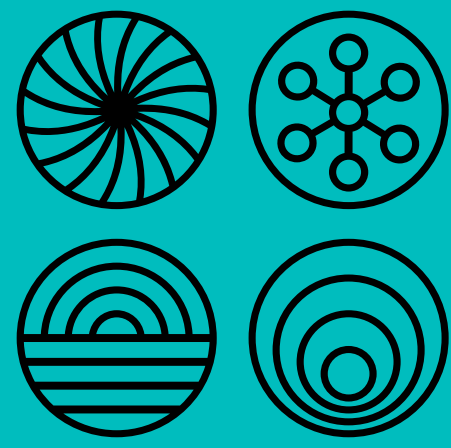


FOSTERING SUSTAINABLE PRACTICES

CASE STUDY:
PATTERNITY



Image: Patternity



CASE STUDY

PATTERNITY

Founder/Owner	Anna Murray and Grace Winteringham
Type	Conscious creative organisation / Pattern awareness and understanding
Sector	n/a
Established	2009
Location	London
Size	Micro
Website	patternity.org

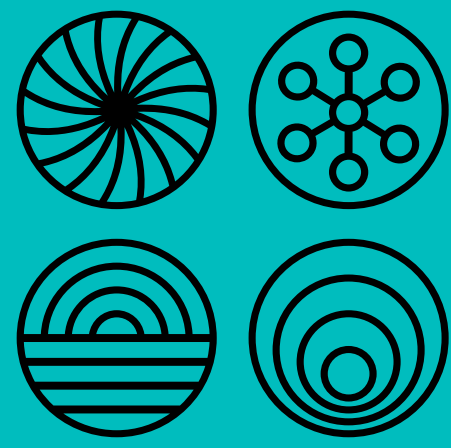
"We're increasingly less interested in product as a mechanism for change. When we started, ten years ago, product was a really good story-telling communication tool."

"It's acknowledging that we have moments when we do have lots of creativity flourishing, but also there is time of slowing down and breaking down and actually things becoming a bit messy. This is a model that goes against all models of growth because a model of growth goes up, it doesn't recede, it doesn't go down. I'm obsessed with spirals because everything in life is in this constantly spiralling formation, not a big upward line. Up to where? Collapse? Which is what we're seeing."

"Patternity's philosophy is more about a deepening rather than expanding, which feels like what we need right now - both personally and collectively."

PATTERNITY





CASE STUDY: PATTERNITY

KEY TAKEAWAYS

Combining material and non-material outputs - designing products as well as experiences, services and systems.

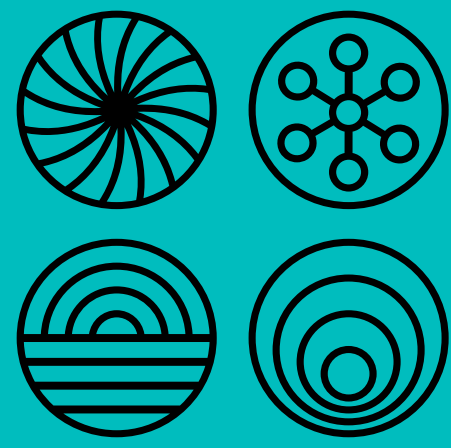
The immaterial in fashion is about creating conditions for well-being and connectivity.

Sustainability can mean working to one's own rhythm.

The freedom to roam, to explore, not to be confined by expected outputs, means the unexpected can unfold. Such 'composting time' needs to be factored into business practices.

The barometer for the impact of Patternity is through feedback from clients, audiences and customers, indicating their ability to connect people to the idea of nature and sustainability.





CASE STUDY: PATTERNITY

OVERVIEW



Anna Murray and Grace Winteringham founded Patternity as a means to connect people with nature, using patterns to communicate different ways of seeing, knowing and reflecting on the world around us. With their backgrounds in design applied to graphics and advertising, and informed by their families and educational backgrounds, Patternity is defined by its ethos, as well as by what the team make and do.

Anna and Grace work with a small part-time team, complementing their expertise with an input from a network of specialists, as and when needed. They draw on principles and practices of ecology from spirituality, philosophy and science to recognise patterns repeated in nature and our lives. They apply this thinking to a range of activities that sustain their creativity and livelihoods. They work across multiple roles that are mutually reinforcing, building and contributing to their skillset. These developed over time and co-exist to inspire, generate revenue, uphold principles and test ethos - not always in equal measure. In this way, the products, services and systems that they create are always at the service of the well-being of those who come into contact with their work.

Patternity apply their thinking to a range of material and non-material products, with diverse clients who have a range of needs. They are not dependent on one sector, customer segment or a fixed idea of what they offer. They are commissioned to stimulate reflection and inform

working practices at larger companies, as well as to create products and services for and with clients, customers and public audiences. Examples include working with department store teams, festivals, exhibitions and global technology companies, designing team practices, and products.

Following a decision to only undertake work that contributes to and applies their philosophy, Patternity have actively downsized their operations. This has enabled them to maintain integrity and creative freedom. This decision also meant that they were 'perfectly primed' for the dramatic changes brought about by the COVID-19 pandemic, having already identified a baseline that allows them to be very nimble and frugal.

This move away from a growth mindset is also challenging: downsizing the team means that they can no longer draw on specialist input. However, it has also been highly rewarding on professional and personal levels, giving distinction to their work and lowering stress levels.

Anna and Grace tread a balance between open-mindedness and a natural propensity for planning and strategic thinking. This is critical to their ability to maintain creative autonomy and to realise focussed and impactful work. The success measure for their economic model is their ability to continue Patternity and increase the well-being of those who are recipients of and participants in their work.

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With special thanks to the many Fostering Sustainable Practices project partners, participants and Advisory Board members.

Design by: Studio LP

The Fostering Sustainable Practices project investigates creative practices in design-led fashion micro and small enterprises (MSEs) as an evidence base for change towards a more sustainable fashion industry. Project findings are underpinned by two-and-a half years of work with more than forty fashion MSEs, who demonstrate sustainable prosperity in and through Fashion.

This collaborative research is led by Centre for Sustainable Fashion, a University of the Arts London research centre, based at London College of Fashion. Project partners are based at London College of Fashion, The Open University and Middlesex University's Centre for Enterprise and Economic Development Research (CEEDR; a partner in Surrey University's Centre for Understanding of Sustainable Prosperity).

Fostering Sustainable Practices is funded by the Arts and Humanities Research Council.



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