

Helen Kirkum

Examination of the process of wearing on white sneakers, 2019

White sneaker parts and pieces

150 x 100cm

RCA MA Graduate Collection, Sneakers, Style: YY51, 2016

Mixed recycled components; leather, suede, synthetic, rubber, PU, EVA

30 x 10 x 12cm (each)

RCA MA Graduate Collection, Sneakers, Style: XD42, 2016

Mixed recycled components; leather, suede, synthetic, rubber, PU, EVA

30 x 10 x 18cm (each)

RCA MA Graduate Collection, 2016

Process scans, dimensions variable

Shoe design with Helen Kirkum, 2018

video, 3:59 mins

Courtesy British Crafts Council

Helen Kirkum Studio (London, UK), produces made-to-order sneakers from recycled sneaker components. Handmade, using mass-produced footwear sourced out of London recycling centres, Kirkum's re-mastered sneakers are wearable collages which foreground the aesthetics of wear and tear. Kirkum's shoes are made "inside out and from the bottom up", subverting the standard practices of footwear design and construction, and commenting on the relationship between commerce and social identity.



Elisa van Joolen

One-to-One (R. Mariz), 2017

Bonne Suits x By Parra x Ontour x Patta

Donated by Bonne, Justus, Gee, Vincent, Remco, Piet

Textile and ink, dimensions variable

Elisa van Joolen interview, 2018

Produced by Museum Boijmans van Beuningen, as part of Change Makers series. Courtesy of the Museum Boijmans van Beuningen.

Elisa van Joolen (Amsterdam, NL) is a designer and researcher whose projects reflect specific social contexts and emphasise the politics of collaboration and participation.

In her *One to One* project, garments are inked using a roller and printed onto other items of clothing. The inking process results in an assemblage of garment types and brands, combining ‘the whole scope of fashion into one piece of clothing’.

The garment series *One-to-One (R. Mariz)* began when Van Joolen discovered that four brands (Bonne Suits, Patta, By Parra, and Ontour) used the same Portuguese factory (R.Maritz) to produce their clothing. Van Joolen wanted to investigate the familial similarities between these garments through the printing process and approached the designers to participate in the project, who then donated samples, dead stock or archive pieces for her to use.

By stamping one garment onto another, the formal qualities of the original item are copied onto the next, while other qualities—colour, materiality and retail cost for example—are lost. The authority of a single brand is neutralised, and the emotional and economic value of clothing is brought to light. For Van Joolen, who has referred to her work as a process of ‘(un)branding’ or ‘(un)making’, the stamped garments question notions of originality, value and labour in the production and consumption of clothing.

JOIN Collective Clothes

Open source manual for JOIN Collective Clothes, 2019

JOIN Collective Clothes workshop documentation, 2020.

Photo credit: Anouk Beckers

Calico toiles and garments produced using the JOIN Collective Clothes system by UTS Fashion students: Sally Jackson, Hannah Riley, Samantha Klein, Eve Gibney, Kerry Brack, Gabrielle Pagano, 2020

Anouk Beckers (Amsterdam, NL) is an artist and researcher whose design practice creates a context in which to explore the collaborative capacity of fashion. Beckers uses the garment as a tool to explore values and habits in fashion through the deconstruction, assemblage and reconstruction of clothes.

JOIN Collective Clothes, established by Beckers in 2019, is a modular clothing system that invites people to create clothes together. An open source manual instructs users how to make four different shapes that together create a complete outfit. Together, the pieces made by various makers form an ever-growing collection. Beckers' system is an alternative and participatory model for clothing design and production that challenges industry values of ownership, identity, originality and authenticity.



Kingdom of the Netherlands

CONGREGATIONdesign

Upcycled deconstructed jumper, 2018

Merino wool, upcycled camper bag

Unique, dimensions variable

Upcycled branded see through knitted top, 2018

Cellophane, up-cycled acrylic, wool

Unique, dimensions variable

Upcycled plastic bag trousers, 2018

Upcycled plastic bag, synthetic fabric, tape

Unique, dimensions variable

References images used by CONGREGATIONdesign for their Collection 2.

For each collection, CONGREGATIONdesign compiles a set of images as a reference document and gives them to all participating designers, leaving the creative direction of the collection up to each individual collaborator.

Congregation Zine1, 2017

Recycled paper, plastic sleeve

Edition of 200

From Korea with Love, Collection 2

Dir. Emma Hamilton, Styling: Marie Maisonneuve

Video, 04:00 mins

CONGREGATIONdesign (London, UK) is an anonymous design collective which gathers designers together to produce a single collection. The collective disrupts traditional production and wholesale systems by producing—fairly, locally and on a very limited run—made-to-order clothing from upcycled materials. They do not produce seasonal collections and, instead, release one Menswear collection annually, allowing time for extra multidisciplinary projects and collaborations.

In an industry that fetishizes sole aesthetic authorship, CONGREGATIONdesign proposes a new model for design, with membership changing from one collection to the next and creative input and decision making divided equally amongst the group.

Matthew Needham

Fisherman's Hoodie, 2017

Dust sheet, fishing kit bag, string embroidery, tape, plaster, Royal Mail packaging, reused yarn, shoelace, deadstock zip, builders strap
unique, dimensions variable

Shopping Trolley Jacket, 2017

Shopping trolley, LVMH deadstock, cotton, electrical circuit board, wire
unique, dimensions variable

Paint Shard Skirt, 2017

Norwegian sea plastic, garment bag, cotton, paint shards found in Camden Town, London, scrap metal, wire, string, glass.
unique, dimensions variable

All garments from *Man and His Man-Made Future "Process Collection"*, Central Saint Martins BA Graduate Collection 2017

Matthew Needham, (London, UK) exploits the potency of deconstruction and recycling to inform his ethical design process. After working as an intern in Paris, Needham saw first-hand the scale of waste produced and was concerned by the industry's culture of disposability, where specially commissioned fabric samples in multiple colours, and toiles (garment trials, usually in calico) are created, with a single one to be used and the rest discarded. In response to this, Needham's first collection, developed during his BA at Central Saint Martins in London, used industrial, environmental, and everyday waste—'roofing asphalt, fly-tipped rubbish and upcycled Chanel tweed'—as material.

His narrative and anthropological approach stems from his need to combat 'unconscious' design practices and reveal the untold story of fashion's footprint. In scavenging at the edges, Needham allows unexpected narratives of material and formal transformation to emerge. In his hands, waste and discarded items become anecdotal fragments of an industry, and an integral part of his provocation for change.

Bethany Williams

Jacket, 2019

Screenprint on recycled black denim

dimensions variable

Print Designer: Giorgia Chiarion

Screen Printer: Ortoprint Studio

From the collection Adelaide House, Autumn/Winter 2019

Women For Change, 2018

Video, 3:00 mins

Director: Akinola Davies

Bethany Williams, (London, UK), is a menswear designer who employs commercial strategies to affect social and economic change in disadvantaged communities. Each season Williams collaborates with a new charity to design, produce and market a menswear collection.

For the 2019 collection *Adelaide House*, the designer worked in collaboration with Adelaide House, a women's shelter in Liverpool that provides accommodation and support for women's rehabilitation after leaving prison. The denim is unpicked from old garments before being reconstituted and hand printed into new pieces by illustrator Giorgia Chiarion, whose abstract designs were inspired by the landscape of Liverpool. Williams also employed women from San Patrignano, a drug rehabilitation centre in Italy which provides skill and meaningful employment for serving and recently released women. Residents wove newspaper waste from the Liverpool Echo, to fabricate an A line coat and trousers.

The accompanying video illustrates a previous collaboration with the residents of San Patrignano in the 2018 collection, *Women For Change*. The film focuses on the notion of 'second chances'; drawing parallels between the second chance given to the discarded materials Williams reused for the collection itself and the second chances given to the women involved in these rehabilitation programmes.