

Fashion Footprints: Sustainable Approaches

EXHIBITION/FESTIVAL/CONFERENCE/ ARVART
WORLD FOR CONTEMPOR
AND THENATURAL AUGUST 21 NOVEMBER

This exhibition navigates a range of ways that we, as consumers, can understand and engage with mental, ethical and social issues in fashion, environ

It has been developed from a pioneering
closed loop production piece, with the aim to play a
'hand-me-down' and



Curated by four graduates from the MA Fashion and the Environment at London College of Fashion, the exhibition explores sustainability opportunities in the fashion sector in eight themes identified in Kate Fletcher's seminal book Sustainable Fashion and Textiles: Design Journeys.

Garments: Alabama Chanin, USA, Ardanalish, UK, Ciel, UK, Fashion House, c.1910, Japan, Finisterre, UK, Saara Lepola, UK, Issey Miyake, Japan, Izzy Lane, UK, Merel Karlof, NL, ReMade in Leeds, UK.

Video book: Nicole Mackinlay Hahn, USA.
Curators: Felicia Felton, Tara Booth Mooney, Emma Dulcie Rigby, Sharn Sander.

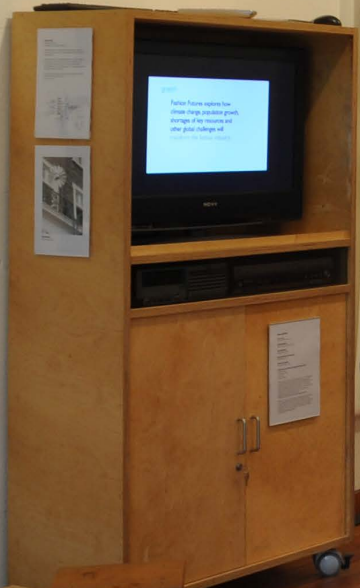
CCAW and the curators would like to acknowledge and thank Kate Fletcher for her commitment and support during the production of the exhibition.

Text © Sustainable Fashion and Textiles: Design Journeys. The exhibition is available for touring to universities and colleges with fashion and textile courses.

All footprint images © Inés Vicente.
Banners designed by Harkbank, Bath.

Printed by ND Display Graphics on Panda Print™, a fabric made of natural bamboo, supplied by Drytac Europe Ltd. CCAW would also like to thank the 'Magnificent Eight' exhibition sponsors who have significantly helped to make this exhibition possible.

- Sponsors: DRYTAC, greenfibres, thinkIT, People Tree
- Partners: Heath Lambert, www.mikewye.co.uk
- Funders: Devon, People Tree, etc.





CCANMW

Welcome
Children

Open Tues
11am

BEST in the PDSB

CCANMW

act Space
on Forest Park

3 Ways Weaving (and unpicking) Station

Where in the World?

What is the clothing you are wearing made of? Where was it made? The label seams inside should tell you.



Weaving/Knitting/Felting



Have a go at the basic techniques for making a textile.
 Try unpicking a textile. Does that make you understand the process better?
 Clothing can be made from plants, animal fibres, minerals or oil. How many types of material are the clothes in your wardrobe made of?

Fibre Types

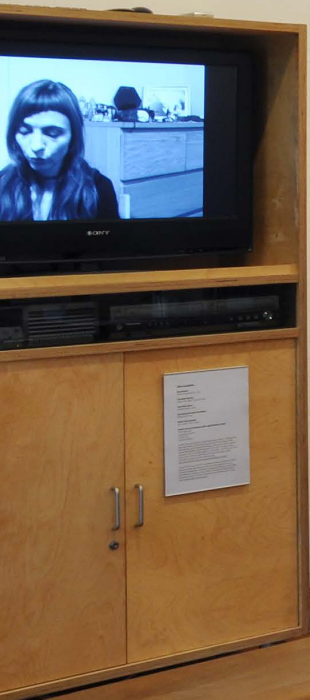
Materials used in making textiles. They are also used during the spinning and weaving process to form fabric. Fabric can also have a wide range of textures. How size of the yarn used and the way it was spun are the texture is created.

Recycled PET	Acrylic	Organic Cotton



A tall wooden cabinet with a television screen in the upper section. The screen shows a close-up of a person's hands working with fabric. Below the screen are two doors with handles. Several informational papers are pinned to the cabinet's surface.





A television set is mounted on a wooden cabinet on the left side of the gallery. The screen displays a close-up of a woman's face. Below the TV, there is a small white sign with text on the cabinet door.



A series of informational panels and mannequins are displayed along the left wall. The panels are titled: "Material Diversity", "Visible Processes", and "Fairport Lady". Each panel contains text, images, and diagrams. Mannequins are dressed in various styles of clothing, including a grey dress, a white jacket, a dark floral cardigan, and a red top with a skirt.



Informational panels are displayed on the right wall, including one titled "Other Ways to Consume". A person in a black top is standing near the panels. In the foreground, a person in a red dress is blurred, suggesting movement.



A desk with a computer monitor, keyboard, and other items is located in the foreground on the right. A person is sitting at the desk, working on the computer.

Material Diversity

Materials play an **emphatic** role in our current **understanding** of **sustainable** fashion. **Two** of the **most** **dominate** **global** **polyester** and **cotton** **markets**. Together they **account** for **around 80%** of **consumption** **worldwide**.



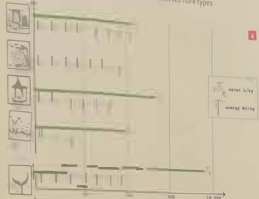
Neither of these fibre types are low impact. Growing cotton intensively requires substantial amounts of water (as much as 3800 litres for every kilogram of cotton grown) and large quantities of fertilizers and pesticides which cause a series of well-documented environmental problems including: soil infertility, loss of biodiversity, water pollution, and severe health problems related to exposure to acutely toxic pesticides.



When this task is carried out in a way that is not sustainable, it can lead to problems like the following: **1. Soil infertility** due to the use of fertilizers and pesticides. **2. Loss of biodiversity** due to the use of pesticides. **3. Water pollution** due to the use of fertilizers and pesticides. **4. Severe health problems** related to exposure to acutely toxic pesticides.



Promoting a diverse array of materials is the key to the long-term sustainability of the fashion industry.



Fibre alternatives



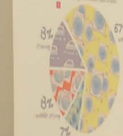
Visible Processes

Producing fashion and the textiles they are made from, involves one of the longest and most complicated industrial chains in manufacturing industry. The conversion of raw textile fibre to finished fabric and final garment draws on labour, energy, water and other resources and cumulatively makes for a high impact sector.



Low Impact Laundry

Changing laundering practices is a key to reducing the environmental and social footprint of the fashion industry. It works with brands and helps them to communicate their progress towards sustainability in a way that is easily understood by the consumer, the media and the industry.



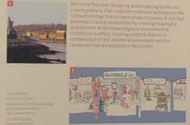
Dyeing and Finishing

The high temperatures and chemical treatments used in dyeing and finishing processes are a significant source of environmental impact. The industry is working to reduce its carbon footprint and improve its water and energy efficiency.



Designing Locally

The logic of economics-driven globalized production and distribution dominates the fashion industry today. Yet robust social and environmental standards are difficult to enforce when the supply chain is international and opaque. Making garments locally by contrast can be more transparent and support viable, sustainable practices. It is easier to select pollution or hear about worker abuses when it happens close by.



One of the constraints of the UK's local fashion economy is wool - and it is one of the few fibres that can still be grown. A traditional and recent wool from the same source was used by Burberry to create the base of the iconic trench coat. Research, which combines traditional, empirical and digital research, has identified a number of innovative and high quality wool.



Reducing Waste

Disposal of textile waste and other apparel items is a real pain for many cities. In the UK, around 1.5 million tonnes of textile waste are generated each year. This includes clothing, footwear, accessories and other items. The waste is often sent to landfill or incinerated. This is a significant environmental problem. The fashion industry is responsible for a large portion of this waste. It is time to think about how to reduce waste in the fashion industry.



Better Ways to Consume

Fashion cycles and trends contribute to very high levels of material and energy consumption that are supported by the rapid obsolescence of consumer goods. The most visible signs of this are the mountains of clothing that end up in landfills. This is a significant environmental problem. The fashion industry is responsible for a large portion of this waste. It is time to think about how to reduce waste in the fashion industry.



Better Ways to Consume

Fashion cycles and trends contribute to very high levels of individual material consumption that are supported by the desire for pleasure, new experiences, status, and identity. And because we have an inexhaustible supply of designs, consumption - particularly of new items - continues to grow.

But there are ways to consume better. Some designers are using their creativity to create garments that are more durable, repairable, and recyclable. Others are using their skills to create garments that are more functional, comfortable, and stylish. And some are using their skills to create garments that are more socially responsible, ethical, and sustainable.



The ReMade in Leeds Project

The ReMade in Leeds Project is an example of an engaged design initiative that has launched the brand *remade*. The project aims to bridge the gap between the maker and user.



Looking to Nature

Increasingly, we are beginning to look to nature and ecosystems for inspiration and ideas for how to develop products and services that are more sustainable and resilient. The language of nature provides a rich source of inspiration and ideas for how to develop products and services that are more sustainable and resilient.



Pressure is a UK based surf apparel company that creates their design philosophy on people and the environment. They take inspiration from nature to create intelligent, functional and durable clothing. Through the trials of water, Pressure have engaged boundaries into their products.



Engaged Design

Action and change are both central to achieving sustainability. Long term environmental and social quality requires that we develop a new model of individual and social action that is different to the one we have today.



The ReMade in Leeds Project

The ReMade in Leeds Project is an example of an engaged design initiative that has launched the brand *remade*. The project aims to bridge the gap between the maker and user.



The ReMade in Leeds Project has been made possible with the help and support of the local community, including the makers, designers, and users. The project aims to bridge the gap between the maker and user.





Visible Processes
The history of the fashion industry is a complex one, involving a long and often contentious process of innovation and change. This section explores the early days of fashion design, from the 18th century to the early 20th century, and the role of the fashion designer in shaping the industry.

Modernism
The early 20th century saw a revolution in fashion design, with designers like Coco Chanel and Christian Dior leading the way. This section explores the influence of modernism on fashion, and how designers began to experiment with new materials and techniques.

Post-War Fashion
The 1950s and 1960s were a time of great change in fashion, with designers like Yves Saint Laurent and Pierre Cardin pushing the boundaries of what was possible. This section explores the influence of post-war fashion on the industry, and how designers began to experiment with new materials and techniques.

Enter Vogue to Costume
The 1970s and 1980s were a time of great change in fashion, with designers like Vivienne Westwood and John Galiano pushing the boundaries of what was possible. This section explores the influence of post-war fashion on the industry, and how designers began to experiment with new materials and techniques.

Contemporary Fashion
The 1990s and 2000s were a time of great change in fashion, with designers like Gianni Versace and Alexander McQueen pushing the boundaries of what was possible. This section explores the influence of contemporary fashion on the industry, and how designers began to experiment with new materials and techniques.

Street Style
The 1970s and 1980s were a time of great change in fashion, with designers like Vivienne Westwood and John Galiano pushing the boundaries of what was possible. This section explores the influence of street style on the industry, and how designers began to experiment with new materials and techniques.



Exhibition Curators

Text describing the role of exhibition curators in selecting and presenting items for the museum.

Text panel with images of people and objects, likely related to the 'Low Impact Laundry' exhibit.

Low Impact Laundry

Text describing the benefits and environmental impact of low-impact laundry practices.

Dangers Locally

Text describing local environmental dangers, including a map of the region.

Text panel with images of people and objects, likely related to the 'Dangers Locally' exhibit.

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