Ten years of

fashion
design
sustainability
research
education
partnerships
transformation
ideas
debate
hope
Ten years of

Centre for Sustainable Fashion
CSF would like to thank Harold Tillman CBE for his continued support and encouragement. This publication sits in your hands thanks to his kind generosity.

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With thanks to the CSF team and all of those with whom we live and work

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Centre for Sustainable Fashion (CSF) is a University of the Arts (UAL) research centre based at London College of Fashion. It explores fashion’s relational ecological, social, economic and cultural elements to contribute to sustainability in and through its artistic, business and educational practices.

To mark the ten years since CSF was formed, this publication articulates some of the centre’s change-making practices and projects and highlights the ongoing and increasingly pressing need to continue to build a transformed fashion system. It demonstrates how CSF is developing theory and practice in Fashion Design for Sustainability and sets forth CSF’s future intentions and commitments, advancing this emerging discipline and contributing to a shared prosperity in an ecological context.
Designer
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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.
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Reflection

Professor Frances Corner OBE, Head of London College of Fashion and Pro Vice-Chancellor, University of the Arts London

When I joined London College of Fashion, UAL over ten years ago, I wanted to be able to empower our students to think differently, using fashion to examine the past, build a sustainable future and improve the way we live. These aspirations were encapsulated by our ethos of ‘Better Lives’ which as Head of College became one of my guiding principles; underlining my belief that fashion shapes lives.

Under the leadership of Professor Dilys Williams, the Centre for Sustainable Fashion at London College of Fashion, UAL has become the world’s leading research centre for fashion design for sustainability. Working with some of the industry’s most powerful brands, we have invested in the future prosperity of our industry. We have made significant progress in those ten years, encouraging dialogue and discussion across the industry, from our lectures theatres in the heart of London, to the chambers of the House of Lords, sustainability is part of the conversation in a way that 10 years ago would have seemed unfathomable.

We know the work must continue, through these pages we examine and celebrate our successes, but we also set out our intentions for the future and how the Centre for Sustainable Fashion will shape the next ten years. One of the founding principles of the centre was to be a radical voice for change - and that voice is needed now more than ever.
Ten years of commitment, inspiration and a huge amount of hard work has enabled us to lead in the field of fashion design for sustainability.

Identifying something by giving it a name and place to reside, whether an idea, practice or community, can change things in dramatic ways. In 2008, Centre for Sustainable Fashion became the name for our endeavor to develop fashion and sustainability research, education and industry practice. Now in 2018, we can look back at a decade of great challenge, discovery, concern and hope. From two people making plans in the back of LCF’s gallery space, with collaborators within and beyond the university, CSF is now a world recognised research centre, with more than 20 highly esteemed researchers, educators, designers, artists and practitioners. We gratefully work with a diverse range of partners and participants from a myriad of disciplinary and geographic locations.

Ten years of commitment, inspiration and a huge amount of hard work has enabled us to lead in the field of fashion design for sustainability. To each of the CSFers, past and present and our collaborators and critical friends – you know who you are – we offer a huge acknowledgement and thanks. It is to the path making opportunity given to us by Professor Frances Corner, however, that we owe the deepest gratitude. By offering us the chance to take a long view, the freedom to experiment, take risk and to challenge the organisation that we are a part of, we are changing how fashion is taught, learnt, practiced and understood.

Over 150 graduates from our pioneering masters course are now instigating change across the fashion sector. Publications by centre members are some of the most cited texts in fashion and sustainability. Our members’ work is exhibited in high profile international galleries and we take great pride in low profile, local happenings. Perhaps what is most distinctive about what we do however, commented on by those who come to know us, is the way in which we seek to give space to the ideas and contributions of each other. Our approach to participation is time consuming, sometimes difficult and demanding, but it is rewarding, inspiring and ultimately, it is what makes us successful in achieving our ambitions. What we can individually create is not as great as what we can achieve together. Collaborative research practices underpin our work.

From the outset, our form has resembled a three legged stool, with anchors in research, education and knowledge exchange outside of academia. This is not an easy approach for a research centre to take, as we have found out. It involves elements and perspectives that are, at times, at odds with each other. It is this tension however, that we must hold if we are to progress knowledge and practice of fashion design for sustainability. Connecting academic research, business and teaching agendas is becoming better acknowledged, but a real cross-connecting comes through exploring our mutuality.

We set out with an intention to contribute to an understanding of our interdependence in the ecological context within which the fashion system operates. Our aim, in 2008, was to transform the fashion system through this understanding. This continues to be our underlying ambition and an increasingly pressing imperative.

We are eager to continue our ventures into the next decade. Our era presents new challenges and dynamics between people and with the natural world. We now need to extend methods, tools and applications of fashion design for sustainability to navigate complex socio-political, cultural and economic agendas at play. We strongly believe that fashion design for sustainability has a distinctive part to play in a finding ways for us to live well together.
“CSF started as a collective around ideas for change and the premise of these ideas continues to guide our work in 2018. This involves building a transformed fashion system through fostering wellbeing and living within nature’s limits.”
Building on her years of experience as a fashion designer and tutor at undergraduate and postgraduate level, Dilys Williams sensed a need for bolder cross-referencing of academic research, tacit knowledge and teaching practice around fashion and sustainability. As the first decade of the millennium rolled on, an increasing eagerness for knowledge, understanding and a deeper and more critical examination of fashion in relation to sustainability was becoming apparent. Through her role as designer with Katharine Hamnett and London College of Fashion (LCF) programme director to an increasing number of concerned students, the conceiving of a space to explore fashion’s sustainability implications started to take form. Through conversation and commitment to action with colleagues, journalists and others engaged in fashion and sustainability concerns, a groundswell of support helped Dilys to devise a plan to convene a systemic exploration of fashion.

Simultaneously, it was a time for reflection at LCF as the college marked its centenary. It was also a time for change. As the new head of college, Professor Frances Corner, took the helm, she introduced an ethos of Better Lives as the college’s defining purpose. Thus, supported by Professor Corner and with the invaluable help of her colleague Nina Stevenson and others, Dilys established the Centre for Sustainable Fashion (CSF) to challenge the status quo of fashion and to re-imagine its academic and industry practice.

One of the first things to do was to convene elements of the fashion system; designers, makers, workers’ representatives, industry leaders, educators, students and media to exchange fashion and sustainability related perspectives. Fashioning the Future Summit brought fashion system actors together to co-sense what was happening and what needed to be done. It was clear that there was a gap that the centre needed to fill by developing new knowledge, education and industry practice in fashion and sustainability.

Following the Summit, and referencing other work taking place, CSF set out tactics for change, to guide its work and interactions. CSF started as a collective around ideas for sustainability-led, fashion enabled change and the premise of these ideas continues to guide CSF’s work in 2018. This involves building a transformed fashion system through fostering wellbeing and living within nature’s limits.
“We must look for ways in which people are able to flourish. We are at a critical time in human history. The gap between the wealthy and those living in poverty will only be exacerbated should we fail to live in way that protects the earth’s finite resources.”
Building a Transformed Fashion System
Q: Over the time that you have been part of CSF, what are your most important learnings about building a transformed fashion system?

Kate
To recognize that a good bit of the transformation in question happens in our own bodies. It’s not all about fabric and factories.

Monica
Sustainability is a journey, an imperfect process: there is no right answer or universal how-to guide. Instead, people need to instigate their own journey. We are here to facilitate that pathway, not apply band aids.

Camilla
I learned that fashion system is governed by a power – and money game as any other socio-political and economic apparatus, hence building a transformed fashion system implies addressing and affecting many other satellite systems.

Lucy
We live in an interconnected world and the influences from social design, ethical architecture, and engaged art practices can provide insights and parallel methods for developing new fashion practices that respect people and environment.
Accelerated production and consumption cycles have been enabled by relatively recent advancements in technology, deregulation, an incomplete system of valuation and cultures of disposability. Speed and scale now drive processes and the economic bottom line is based on the exploitation of people and nature.

Through looking holistically at the entire fashion system CSF seeks to identify points of intervention that can leverage positive change. This involves making change simultaneously in different places and at different scales. We recognise a spectrum of change from the evolutionary to the transformative; small change in entrenched parts of the system and radical action at the edges. We seek ways to bridge between these points; imagining and visioning what might be whilst wrestling with what is. We embrace the tension that comes with affecting different levels and scales of intervention and the differing levels of agency between those involved.

At CSF, we are mindful of the balance that must be sought between incremental change and the tangible, recognised beneficial outcomes involved, and more transformative change that often takes place within people, its benefits not easily counted. We challenge the perceptions and mindsets embedded in the current system and explore new possibilities through fashion’s activities in all of their messy complexity.

Our practices of design involve asking deep questions about what we value, as individuals and as a collective group of people, and about participation, democracy and agency. These processes, when approached with honesty, result in discomfort for us as a team and for those involved across the fashion system. Change requires reflection, truthfulness, and openness as we move along the spectrum of evolution to transformation. Whilst it is not always easy, CSF endeavors to be a place that is open to new ways of seeing things and new possibilities for how to work as well for creating new products, services and systems. We are learning about conflict as we learn about individual values and shared commitments.

Change never happen in isolation; collaboration is at the heart of CSF’s work. Collaboration is not the same as consensus and we must design change in ways that simultaneously understand and challenge expected deliverables of the current fashion system, within which our graduates go on to work and our partners are employed. Our methods of collaboration must factor in recognition that participants may have different goals, markers of success, pressures and desired outcomes. Change involves a process from convening to co-creating change that we can all agree to live with.

Fashion is not solely about the garments we wear; it is an industry, a means to a livelihood, a form of expression that surpasses the individual self, yet is highly personal. The current fashion system, however, is damaging the people involved in both the production and consumption of fashion, as well as taking from nature at a rate that cannot be sustained.
Fostering Human Wellbeing

At CSF, we recognise the right for every person and every living thing to live well. In our work, we reference Article 1 of the UN Declaration of Human Rights (1948): All human beings are born free and equal in dignity and rights. We are now at a critical time in human history with an increasing wealth gap, in the UK and globally; 82% of all wealth created in the last year (2017) went to the top 1%, and nothing went to the bottom 50%. This will only be exacerbated should we fail to live in ways that respect the earth’s finite resources. It is the world’s poorest and most vulnerable, particularly women and girls, who are most at risk from climate change and related socio-economic effects. The interwovenness of how we live with each other and how we value nature is crystal clear.

Whilst the rise in Gross Domestic Product globally has been greatly enthusiastically by many governments, this apparent marker for success fails to account for environmental harm, the value of unpaid labour and the costs of inequality. At CSF, we challenge the prevalent fashion industry mantra of growth at undisclosed costs; it is preventing humans and non-humans from being able to live well.

Current systems of production of fashion garments also illustrate gendered and racial exploitation. Consumate skills and knowledge often remain invisible along the fashion supply chain, where poor working conditions, limited access to collective bargaining and low pay are normalised practice. In just four days a top fashion CEO can earn what a garment worker will earn in her lifetime. Inequality is not an inevitability however. It is created by systems of power, by dislocated supply chains, by decision makers influenced by speed and scale, and where increasing economic profit is the pervading and singular bottom line.

At CSF, we seek to recognise the social, environmental, economic and cultural value of all the lives involved in the fashion system.

Living within Nature’s Limits

Where exploitation exists, it is seldom confined to only one part of fashion’s interconnected system. Where marginalised groups of people are exploited, so too are other beings and the wider natural world. How people understand themselves in nature shapes the relationships and actions that they have towards it and to one another. Fashion’s unsustainability is, in part, due to a lack of active connection between the garment that sits on our bodies and the value of the finite elements of nature involved in its making and maintaining.

A dominant, rational, mechanistic world view pits us humans as separate from and in control of nature. This thinking means that we are overstepping nature’s limits. We have already exceeded four out of the nine Planetary Boundaries – which delineate a safe operating space for humanity. We are living in new geological age, the Anthropocene, the first era ever to be defined by changes being made directly by human impacts on the earth.

Through our work, we consider contemporary ideas relating to what Aristotle referred to as eudaimonia or the good life, that recognise the importance of our interconnectedness with nature as well as with each other. Our work examines ways in which we can thrive whilst consuming less of the earth’s finite resources.

Through the creation of a framework (page 44) CSF has identified eight areas of focus that sit within a wider set of agendas and context. By taking a systemic view, we explore ways in which to resolve fashion’s exacerbating of environmental issues including water stress, hazardous chemicals and pollution, land use and biodiversity loss, diminishing resources and consumption and waste. Every element of fashion is made from nature yet experiences and understanding of nature through fashion are often defined by consumption.
Transforming the fashion system means questioning the singular logic of growth, the pervasiveness of consumer culture and the invisibility of actions and relationships of social and environmental value. Fashion involves both the emotional and the pragmatic. At CSF, we ask big questions about control, vulnerability, domination, and power, alongside practical questions about responsibility, resource use and transparency. Our work brings into sharp focus what it means to be human.
From Then
til Now
Q: In relation to CSF’s original ambition, what do you think about where we are now?

Sandy
Agenda-setting is over, action is happening and must be accelerated.

Camilla
I believe CSF is achieving extraordinary transformation in the way we think of fashion, across education, business and society at large.

Julia
CSF has had a profound impact on many people’s lives – from students and researchers, UAL employees and industry partners. Projects, collaborations and relationships have developed that might never have taken shape without CSF. As with anything there is always more to be done, but CSF has an incredible foundation with which to develop, grow and further transform the fashion system.

Francesco
Beyond activating change in others, the work we do at CSF has also activated a process of transformation in ourselves.

Helen
We are advocating for change and taking action through multiple approaches simultaneously.
CSF achieved status as a University of the Arts, London research centre in 2012 and we are now internationally recognised for the quality and distinction of our work, created by a collective of world leading researchers, educators, designers, artists and practitioners. We work together and individually, in various ways to bring about change, while recognising that our ways of seeing are culturally produced.

As a live lab and testing ground for design relating to sustainability values and processes, we endeavor to understand and apply what we ask others to do; whether our students, partners in research or in industry. Working in this way acknowledges difficulties involved in creating new systems where sustainability can flourish. Our position within both academia and, to a certain extent, as insiders within the fashion system is a position that affords us a certain freedom for exploration and a stability that comes with belonging. That we can work in this way and in this space is a great privilege and opportunity, one that we handle with care.

Between us, our starting points and beliefs may differ but together, we are committed to collective action. This has been articulated through an agreed strategy, committing to:

- Developing the quality and depth of research in Fashion Design for Sustainability
- Partnering with businesses, small & large, to conceive, develop and apply radical sustainability principles and practices
- Developing research and practice in education for sustainability
- Expanding and enhancing public engagement in and understanding of sustainability through fashion
- Demonstrating leadership and voice in political arenas
- Living by our own values

A values-led approach is critical to sustainability. This leads us to challenge the status quo of underlying beliefs within the current system and to commit to:

- Sustainability-led challenge to convention
- Collaboration, cooperation and empathic connection
- Diversity, individuality and equality of opportunity
- Ecological thinking and human wellbeing as the centre of our enquiry
- Space to contemplate
CSF’s aims are applied through the three interlinking areas of research, knowledge exchange and education.

**Research**

Academic research is vital to the creating of new thought and knowledge as it exists in a space that is (relatively) unbound from the limitations in thinking created by immediate pressures of commercial activity and expectation. We create space in which to interrogate what fashion involves and to conceptualise alternative narratives to that of fashion as consumerism. Our research contributes to the emerging field of Fashion Design for Sustainability and informs our education frameworks and our engagement with business and other partners through our Knowledge Exchange practice. Though diverse in methods and outputs, our research proposes new perceptions of fashion with related products, services and systems to live within nature’s limits and foster wellbeing.

**Knowledge Exchange**

Knowledge exchange is the successful exchange and application of ideas between researchers and our non-academic partners. This too is vital in the creation of new thought and knowledge through experimentation and testing of Fashion Design for Sustainability in real world contexts. Our collaborations with mainstream, luxury and small designers and buyers, with UK and other governments and with non-governmental organisations (NGO’s) has provided the opportunity to realise change inside organisations and in the public realm. At the heart of Knowledge Exchange is the creation of trusted relationships. This involves patience, time and mutual understanding. Through these partnerships, we develop processes with tangible and practical outputs that enable individuals and groups working in fashion to make better informed decisions. The transition between student learning and professional practice is also bridged by this co-informing process.

**Education**

Higher Education involves development towards professional practice and a sense of self in the world. Fashion, as a discipline, can realise this through a critical consideration process and product. CSF engages in educational practices that draw on our academic research and knowledge exchange, whilst engaging in a mutual learning process with tutors and students. We apply these practices across all levels within the university, inside and outside of formal teaching and learning and with other institutions. Education is vital for sustainability-led change. When viewed systemically, it offers a place to experiment with new ideas, challenge existing narratives as well as being a place to put principles into action. We believe that by changing education, we can create vital leverage in the transformation of the fashion system and beyond.
“We create space in which to interrogate what fashion involves and to conceptualise alternative narratives to that of fashion as consumerism.”
“Our work is about conceiving, realising and communicating ways in which we can thrive whilst consuming less of the earth’s finite resources and honoring human equity.”
Fashion Design for Sustainability
Q: What more do we need to do in the future to transform the fashion system?

Nina
There will always be more to do, conversations that inspire new ways of thinking, and a space for radical redesign. It is through communities like CSF that we can continue to challenge ourselves, our peers, our connections, and the systems around us to catalyse change that can be deemed transformational.

Kate
New narratives and visions based on a range of distinct approaches. Avoid a ‘universal solution’ approach where things become homogeneous.

Mina
There is so much more that needs to be done to improve the animal and human welfare standards across the fashion industry.

Helen
Don’t educate our students for jobs that make the situation worse. Make loud and radical connections to the new jobs the world now needs us to do and build the skill sets required for these.

Gabi
I believe that education in sustainable design is critical to educate students with the skills and capabilities to create real value.
The distinction of our work is our exploratory contribution to Fashion Design for Sustainability. As a field of study, it draws on and intersects the burgeoning field of Design for Sustainability (DfS) and the more established, yet still young field of fashion research. Our focus is on ecological design practices of holism and relational thinking, realised as a shift from a system where, to paraphrase Manfred A. Max Neef, life is placed at the service of products (where products are the focus) to one in which products are placed at the service of life.

We bring together ways of evidencing the interdependencies between fashion’s social, cultural, environmental and economic concerns, situated within an ecological context. Our work is about conceiving, realizing and communicating ways in which we can thrive whilst consuming less of the earth’s finite resources and honouring human equity.

We cross-reference the technical, artistic, philosophical, business and scientific contributions that make up fashion’s relationships, activities and their related aesthetically and ergonomically considered parts. Fundamental to our approach is engagement in participatory practices. This involves considerations of agency, engagement and understanding between people at individual and community levels, across disciplinary, political, business, generational and locational boundaries. Our research is informed by a range of influential texts and authors and by tacit knowledge from extended practice. To list these important influences and sources is not possible here, but they can be seen in the contents and bibliographies of CSF’s published papers and course reading lists.

Underpinning our research is a questioning of the marketization of society and consumerist lifestyles. Current modes of production and consumption deplete natural and human resources, constrain creativity, exacerbate inequality and accelerate climate change.

We work across scales, with micro businesses and global corporations, with local groups and open-sourcing our work to worldwide audiences. Differing scales and interventions are mapped across a trajectory of evolution to transformation. It is through this multi scale approach that we seek to create levers for change across the entire fashion system. This necessitates a pluralistic approach to change through recognising and respecting different kinds of change makers, acting in different sets of circumstances simultaneously. We recognise the tension between these approaches, one seeking to make change within existing economy-centric thinking and the other changing the rules of the system as well as its parts.

We understand the difficulties in moving fashion from an economic to an ecological heart. We play an active part in making this profound change, whilst recognising that there is no neat transition between these approaches. We must navigate a trajectory of change through a practical re-design of fashion’s products, services and systems. We explore ways in which evolution and transformation co-inform each other towards radical fashion systems re-design.

Thus, we explore, define and develop FDFs as a social process to imagine and realise a world where we can live well together. We value fashion as a powerful medium to celebrate nature and human endeavor, a vital expression of identity, culture and livelihood provider.
Our intentions are put into practice through a series of exploratory research, education and knowledge exchange projects.
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- The different perspectives of these students and indeed each cohort, means that course members have taken different routes in expanding the territory of fashion.
Fashioning the Future Awards

Project Team
Professor Dilys Williams, Nina Stevenson, Rob Phillips, Cara Lee Roth

Fashioning the Future Awards were conceived in 2008 as a means to share ideas and knowledge, learn from others and to visualise a multiplicity of creative iterations of fashion and sustainability. Through a call out to students worldwide, a sharing of resources online and a review process, annual exhibitions were created using physical and digital mediums. Open source resources engaged over 3000 students over a three year period and platformed different cultural and geographic perspectives on design as a connecting of aesthetic and imperative: a new visual narrative to fashion and sustainability. Submission categories included design, business models, visual communication, journalism and process innovation. A winning submission was exhibited in the Design Museum’s Sustainable Futures exhibition (2010). The awards paved the way for the Kering Awards for Sustainable Fashion (page 40).

Fashion Practice Journal

Co-editors
Professor Sandy Black, Marilyn DeLong

Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry is a peer-reviewed journal first published in 2008. The focus of the journal is contemporary design and manufacture within fashion. Fashion Practice addresses design processes and new technologies that have been neglected by scholarship. Also celebrating its 10th anniversary, the journal continues to be a distinctive and important addition to the academic landscape, weaving together fashion theory and practice. Its recent special edition on localism, edited by Kate Fletcher with Ingun Grimstad, brings collates radical new theory and practice.

Shared Talent

Project Team
Professor Dilys Williams, Clare Tristram, Hannah Higginson, Alex McIntosh, Nina Stevenson

Shared Talent is an immersive, experiential process of making together that seeks to recognise and honour the skills, practices and materials that make up fashion’s whole. It seeks to re-connect an increasing disconnection between the elements that make up fashion: the skills and imaginations of people and nature’s resources. Participatory methodologies have been developed for networked rather than hierarchical structures in fashion’s production system. Through a series of mini projects in South and West Africa and in India, embroiderers, farmers, designers, buyers and photographers; professionals and students have lived and worked together to connect empathically with each other to co-inform each other’s understanding of cultural, place-based and skills based practices.

The project explores relationships and skills as an underlying means for sustainability. It highlights the value in making, the agency achieved through sharing and an understanding of pressures, challenges and opportunities.

This early iteration of participatory, networked practices and the identification different roles for designers, has informed the methodologies of other projects including Making, a collaboration between CSF and Nike. Foundations were also laid for participants’ future practices, mainfest in industry and academia. The project formed part of the UK government’s Sustainable Clothing Action Plan (SCAP) initiative.
Antarctica is a series of art works by Lucy Orta that explore what it means to be a world citizen today. Through 3D in-place installations and exhibition to wider public audiences, the works draw into focus issues of migration, climate change, and mobility. They portray an imagining of a border-less world where common identity draws us together and celebrates the relationships between us. This body of work includes a series of 50 tents that were erected in the Antarctic to focus attention on the melting ice caps. The Antarctica World Passport and Passport Bureau include a specially designed flag symbolising our interconnectedness and the fragility of life on the planet. Antarctica Passports connect a world-wide community of people wishing to recognise and honour our shared home on earth.

Project Team
Professor Lucy Orta,
Camilla Palestra
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“As a live lab and testing ground for design relating to sustainability values and processes, we endeavor to understand and apply what we ask others to do; whether our students, partners in research or in industry. Working in this way acknowledges difficulties involved in creating new systems.”
Sustainable Fashion and Textiles: Design Journeys

Author
Professor Kate Fletcher

First published in 2008, Sustainable Fashion and Textiles: Design Journeys is a seminal book within the fashion and sustainability discipline and beyond. The book foregrounds a pluralistic view of sustainability drawing together ideas and approaches that highlight the spectrum of ways in which environmental and social quality of life can be achieved. Ideas involve a range of people and differing time scales through eight different ‘design journeys’ or starting points from which opportunities can be explored. The book emphasises a systems approach as critical to change. Moreover, the philosophical underpinning of the book stresses the urgency for new approaches, values and ideas that challenge the maxim of business as usual.

The fashion industry is a complex network of both large and small businesses. We recognise these cultural changemakers are vital to the diversity and resilience of the industry as a whole.

London Style

Project team
Alex McIntosh, Professor Dilys Williams, Anna Fitzpatrick, Cath Carver, Kerry Dean

As believers that change happens at a range of scales and that small is beautiful, engagement with small design-led fashion businesses is integral to our work. The fashion industry is a complex network of both large and small and we recognise that these cultural changemakers are vital to the diversity and resilience of the industry as a whole.

The London Style programme provided small, London-based businesses with one-to-one mentoring and group workshops in sustainable design, sourcing and communication. We witnessed how, when personal values, principles and beliefs are placed at the heart of design practice, they can shape fashion in product, process and message and thereby in impact terms. The programme involved over 100 designers, some of whom were showcased at London Fashion Week, including Christopher Raeburn and Michelle Lowe Holder. The programme created frameworks for resilience for small fashion business that acknowledge the importance of networks and the value of tacit knowledge.

London Style culminated in i-sustain, a 12-month story with i-D magazine. Led by Alex McIntosh, with Kerry Dean, these highly creative, visually arresting narratives of fashion and sustainability challenged prominent myths around the aesthetic of sustainability, prevalent at the time.
Catalytic Clothing

**Project team**
Professor Helen Storey, Zoe Norton, Rebecca Munro

Helen Storey’s work engages participatory practice that is co-created in conception and in action. By exploring how clothes can be used as a catalytic surface to purify the air around us, the project explores how citizens could, through their attire, combat some of the immediate dangers that air pollution currently poses in locations around the world. The project highlights the need for longer term re-thinking, whilst dealing with here and now solutions. Through partnership with Sheffield University, under the guidance of Professor Tony Ryan, this project contributes to a global public debate on air pollution, raising awareness of the problem whilst recognising the possibilities of change within us all.

This project contributes to a global public debate on air pollution, raising awareness of the problem whilst recognising the possibilities of change within us all.
Local Wisdom and the Craft of Use

Project team
Professor Kate Fletcher, Katelyn Toth-Fejel

Through Local Wisdom, Kate Fletcher explores an under-documented array of resourceful practices relating to the wearing and caring of clothes that challenge the high material throughput practices of the fashion industry. By turning attention to tending and adapting garments rather than just creating them, this project positions fashion away from the dominant discourses of consumerism; of buying and selling, advertising, marketing and commerce as success. It explores sustainability through the ways in which people wear their clothes and what their actions, ideas and choices mean to our understanding of the world around us.

Over a five-year period, through public invitation to community photoshoots as a place of gathering and sharing, over 500 stories have been collected of how people use their clothes. The project has also engaged an international network of educators and students, to explore how design methods, based on use practices, could be developed. The culmination of the project included a symposium and a book entitled Craft of Use. The Craft of Use offers the possibility that community and identity can be derived from human resourcefulness rather than brand alignment and that fashion systems beyond growth, are not only possible, but already exist.
All Party Parliamentary Group on Ethics and Sustainability

Project team
Professor Dilyns Williams, Anna Fitzpatrick, Rosily Roberts

As the co-secretariat of the All Party Parliamentary Group on Ethics and Sustainability in Fashion, CSF works closely with the group’s founder and chair, Baroness Lola Young. The scope of the group is to explore political solutions that might address the environmental impact of excessive consumption; the assessment of government’s role relating to exploitive labour conditions in the supply chain; concerns relating to the welfare of animals used in making fashion products; and critically, the means to educate children and young people on issues of sustainability. The group has recently focused on an amendment to the Modern Slavery legislation that was passed in 2015. This amendment focuses on transparency in supply chains.

Sustainable Fashion Handbook

Author
Kate Fletcher

Drawing on consumate experience of working in fashion academia and its industry, this widely researched reference book outlines a range of approaches, locations and scales of change in fashion towards sustainability. It offers a pivotal reference point that highlights industry practice in relation to a direct application of lifecycle thinking, ethical trade, resourcefulness, social enterpreneurship and a host more case studies and interviews with practicing designers.

F.I.R.E and F.I.R.E-UP.

Project team
Professor Sandy Black, Professor Adam Thorpe, Professor Becky Earley, Duska Zagorac, Gabrielle Miller, Alina Moat

This research project creates a space for connection and experimentation between academic research and fashion and textile industry practice. Fashion, Innovation, Research, Evolution (F.I.R.E) developed specific collaborations between designers and researchers and an online space to exchange ideas, explore connections and to catalyse partnerships for innovation. This bridging of the gap between research and industry aims to stimulate sustainable business practice in environmental and economic terms for the UK designer fashion sector. This research carves the path for further research-knowledge exchange connections.

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The Symphony for Absent Wildlife is an immersive, musical experience that encourages imaginative reflection. During the performance, the once abundant and diverse wildlife from across the Albertan and Alaskan plains: Elks, Bison, Beavers, Moose, Wolves, Bears, and Eagles, take on the form of orchestral musicians, playing a symphony of birdsong using hand-crafted bird whistles. The wildlife/musicians are dressed in re-used felt blankets, a visual link to the relationship between First Nation communities and the first European traders in Canada (where the work was commissioned). The work creates a poignant proclamation on climate change, loss and resource scarcity.
Making

Project team
Professor Dilyss Williams, Alex McIntosh, Renée Cuoco

The aim of Making was to bring a substantial set of environmental data to life and use. Through access to calculations relating to the materials used in Nike footwear and apparel products, we worked with Nike to develop and test a design tool that could inform decision-making and excite experimentation. The tool is based on Higg Index data and is used across Nike’s design teams, and has been open sourced for use by other businesses and in academic courses. Making continues to be widely used and is available in the Apple app store. The project aim, in creating the tool, was to contribute to Nike’s ambition to de-couple design from the degradation of nature. Working alongside technical and digital teams at Nike, products were de-constructed and re-constructed using prototype tool, which was itself hacked through the process.

A series of iterations of the tool were tested through an immersive co-design process to create the app based Making tool. A parallel process of design experimentation and tool development was undertaken by practicing designers and students at London College of Fashion. Selected pieces were then included in Launch 2012, an immersive, interactive event in Portland, engaging gaming techniques to engage in decision making processes and simultaneously experience their consequences. The immersive and participatory learning experiences in Shared Talent (page x) were expanded through this project and inform a range of other knowledge exchange projects at the centre.

We worked with Nike to develop and test a design tool that could inform decision-making and excite experimentation.
Clothes Well Lived

Project Team
Renée Cuoco, Anna Fitzpatrick, Shee Fun Chan, Daniel Caulfield-Sriklad

Perceptions of value, in the context of the increasing throughput of clothes is the focus of the student facing project Clothes Well Lived. Current beliefs around fashion’s throw-away culture are explored and challenged. Whilst the reuse of materials, and the possibilities created through take-back schemes are an important aspect to the project, a wider contextualising of value is explored in this work. Responding to the question, ‘what else needs to be done to encourage a more radical shift away from current consumption practices?’ resourcefulness is suggested as a mindset to explore new skills. This project, has been developed through a number of iterations conducted with second year BA students, offering them a space to explore the intersections between theory and practice while contextualising the systemic nature of the problems they are addressing. With H&M as partners, clothing as resource is brought to life through their take-back scheme materials as a basis for exploration.

I Stood Up

Project Team
Professor Dilys Williams, Renée Cuoco, Anna Fitzpatrick, Mina Jugovic

In exploring ideas of agency and autonomy relating to the designing, making and wearing of fashion, this ongoing research was first realised in Un-Boxing Future Cities Ahmedabad, India. Through an ethnography based rapid-prototyping, I Wear My Culture articulated a narrative of identity, place and making before being developed into a wider range of place based experiments, relating to social and environmental prosperity.

I Stood Up in Chrisp Street, London, part of Being Human, A Festival of the Humanities engaged an immersive, place-based methodology to explore concerns relating to loss of (bio) diversity in a specific locale in East London. Immersive design methodologies were tested relating to lifecycle thinking and observational analysis. Findings were exhibited in the Museum of London’s City Now: City Future exhibition 2017 and the project was part of Ezio Manzini’s Cultures of Resilience.

The research builds on ideas relating to new archetypes of designers. It tests out a role of the designer as host: one capable of creating conditions that lead to interactive movement among people and dialogue that expresses and explores intent. Alongside a testing of sustainability informed practices of design, this project seeks to further an understanding of how fashion can render generalized narratives of social inequality, personal disenfranchisement, and human-made climate change poignant and meaningful at personal and community levels.

It tests out a role of the designer as host: one capable of creating conditions that lead to interactive movement among people and dialogue that expresses and explores intent.
The Kering Partnership

Project Team
Professor Dilys Williams, Nina Stevenson, Renée Cuoco, Anna Fitzpatrick, Gabrielle Miller, Rebecca Munro

CSF’s partnership with Kering is based on a shared recognition of sustainability as the greatest creative challenge of our time. It exemplifies the importance of collaboration and facilitating ways for educators, researchers and industry practitioners to learn together to bring about change in themselves, each other and the wider system.

The partnership delivers three strands of activity: an annual talks programme; the annual Kering Awards for Sustainable Fashion; and a co-created curriculum module, open to MA students at LCF. After three years of testing, this module has been adapted into an open source online course Understanding Luxury Fashion in a Changing World, reaching industry professionals, students, tutors and other learners in 141 countries in its first programme delivery.

The awards programme connects researchers in fashion and sustainability with experts from the luxury fashion sector, to mentor shortlisted students. These students are developing creative solutions to critical environmental, social and cultural sustainability challenges within the fashion industry today. Winners to date have gained awards and placement opportunities at Stella McCartney, Gucci, Alexander McQueen, Brioni and Pomellato.

Alongside the three strands of delivery, a longitudinal study is taking place to better understand the co-learning experience of this industry-academia collaboration, based on mutual learning rather than a more usual industry to academia commission.

- This partnership exemplifies the importance of collaboration and facilitating ways for educators, researchers and industry practitioners to learn together to bring about change in themselves, each other and the wider system.
Dress for our Time

Project Team
Professor Helen Storey, Zoe Norton, Rebecca Munro

Dress for our Time is a dress and wider research exploration of resilience, led by Helen Storey. The dress, an arresting artefact and metaphor for displacement as it moves around the world, has been created from a UNHCR (United Nations High Commission for Refugees) refugee tent that was the home of a displaced Syrian family at Za’atari Camp in Jordan. The dress has been displayed at St Pancras International Station, London, the Science Museum, London, been worn on stage at Glastonbury Festival, and been a live sculpture at the UN headquarters in Geneva.

As a public art installation, it encourages questions about our relationships with one another and what is means to be human. Fashion is employed, not as an item to purchase but as a medium to challenge the way that we think. It represents the importance of nurturing and protecting all people, and safeguarding generations to come. In a current climate of blame and ‘othering’ it presents a discourse on unity and togetherness.

The project has now embarked on a new phase of activity. Currently, a cross disciplinary programme of projects are being co-created with refugees living in Za’atari. At the heart of these projects is an exploration of reciprocity, understood through the development of practical solutions to the ever changing and urgent challenges of living in camp. Helen will be spending 2019 as Artist in Residence in Za’atari.

PhD Community: Expanded Fashion Practice

Supervisors
Professor Sandy Black, Professor Kate Fletcher, Professor Lucy Orta, Professor Dilys Williams

CSF’s PhD student community offers a highly valued source of new thinking and new knowledge in Fashion Design for Sustainability and well across wider aspects of fashion research. Their research often marries practice with theory to create new approaches to change. Supervision is offered by our researchers in teams, or through working with other researchers outside of the centre. Subjects explored within the PhD student community have included a study on fashion design and laundry practices (Emma Rigby), design for local communities in place (Flavia Amadeu), Utopia as a design method for fashion (Eldina Begic), unmaking as a critical fashion design process (Lara Torres), as well as a practice-led enquiry into the landscape of local clothing systems (Katelyn Toth-Fejel).
Our education work builds upon Education for Sustainability (EfS) research and fashion design practice. This is a process driven approach that is participative, empowering and places the idea of learning as an intrinsic part of a sustainable society. Through foregrounding critical and transformative processes in fashion education, teaching and learning includes making a long-term commitment to change, whilst acting in the present. Whilst art and design education is, by nature, an exploratory, interactive process, the sharing and discussion of knowledge and information about sustainability is not enough to enable students and tutors to move towards a transformational state of practice. Through the adaptation and development of the United Nations Economic Commission for Europe Strategy for Education for Sustainable Development and extended fashion teaching practice and extended fashion teaching practice, seven Pedagogic Principles guide CSF’s education work (see figure 1).
Through extended teaching practice and theoretical underpinning, Dilys Williams has led development of a Framework for Sustainability in Fashion Education. It maps the context, agendas, issues and mindsets of fashion and sustainability to help learners to navigate the complexity of the subject area. It visualises ways in which fashion interacts with wider socio-political and cultural systemas, within an ecological and equity context. Through an iterative process, this heuristic model is open to ongoing iteration and adaptation. The framework relates to the industrial and personal activities of fashion and references environmental, social, cultural and economic agendas, relating to specific considerations such as land use, wellbeing, water stress, consumption and waste (see figure 2).
Fashion Ecologies

Project Team
Professor Kate Fletcher, Lizzie Harrison

Through Fashion Ecologies, Kate Fletcher builds on her work in Local Wisdom and explores some of her ideas on the Craft of Use. The project explores fashion experiences, relationships and interactions within a local setting, in this case Macclesfield, a town in Northern England. It aims to develop new knowledge and practices that use localism as a way of bringing about sustainability changes in fashion. New methods have been developed and adapted for the project including mapping, drawing, interviewing, auditing and loitering. These methods have been inspired by art practice, ethnology, soft systems methodologies and ecology research, among others. These methods have been published in Opening Up the Wardrobe: A Methods Book (edited with Ingun Grimstad) as well as demonstrated through a series of events in locations around the world.

A map for a Fashion Ecologies Walk in Macclesfield and a Pocket Guide to Fashion Ecology has also been created. An installation of a Haberdash Emergency, an open access public sewing kit in a local launderette in Macclesfield brings the project into the public realm in practical ways. The project addresses the need for accessible and personal responses to social and environmental issues giving agency to those involved.

Education for Sustainability Transformation

Project Team
Nina Stevenson, Professor Dily Williams, Gabrielle Miller

Deep change requires taking a long view and constant commitment. It requires planning, thought and action. Following a report and plan proposal to LCF by CSF in 2014, a working group was convened to finalise a five year Education for Transformation through Sustainability Plan. This plan supports the development and application of sustainability curriculum for all courses and all levels of study at LCF. Overseen by Nina Stevenson, it references the UAL Teaching and Learning Strategy’s five priority areas and amplifies a dynamic range of work taking place at LCF across each of its schools. It also includes the creation of new curriculum, delivered to all students in their first year of study with formalised assessed learning outcomes in relation to sustainability. At the heart of the plan is a systematic approach to creating a teaching and learning experience that includes ecological literacy, a critical, holistic perspective, ethics in fashion design and business, and an imaginative contribution to our futures through fashion.

Ultimately the plan will apply enquiry-based learning, based on the CSF developed pedagogic principles, in every undergraduate and postgraduate course. We believe that this radical change across the fashion curriculum will offer a significant contribution to the transformation of not only fashion education but also the system beyond it. Through a range of international educational partnerships, CSF practices are being shared and further explored. As academic partners to the Global Fashion Agenda (GFA), Dily Williams, Nina Stevenson and Renée Cuoco have offered guidance to the Copenhagen Youth Fashion Summit since 2012 and subsequently have established and delivered the Academic Leaders Roundtable and Educators Summit, working as partners with GFA and Copenhagen School of Design and Technology (KEA).
The partnership between CSF and Selfridges involves a connecting between fashion’s supply and demand. It has specifically supported the development of the Selfridges Buying Better initiative. Through sustainability-informed practices of buyers at possibly the world’s most prestigious fashion retailer, the industry becomes changed. Alongside the creation of new buying criteria, the development of emerging sustainability led designers has enabled them to have an otherwise unimaginable platform and to be stocked in the store. Through Bright New Things, a selection of new designers, including Katie Jones have been mentored using methods developed in London Style (see page x). Shortlisted designers have been able to tell their stories and share their philosophies through Selfridges Oxford Street windows and in the store.

Buying Better and Bright New Things

Project Team
Alex McIntosh, Renée Cuoco

Photography
Alex McIntosh
Designing for change at ASOS

Part 1: Designing Circular Systems
Part 2: Interactive Learning Resources

Project Team
Renée Cuoco, Yanina Aubrey, Professor Dilys Williams, Monica Buchan-Ng, Gabrielle Miller

The CSF partnership with ASOS involves research, development and application of design for sustainability practices through collaboration with ASOS design, buying and technical teams. Through in-depth interviews with designers and diversely located suppliers, workshops and practical sessions, a range of opportunities for intervention have been identified across four themes: product-led innovation, longevity and use, enabling recyclability, re-design & re-made. Through active engagement at a range of levels in ASOS’s system, a re-thinking of the ‘why’ of the business is creating a re-imagining within senior leadership and across design teams.

The results of the pilot project are being analysed to create a set of methods, case studies and resources for ongoing use across ASOS’ design teams. The programme is part of a wider partnership with ASOS, that also includes the development of interactive learning resources to facilitate engagement in sustainability practices by ASOS’s supplier brands.

Fashioned from Nature

Project Team
Professor Dilys Williams, Renée Cuoco, Mina Jugovic, Ligaya Salazar

As special advisers to the V&A exhibition, Fashioned from Nature, we are able to create a public-facing narrative on our relationship with nature. Through the wider exhibition and commissions for the two final sections of the exhibition, provocations are offered to visitors: to consider their own relationship with nature through their fashion choices and habits. Fashion Now examines five contemporary fashion items across a five-stage lifecycle and implications for nature during these stages. Fashion Futures 2030 is an interactive installation that imagines four world scenarios, based on economic, environmental, social and cultural data and explores what fashion and nature might look like in each. Visitors are invited to respond to questions about their fashion aspirations, answers leading them to the scenario that their choices could create.
Fostering Sustainability Practices

Project Team
Professor Sandy Black, Professor Dilys Williams, Agnès Rocomora, Zoe Norton, Mila Burcikova

This two and a half year cross-disciplinary, cross-university research project will investigate the environmental, economic, social and cultural value of creative practice in UK based design-led fashion micro and small businesses (MSMEs). It will explore how these the fashion designer-entrepreneurs can create new forms of sustainable prosperity. The findings will be applied to develop alternative support systems for these small businesses, fostering sustainable fashion practices and informing wider national and global fashion industries at a range of scales.

FashionSEEDS

Project Team
Professor Dilys Williams, Nina Stevenson, Julia Crew, Natasha Bonnelame

FashionSEEDS is a three year cross EU partnership project, to develop a holistic framework for embedding sustainability into higher education fashion design courses. The project will explore a cross-cultural understanding of fashion education for sustainability, collate a range of methods and practices, co-create tutor and student resources and open source a framework for teaching and learning. It seeks to develop guidelines for an accreditation of Fashion Design for Sustainability curriculum, applicable across levels and locations and higher educational institutions.

Radical Culture Change, Radical Practice

Project Team
Anna Fitzpatrick, Monica Buchan-Ng

This five-year project supported by Harold Tillman CBE explores eight mindsets for fashion and sustainability, identified in the CSF Education Framework (see page x). Through projects with students across a range of business, design and media courses, mindset methods will be developed, tested and applied. The project will culminate in a student led symposium to share new ways of thinking and action as learners and professionals.

What’s Going On? A Discourse in Fashion, Design and Sustainability

Project Team
Professor Dilys Williams, Zoe Norton, Katy Barker, Nina Stevenson, Paul Yuille, Saida Bruce, Isabel Cantista

In 2008, CSF convened parts of the fashion system in Fashioning the Future. Now in 2018, we are hosting ‘What’s Going On? A Discourse on Fashion, Design and Sustainability’. Over two days, we aim to explore the dynamics, challenges and propositions of fashion and sustainability through the lens of design thinking and practice. From a call for papers that has elicited over 250 submissions, we look forward to presentations from a variety of philosophical angles and methodological approaches. Speakers will include world-leading researchers and industry experts, change-making campaigners, politicians and social entrepreneurs, early career researchers, tutors and students as well as world-leading fashion media.
What Must Be Done
In 2008, CSF committed to transforming the fashion system. In 2018, we stand up to re-affirm that pledge, now with more momentum, urgency and experience. From two people with a will and a great willingness from a few others, we are now a group of vibrant colleagues; researchers, graduates, tutors, doers and friends; we’ve increased our capacity and our diversity. We have more methods, tools and practices than we started out with and we’ve refined some of the themes around which we organise our work.
We are proud of what we have achieved to date in creating new knowledge and pioneering new practice in academia and industry, yet there is much more to be done. The current anthropogenic trajectory the world points even more clearly and with more certainty towards conditions of increasingly serious environmental harm and social divide. The fashion system continues to contribute to this harm. We have a bigger job than ever to do if we are to transform the fashion system into one that places ecology over economy and equity over individual power.

CSF will champion counter-narratives to cultures of speed and scale that are limiting rather than expanding the earth’s capacity. Sustainability related information and knowledge is increasingly controlled and communicated in ways that uphold, rather than reframe a definition of prosperity beyond income and financial wealth. We will open source and widely communicate our research to offer a definition of progress based on ecological and inclusive prosperity. In an increasingly marketised academic environment in the UK and a predominantly instrumental culture of measuring and accountability inside and outside of academia, it is vital that CSF demonstrates both the intrinsic and extrinsic values of fashion’s educational and industry practice. This involves the development of ways to articulate and recognise fashion’s social and cultural value in more than economic terms.

An Age of Interdependence

CSF seeks to participate in and contribute to ideas and actions that are informed by ecological, relational, co-dependent thought. An understanding of our interdependence, as humans and with the wider natural world is forming new ways knowing: an epistemology of relationality and reciprocity. This new age will take time and careful attention to fully realise – we’ve had 400 years of human-nature domination and the inequality divide is deepening, in the UK and elsewhere. We need to look to existing, connected communities, listen carefully to and learn from each other, at personal, community, industrial and political levels.

We take a pluralistic view of the route to a shared prosperity. As a collective, we must hold a tension between significant vested interests in the current fashion system and radical starting points for fashion. We must simultaneously explore change with those who are keeping fashion’s current economic heart beating, whilst working with others in transplanting this heart for an ecological one. This means acknowledging discensus, sometimes within our own community and between wider communities. It means always working in rigorous, honest ways, to enable us to decrease our consumption of nature’s finite resources and increase human wellbeing.

We must create a bridge between actions to improve parts of the current fashion system, such as new materials development, closing material loops and other, often technology-led innovations and actions that are based on ecological and equity systems, often operating without financial transaction. Change happens when these approaches co-inform each other.

Making commitments

To guide us as we go, we do well to remember our commitment to fashion as joyful expression, livelihood provider, community connector, and identity explorer. We have already articulated the themes of our work in our 2015–2020 strategy, we are focusing particularly on:

- Questioning Consumption and Growth
- Cultivating Cultures of Interdependence
- Amplifying public action on climate change
- Developing Ecological literacy
- Defining methods and practices of fashion design for sustainability

Each of the projects that we undertake, every event that we create, all of the ideas that we encourage, contribute to a fashion system that places nature and a shared humanity at its core. All that we do at CSF contributes to an Age of Interdependence.
Over the next ten years, we will be exploring...

**Making** sense of our thoughts and experiences through the use of our hands

**Participation** access / agency / autonomy / voice

**Experimenting** using the precautionary principle

**Changing** the things that we cannot accept and changing ourselves

**Defending** what is dear to us

**Honouring** the time that it has taken to get here, what others have done already

**Learning** about ourselves, each other, from nature

**Understanding** what others have at stake

**Facing** the consequences of our commitments, uncomfortable situations

**Listening** to those who don’t agree with us as well as those who do

**Sharing** what we have and what we’ve learnt

**Fashion** as an expression of interdependence

**Enjoying** nature and each other

**Facing** the consequences of our commitments, uncomfortable situations

**Honouring** the time that it has taken to get here, what others have done already

**Learning** about ourselves, each other, from nature

**Understanding** what others have at stake

**Listening** to those who don’t agree with us as well as those who do

**Sharing** what we have and what we’ve learnt

**Fashion** as an expression of interdependence
Current Team

Yanina Aubrey
Yanina joined CSF to manage our Knowledge Exchange work in an acting capacity. Her expertise stems from running a small sustainable fashion brand and an MA in sustainability and social innovation from our sister college CSM. Alongside her role at CSF, Yanina manages Knowledge Exchange across UAL’s six colleges, applying her insights into innovation across UAL’s disciplines.

Mila Burcikova
Mila is the Post Doc Researcher on the AHRC funded Fostering Sustainable Practices research project. Her PhD in ‘Clothes that Stand the Test of Time: The value of emotional durability in fashion design and making’ is from the University of Huddersfield.

Prof. Sandy Black
As Professor of Fashion and Textile Design and Technology, Sandy was trained as a knitwear designer before moving into academia. She founded the innovative multi-disciplinary MA programme in Fashion Studies at LCF. Sandy’s current research focus is on the intersection of design, entrepreneurship and technology within a sustainability context. Sandy co-edits the Fashion Practice journal.

Katy Barker
As Centre Coordinator, Katy works with CSF team members to connect and cross reference projects and practices. Katy graduated from the University of Durham with a BA in Human Geography which she combines with expertise in managing large scale international events and connecting businesses and communities to build resilience.

Monica Buchan-Ng
Monica’s role as the CSF Knowledge Exchange Administrator involves engaging in co-created sustainability projects with CSF team members and industry partners. Her background involves study and practice in far flung places, in an interdisciplinary mix of socially engaged art, design, and sustainable fashion, led by a fascination with economics.

Julia Crew
As Design School Associate, Julia is a graduate of the first cohort of the MA Fashion and the Environment (now Fashion Futures) course. Julia is a Lecturer in Fashion and Sustainability within the School of Design and Technology at LCF and is the co-founder of the fair-trade knitwear and accessories brand Here Today Here Tomorrow.

Renée Cuoco
Renée is a CSF Associate. Educated in law and fashion, she connects creative practice with theoretical concepts, working on a range of projects with CSF members, alongside her role at Rejina Pyo. Previously, Renée’s role at CSF saw her leading its Knowledge Exchange work, as well as managing research and education projects.

Anna Fitzpatrick
As Project Coordinator at CSF, Anna explores and expands ways in which our objectives can be realized. Educated firstly in Politics before taking an MA from LCF in the History and Culture of Fashion, Anna critically considers CSF’s values and intentions and looks for ways for them to be applied to our work and in our working practices.

Prof. Kate Fletcher
As Professor of Sustainability, Design, Fashion, Kate achieved one of the first PhDs in fashion, textiles and sustainability at our sister college, CCW. Kate has written extensively on the topic of fashion and sustainability and is the author of the seminal book Sustainable Fashion and Textiles: Design Journeys. Her research interests focus on fashion’s use and localism.

Mina Jugovic
A fashion designer by training, having studied at LCF, Mina is the Centre Director’s Administrator. Mina assists Dilys across a range of activities and explores ways in which her own work can support her commitment to animal rights activism.

Alex McIntosh
Alex is the course leader for MA Fashion Futures. His previous role in the centre involved engaging in a range of CSF’s Knowledge Exchange projects, including with Selfridges and a wide range of London-based designers. Alongside his role in the centre, Alex was the Managing Director of the innovative menswear brand Christopher Raeburn.
Dr. Francesco Mazzarella
As Post Doc Researcher, sponsored by Neal’s Yard Remedies, Francesco explores the activist ethos within and beyond CSF. He completed his PhD in Crafting Situated Services: Meaningful Design for Social Innovation at Loughborough Design School. Francesco is the CSF representative for the LCF Change Network.

Gabrielle Miller
Gabi is the centre’s Education for Sustainability Administrator, educated in fashion and textiles at LCF, she brings expertise drawn from her design experience in top fashion houses Alexander McQueen, Givenchy and Burberry. She is studying PG Cert in Academic Practice.

Rebecca Munro
Rebecca is the Media Relations Manager at LCF. With longstanding campaigning and communicating skills, she has supported the centre’s work since its outset. Her work raises awareness around some of the most critical challenges of our time, relating to the mass displacement of people, climate change and rehabilitation, through the lens of fashion.

Sarah Needham
Sarah is the incoming Knowledge Exchange Manager, her expertise lies in leading sustainability initiatives at Alexander McQueen and in creative roles in small businesses. An alumni of the MA Fashion and the Environment, Sarah’s background is in knitwear design.

Zoe Norton
As Project Manager for AHRC funded Fostering Sustainable Practices, Zoe works with a range of cross-disciplinary partners. Zoe is a textile designer with an MA in Textile Design from our sister college, Chelsea. She manages projects through creative, analytical and team nurturing skills.

Prof. Lucy Orta
As Professor of Art in the Environment, Lucy’s practice draws upon ecological and social issues, realized through diverse media and performance forms. Building on her background as a textile designer, Lucy’s current work explores migration, climate change, and resource scarcity through the medium of art practice. Lucy also co-directs Studio Orta with her husband, Jorge.

Camilla Palestra
As Curatorial Research Assistant, Camilla gained an MA in Curating Contemporary Art from the RCA whilst working at the centre. Her interests are in artistic practices that reflect on aspects of our contemporary society and understanding history as a trajectory towards the future. She is currently curating Comme des Marxists in LCF’s Fashion Space Gallery.

Nina Stevenson
Now in the role of Education for Sustainability Manager, Nina worked with Dilys to set up the centre and now leads its education team, working within the colleagues across the university and on projects with international partners. A linguist by education, Nina’s current work explores fashion education for sustainability as a vital contributor to change.

Prof. Helen Storey
As Professor of Fashion and Science, Helen graduated in Fashion from Kingston before working with Valentino and launching her own label. Helen has an intense curiosity in developing cross art and science collaborations and her current focus is on exploring various realities of life in a refugee camp in relation to building sustainable livelihoods.

Elliot Todd
Supporting the communication of CSF’s work Elliot joined CSF after graduating from MA Fashion Futures here at LCF. He is passionate about sustainable business growth and is interested in emerging attitudes towards success in ecological, commercial and individual terms. He previously worked at Adidas.

Prof. Dilys Williams
Dilys is the Founder and Director of CSF, and Professor of Fashion Design for Sustainability. A designer by education and profession, a researcher and fashion educator, her experience includes designing with Katharine Hamnett and for Liberty. Her research interests relate to sustainability through fashion’s participatory and educational practices, her most important project being CSF itself.

Whilst situated beyond the core team, we count all of the students, tutors, critical friends and valued colleagues, with whom we work on a regular basis, as part of our community. We are not able to name our wider community here, but recognise the valued contribution that you make to our work.