:

I'd love to explore a future reality where every fashion studio, brand, or craft practice employs a Custodian of Materials - someone whose sole responsibility is stewarding fabrics and textiles across their full life cycle, and back into the cycle. Not a sustainability manager tracking metrics or a buyer optimising procurement, but a custodian - someone who remembers, tends, and ensures nothing is wasted, forgotten or taken for granted.

We know this is the current status quo within fashion:

- Fashion operates on material amnesia:
- Fabric ordered, used once, discarded
 - Offcuts accumulate without purpose
 - Deadstock warehoused indefinitely
 - Archive samples deteriorate untended
 - Knowledge of provenance lost within one season

At the moment materials are treated as inventory, and not as relationships that have taken often millions of years to hone, and create the final fabrics we use so thoughtlessly.

NOTES: _____

A vision of what this Custodian would do:

1. Tracks Every Material's Journey
From procurement to end of life. Knows where fabric came from, how much exists, what it became, what remains. Physically tends, not just digitally catalogues.

2. Ensures Full-Life Use
Before ordering new material: "What do we already have?" Before discarding offcuts: "What can these become?" Before archiving samples: "How do we care for these long-term?"

3. Holds Institutional Memory
Maintains material libraries that teach. Records what works and why. Builds relationships with makers that outlast individual employees and across generations. Creates continuity, adds to the knowledge commons.

4. Slows Procurement
The custodian's presence changes buying: commitment over sampling, depth over breadth, relationship over transaction.

Why this orientation matters, and really is, essential:

It makes care structural, not individual. Stewardship becomes how the organisation functions, not dependent on one person's ethics; this protects against the vagaries of one's person's whims, if the role is structural. It reframes materials as relationships: procurement becomes commitment; use becomes care; waste becomes failure. It challenges speed - one cannot be a custodian at fast fashion's pace. The role itself is resistance: it requires slowness, attention and memory.

● The Clothes Keepers Manifesto ●

Nothing is nothing. Everything is something.

We were raised to dispose, and we rebel to that.

We dream of longevity as a prerogative to rebalance decades of planned obsolescence. We want fewer, better things, made by people who are properly paid. We swap purchase for purpose.

The threads that bind us

Who made our clothes? where will our clothes go?

We are in the supply chain, we have responsibility. To keep something is to honour its makers and prevent it being dumped on another woman's land.

Planned longevity is a mark of respect for people and nature.

I wear therefore I can

We will use our consumer power.

We will only buy with love or need, we will 'consume' in the true sense of the word, reweaving, sharing and resurrecting our clothes will be our rebellion.

Repairs and reparations

The industry is broken, not just our clothes.

Maintenance and mending as a priority, incentivised and affordable.

Skills are reintroduced, old business models are updated, we mend our clothes and keep up our demand that brands repair their supply chains.

Change and transformation

Our wardrobes are like a dressing up box ready to be played with.

Repairing, upcycling, customising, creating, we (re)work alone or with others on an endless cycle of possibilities. Things happen, we are never bored.

Keeping is a political statement

You've sold me enough, and it wasn't good enough.

But I will make it last, and I will have fun with it, to spite the system.

Long Live My Clothes

To you, my clothes, my things, I pledge my loyalty.

Caring for our clothes and caring for our environment is the same thing.

We practice the longevity of our objects, as well as that of our planet.

We wear it well

A visible mend is like a slogan t-shirt.

We wear what we mean, and we know what we wear. Maintaining is campaigning.

Your way is my way

And we share, we lend and borrow, teach and learn.

We organise, we unite, we show each other how we do it, we know why we are doing it. Collectively we have the patterns, the instructions. We know it's bigger than its seams.

NOTES : _____

From: Stephen Evans
Sent: 07 March 2026 13:56
To: Dilys Williams
Cc: Stephen Evans
Subject: RE: Drawing Lines of Care submission deadline extended to 12th march

Dilys

What about this:

Let me start with health. I always finish my communications with a 'good health'. And I get strong responses from those who are not so well, or those who are dealing with friends and loved ones who are not well. The absence of health in someone you care about seems to be the catalyst that helps us see what 'good health' is, and how wonderful it is to have it. It's no great leap to imagine that a similar challenge exists in my chosen topic – sustainability. Few people seek to deliberately imagine the future loss of something precious.

Has my entire working life been spent in trying to find ways to help people see? To see that future loss of health is to create a line of care.

And I fully trust people to decide what to do, what action to take (or not). So I believe that we don't need a 'call for action', I believe that we need a call for seeing, for seeing the line of care.

All else follows.

All else follows.

Thoughts:

Lines of Love
 Seeing
 You don't know what you've got till it's gone...

Field notes....

Keep vaynor tidy....

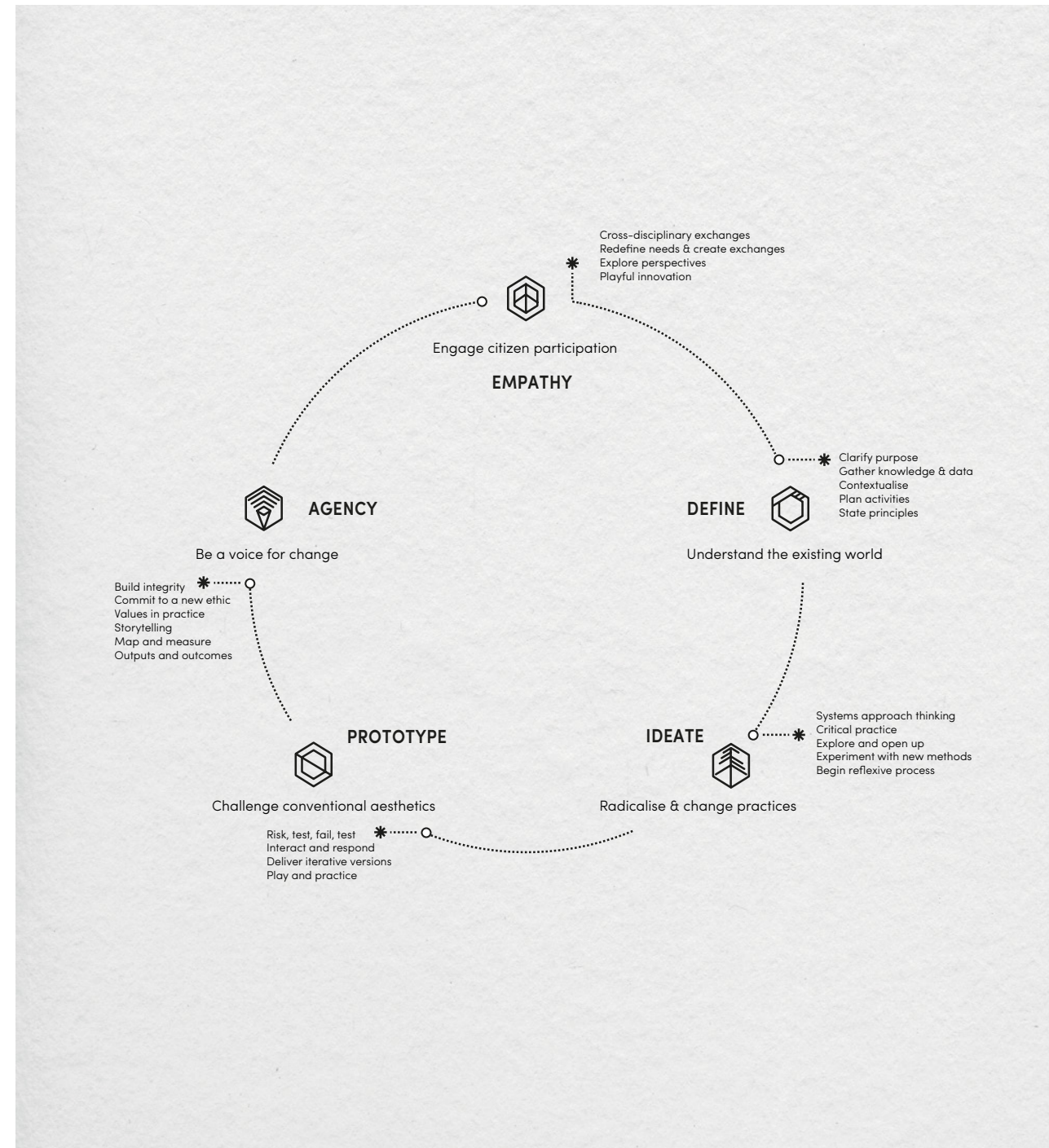
From: Stephen Evans
Date: Sunday, 8 March 2026 at 09:29
To: Dilys Williams
Cc: Stephen Evans
Subject: RE: Drawing Lines of Care submission deadline extended to 12th march

Second thought...

What would happen if I ran around the room changing Lines of Care to Lines of Love? (a little bit of theatre... 😊)

Steve

NOTES: Steve is a former member of CSF Governance for Tomorrow Stewardship Board.



NOTES: _____



A sample of student project outcomes that speculate, provoke and engage audiences with critical discussions around society, technology and the world we live in. L-R: Sayoko Kojima, Maeve Huthwaite, Antonia Bruno.

However, within education, fashion design often remains constrained by its technical heritage and expectations to produce industry-ready graduates to serve the economy (Thiel, 2021). MA Fashion Futures uses speculative methods to offer a critical counterpoint to these challenges, enabling students to creatively reimagine futures while remaining grounded in tangible, relatable concerns.

To illustrate this, we present a version of Dunne and Raby's A/B list (2013) adapted for

fashion education, contrasting the status quo (A) with expanded educational principles and roles (B). This shift moves from supporting existing commercial, aesthetic, and technological systems (A), toward speculative, justice-oriented, and ecologically attuned educational futures through critical methods (B). It invites fashion students to transition from producing fashion as product to using fashion as a tool for reworlding.

(A)	(B)
University/School	Spaces for Becoming-With (Le Guin, 2019)
Educator	Facilitator, Provocateur, Critical Friend
Student	Investigator
Research	Exploration / Experimentation
Climate Anxiety	Hope / Defiance
Tech-Solutionism	Technological Justice
Subject Discipline	Interdisciplinarity / Tentacular Thinking (Haraway, 2016)
Product	Process
Narrow / Specialised	Expanded
Fashion Collection	Fashioning Collectivism

Whilst acknowledging the privileged context of an MA course in London as the site of this exploration, we see it as our responsibility to empower students to pursue meaningful, situated change, and to encourage them to dream and think more boldly about the role of the fashion discipline.

Column (B) is a manifesto for fashion education that embraces reworlding: moving beyond teaching traditional skills and commercial imperatives to realise fashion's potential as a critical, speculative, and socially engaged practice.

When MA Fashion Futures was established in 2008 by the Centre for Sustainable Fashion (CSF), then titled MA Fashion and the Environment, it was the only known postgraduate fashion course with a directive to explore alternative practices designed to address the environmental, social, and cultural issues in the industry. As the course developed it started to embed critical, speculative, and futures design thinking more explicitly, taking on challenges of emerging technologies and new virtual formats of the body, alongside the more established ecological fashion practices founded by CSF.

The course has gradually evolved not only beyond the foundational ideas that shaped its inception but also the early frameworks of Critical and Speculative Design. It continues to respond to rapid technological change, the social conundrums that accompany it, and the expanded, multimodal ways in which fashion can be practiced. Informed

by tentacular thinking (Haraway, 2016), students are encouraged to become 'realists of a larger reality' (Le Guin, 2014).

On MA Fashion Futures, speculative approaches serve as a methodological and pedagogical bridge between expanded fashion practices and Design Justice. Through a process of creative 'reworlding', students imagine different worlds through 'dreaming, connecting, playing and remembering' (Serpentine Galleries, 2023), engaging meaningfully with ecological and social systems, challenging dominant narratives, and envisioning more just futures.

Despite being central to how people live and express themselves, fashion is often overlooked within larger design discourses of transitions and futures. Yet fashion's intimate connection to bodies and everyday life makes it a more powerful site for imagining how futures might be lived differently.

NOTES: This contribution is adapted from 'Reworlding fashion: insights from a speculative curriculum', a chapter in the forthcoming Routledge publication, *Shaping the Future of Fashion*. Julia and Katelyn are members of Centre for Sustainable Fashion and Julia is an MA Fashion and the Environment graduate.

Crumpling paper, running hooves, whistling ice

To wear
is to enter the world.

Not as image.
Not as surface.

But as *being-with*.

Fashion has long turned toward the mirror—
toward the closed loop of the eye—
returning the body to itself
as reflection.

But what if wearing begins
in the *between*?

What if the garment is not for the self,
but for the other?

Not the other who looks—
but the other who listens.

The one who meets me without seeing.
Who navigates through echoes.
Who senses proximity as atmosphere.

Would I dare to wear
not for myself,
but other?

A sonic garment does not stop at the edge of the body.
It continues into the space between bodies.
It echoes movements and gestures.
It vibrates.

Sound cannot remain enclosed.
It is always already plural.
If sound becomes identification—
it becomes *me for the other*.

a greeting without image,
a presence without display.

To enter a room
as resonance.

In this sense, sonic outfit becomes
a practice of wearing as care.

Not care as decoration,
but care as attentiveness and empathy—
to how one's movement enters shared space,
to how presence becomes audible.

A friend once told me—
if sound could be his identity,
it would be

a horse galloping—
rhythmic, grounded, alive—
woven with the whisper
of crumpling thin paper:
fragile, intimate, almost breaking.

Your sonic signature would merge with mine—
a sound of ice breaking:

A whistle in a high, glass-bright tremor,
sliding across the frozen surface,
like wind trapped inside crystal,
echoing as though the lake was hollow within.

This is not a metaphor.
It is a self in vibration.

Not an image.
Sonic texture.

Not representation.
Resonance.

When a step becomes a signature.
When rustle becomes direction.
When friction becomes contact.

The garment is no longer self-expression.
It becomes feedback.

Jean-Luc Nancy reminds us:
being is never singular.

Being is *being-with*.

Plural from the start.

Sonic wear does not declare identity.
It opens it.

Not "this is me."

But:
"I am here."
"I am near."

To wear for the other
is to accept that the body is not closed.

It is porous.

It resonates.

The garment becomes
a fragile commons—

a membrane of plurality.

An act of listening.
An act of responsibility.

An act of care.

NOTES: _____



Photo by Vera Novikova, taken at 'All the Whistlers', a collective performance by Aliaskar Abarkas, hosted by Centre for Sustainable Fashion.

Care in the Making

As a marker in CSF life,
we gather together.
We draw lines of care –
joyful acts of resistance.

We weave diverse voices together.
We facilitate safe, inclusive, brave, just spaces –
spaces with the power to transform.

Fashion is a gathering space for us:
to convene people,
to craft social change,
to shift narratives,
to share the courage to welcome,
to celebrate diverse cultures.

Speaking truth to power.

We live by our own values.
What do you stand up for?

Honouring the past, building on Indigenous wisdom.
Challenging the status quo through fashion activism.
Imagining possibilities – imagining otherwise.

Fashion legacies as unlimited hope.

We are a creative quartet, metadesigning fashion,
exploring patterns of possibility and hope
through an assemblage of fashion's DNA,
expressed through embodied and performative practices.
Not spectacle, but practice.

NOTES : _____

Let's design fashion otherwise.
Counter-narratives towards sustainability – in and through fashion.

An alternative paradigm of fashion:
one that does no harm,
but contributes to a flourishing world.

A shift away from dominant growth paradigms –
towards *defashioning*.

Shaping alternative, collaborative economies
grounded in empathy, equity, justice, care, collaboration.

Let's co-imagine compassionate futures –
possibilities for fashion as a restorative practice,
contributing to social change and cultural reconciliation.

Let's co-create
with learners, communities, businesses, policymakers.
It's about lifelong learning.
We change each other.

Let's shape better lives for the more-than-human world
through fashion activism and participatory approaches.

Designing with nature in mind.
What would the Earth have us do?

Designing regenerative futures –
craft transitions, cultural outputs, educational resources, advocacy tools.

Let's reimagine a world where many worlds fit,
where the social and cultural practices of multi-ethnic communities
contribute to a wider thriving of societies, economies, and nature.

We foster ethical collaborations
between designers and marginalised communities,
fostering sustainable practices – informed by lived experience.

We stitch textile autobiographies.
We hold our own identity – shifting identities.
Rebuilding new lives, one stitch at a time.

Turning despair into hope –
and hope into action.

We advocate for policy change,
adopting a restorative justice framework,
shaping new narratives,
moving beyond agonistic activism
to foreground dialogue, care, repair.

We contribute to organisational change
grounded in restorative leadership:
ethics for making, practices of self-care,
social purpose, place-making, decoloniality, sanctuary in action,
storytelling-with-care.

Care for the self, for communities, for the more-than-human world.

Powerfully gentle – gently powerful.

Shifting power:
from power over, to power with, power within, power to...
...to make a difference in the world.

Let's hope to ReGo – again and again,
on a continuous process of change
in ourselves and in society.

We advocate for the freedom to play.
All snakes, no ladders.

From this practice of care, new lines emerge –
lines that refuse old patterns,
that challenge colonial legacies.

Let's keep drawing...
Lines of solidarity, lines of resistance, lines of care.

Let's draw it together, with care.

There are no limits to hope.

NOTES: _____

Sustainable practices depend on far-seeing: a kind of vision which is able to anticipate the needs of future generations. Beyond fulfilling material needs, sustainability requires sustained hope, emotional endurance, and the capacity to imagine alternative realities (Macy and Johnstone 2022; Solnit and Young-Lutunatabua 2023). Museums are uniquely positioned to embrace sustainable practices as they are institutions designed for the preservation and continued care of material culture such as fashion. When it enters the museum space, fashion shapes our shared consciousness and sense of self, which creates great potential to counter, or reinforce, our understanding of the future. This is especially pertinent given museums' longevity. In the context of the multicrisis which threaten our society, fashion museums therefore have a duty of care 'for the self, for others, for the earth and for the future' (Latham and Cowan 2024, p.51). By implementing care with intention, effort and ongoing reflection, these museums can enhance their role as institutions for the benefit of the public; fulfilling the emotional needs of their communities, as well as educating, inspiring, entertaining and performing the myriad other functions of the fashion museum.

Care in the fashion museum must be holistic, bridging public-facing and internal care practices, positioning the museum as one actor in a larger web of relationships with communities, potential audiences, collaborators, and more-than-human stakeholders. Holistic care recognises that these relationships are neither vertical nor horizontal

but multi-directional, and that the museum simultaneously creates, receives, feeds into, benefits from, and fosters these relationships. Through holistic care, the fashion museum becomes a space centred around community-building and fostering lasting relationships, uniting all who engage with it, fulfilling the broadest potential of museums as social institutions in service of the public.

As fashion curators, we recognise our power within the fashion system, at the nexus where the fashion industry, the academic sphere, and the public meet. We affirm our responsibility and duty of care towards the communities we serve and deploy curatorial practice as an exercise of care. A fashion exhibition underpinned by a duty of care will consider the impact of the exhibition outside of its physical space and beyond the singular exhibition visit. It will acknowledge that the exhibition does not end when the display period runs its course, nor when a visitor leaves the museum. A fashion exhibition underpinned by a duty of care will provide visions of alternative futures and empower visitors to imagine and build preferred futures themselves. It will encourage empathy and build solidarity with more-than-human actors. It will inspire hope and foster more resilient communities.

Fashion exhibitions must do all these things and more. Fashion curators are producers, conveners, and storytellers. We reconstruct the past, reflect the present, speculate on the future. At the heart of a complex web of interrelationships, we must cast ourselves in a radical role of caregivers and anticipate the needs of future generations.

NOTES: This piece has been adapted from a longer article titled Holistic Care: Theory and Practice for Sustainable Museum Exhibitions (forthcoming).



Photography by Jessica Amaral.

NOTES : Dye Garden project and artwork developed by Sarah May, Gabrielle Miller and Sarah Weightman.
Sew Green workshop developed by Alice Richardson, Sarah May and Gabrielle Miller.
Sarah is a Centre for Sustainable Fashion Associate.

This project was co-designed with Gabrielle Miller and Sarah Weightman as an advocacy initiative to support the development of a dye garden at the London College of Fashion (LCF) campus in Stratford.

An interactive visual artwork was developed and presented as part of *The Greenhouse Exhibition* at Central Saint Martins on Earth Day, 2023. The work invited visitors to participate in a collective act of mark-making using botanical inks applied to a length of natural calico. Each droplet of ink functioned symbolically as a vote of support for the proposed dye garden. Over the course of the exhibition, students, staff, and visitors contributed to the evolving textile surface. Through the accumulation of individual gestures, the initially unmarked cloth gradually transformed into a richly layered field of colour, representing collective engagement and support for the initiative.

The collaboratively produced textile was subsequently activated through an embroidery workshop titled *Sew Green*, delivered as part of the SDT Thinking and Making Conference at LCF in 2023. During the workshop, participants were introduced to a range of hand-stitching techniques which were applied directly to the cloth. The act of stitching functioned not only as a material intervention but also as a catalyst for dialogue. Participants engaged in critical discussions surrounding practices of cultivation, the role of natural dyeing in contemporary textile and fashion practice, and the broader ecological implications of material production within the fashion system.

The workshop facilitated an environment in which collective making, care, and collaboration intersected with critical reflection on dominant extractive models within the fashion industry. Through this process, the textile became a platform for speculative thinking about alternative material futures and more regenerative modes of practice.

The resulting cloth therefore operates as both artefact and advocacy tool: a collaboratively produced material document that embodies collective support for the establishment of a dye garden. Marked by multiple contributors, it functions as a form of visual activism that foregrounds participatory practice as a method for engaging communities in conversations about sustainability, material literacy, and systemic change within fashion and textile production.

As the world grapples with increasingly volatile, uncertain, and complex factors that make futures unpredictable, there is a pressing need to critically re-evaluate the limitations of conventional trend forecasting and explore more pluralistic and imaginative approaches to fashion futures practices. Traditional fashion forecasting prioritises predictability, linearity, products, and consumption-driven narratives, often reinforcing existing systems based on efficiency and profitability despite the costs to the planet and the risks of life extinction (Powers, 2018). To orchestrate a global supply chain and make it efficient and profitable, fashion forecasting delineates what colours, shapes, materials, and styles should be available to consumers at a given time (Garcia 2022). This system is paramount to sustain mass production and consumption at a time when the desire for novelty is ingrained in continuous cycles of rapid production and disposal of fashion items (Payne, 2021).

Although it is an important component in maintaining current fashion systems operating at full speed, fashion forecasting entails the contradiction of being a practice of defuturing. Tony Fry (2008) defines defuturing as any deliberate or negligent action that works against the possibility of viable futures, equating progress with economic expansion while threatening not only human existence but that of countless other species. This means that fashion forecasting is aligned with epistemic assumptions that privilege rational planning, linear temporality, technological progress, and standardisation. However, at a time when a paradigmatic shift towards more sustainable and just worlds is paramount, how can we reimagine futures thinking for fashion? What other paths can we take if we commit to being agents of futuring instead of defuturing?

Fashion Futuring emerges from these questions as a values-driven methodology created during practice-based doctoral research conducted at RMIT University between 2019 and 2023. Fashion Futuring is an alternative to fashion forecasting

as the dominant mode of futures thinking in this industry, which is centred on products and economic growth. It is a seven-step methodology that relies on collaborative imagination to bridge inspiration and strategic planning, dreams and concrete action. It employs fiction and speculative design as mediums to challenge dominant paradigms and assumptions, and to explore the unthought as a way of identifying what truly matters to us if we are committed to transitioning towards genuinely sustainable models. Fictional artefacts and narratives are not ends in themselves; rather, they function as vessels through which shared values for desirable futures can be articulated. By collectively identifying and reflecting on these values, Fashion Futuring enables participants to reimagine entire systems, positioning these shared values as north stars for a systemic and futures-oriented transition.

Ultimately, Fashion Futuring advocates for an expanded understanding of the relationships between fashion and futures, inviting forecasters, designers and strategists to redirect their skills and practice towards what I call Fashion Foresight approach (Garcia, 2026). A fashion foresight practice should be committed with the long-term and systemic strategies for transitioning current models into truly sustainable ones, with ethical decisions based on inclusion and collaboration, with a more holistic understanding of time that goes beyond seasonal approaches, and with the notion that a paradigmatic change needs intention, hope and imagination.



Fashion Futuring workshop (South Africa, 2025)

NOTES: _____

We are the Next Gen Assembly 2025. These are our calls for systemic change in fashion.

1. Recognise Nature as a Living Partner

Nature is not a resource to manage - She is a living system that we are all part of. Centering her wellbeing is not simply the just choice but is a necessity in a world where sidelining nature only increases social and economic risks in the long term.

WE ARE NATURE

3. Shift from Extraction to Regeneration

We need a fashion system that gives back more than it takes. The linear model of take-make-waste must be reimagined and replaced with one that heals rather than harms, strengthens communities rather than exploits them, and becomes a force for restoration and resilience. These examples and cultures already exist - let's make space to listen and learn from them.



5. Collaborate to Transform

Everyone plays a vital role in reshaping the fashion system. There is no one path forward - only a collective, evolving tapestry of efforts and perspectives. To create lasting change, we must move beyond our cross-sector collaboration by default. Transformation happens when we share knowledge, resources, and responsibility, working together to drive real impact.

7. Reclaim the Narrative

Fashion is embedded in a larger system of extraction, including how it tells stories. When brands appropriate cultures or use nature as mere aesthetics, they perpetuate an extractive narrative. It's time to shift fashion from being a mirror of consumption to a powerful medium of relationships. Let fashion tell stories that restore - stories that honour the land, uplift culture, and preserve memories. This is where true restoration begins.

2. Use Design as a Tool for Transformation

Invite nature to the design table. She is the greatest designer and teacher. Let's be guided by Nature and reshape systems that honour our interconnections and are aligned with her rhythms, not market cycles.

4. Centre All Marginalised Voices

The fashion industry's roots in colonial extraction and oppression persist today. To truly transform, the next generation of materials and fashion systems we must decolonise the land, labour, and knowledge they rely on. This can only happen with the elevation of both under represented human and non-human voices in decision-making and leadership, and the pursuit of true inter-species justice.

6. Connect Environmental Health with Labour Justice

The soil and the seamstress are interconnected. We cannot protect one while exploiting the other. True sustainability is protecting the rights and wellbeing of workers at every stage of the supply chain. Ethical conditions, fair wages, and safety are essential pillars of any system that claims to be sustainable. If it sacrifices people, it's not a future worth striving for.

What is nature asking of you and how might you listen more deeply?

next gen assembly
 a manifesto

Thu Le
 Sanya Singh
 Maya Caine
 Vibhuti Amin
 Rory Frost
 Elise Dauterive
 Bronte Contador-Kelsall
 Mel Corchado

NA 2025

NOTES: _____

NAME: Phoebe English & Fabienne Cassmann AFFILIATION: _____

TITLE: Snowdrop - A visual manifesto



A visual manifesto.

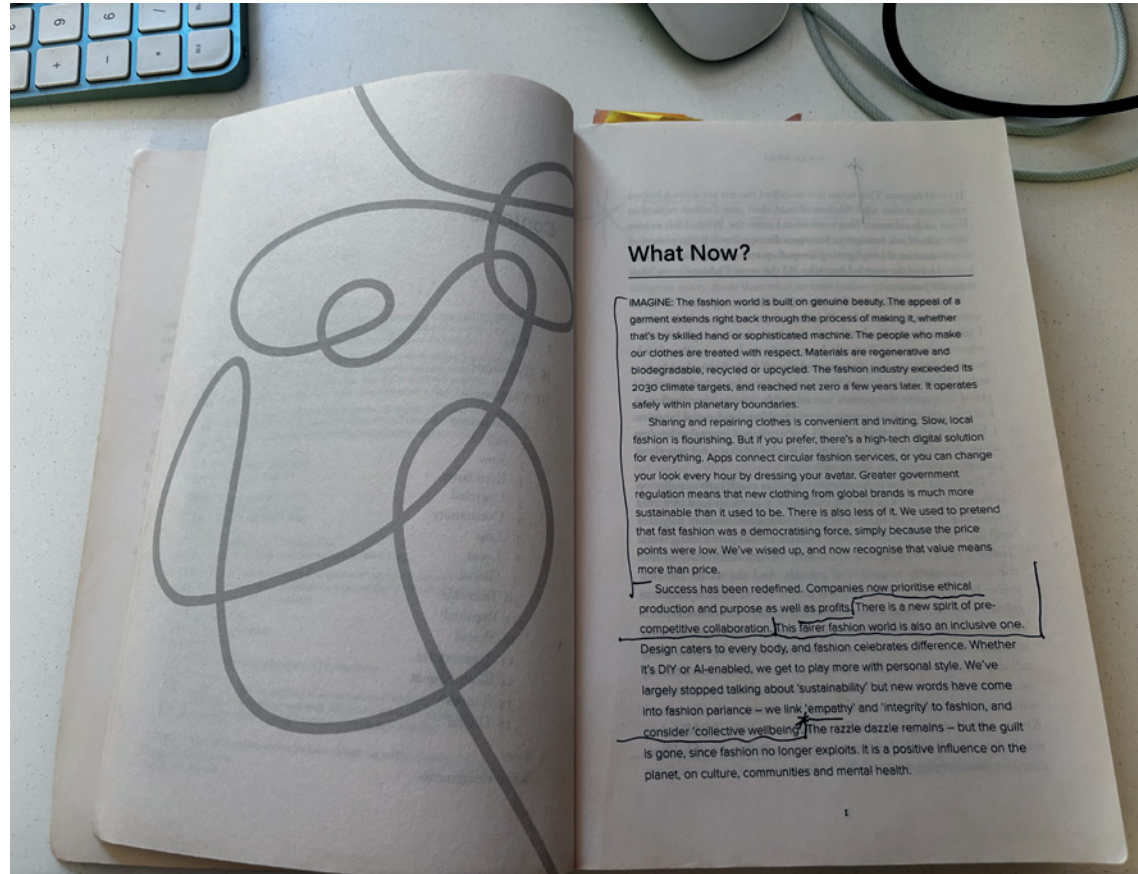
Facsimile of a snowdrop made with bridal company off cut silks and dyed in part with a buddleia bush collected as storm damage.

Sedum stem, left in garden over winter for wildlife.

Darned together in a simple weave using hand spun yarn made from the skirt of a London City farm Jacob fleece, warp indigo dyed, weft un-dyed.

We are envisaging a realignment of fashion cycles with the annual natural cycle. We commit to preservation and integration of traditional crafts. We celebrate joined practices, intentional material sourcing and respect for the biosphere that we are part of.

NOTES: _____



NOTES:

“IMAGINE: The fashion world is built in genuine beauty ... the people who make our clothes are treated with respect.” Back in 2023, this is how I began my book, *Wear Next*. I went on in this vein, through chapters themed around ‘Fair’, ‘Slow’, ‘Regenerative’ and the like, outlining what a brave new fashion future might look like, if more of us applied ourselves, fervently, to the task of building it.

“We’ve largely stopped talking about sustainability,” I projected, “but new words have come into fashion parlance – we link ‘empathy’ and ‘integrity’ to fashion, and consider ‘collective wellbeing.’”

We hit our climate goals, and then some! Earth Overshoot Day gets later every year. We stopped poisoning water, soil, communities, ecosystems. Changed our views on clothing as disposable. Wardrobes shrank. Connection grew. Joy rose. “Anxiety levels are low in our communities.”

Imagine that!

Problem is, I missed a bit, didn't I? The part when it all goes to shit. The inevitable break down to break through.

Three years later, that beautiful future seems to be receding further from view. We've more pressing matters to attend to. Like WWIII.

I've just finished editing a podcast with the Palestinian dress historian Wafa Ghnaim, in which she tells the story of a child's dress, caked in gunpowder, currently exhibited in the V&A Dundee's exhibition, *Thread Memory, Embroidery from Palestine*. This dress was blasted out of Gaza's Rafah Museum in 2023 and somehow ended up, more or less intact, atop a pole. “Retrieving the dresses was a Herculean task by the local Gaza people attempting to salvage whatever they could from the explosion,” she explained.

Unimaginable. If I wrote this in a novel you'd never believe it.

Days after our interview, Instagram alternates images that shouldn't, couldn't be real, but are: oil-black rain falls on Tehran; Paris fashion week; the flower-strewn coffins of Iranian schoolgirls at a mass funeral.

How is it possible that we've built the world of the present? Why must humans keep waging violence and misery on each other, and the planet? Will we never learn? Watching Trump and Hegseth spit their video-game vitriol, it's too easy to decide: No. We're *doomed*.

And yet...

When I close my eyes and challenge myself to imagine tomorrow's fashion future – entwined, as it surely must be, with everything else; politics, society, ecology, equality – it still shimmers with possibility. Because I've seen glimpses in real time. So have you. Remember William Gibson's quote: “The future is already here – it's just not evenly distributed.”

The transition is gnarly. As the old power structures collapse, great eruptions of greed vomit forth from the cracks. Bezos is co-chairing the Met Gala. AI is coming for your job, and powering killer drones. I could go on, but this too shall pass.

Don't doomscroll your hope away. Allow yourself to notice the good in the world, the birds and the bees and the trees, the craft, the care, the daily acts of kindness and creativity, the networks, alternatives, and, yes, the beauty. The tech bros and warmongers and the 100 biggest polluters can't buy that – it's not for sale.

If I were given the chance to tweak *Wear Next* today, I'd keep the ‘Imagine’ device, but add a coda: Don't give up, I'd write. Keep the faith. Another world is possible; it's already begun.



NOTES: A damaged tree sprouting new life on the cusp of summer, Richmond Park, May 2025.

In the work of transforming our industry, we often speak in the language of systems.

Supply chains. Markets. Production systems. Emissions trajectories.

We talk about millions of tons of fiber and billions of garments. The numbers matter. They help us sense-make scale and measure progress.

But what I know and hold on to is that this system is just a collection of humans making decisions.

A farmer deciding how to manage pests. A factory owner deciding how to meet production deadlines. A mill deciding which inputs to purchase. A buyer deciding what materials to source.

When we talk about transforming systems, what we are really asking is that people begin making different choices, and this is where the work becomes more complicated.

I grew up in Montana, around an interesting mix of conservationists and ranchers and environmentalists. People with different livelihoods and different relationships to the land, but all of them making decisions shaped by the realities directly in front of them. That early understanding has stayed with me. What I learned is that the people closest to the source of things are rarely asked what they need.

Historically the call for change has come from those with the most visibility and influence. From these vantage points it can be easy to see the change that is needed to achieve sustainability goals. But deeper in the system the view can look and feel very different. If we move too quickly without understanding the realities of those being asked to change, we risk overlooking the conditions in which decisions are made.

And systems do not change through instruction alone.

They change when people see a path that makes sense within their own circumstances. When there is mutual value. When trust is built. When care moves in more than one direction.

What I have learned from listening to those being asked to make change is that most people are good people doing their best with the information they have. A farmer who hasn't transitioned isn't indifferent to the land. A buyer who hasn't shifted their sourcing isn't indifferent to impact. Often, they are working within constraints that are not easily visible from the outside.

What I know is that nothing can replace relationship building, truly getting to know the people in your system. Not as abstractions in a sourcing model, but as people navigating real constraints, making real decisions. Change happens when people see a path that makes sense within their own circumstances. When there is mutual value. When trust is built. When care moves in more than one direction.

Transformation, then, is not simply about setting new expectations.

It is about creating the conditions where different decisions become possible. Where the people being asked to change are also supported in the process of change. Where the system recognizes that responsibility does not sit in one place alone.

Seen this way, systems change becomes less abstract. It becomes a simple act of decision-making.

And perhaps that is where care begins. Not only in what we ask of others, but in the effort we make to understand the choices they are being asked to make.

NOTES: Claire is a member of CSF Governance for Tomorrow Advisory Board.

Rupture, grief, solidarity, awakening, resilience.
Community, truth, acquiescence, clarity, drawing lines. New
lines. Old lines. Looking back, looking around, looking ahead.
(2026)

A meeting
Whispered confusions
We value you
Change is inevitable
Good question
What industry
?
Changing not closing
Confusion
Waiting
More waiting
Not possible
Conscientiousness (objector?)
More meetings
Rationale
Silence
More waiting
What next?
(2025-2026)

2025-2026

Oneness and Organisation

Connection, kinship, post-its, tears, care,
laughter, rage, questioning, creativity,
challenge, commitment. Field days, field
trips, field notes. Frameworks, principles,
strategies, accountability. Graft, labour,
late nights, early starts, family. Making
sense, making nonsense.
(2008-2026)

Field days. Walking, Hope. Energy.
Light. Cynicism. Gone.
(2012-2026)

Working in a team led by women who
are not afraid to show their own
fragility but still work with clear vision
and respect to fragilities of others.
(2008-2026)

What's going on?
It's the end of an era.
What would the Earth have us do?
(2026)

Designing alternative stewardship
practices with MA students for
Governance for Tomorrow.
Cultivating care and collaboration.
(2025)

2026

Drawing Lines of Care
(2026)

Urgency and Understanding

Designer: Dörte de Jesus
Printer: PRINT.WORK
Editorial team: Anna Fitzpatrick,
Dilys Williams, Hannah Riley,
Mila Burcikova, Nina Stevenson
Editorial Coordinator: Niamh Tuft

We would like to thank all those
who were able to make contributions
to Drawing Lines of Care.

References and verifications have
been checked to the best of our
knowledge, in the timeline allowed
for this publication.

Centre for Sustainable Fashion,
London College of Fashion,
University of the Arts London
April 2026

ISBN: 978-1-906908-99-7
sustainable-fashion.com @sustfash