

k r i s h m a

S A B K r w A e



FINALIST FOR ECO DESIGNER OF THE FUTURE 2018

GRADUATED 1ST CLASS BA FASHION TEXTILES 2018

BRITISH COUNCIL GENERATION UK - CHINA 2018

GLOBAL TALENT PROGRAMME MERCEDES BENZ FASHION WEEK RUSSIA 2019

SHORTLISTED FOR CREATIVE CONSCIENCE CHANGEMAKERS AWARD 2019

FINALIST FOR THE INTERNATIONAL MITTELMODA FASHION AWARDS MILAN 2019

SHORTLISTED FOR ELLE X BOSS BABE PITCH YOUR BIZ CONTEST AUGUST 2020

MIKEYSLINE X FASHION WEEK ONLINE COMPETITION FINALIST AUGUST 2020

GLOBAL TALENTS DIGITAL SUSTAINABILITY - MOSCOW FASHION WEEK SEPTEMBER 2020

FAD X FASHION SCOUT VIRTUAL GALLERY - BLM: MESSAGE TO THE FASHION INDUSTRY SEPTEMBER 2020

FINALIST FOR SCOUTING FOR INDIA X VOGUE ITALIA 2020



THE RISING SUN X SIZE? COLLAB FOR NIKE DUNKS FT YELLOW BOBA TROUSERS



INFLUENCED GFW TO CREATE A SPACE FOR UNDERREPRESENTED COMMUNITIES WITHIN FASHION

2ND PLACE WINNER FOR ETNOMODA ECOFASHION 2021

KRISHMASABBARWAL.CO.UK LAUNCH 2021

GAL-DEM X V&A REMAKE: DESIGNER IN CONVERSATION 2021



CREATING KNITWEAR FROM DONATED YARN FROM WOOL AND THE GANG

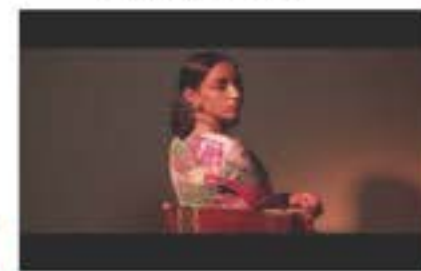


ONLINE WORKSHOP: NATURAL DYEING AND RUST DYEING

MA FASHION: SUSTAINABLE AND ETHICAL @ NORTHUMBRIA UNIVERSITY 2022



TALKS - SHARING KNOWLEDGE + MY EXPERIENCES



WHERE DO I BELONG? COLLABORATION WITH FULL TEAM OF BROWN CREATIVES



# BACKGROUND



# MASLOW'S HIERARCHY OF NEEDS: DESIGNER & ENTREPRENEUR

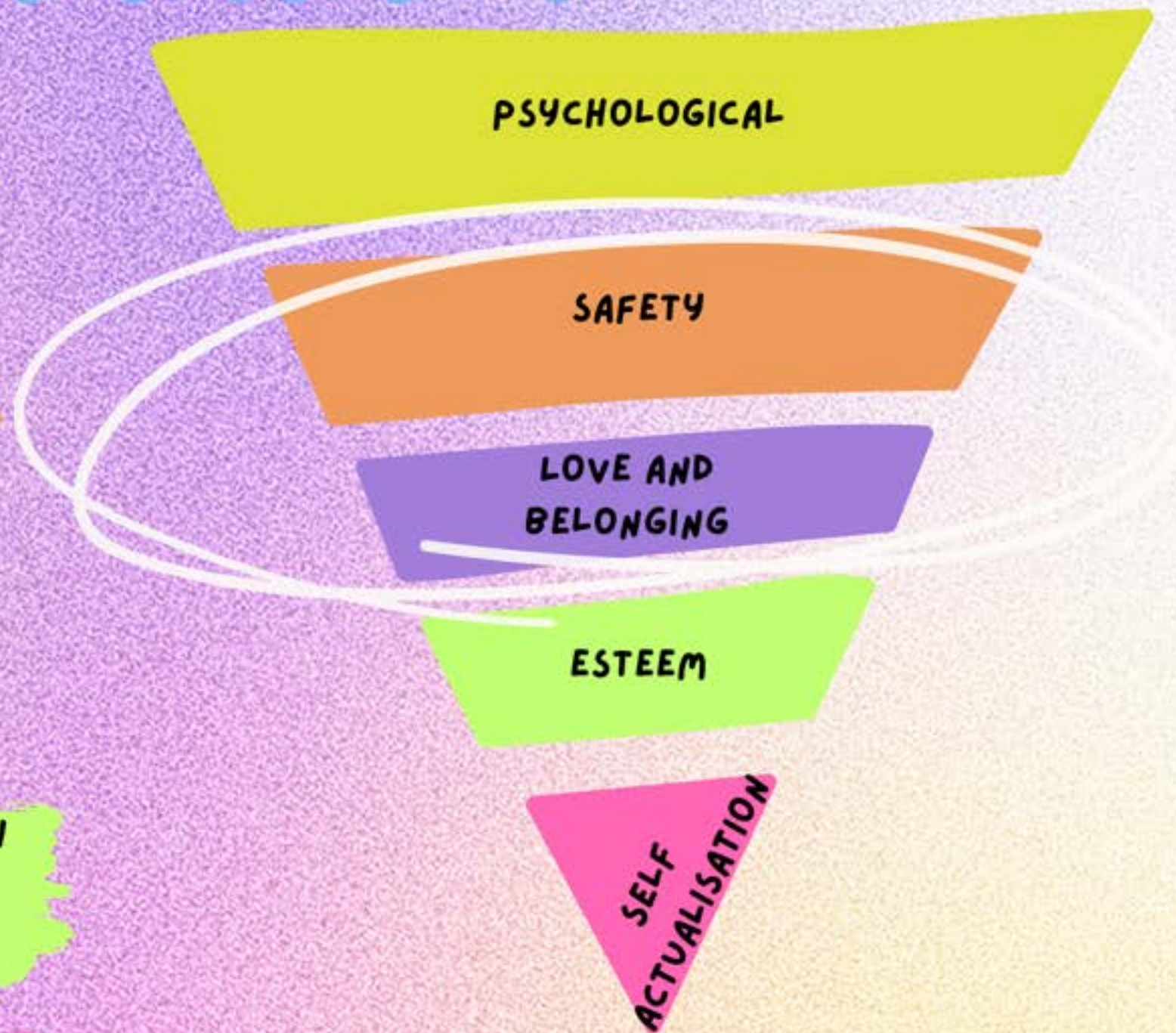
PURPOSE ABILITY  
 PRODUCT CONSUMERS ENERGY  
 SALES SKILL  
 DRIVE TIME

HEALTH PROFABILITY FINANCIAL  
 RESOURCE PREPARATION SCALABILITY  
 CAPABILITY ASSETS REPUTATION

SUPPORT BELONGING PARTNERSHIPS  
 FAMILY CONSUMERS  
 FRIENDS COMMUNITY  
 PURPOSE WORK LIFE BALANCE

REWARD RESPECT CONFIDENCE  
 ATTENTION PRESS CHANGEMAKER  
 RECOGNITION INFLUENCE REPUTATION

SUCCESS ETHICS TALENT  
 PROBLEM SOLVING CREATIVITY VISION  
 INVESTMENT FULFILLMENT MENTORING  
 EQUALITY ACHIEVEMENTS



IN MY CAREER, I HAVE ACHIEVED NUMEROUS OPPORTUNITIES FOR SELF-ACTUALISATION AND ESTEEM. THIS PARTICULAR PROJECT IS CENTRED ON SCALABILITY FOR MY SLOW FASHION BUSINESS. THIS RELATES TO THE SAFETY, LOVE & BELONGING SEGMENT OF THE HIERARCHY OF NEEDS.





# STRENGTHS

AESTHETIC PUBLIC SPEAKING  
 KNITTING LEADING PEOPLE  
 MAKING  
 IDEATION SOCIAL MEDIA CONTENT  
 INDUSTRY EXPERIENCE DIPLOMATIC  
 COMMUNICATION CONFRONTATION  
 HUMOUR SKILLS  
 SPEAKING OUT ACHIEVING  
 NAVIGATING DIFFICULT SITUATIONS

# WEAKNESSES

WORK/LIFE BALANCE ANXIETY  
 DISTRACTION  
 PEOPLE PLEASER PRIORITISATION  
 WRIST MEMORY  
 REACTIVE BURNING OUT  
 LATENESS RESTLESSNESS  
 MOTIVATION TIME KEEPING  
 OVERWORKING  
 LOW ENERGY HEALTH

# OPPORTUNITY

CREATIVE COLLABORATIONS  
 ENTERPRISE UPSCALE  
 UPSKILL TEXTILES WASTE  
 SUPPORT FROM UNIVERSITY  
 STORYTELLING FOR AWARENESS  
 COMMUNITY REMAKING  
 ALTERNATIVE SUPPLY CHAIN  
 ZERO WASTE KNITTING

# THREAT

TIME PROFITABILITY  
 LOSING FOCUS SATURATED INDUSTRY/ MARKET  
 CASH FLOW FUNDING  
 PRODUCTION ON LARGER SCALE  
 COMPETITION  
 TECHNOLOGY - UPSKILL  
 SUSTAINABLE MASS PRODUCTION FOR SCALABILITY (DARES, 2022)



# PROJECT QUESTION

HOW CAN I UPSCALE MY SLOW FASHION BRAND WHILE UTILISING TEXTILE WASTE AND OFFCUT FIBRES, TAKING INSPIRATION FROM MY HERITAGE AND ANCIENT CULTURE OF UPCYCLING, REUSING, AND REMAKING?

# RESEARCH CONCEPT

THE PROJECT SEEKS TO REDUCE TEXTILE WASTE AND SCRAP MATERIAL WHILE CONSIDERING METHODS FOR SCALING THE SMALL FASHION BUSINESS. SINCE LAUNCHING MY BRAND, I'VE RECEIVED QUERIES ABOUT STOCKING MY DESIGNS FROM BUYERS FROM WELL-KNOWN BRANDS BOTH DOMESTICALLY AND GLOBALLY. I'VE STRUGGLED TO DUPLICATE REUSED THINGS IN THE QUANTITIES BUYERS REQUIRE, LIMITING MY GROWTH AS A SMALL BUSINESS. ANOTHER AIM IS TO DEVELOP AN ALTERNATIVE OPTION THAT OPPOSES TEXTILE WASTE DISPOSAL EXPORTS TO THE GLOBAL SOUTH TO DISMANTLE COLONIALISM. THE SURPLUS WASTE DISPOSAL OF THE GLOBAL NORTH HAS DISPROPORTIONATELY OVERBURDENED AND HARMED COUNTRIES IN THE GLOBAL SOUTH (DEAD WHITE MAN'S CLOTHES, 2016).





# Abstract

IN PURSUING SUSTAINABILITY, INDIAN SOCIETY UPHOLDS THE ETHOS OF "JUGAAD," A SYMBOL OF RESOURCEFUL INNOVATION AND RECYCLING, AS ELUCIDATED BY TSUR IN 2017. THIS RESEARCH EMBARKS ON A CROSS-CULTURAL JOURNEY ROOTED IN HISTORICAL CONTEXTS, EMBRACING ANCIENT UPCYCLING TRADITIONS FROM INDIAN COMMUNITIES AND GLOBAL DIASPORAS, AS EXPOUNDED BY ASSOMULL IN 2021. ALIGNED WITH THE MULTIDISCIPLINARY FIELD OF DISCARD STUDIES, AS ILLUMINATED BY LIBOIRON AND LEPAWSKY IN 2022, IT DELVES INTO WASTE DISPOSAL FROM CULTURAL, SOCIAL, ENVIRONMENTAL, ECONOMIC, AND POLITICAL ANGLES. THE PRIMARY OBJECTIVE IS TO EXTRACT INSIGHTS FROM DIVERSE CULTURAL BACKGROUNDS THROUGH UPCYCLING, RECYCLING, AND RECREATION PRACTICES TO ENHANCE OUR UNDERSTANDING OF SCALABILITY WITHIN THE "SLOW FASHION" MOVEMENT.

THE PRACTICE-BASED MA PROJECT UNDERSCORES THE TRANSFORMATIVE POWER OF STORYTELLING IN RESHAPING ATTITUDES TOWARDS TEXTILE WASTE, AIMING TO AMPLIFY THE SCALABILITY OF SUSTAINABLE FASHION PRACTICES INFUSED WITH JUGAAD'S CULTURAL AND HISTORICAL ELEMENTS.

THE LITERATURE REVIEW EXPLORES CIRCULAR FASHION TECHNIQUES, THE CULTURAL RELEVANCE OF UPCYCLING, THE LONG-TERM IMPACT OF COLONIALISM ON WASTE MANAGEMENT, FASHION SUPPLY CHAIN COMPLEXITIES, REVERSE LOGISTICS CHALLENGES, AND HURDLES IN SCALING UPCYCLED GARMENTS.

THE METHODOLOGY SECTION DETAILS RESEARCH METHODS, INCLUDING SECONDARY RESEARCH, PHOTOGRAPHY, SAMPLING, WORKSHOPS, INTERVIEWS, AND SURVEYS, WITH DATA ANALYSIS EMPLOYING THEMATIC AND CONTENT ANALYSIS STRATEGIES.

THE RESULTS CHAPTERS REVEAL WORKSHOP PARTICIPANTS' INSIGHTS INTO MATRIARCHAL INFLUENCES ON SUSTAINABLE LIVING, DIFFERING REUSE PRACTICES ACROSS CULTURES, AND THE CULTURAL BACKDROP SHAPING RECYCLING AND REPURPOSING PRACTICES. THE RESEARCH ALSO UNVEILS SCALABILITY CHALLENGES SUSTAINABLY, EMPHASISING COLLABORATION AMONG STAKEHOLDERS AND TECHNOLOGICAL ADVANCEMENTS FOR A MORE SUSTAINABLE INDUSTRY AMID COMPLEX SUPPLY CHAINS AND MATERIAL SOURCING. THE FASHION AND TEXTILE WASTE ARENA POSES CHALLENGES AND OPPORTUNITIES, ENCOURAGING TRANSFORMATIVE CHANGE.

## KEYWORDS

DESI

SCALABILITY

JUGAAD

COLONIALISM

WASTE MANAGEMENT

REMAKING



**Aims**

TO CREATE A CAPSULE COLLECTION USING UPCYCLING, REPURPOSING AND SLOW FASHION METHODS

TO REDUCE UNNECESSARY TEXTILES WASTE AND BRING AWARENESS TO THE VERSATILITY OF TEXTILES WASTE AND SCRAPS

TO EXPLORE AND CREATE AN ALTERNATIVE SECOND-HAND WASTE CHAIN TO EXCESS CHARITABLE DONATIONS TO AVOID UNSOLD STOCK BEING EXPORTED TO COUNTRIES IN THE GLOBAL SOUTH

TO UNDERSTAND SLOW FASHION SCALABILITY THROUGH THE PERSPECTIVE OF DIFFERENT STAKEHOLDERS

UTILISE TEXTILES WASTE

PURPOSE

**Objectives**

SOURCE SUPPLIERS FOR WASTE YARNS, SECONDHAND GARMENTS AND TEXTILES

FACILITATE WORKSHOP SPACES AND LEAD DEMONSTRATIONS ON REDUCING TEXTILE WASTE AND CREATING USING SCRAP FABRIC AND OFFCUTS.

DEMONSTRATE A CAPSULE COLLECTION MADE WITH SECOND-HAND MATERIALS AND TEXTILE WASTE BY THE END OF THE MA PROGRAMME. APPLY SLOW FASHION METHODS SUCH AS UPCYCLING, RECONSTRUCTION AND REMAKING WHILE MONITORING AND REDUCING TEXTILES WASTE.

**PPP**

UPSKILL

EXPLORE OUTCOMES

COMMUNITY & COLLABORATIONS



# wasted

- 20% OF WORLDWIDE WASTE IS CREATED BY THE TEXTILES & FASHION INDUSTRY
- 1% OR LESS OF TEXTILES WASTE IS RECYCLED
- 40M TONNES OF WASTE CREATED BY THE FASHION INDUSTRY EACH YEAR
- 99% OF LEADING FASHION BRANDS DO NOT REVEAL IF GARMENT WORKERS ARE PAID LIVING WAGES



IMAGE: DREAM STUDIO AI 2022

- 29% OF UK CONSUMERS HAVE BOUGHT SECOND-HAND FASHION ITEMS IN THE LAST 12 MONTHS.
- A 321% YEAR-ON-YEAR JUMP IN SEARCHES FOR 'UPCYCLED JEANS'.
- EXPONENTIAL DEMAND INCREASE: A 117% YEAR-ON-YEAR INCREASE IN DEMAND FOR UPCYCLED, RECYCLED, REPURPOSED AND REWORKED ITEMS.

(BELL, 2022)



IMAGE: DREAM STUDIO AI 2022





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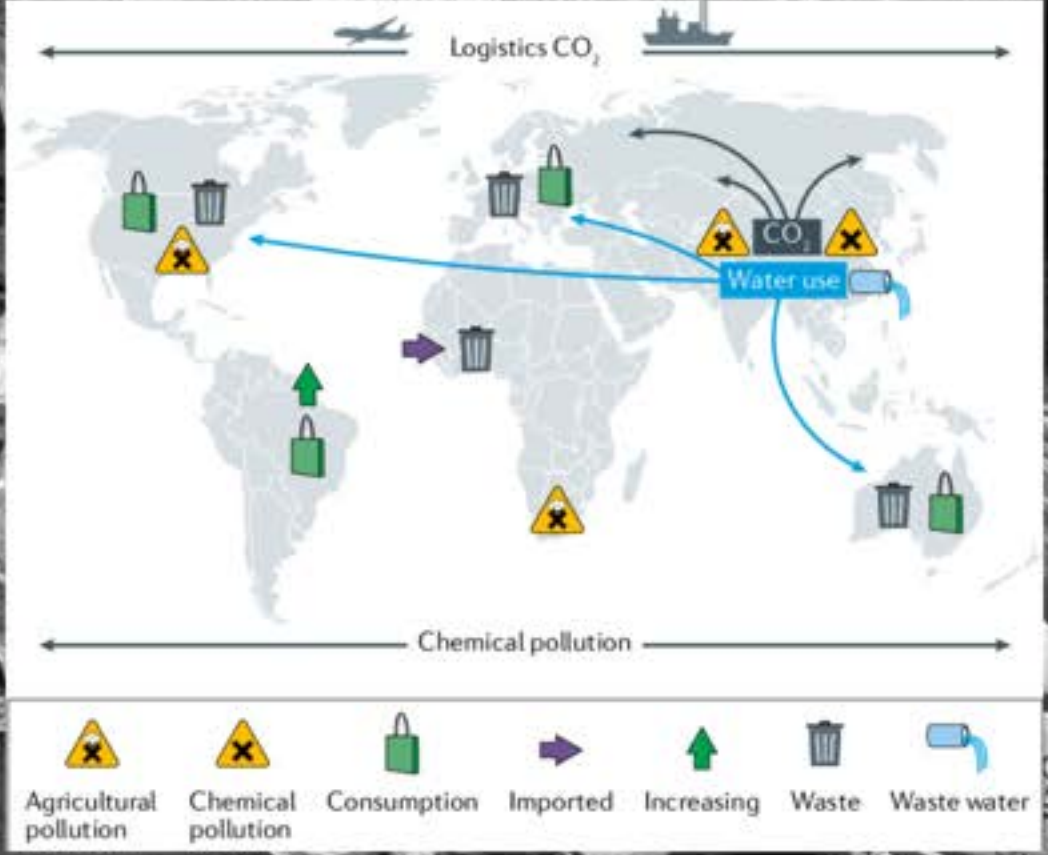


WORLDWIDE HEAT MAP OF CLOTHING MANUFACTURING SITES

OPEN SUPPLY HUB, 2023



IMAGE PORTFOLIO/PENGUIN RANDOM HOUSE



THE GEOGRAPHIC DISTRIBUTION OF CRITICAL ENVIRONMENTAL CONSEQUENCES ASSOCIATED WITH THE TEXTILE AND APPAREL SUPPLY CHAINS.

(NIINIMÄKI ET AL., 2020)



WORLDWIDE MAP OF SECONDHAND CLOTHING IMPORT/EXPORT

(KOZŁOWSKI AND VA PESARAN, 2021)





IMAGE: ODAMTEN, 2021



IMAGE: DEAD WHITE MAN'S CLOTHES, 2017



IMAGE: WHITE MAN'S CLOTHES, 2011



IMAGE: SHINIQUE MITH, 2014



IMAGE: MITCHELL, 2013



IMAGE: AHLUJALIA, 2017



# DOCUMENTARY PHOTOGRAPHY





**Where do  
garments go to  
die?**

**BACK TO  
WHERE THEY  
CAME FROM**

IMAGE: PAUL BULTEEL, 2010



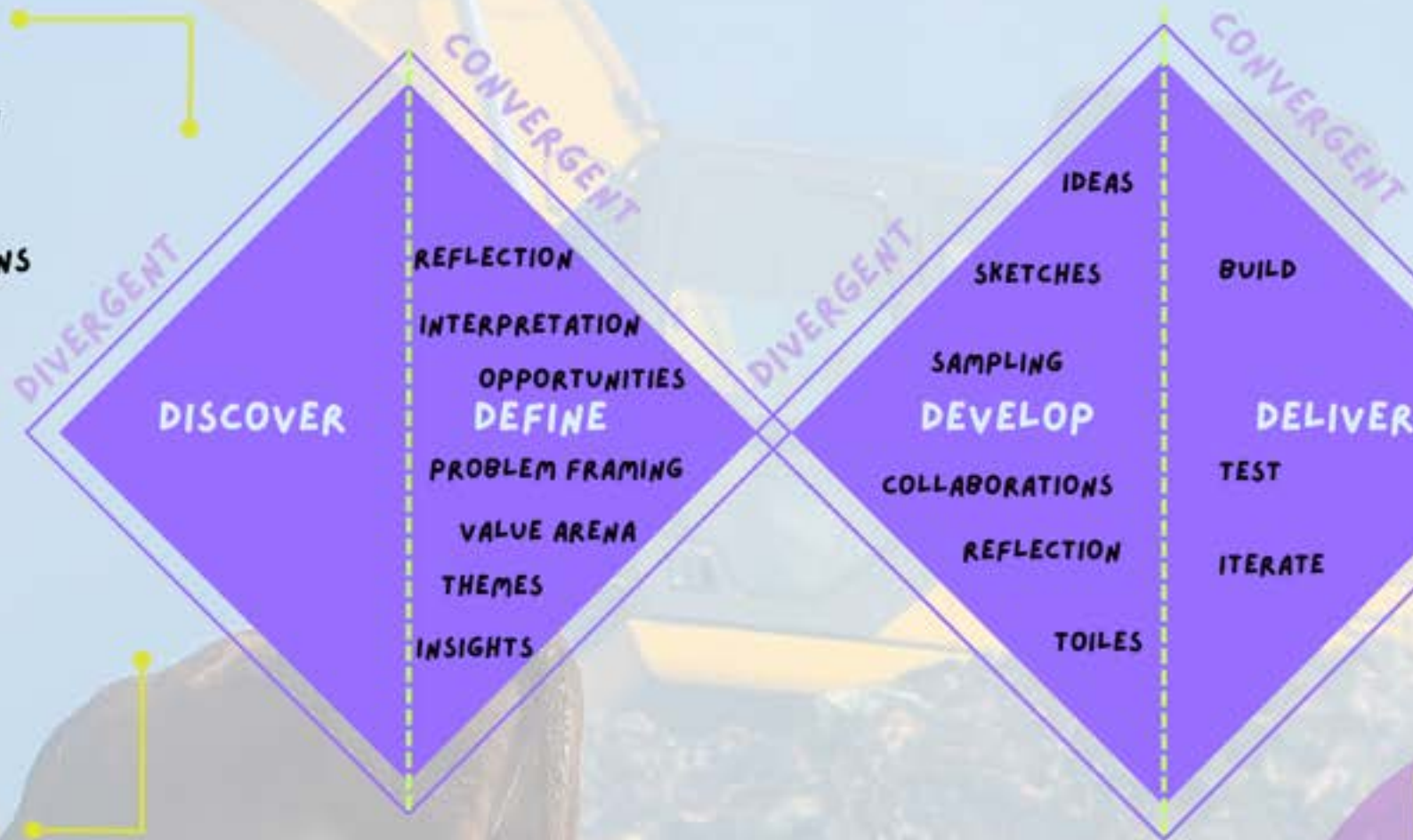
# DISCOVER, DEFINE, DEVELOP, DELIVER

## SECONDARY SOURCES:

- JOURNALS
- MUSEUM & GALLERY EXHIBITIONS
- DOCUMENTARIES
- FASHION COLLECTIONS
- BOOK CHAPTERS
- ARTICLES
- PODCASTS
- WEBINARS
- LECTURES
- CAMPAIGNS
- PHOTOGRAPHY

## PRIMARY SOURCES:

- PHOTOGRAPHY
- VIDEOGRAPHY
- SAMPLING
- INTERVIEWS WITH STAKEHOLDERS
- WORKSHOPS
- STAKEHOLDER MAPPING



# LITERATURE REVIEW

## GAPS IN KNOWLEDGE

- HAUTE CULTURE + SUPPLY CHAIN
- HAUTE CULTURE + COLONIAL DUMPING
- SUPPLY CHAIN + REMAKING WITH WASTE
- BUSINESS/SCALABILITY + SUPPLY CHAIN + REMAKING WITH WASTE

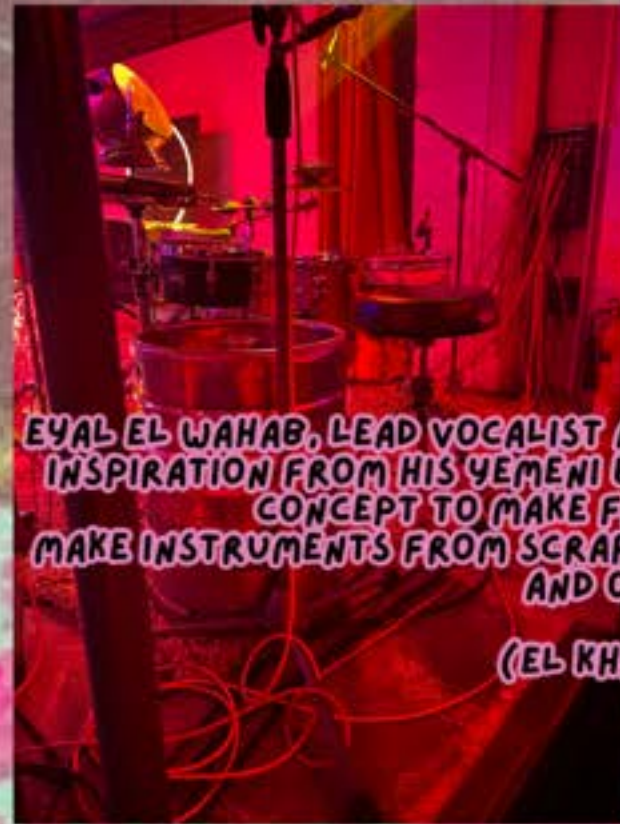
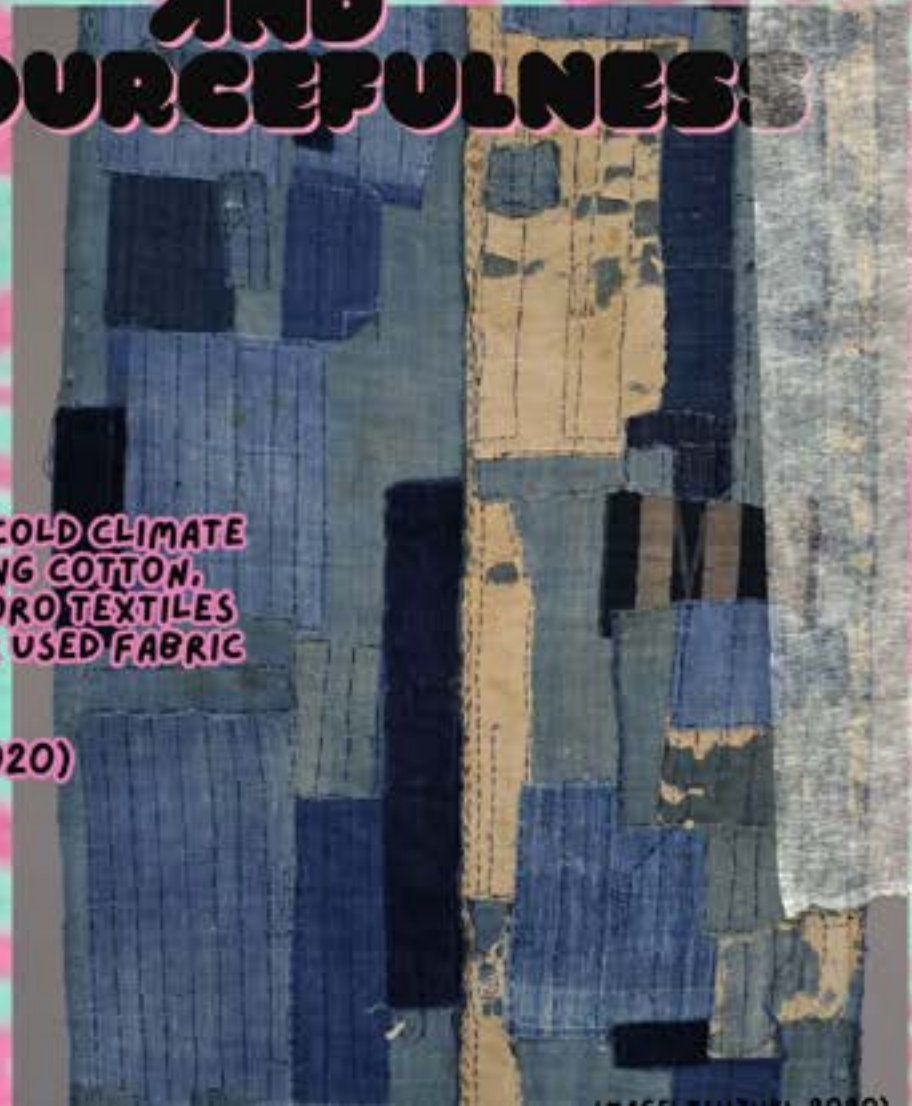


*Reusing and upcycling are embedded in the global majority's cultures.*

**OUT OF NECESSITY AND RESOURCEFULNESS**

IN JAPAN, WHERE THE COLD CLIMATE CHALLENGED GROWING COTTON, PEASANTS CREATED BORO TEXTILES BY PIECING TOGETHER USED FABRIC SCRAPS.

(OSOKINA, 2020)



EYAL EL WAHAB, LEAD VOCALIST AND MULTI-INSTRUMENTALIST TAKES INSPIRATION FROM HIS YEMENI BACKGROUND AND IS A TRADITIONAL CONCEPT TO MAKE FROM DISCARDED ITEMS. MAKE INSTRUMENTS FROM SCRAP WASTE, SUCH AS PANS, COLANDERS AND OLD TINS

(EL KHAT, 2022)



"FASHION'S FUTURE IS OFTEN CREATED BY REINVENTING THE PAST AND FINDING FRESH INSPIRATION IN TRADITION. A RENEWED APPRECIATION OF THE CENTURIES-OLD, ARTISANAL CRAFT...MORE MODERN APPROACH TO SUSTAINABILITY: UPCYCLING."

ASSOMULL (2021)



# PROBLEM FRAMING

POVERTY **KNITWEAR** GROWTH FAST FASHION  
EXCESS COMMUNITY CHARITABLE DONATIONS CHANGEMAKER  
WHAT WASTE IS CREATED **UPSCALE**  
SMALL BUSINESS MARGINALISED EXPOSED SEAMS  
**UNPICKING** SLOW FASHION **TEXTILES WASTE**  
GLOBAL NORTH **RENEWAL** **REMADE** SHODDY YARN SOURCING  
SCALABILITY CHARITABLE DONATIONS NECESSITY **JUGAAD**  
GLOBAL **PATCHWORK** BRAND LANDFILL  
SOUTH COLONIAL DUMPING **SECONDHAND** **TIME**  
STAKEHOLDERS **STOCKISTS** CULTURE  
REMANUFACTURING DESIGN THINKING  
**UPCYCLE** **YARN WASTE**  
COLONIALISM PURPOSE



# SDG MAPPING

## 7 - AFFORDABLE AND CLEAN ENERGY

- PRODUCTION OF NEW GARMENTS CONTRIBUTES 8-10% GREENHOUSE GAS EMISSIONS
- REDUCE DEMAND FOR FAST FASHION BY OFFERING AN ALTERNATIVE WITH UPCYCLED CLOTHING
- LESS RELIANCE ON NEW SYNTHETIC FIBRE PRODUCTION WHICH IS MADE FROM FOSSIL FUEL, E.G. POLYESTER
- BRING AWARENESS TO SLOW FASHION METHODS AND OVERCONSUMPTION
- ENERGY EFFICIENCY

## 6 - CLEAN WATER AND SANITATION

- REDUCE WATER CONTAMINATION THROUGH THE CHEMICAL DYEING OF NEW FABRIC AND MATERIALS BY UTILISING WHAT ALREADY EXISTS.

## 5 - GENDER EQUALITY

- 90% OF THE EMPLOYEES IN THE SUPPLY CHAIN ARE WOMEN
- LESS RELIANCE ON FAST FASHION - INFLUENCE CHANGE IN THE SUPPLY CHAIN

## 1 - NO POVERTY

- THE PROJECT DISCUSSES WASTE COLONIALISM WHICH REINFORCES AND EXACERBATES POVERTY
- INVESTIGATE AND PROPOSE AN ALTERNATIVE TO CHARITY DONATIONS EXPORTED TO COUNTRIES IN THE GLOBAL SOUTH
- SOME SELLERS "HAVE BEEN FORCED OUT OF THE BUSINESS WHEN A SUCCESSION OF BAD BALES LED TO THE LOSS OF ALL THEIR MONEY" (BROOKS, 2015, P.176)
- EXTREME POVERTY IS OFTEN INVISIBLE DUE TO DISCRIMINATION AND EXCLUSION DUE TO MIGRATION STATUS, RACE, CASTE, ETHNICITY, GENDER IDENTITY AND SEXUAL ORIENTATION, FURTHER PERPETUATING THE CYCLE OF POVERTY AND EXCLUSION. (CHRISTIAN AID)
- SUPPLY CHAIN

## 2 - ZERO HUNGER

- THIS RELATES TO SDG 1 AS NO POVERTY AND FOOD SECURITY ARE LINKED
- OTHER FACTORS
- SOIL CERTIFICATION FOR COTTON SMALLHOLDER FARMERS ALSO PROMOTES FOOD SECURITY.
- COTTON HAS A GUARANTEED MARKET, WHEREAS FOOD DOESN'T
- SUSTAINABLE COTTON PRACTISES = SUSTAINABLE FOOD AGRICULTURE
- BY 2025, TEXTILE BRANDS WILL WANT 100 PER CENT CERTIFIED COTTON
- COTTON PRODUCTS SUCH AS COTTONSEED OIL CAN ALSO BE SOLD AND GENERATE INCOME FOR SMALLHOLDER FARMERS.
- THIS GOAL HAS MADE ME RETHINK THE USE OF ORGANIC COTTON AS PREVIOUSLY; I ASSUMED IT WAS A HARMFUL MATERIAL AS IT WAS WATER INTENSIVE.

## 3 - GOOD HEALTH AND WELL-BEING

- REDUCING POVERTY IMPROVES LIFE EXPECTANCY AND ACCESS TO BETTER HEALTHCARE FACILITIES AND SERVICES.

## 4 - QUALITY OF EDUCATION

- LIKE THE PREVIOUS SDG GOAL - ACCESS TO GOOD QUALITY EDUCATION PROVIDES BETTER PROSPECTS.
- MORE EDUCATED INDIVIDUALS WON'T BE PUSHED INTO EMPLOYMENT TO WORK IN LOW-PAID JOBS SUCH AS GARMENT FACTORIES.
- FASHION HAS THE POTENTIAL AND REACH TO EDUCATE A WIDE VARIETY OF PEOPLE THROUGHOUT THE SUPPLY CHAIN, TO CORPORATE ENVIRONMENTS AND ITS CONSUMERS.
- I CAN EDUCATE PEOPLE ON THE VERSATILITY OF FABRIC WASTE AND SLOW FASHION METHODS TO INCREASE THE PRODUCT LIFE CYCLE.





# SDG

# MAPPING

## 8 - DECENT WORK AND ECONOMIC GROWTH

- CHILD LABOUR IN THE SUPPLY CHAIN
- POTENTIAL TO PROVIDE JOBS IN THE FUTURE (UPSCALE)
- COUNTRIES IN THE GLOBAL SOUTH LOCAL ECONOMY CAN HAVE THE CHANCE TO GROW BY NOT BEING FORCED TO RESELL SECOND-HAND CLOTHING FROM THE GLOBAL NORTH.

## 9 - INDUSTRY, INNOVATION AND INFRASTRUCTURE

- INNOVATIVE USE OF TEXTILES WASTE
- WASTE SUPPLY CHAIN ALTERNATIVE TO COLONIAL DUMPING
- RE-MANUFACTURING REQUIRES TECHNOLOGIES TO DECONSTRUCT - OPPORTUNITIES TO UPSKILL WORKERS

## 10 - REDUCE INEQUALITIES

- BRING AWARENESS TO WASTE COLONIALISM INUNDATING COUNTRIES IN THE GLOBAL SOUTH
- OPPORTUNITIES FOR UNDER-REPRESENTATION GROUPS
- SPEAK OUT AGAINST INEQUALITIES WITHIN THE SUPPLY CHAIN AND WASTE DISPOSAL

## 17 - PARTNERSHIPS FOR THE GOALS

- COLLABORATIONS
- SPEAKING OUT
- LEAD BY EXAMPLE
- SOCIAL MEDIA
- THE VERSATILITY OF FABRIC SCRAPS

## 16 - PEACE, JUSTICE AND A STRONG INSTITUTION

- CHANGEMAKER
- ACTIVISM
- FASHION AS A FORCE FOR GOOD
- BRING AWARENESS TO HUMAN RIGHTS VIOLATIONS, AND POOR PRACTISES, E.G. #PAYUP CAMPAIGN
- CHALLENGING WHITE SUPREMACY
- WASTE COLONIALISM
- WORKING WITH DIVERSE GROUPS

## 15 - LIFE ON LAND

- GARMENT DISPOSAL OF TENS END UP IN LANDFILL RELEASING METALS AND CHEMICALS INTO THE GROUND - POISONING GROUND AND WATERWAYS - LAND DEGRADATION

## 14 - LIFE BELOW WATER

- REDUCING THE USE OF WATER IN TEXTILE PRODUCTION
- WASTE MANAGEMENT SO GARMENTS ARE NOT DUMPED IN WATERWAYS
- CREATING FROM WASTE, EXTENDING LIFE OF MATERIALS AND RESOURCES

## 13 - CLIMATE CHANGE

- REUSING TEXTILES WASTE RATHER THAN PRODUCING NEW MATERIALS - FEWER EMISSIONS AND WATER USED
- PROMOTE SLOW FASHION METHODS
- UTILISING DISCARDED GARMENTS AND EXTENDING THE PRODUCT LIFE CYCLE
- COLLABORATE WITH SLOW FASHION INFLUENCERS TO BRING MORE AWARENESS
- TRANSPARENT SUPPLY CHAIN





**"I JUST HATE THAT REWORKED  
AESTHETIC, THAT IS BEING DONE IN  
THE VINTAGE STORES..THAT HALF AND  
HALF LOOK THAT WE KEEP SEEING. I  
HATE THAT AESTHETIC"**

**WORKSHOP  
PARTICIPANT**



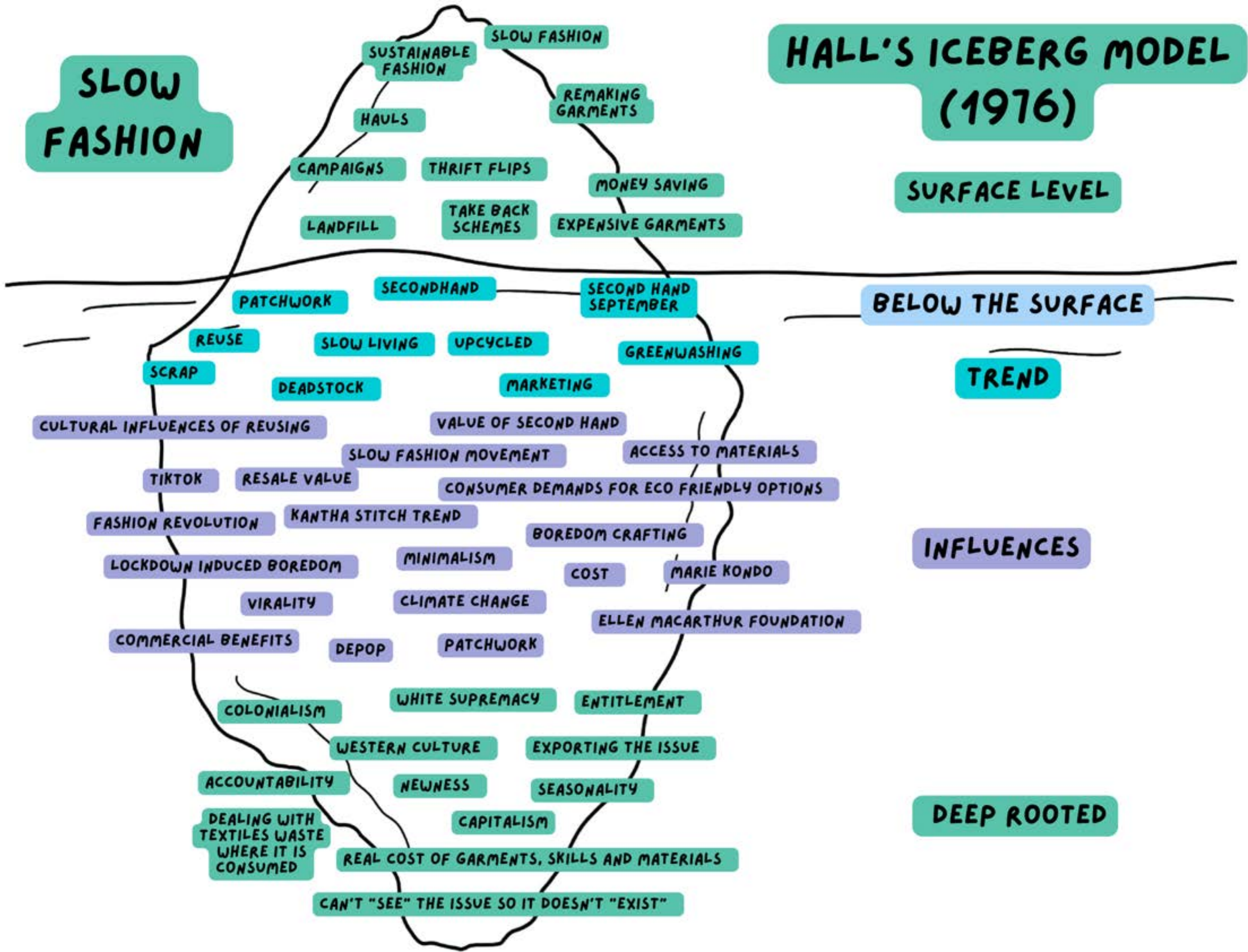
IMAGE: BORBALA, 2020

IMAGE: URBAN REVIVAL



# SLOW FASHION

# HALL'S ICEBERG MODEL (1976)





- SUPPORTING MARGINALISED GROUPS
- SUPPORTING CREATIVES OF COLOUR
- EDUCATION THROUGH SOCIAL MEDIA = WIDER AUDIENCE
- SUPPLY CHAIN TRANSPARENCY
- HIGHLIGHTING COLONIALISM WITHIN THE FASHION INDUSTRY
- WHY SEND OUR RUBBISH TO OTHER COUNTRIES
- AFFECTS LOCAL ECONOMIES AND INDUSTRIES
- POLITICS OF THE SECOND-HAND GARMENT INDUSTRY
- ENCOURAGING TRANSPARENCY WITH GARMENT UPCYCLING
- SOCIAL COMMENTARY ON WASTE COLONIALISM
- SOCIAL JUSTICE THROUGH STORYTELLING
- RESPECTING THE WORK OF SKILLED GARMENT WORKERS BY EXTENDING THE LIFE OF PRODUCTS
- GLOBAL SECOND-HAND MARKET
- CHARITY DONATIONS
- COLLABORATE WITH OTHER DESIGNERS
- REMOVING WASTE
- FAST FASHION INDUSTRY ENABLES
- FAST FASHION MODEL
- SLOW FASHION MOVEMENT
- BRING AWARENESS TO SLOW FASHION
- BRING AWARENESS TO ISSUES IN THE DONATION MODEL
- THE VERSATILITY OF TEXTILES WASTE AND HOW TO USE
- BRING AWARENESS TO THE SUPPLY CHAIN

- WATER POLLUTION
- REDUCE WATER WASTE BY USING EXISTING TEXTILES
- ACCESSING CARBON FOOTPRINT
- PRESERVING NATURAL RESOURCES
- YOU CAN'T OUT-DONATE THE SHEER VOLUME OF GARMENTS THAT ARE PRODUCED AT SUCH A LARGE SCALE
- REUSING IS MORE SUSTAINABLE
- REDUCING WASTE
- CLOTHING DONATION SAVES WATER
- ALTERNATIVE TO CHARITY DONATIONS THAN LIKELY END IN THE GLOBAL SOUTH
- AVOID GOING TO LANDFILL
- MICROFIBRES IN WATER STREAMS
- UTILISING WASTE TEXTILES
- REDUCE GARMENT INCINERATION

- STORYTELLING
- WESTERN CULTURE OF CONSUMPTION AS LONG AS THE RECYCLING SYSTEM IS IN PLACE (KOZŁOWSKI, BARDECKI, SEARCY, 2019)
- INDIA'S ANCIENT CULTURE OF UPCYCLING
- MEMORIES
- HERITAGE AND UPCYCLING
- INDIGENOUS CULTURES REUSE
- ERASED HISTORY
- INDIAN AND BRITISH
- SHARING STORIES TO PRESERVE CULTURES
- CRAFT
- IDENTITY
- WHY SHOULD UNWANTED GARMENTS BE DUMPED IN COUNTRIES IN THE GLOBAL SOUTH

SOCIAL

SOCIAL

CULTURAL

CULTURAL

ENVIRONMENTAL



ENVIRONMENTAL

ECONOMICAL

ECONOMICAL

AESTHETIC

AESTHETIC

- SUPPORT LOCAL ECONOMY
- VIABILITY
- PAID LIVING WAGE AS A SELF-EMPLOYED DESIGNER AND BUSINESS OWNER
- SPONSORSHIPS, E.G. BFC
- POTENTIAL TO CREATE JOBS IN THE FUTURE
- SMALL BUSINESS FUNDING FROM THE ART COUNCIL
- REDUCE THE AMOUNT OF WASTE CREATED IN THE DESIGN PROCESS THROUGH UPCYCLING
- INVESTMENT INTO EQUIPMENT THAT WILL MAKE UNPICKING GARMENTS MORE TIME EFFICIENT
- LESS WATER USAGE IN THE DESIGN PROCESS AS REUSING TEXTILES
- SUSTAINABILITY = PROFITABILITY
- RENTING SERVICE FOR GARMENTS
- THE MEASURE OF WHETHER THE PRODUCT IS OF VALUE
- DEMAND FOR DESIGNS
- PROFITABILITY
- POTENTIAL TO TRAIN PEOPLE
- BUSINESS LOANS
- SOURCING TEXTILES WASTE WILL BE A CHEAPER OPTION THAN BUYING VIRGIN MATERIALS
- PRODUCING LOCALLY TO REDUCE COSTS

- EMOTIONAL CONNECTIONS
- ONE-OFF PIECES
- HAND MADE KNITWEAR
- SMALL BATCH PRODUCTION
- UNIQUE
- FUNCTIONALITY
- PURPOSE-LED DESIGN
- VALUING PRODUCT
- APPLYING VALUE
- CRAFT
- STORYTELLING THROUGH GARMENTS ADDS VALUE AND THEREFORE INFLUENCES LONGEVITY
- DESIGN FOR LONGEVITY
- DESIGN FOR LOW WASTE
- RECYCLABILITY?
- NATURAL MATERIALS SUCH AS WOOL
- HAND MADE



# "AT THE BEGINNING OF YOUR FAST FASHION"



IMAGE: LECATOMPRESS (2020)



IMAGE: ANASH (2005)



IMAGE: WAN (2016)



IMAGE: RAY RABBIT (2012)



**CYCLE IT HARMS A NON-WHITE PERSON  
IN THE GLOBAL SOUTH. AT THE END OF  
YOUR FAST FASHION CYCLE, IT HURTS A  
NON-WHITE PERSON IN THE GLOBAL  
SOUTH."**

**Aj Barber**



# TRANSFORM TRADE INTERVIEW



**OUTSOURCING  
INCREASES  
HOMEWORKING**

**NONE OF US  
NEED ANY  
MORE  
CLOTHING**

**FASHION  
INDUSTRY IS  
AN OPAQUE  
ONE**

**FASHION  
MANUFACTURING  
IS A MIGRANT  
INDUSTRY**



IMAGE: TRADCRAFT EXCHANGE/PRIYANKA CHHARIA

QUOTES: INTERVIEWEE FROM TRANSFORM TRADE CHARITY







# INTERVIEW KEY FINDINGS

THE FASHION INDUSTRY IS OPAQUE AND HAS CHALLENGES RELATED TO WORKING CONDITIONS, HEALTHCARE, AND EXPLOITATION, INCLUDING MODERN SLAVERY.

IN THE DOMESTIC MARKET OF THE GARMENT INDUSTRY, WORKERS OFTEN LACK KNOWLEDGE ABOUT THE END CONSUMERS FOR WHOM THEY ARE PRODUCING. HOWEVER, THERE IS A DEMAND FOR HIGHER PAY WHEN IT COMES TO EXPORTS.

THERE ARE EFFORTS TO TRANSFORM THE TEXTILE INDUSTRY THROUGH TRADE ISSUES, LEGISLATION, GRASSROOTS MOVEMENTS, AND ADVOCATING FOR SYSTEMIC CHANGE.

HOMEWORKING HAS PROS AND CONS, SUCH AS REDUCING SEXUAL HARASSMENT AND BENEFITING MOTHERS, BUT IT ALSO RAISES CONCERNS ABOUT INCONSISTENT WORK RATES, WORKING CONDITIONS, AND LACK OF FORMAL RECOGNITION.

THE FOCUS ON THE DOMESTIC MARKET HAS CHALLENGES RELATED TO INCONSISTENT WORK RATES AND WORKERS NOT KNOWING WHOM THEY ARE MAKING FOR. PRODUCING FOR EXPORTS = HIGHER PAY RATE

UPCYCLING ALONE DOES NOT ADDRESS THE ISSUES RELATED TO THE TEXTILE INDUSTRY, AND SOME REGIONS HAVE BANNED THE IMPORT OF CERTAIN GARMENTS, SUCH AS POLYESTER AND UNDERWEAR, FOR THE SAKE OF DIGNITY.

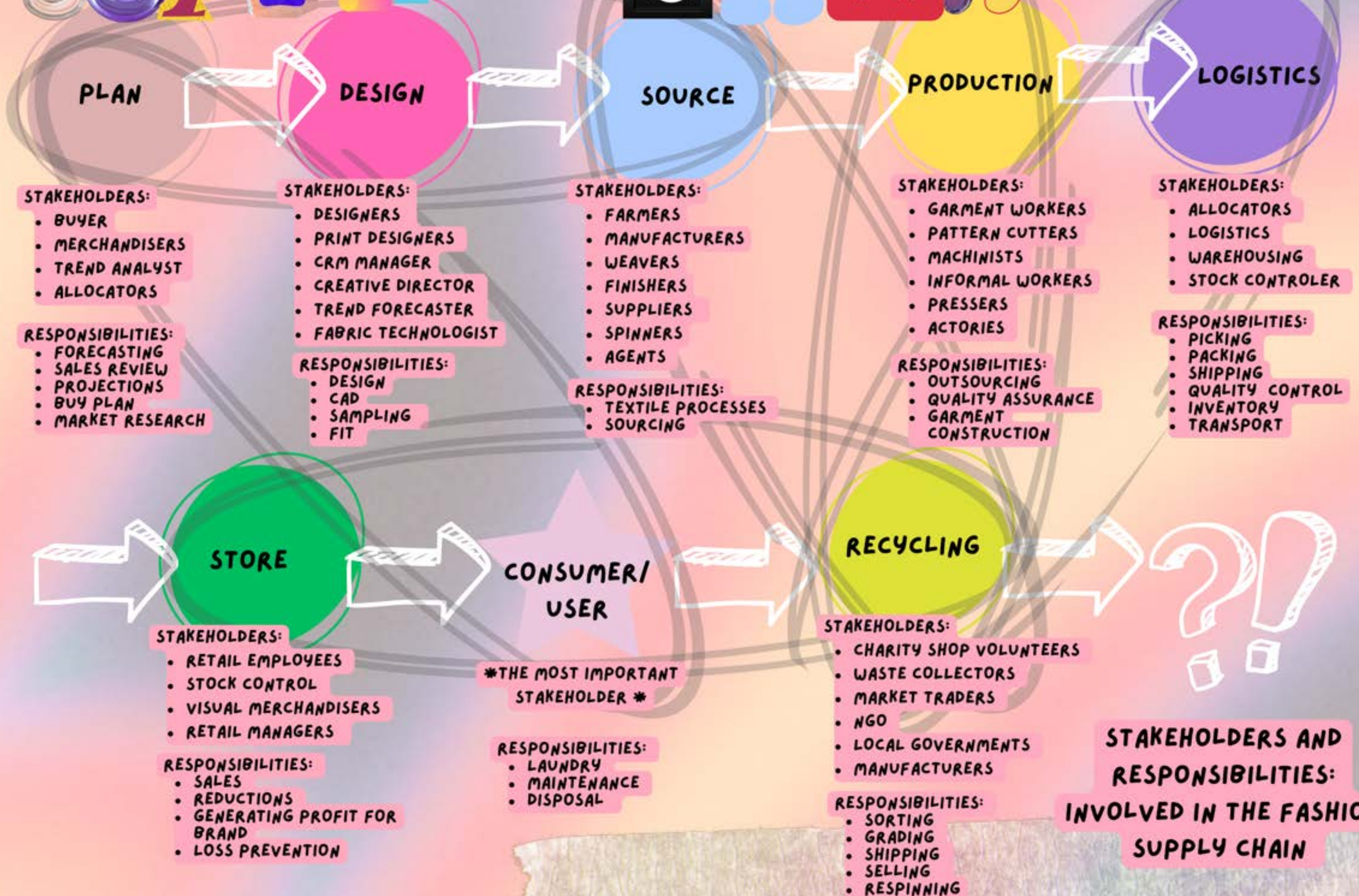
MARGINALISED PEOPLE, LIKE OLDER WOMEN, HAVE JOBS LIKE HAMMERING SPOOLS BACK INTO SHAPE, SWEEPING, OR CLEANING.

FACTORIES EXHIBIT A PREFERENCE FOR YOUNG FEMALE WORKERS, OFTEN GOING TO THE EXTENT OF ENCOURAGING THEM TO USE BIRTH CONTROL TO AVOID PREGNANCY. INTERESTINGLY, THIS PREFERENCE CONTRADICTS THE DISREGARD FOR OLDER WOMEN WHO NO LONGER MENSTRUATE, AS THEY ARE NOT FAVORED IN THE SAME WAY.





# SUPPLY CHAIN



**PLAN**

**STAKEHOLDERS:**

- BUYER
- MERCHANDISERS
- TREND ANALYST
- ALLOCATORS

**RESPONSIBILITIES:**

- FORECASTING
- SALES REVIEW
- PROJECTIONS
- BUY PLAN
- MARKET RESEARCH

**DESIGN**

**STAKEHOLDERS:**

- DESIGNERS
- PRINT DESIGNERS
- CRM MANAGER
- CREATIVE DIRECTOR
- TREND FORECASTER
- FABRIC TECHNOLOGIST

**RESPONSIBILITIES:**

- DESIGN
- CAD
- SAMPLING
- FIT

**SOURCE**

**STAKEHOLDERS:**

- FARMERS
- MANUFACTURERS
- WEAVERS
- FINISHERS
- SUPPLIERS
- SPINNERS
- AGENTS

**RESPONSIBILITIES:**

- TEXTILE PROCESSES
- SOURCING

**PRODUCTION**

**STAKEHOLDERS:**

- GARMENT WORKERS
- PATTERN CUTTERS
- MACHINISTS
- INFORMAL WORKERS
- PRESSERS
- FACTORIES

**RESPONSIBILITIES:**

- OUTSOURCING
- QUALITY ASSURANCE
- GARMENT CONSTRUCTION

**LOGISTICS**

**STAKEHOLDERS:**

- ALLOCATORS
- LOGISTICS
- WAREHOUSING
- STOCK CONTROLLER

**RESPONSIBILITIES:**

- PICKING
- PACKING
- SHIPPING
- QUALITY CONTROL
- INVENTORY
- TRANSPORT

**STORE**

**STAKEHOLDERS:**

- RETAIL EMPLOYEES
- STOCK CONTROL
- VISUAL MERCHANDISERS
- RETAIL MANAGERS

**RESPONSIBILITIES:**

- SALES
- REDUCTIONS
- GENERATING PROFIT FOR BRAND
- LOSS PREVENTION

**CONSUMER/USER**

**\*THE MOST IMPORTANT STAKEHOLDER\***

**RESPONSIBILITIES:**

- LAUNDRY
- MAINTENANCE
- DISPOSAL

**RECYCLING**

**STAKEHOLDERS:**

- CHARITY SHOP VOLUNTEERS
- WASTE COLLECTORS
- MARKET TRADERS
- NGO
- LOCAL GOVERNMENTS
- MANUFACTURERS

**RESPONSIBILITIES:**

- SORTING
- GRADING
- SHIPPING
- SELLING
- RESPINNING

**STAKEHOLDERS AND RESPONSIBILITIES INVOLVED IN THE FASHION SUPPLY CHAIN**



# SUPPLY CHAIN IN FASHION INDUSTRY: OVERVIEW

CSR IMPLEMENTATION IN FASHION SUPPLY CHAINS NECESSITATES RETAILERS CONSIDERING THE SOCIAL AND ENVIRONMENTAL IMPACT OF THEIR BUSINESS ACTIVITIES ON A DIVERSE RANGE OF STAKEHOLDERS. (PERRY AND TOWERS, 2013)

THE PRESSURE ON SUPPLY CHAINS IS CAUSED BY FASHION BUSINESSES' DESIRE FOR LARGE VOLUME IN SHORT LEAD TIMES, WHICH FREQUENTLY RESULTS IN ABUSE AND HUMAN RIGHTS VIOLATIONS. WREN, B. (2022)

SUPPLY CHAINS ARE COMPLEX (PERRY & TOWERS, 2013)

WHILE FASHION BUSINESSES ARE BECOMING MORE TRANSPARENT ABOUT THEIR ENVIRONMENTAL IMPACT, FEW ARE COMFORTABLE DISCUSSING SOCIAL ISSUES INCLUDING WORKER WELFARE AND WAGES. (BIONDI, 2019)

"TRANSPARENT SUPPLY CHAINS = PEOPLE CENTRED TRADE"

- TRANSFORM TRADE

CARROLL'S (1991) CSR PYRAMID SUGGESTS COMPANIES HAVE FOUR RESPONSIBILITIES: ECONOMIC, LEGAL, ETHICAL AND PHILANTHROPIC.

AS CLIMATE CHANGE GROWS INCREASINGLY PRESSING, THE FAST FASHION SECTOR MUST RECOGNISE THE SIZE OF ITS CONTRIBUTION TO GLOBAL EMISSIONS AND LANDFILL WASTE.

CORPORATE SOCIAL RESPONSIBILITY (CSR) IN THE FASHION INDUSTRY IS A CRUCIAL PART OF THE INDUSTRY'S EFFORTS TO REDUCE ITS NEGATIVE ENVIRONMENTAL AND SOCIAL IMPACT WHILE ALSO ENCOURAGING SUSTAINABLE AND RESPONSIBLE BUSINESS PRACTISES.

THE SUPPLY CHAIN BEGINS WITH STAKEHOLDERS SUCH AS BUYERS, MERCHANDISERS, AND TREND ANALYSTS WHO ASSESS PRIOR SALES DATA, CONDUCT MARKET ANALYSIS, ESTABLISH ASSORTMENT PLANS, AND PLAN FINANCIAL RESOURCES.

BUYERS, MERCHANDISERS, AND DESIGN TEAMS COLLABORATE CLOSELY AND BRIEF OTHER STAKEHOLDERS IN THE SOURCING SEGMENT, INCLUDING BUDGETS, INTENDING TO COMPLETE PROJECTS AS RAPIDLY AND CHEAPLY AS POSSIBLE TO MAXIMISE PROFIT.



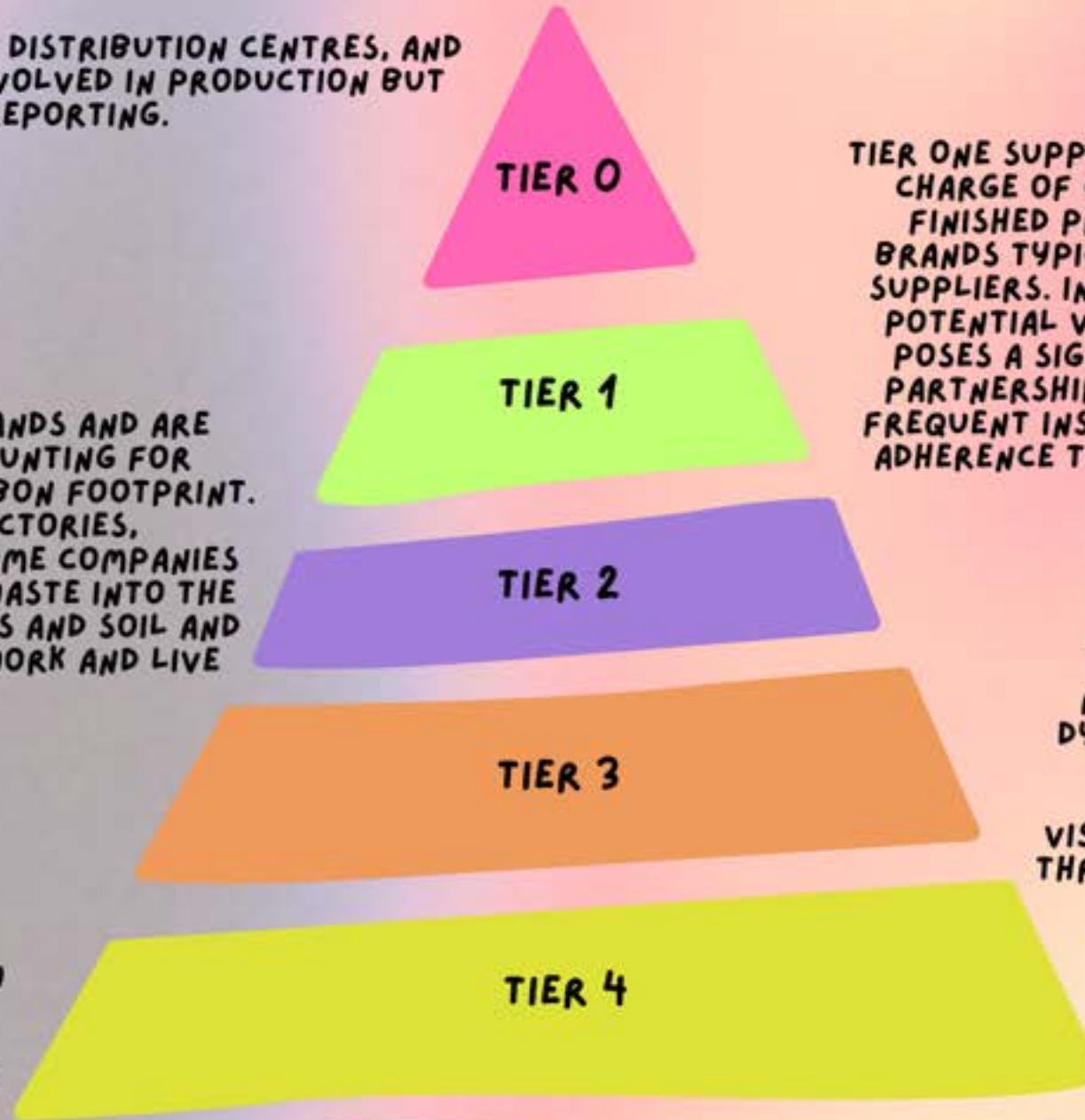
# SUPPLY CHAIN IN FASHION INDUSTRY: OVERVIEW

TIER ZERO REFERS TO BRAND-OWNED OFFICES, DISTRIBUTION CENTRES, AND RETAIL OUTLETS WHICH ARE NOT DIRECTLY INVOLVED IN PRODUCTION BUT ARE RELEVANT FOR IMPACT REPORTING.

TIER TWO FACILITIES ARE NOT OWNED BY BRANDS AND ARE INCLUDED IN SCOPE THREE EMISSIONS, ACCOUNTING FOR AROUND 80% OF THE FASHION INDUSTRY'S CARBON FOOTPRINT. TOXIC CHEMICALS ARE USED IN THESE FACTORIES, AFFECTING THE ENVIRONMENT AND PEOPLE. SOME COMPANIES RELEASE DANGEROUS CHEMICALS AND WATER WASTE INTO THE ENVIRONMENT, HARMING NEIGHBOURING RIVERS AND SOIL AND COMPROMISING THE HEALTH OF THOSE WHO WORK AND LIVE NEARBY.

TIER FOUR IS CONCERNED WITH THE RAW MATERIAL SUPPLY, SUCH AS FARMS THAT GROW COTTON OR RAISE LIVESTOCK. THE ENVIRONMENTAL IMPACT OF RAW MATERIAL MANUFACTURING IS SIGNIFICANT, INFLUENCING EVERYTHING FROM SOIL HEALTH TO AIR AND WATER QUALITY AND THE BIODIVERSITY OF NATURAL ECOSYSTEMS. COTTON, WOOL, LEATHER, FEEDSTOCKS FOR MAN-MADE CELLULOSIC, SILK, FURS, HEMP, LINEN, AND MANY OTHER MATERIALS ARE ALL PRODUCED THROUGH AGRICULTURE.

## TRACEABILITY TIER



TIER ONE SUPPLIERS, ALSO KNOWN AS DIRECT SUPPLIERS, ARE IN CHARGE OF CUTTING, SEWING, PACKAGING, AND PREPARING FINISHED PRODUCTS FOR SHIPMENT TO FASHION BRANDS. BRANDS TYPICALLY HAVE DIRECT RELATIONSHIPS WITH THESE SUPPLIERS. IN TIER ONE, BRANDS MUST BE CONSCIOUS OF THE POTENTIAL VIOLATION OF GARMENT WORKER RIGHTS, WHICH POSES A SIGNIFICANT RISK. BRANDS SHOULD BUILD STRONG PARTNERSHIPS WITH THEIR TIER ONE SUPPLIERS, INCLUDING FREQUENT INSPECTIONS AND THIRD-PARTY AUDITS, TO ENSURE ADHERENCE TO STANDARDS OF CONDUCT FOR WORKER RIGHTS AND SAFETY.

TIER THREE INVOLVES TRANSFORMING RAW MATERIALS INTO FIBRES THROUGH SPINNING, DYEING, AND WEAVING. THIS INCLUDES SPINNING COTTON LINT INTO YARN AND PROCESSING LIVESTOCK HIDES. BRANDS HAVE MINIMAL VISIBILITY AND COMMUNICATION WITH THEIR TIER THREE SUPPLIERS AND TYPICALLY DO NOT REPORT ON THEM.

FASHION REVOLUTION CAMPAIGNS HAVE RESULTED IN CERTAIN BUSINESSES EXPOSING THEIR TIER ONE SUPPLIERS, IT IS ESTIMATED THAT THE MAJORITY OF FIRMS HAVE NOT FOLLOWED THEIR SUPPLY CHAINS BEYOND TIER 1.

IN THE 2021 FTI REPORT, ONLY 27% OF POLLED COMPANIES PROVIDED INFORMATION ABOUT THEIR PROCESSING FACILITIES, INDICATING THAT BRANDS OFTEN DIRECTLY INTERACT LESS WITH TIER TWO SUPPLIERS.

ONLY 47% OF THE 250 FIRMS POLLED IN THE 2021 FASHION TRANSPARENCY INDEX MADE THEIR TIER ONE SUPPLIER LIST PUBLIC.

(DOYLE, 2022)



# SUPPLY CHAIN IN FASHION INDUSTRY: OVERVIEW

THE SOURCING PHASE INCLUDES SELECTING RAW MATERIALS LIKE TEXTILES, BUTTONS, AND ZIPPERS AND IDENTIFYING VENDORS WHO CAN SUPPLY THESE MATERIALS IN THE APPROPRIATE QUALITY AND QUANTITY. MANUFACTURERS ARE ALSO CHOSEN BASED ON THEIR ABILITY AND CAPACITY TO MANUFACTURE THE GOODS CHEAPLY AND QUICKLY.

COST-CUTTING MEASURES IN THE FASHION INDUSTRY PERMEATE THE SUPPLY CHAIN, DISPROPORTIONATELY AFFECTING LOW-WAGE INDUSTRIAL EMPLOYEES PRIMARILY ENGAGED IN THE MOST LABOUR-INTENSIVE WORK. IN THE FASHION INDUSTRY, LABOUR IS A SUBSTANTIAL COST, AND LABOUR COSTS CAN BE REDUCED BY OUTSOURCING MANUFACTURING TO LOWER-COST COUNTRIES OR AUTOMATING SPECIFIC PRODUCTION PROCESSES.

DUE TO THE HIGH VOLUME OF PRODUCTION IN THE FASHION INDUSTRY, ORDERS ARE FREQUENTLY OUTSOURCED TO OTHER FACTORIES, RESULTING IN A LACK OF TRANSPARENCY FOR BRANDS REGARDING THE IDENTITY OF THE MANUFACTURERS, WORKING CONDITIONS, AND THE TREATMENT OF GARMENT WORKERS INVOLVED IN THE PRODUCTION PROCESS.

EACH PHASE TAKES PLACE IN A SEPARATE LOCATION; THE DESIGN PROCESS OCCURS IN THE GLOBAL NORTH, BUT PRODUCTION IS IN DEVELOPING NATIONS IN THE GLOBAL SOUTH.

(NIINIMÄKI ET AL., 2020)

"TECHNOLOGISTS, BUYERS AND SUSTAINABILITY MANAGERS TEND TO LEAD SUSTAINABLE PRODUCT DEVELOPMENT"

(CLAXTON AND KENT, 2020)

"BEFORE REACHING THE CONSUMER, THEY PASS THROUGH COUNTLESS OTHER HANDS—FROM GROWERS, PROCESSORS, MILLS AND FINISHED GOODS MANUFACTURERS, TO DISTRIBUTORS, WAREHOUSES AND RETAIL SHOPS."

(WHITE ET AL., 2019)

"EXTENSIVE ABUSE OF WORKERS, WHETHER THROUGH CHILD LABOUR, POOR WORKING CONDITIONS OR EXPOSURE TO OTHER OCCUPATIONAL HAZARDS SUCH AS SOLVENT AND ADHESIVES"

(HOBSON, 2013)



# my

# PROCESS

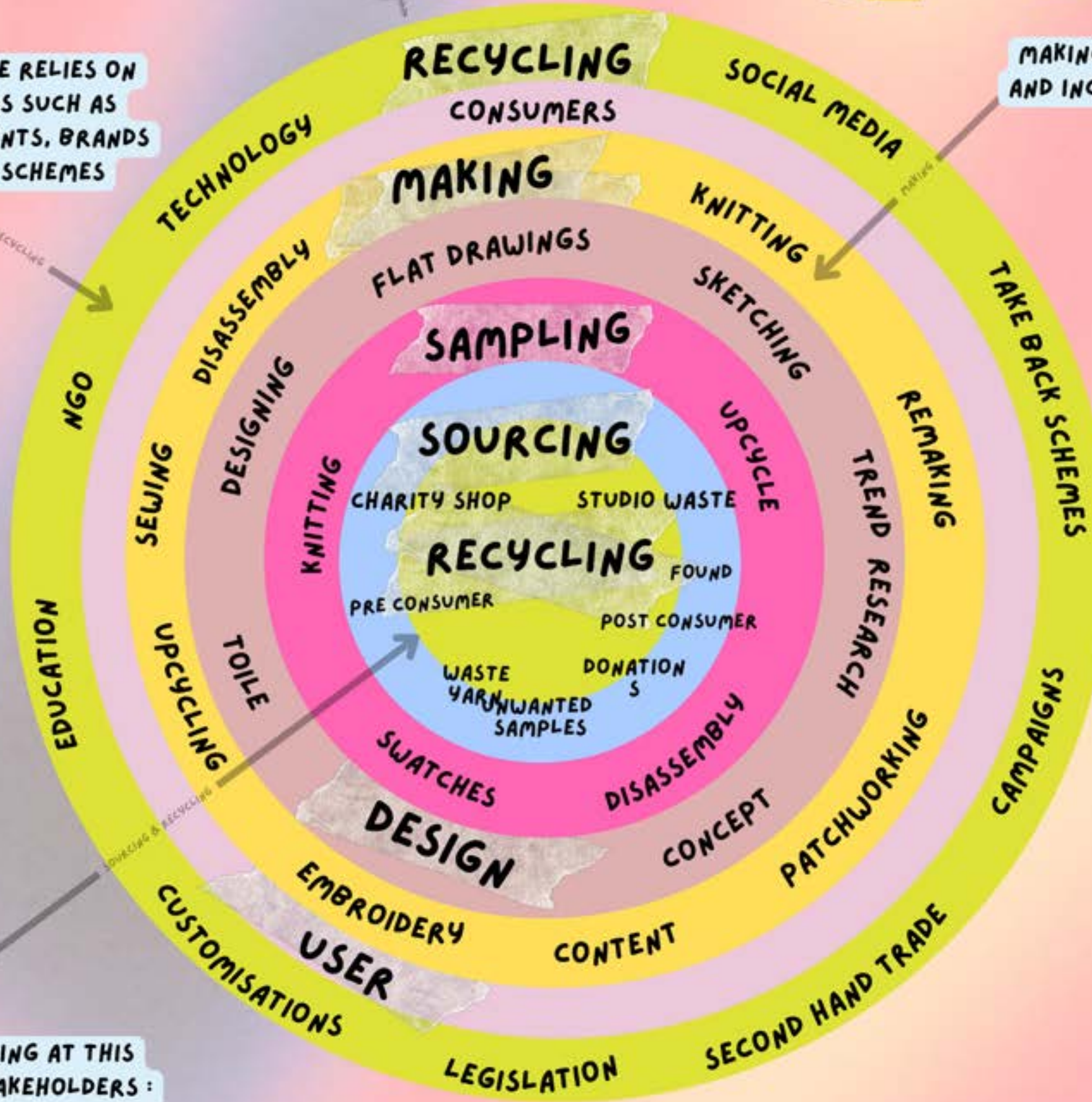
# SUPPLY

# CHAIN

RECYCLING AT THIS STAGE RELIES ON INDIRECT STAKEHOLDERS SUCH AS CAMPAIGNERS, GOVERNMENTS, BRANDS INITIATING TAKE BACK SCHEMES

MAKING IS SMALLER SCALE OF PRODUCTION AND INCLUDES DISASSEMBLY WHICH IS A TIME CONSUMING PROCESS

SOURCING AND RECYCLING AT THIS STAGE HAVE SIMILAR STAKEHOLDERS: CHARITY SHOP VOLUNTEERS, WASTE COLLECTORS, BRANDS DONATING WASTE OR UNWANTED SAMPLES



## SUPPLY CHAIN

### DIRECT

- CHARITY VOLUNTEERS
- WASTE COLLECTORS
- COLLABORATIVE BRANDS
- CONSUMERS
- RETAILERS
- BUYERS

### INDIRECT

- NGO
- FARMERS, MANUFACTURERS, SPINNERS, WEAVERS
- PRODUCTION STAKEHOLDERS E.G GARMENT WORKERS, MACHINISTS
- INFLUENCERS
- CAMPAIGNERS
- SECOND HAND MARKET TRADERS
- UNIONS

### UNRECOGNISED:

- HOMEWORKERS
- PRESSERS
- GARMENT IRONERS
- TOOL RESTORATION
- FINISHERS
- FOLDERS
- GARMENT WASHING



# 'India developed the pillars of a circular economy — this approach preserves nature'

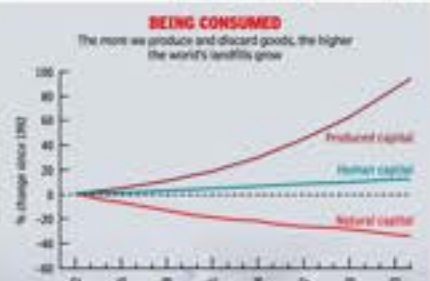
**Jaideep Prabhu** teaches at the Judge Business School, the University of Cambridge. Speaking to Srijana Mitra Das at Times Evoke, he discusses the need for a circular economy, the effects of linear industrial systems — and the insights India offers in reusing, recycling and reducing consumerism's environmental impacts.



**Jaideep Prabhu**

**What is the core of your research?**  
I research innovation and how it is constrained by environmental factors. I think a 'throw-away culture' developed where consumers didn't see where things come from and where they went.

**Does this have economic implications?**  
As a global economy, we have steadily increased produced capital or things we own. But natural capital hasn't increased. So, the world is using up its natural resources. A circular economy would be good for the world because it would reduce the use of non-renewable resources, reduce waste and pollution, and create jobs in recycling and repair.



**Can a circular economy work?**  
Most advanced economies don't measure everything that's not GDP. Natural capital is not included in the national accounts. Consumers don't see the value of things that are not included in the national accounts. We need to measure everything that's not GDP. We need to measure the value of things that are not included in the national accounts.

# JUGAAD



**PAYING A LINEAR PRICE**



**THE PROBABLY MONKEY, SINCE ABUNDANT IN BRUNEL, MALAYSIA AND BORNEO, NOW FACES LOSS OF HOME AS FOREST ARE DESTROYED FOR PULPING**

## 'India's skilled e-waste workers can teach the world'

**Julia Corwin** teaches geography and environmental studies at the London School of Economics. Sharing her insights with Times Evoke, she discusses how Delhi's used electronics markets where workers reinvent discarded devices.



**ELECTRIC ENERGY**

E-waste work is hazardous and hard but in India, new uses are constantly found for old electronics.

**How did you get interested in e-waste?**  
I was always interested in technology and how it was changing the world. I was also interested in the environment and how we were using resources. I saw that e-waste was a big problem and I wanted to know more about it.

**What are some of the challenges you face in your research?**  
One of the biggest challenges is that e-waste is a very complex and multi-faceted issue. It involves a lot of different stakeholders, including governments, businesses, and consumers. It's also a very fast-moving field, so it's important to stay up-to-date on the latest research and trends.

**What are some of the solutions you see for e-waste management?**  
One of the most important solutions is to reduce the amount of e-waste that is generated in the first place. This can be done by designing products that are more durable and repairable, and by encouraging consumers to buy and use products for longer. Another important solution is to improve the recycling and reuse of e-waste. This can be done by developing better recycling technologies and by creating more jobs in the e-waste recycling industry.

**What are some of the lessons you've learned from your research?**  
One of the most important lessons I've learned is that e-waste is a global problem that requires a global solution. We need to work together to address this issue and to find ways to reduce the amount of e-waste that is generated and to improve the recycling and reuse of e-waste.

**What are some of the future research directions you see for e-waste management?**  
One of the most important future research directions is to continue to explore the potential of circular economy approaches to e-waste management. This includes researching ways to design products that are more durable and repairable, and ways to improve the recycling and reuse of e-waste.

**What are some of the most interesting findings from your research?**  
One of the most interesting findings from my research is that e-waste workers in India are very skilled and creative. They have found many innovative ways to reuse and recycle e-waste, and they have created many jobs in the process. This is a great example of how a circular economy approach can be applied to e-waste management.

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## Women's Association (WASA) in Delhi

The Women's Association (WASA) in Delhi is a group of women who have come together to support each other and to improve their lives. They have found many ways to reuse and recycle e-waste, and they have created many jobs in the process. This is a great example of how a circular economy approach can be applied to e-waste management.

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**IMAGE: SUNDEEP BALI**



**IMAGE: RAJESH VORA**

**JUGAAD IS AN INDIAN SOCIETAL AND CULTURAL APPROACH TO PROBLEM-SOLVING WITH LIMITED RESOURCES, ESSENTIALLY DOING MORE WITH LESS (RADJOU, AHUJA AND PRABHU, 2012).**

**JUGAAD DERIVES FROM THE HINDI WORDS "JOG" AND "JOD," WHICH MEAN "TO ADD" (TEWARI, 2016).**



**READERS' CHOICE**  
The article was very helpful in understanding the circular economy and how it can be applied to e-waste management. I was particularly interested in the story of the women in Delhi who have found many innovative ways to reuse and recycle e-waste. This is a great example of how a circular economy approach can be applied to e-waste management.

**(MITRA-DAS, 2021)**



# JUGAAD



IMAGE: BHARAT SIKKA STUDIO

IMAGE: PAUL QUAYLE

IMAGE: @SUPRA\_79, 2022

IMAGE: DANISH SIDDIQUI, 2015

IMAGE: @ADWAITHHH\_ 2023

IMAGE: @SPACEMATTERS\_STUDIO, 2023

MENAKA





IMAGE: REFASH.IN



IMAGE: ECOKAAR



IMAGE: COOTE 2019



IMAGE: KA-SHA



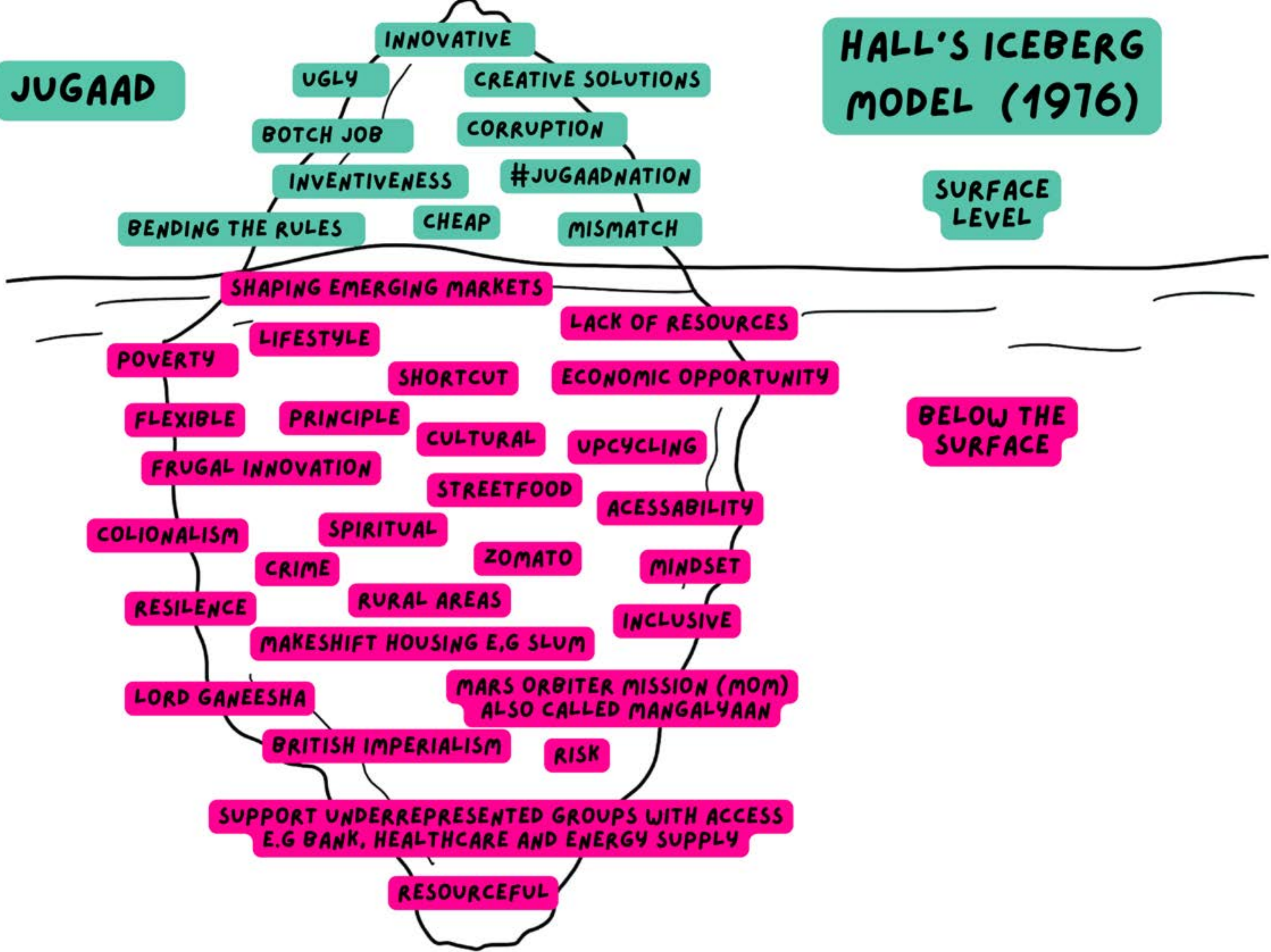
# INDIAN "JUGAAD" TEXTILES AND FASHION INFLUENCES





# JUGAAD

# HALL'S ICEBERG MODEL (1976)





# desi MEANS

OF, FROM, OR CHARACTERISTIC INDIAN SUBCONTINENT AND THEIR DIASPORA, DERIVED FROM SANSKRIT देश, MEANING LAND, COUNTRY

PUT

I WANT TO

desi

BACK INTO

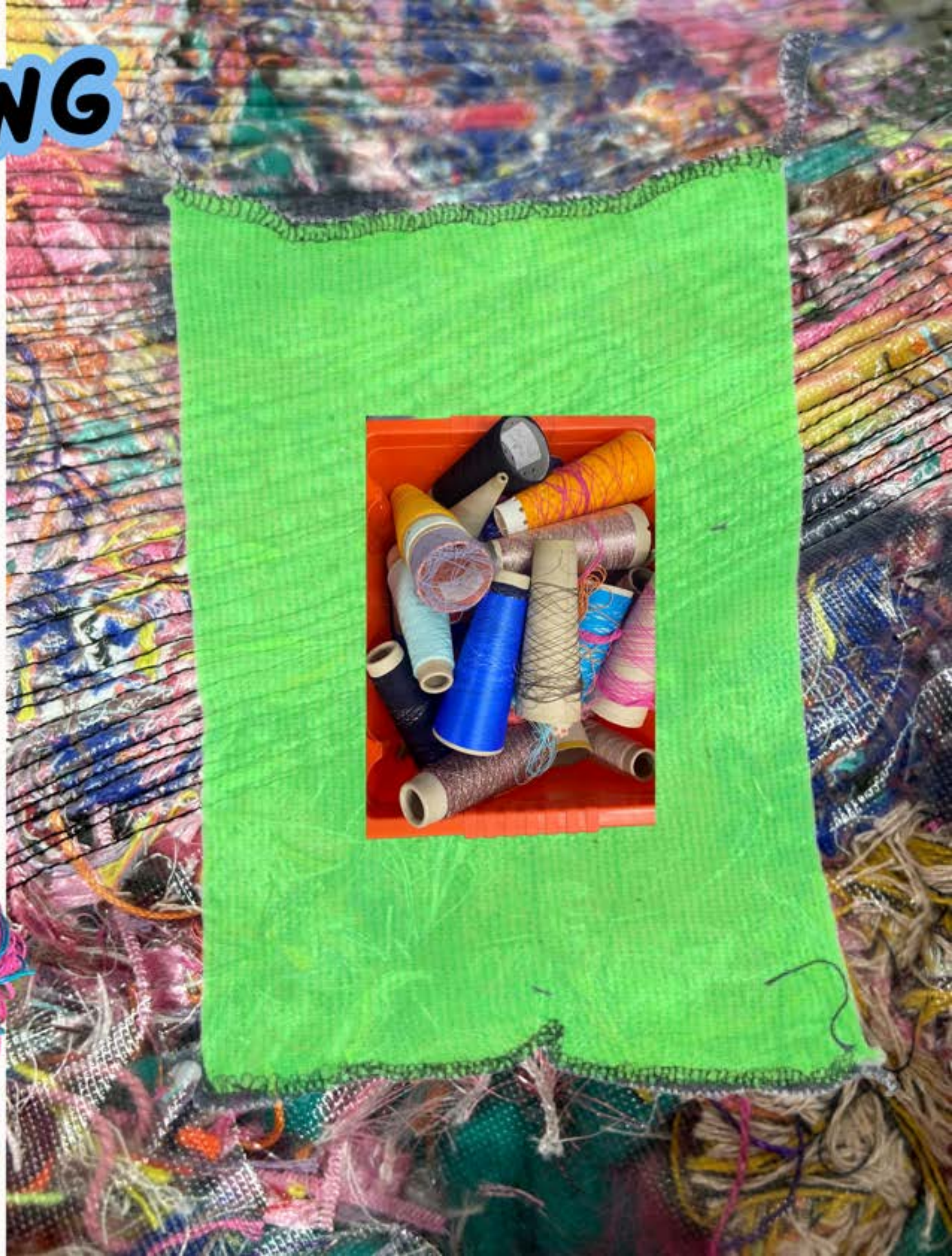
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DESIGNS





# SAMPLING





# ACTION RESEARCH: REFLECTIVE PRACTICE

**W**aste



STILL FROM REFASHION FILM, (THE HAUL, 2022)

## IDENTIFY

THE GROWING PILE OF SCRAP FABRIC AND END OF ROLLS I HAVE CAN BE UTILISED AND AVOID TEXTILES GOING TO WASTE

## PLAN

TO CUT THESE SCRAPS INTO SMALLER PIECES AND MIX THE DIFFERENT COLOURS AND TEXTURES

## ACTION

SANDWICH THE SMALLER SCRAP PIECES INTO BETWEEN TWO LAYERS OF DISSOLVABLE FABRIC AND STITCH

## OBSERVE

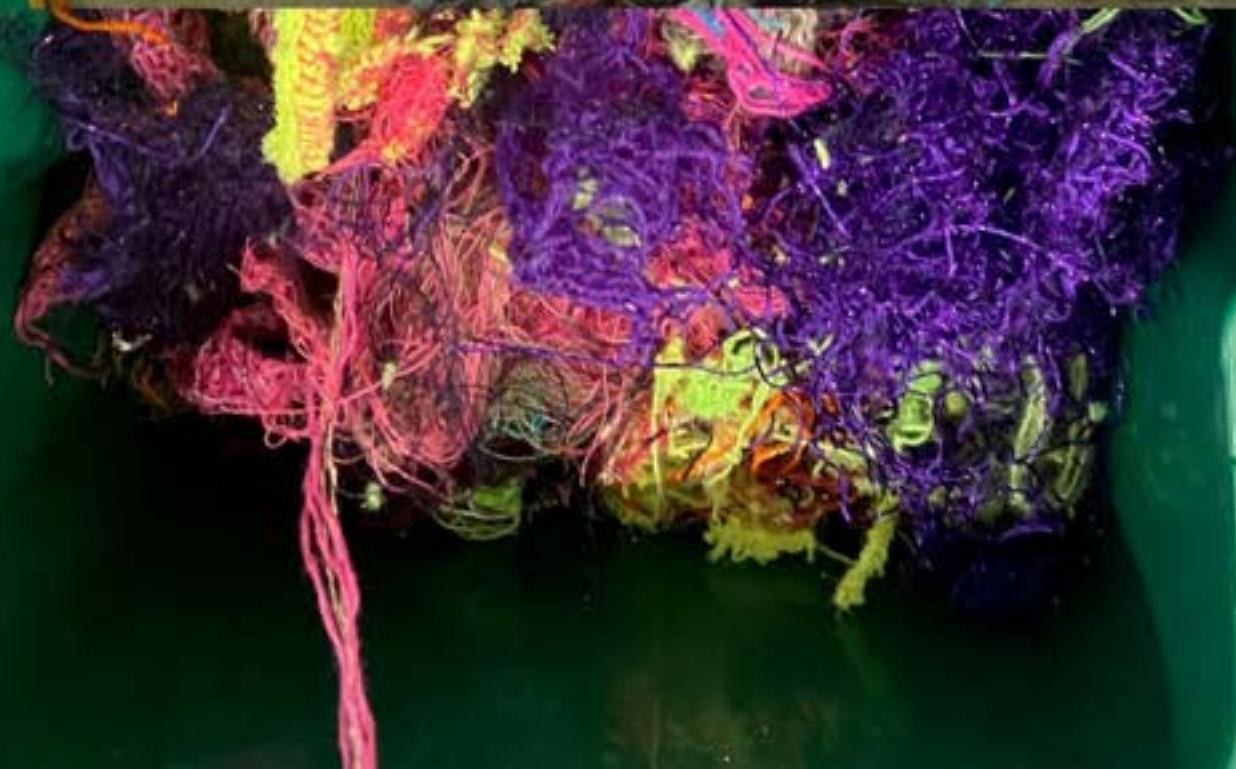
AS I WAS SEWING, I NOTICED, FOR THE MOST PART, THAT IT WAS EASIER TO SEW THE LAYERED FABRIC ON AN INDUSTRIAL MACHINE; HOWEVER IT DID BUNCH UP, SO ONE CORNER WAS TOUGH TO STITCH, AND I BROKE TWO MACHINE NEEDLES.

## EVALUATE

THROUGH THIS SAMPLING PROCESS, I HAVE BEEN WONDERING IF THIS IS A PRACTICAL METHOD OF UTILISING SCRAP FABRIC AND IF THIS WILL BE FEASIBLE TO UPSCALE MY SMALL BUSINESS. HOWEVER, THIS METHOD DOES ALIGN WITH MY CORNERSTONES, PARTICULARLY C3.

## REFLECT

THIS IS A FUN PROCESS AND ONE WHICH I CAN EXPERIMENT A LOT WITH. I WILL NEED TO CREATE MORE FABRIC SCRAPS TO CREATE A MORE SIGNIFICANT SIZE PIECE TO START PUTTING ON THE MANNEQUIN STAND AND GENERATE IDEAS FOR SHAPES AND SILHOUETTES. I REPEATED THE STEPS WITH TINY YARN THREADS, WHICH CREATED COLOURFUL AND FLUFFY-LOOKING SAMPLES; I WILL DISSOLVE THE FABRIC IN WATER AND SEE HOW IT TURNS OUT.





# SAMPLES



ON

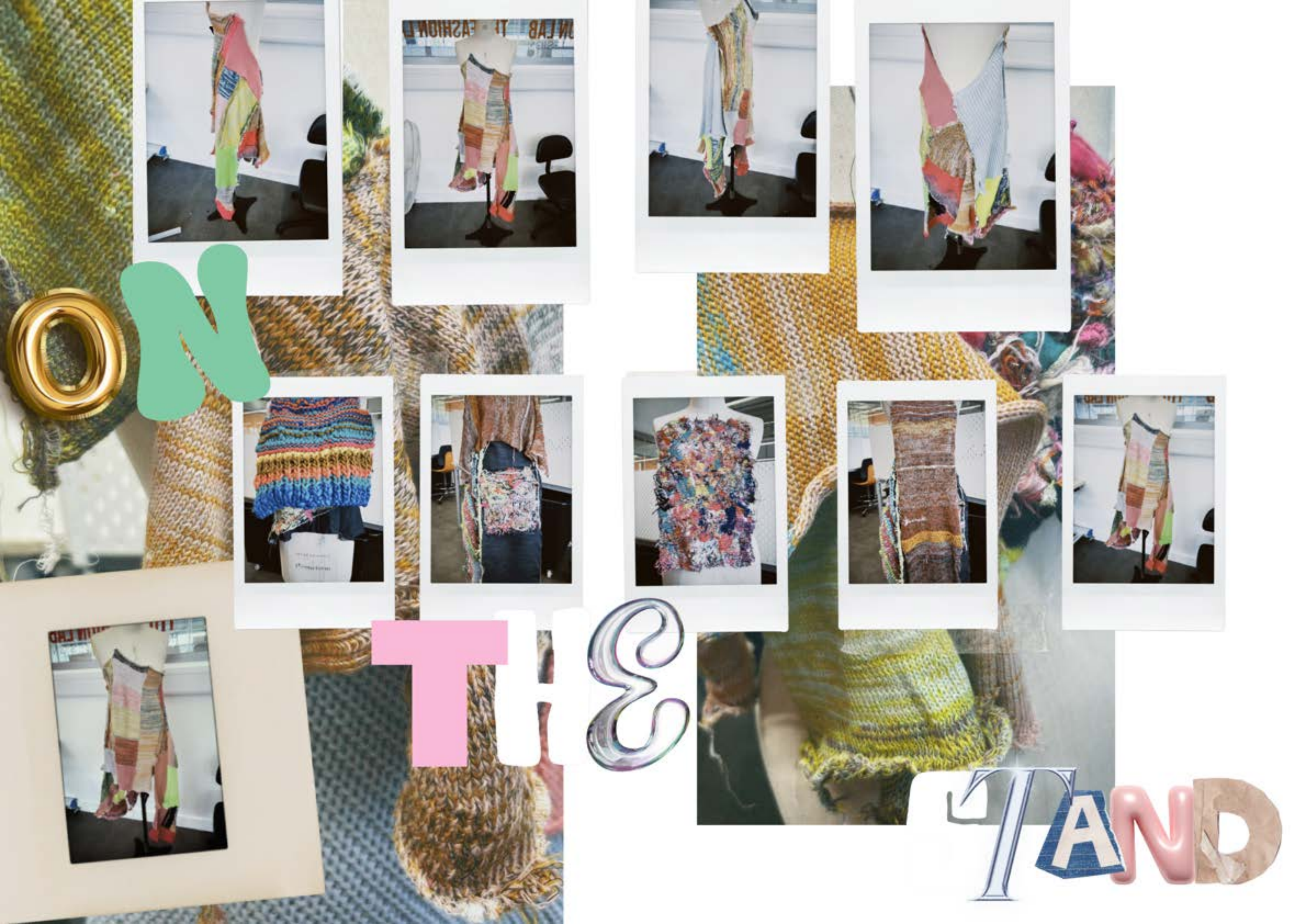


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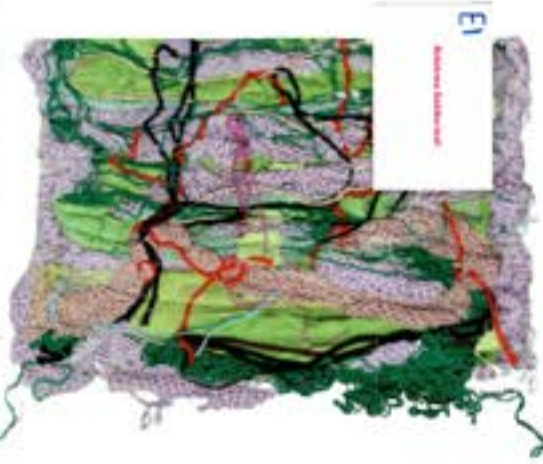
CATEGORY	SAMPLE GROUPS APPENDIX	SUBGROUP (LEFT TO RIGHT)	NUMBER IN SAMPLE GROUP	REVIEW
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FELT	A	1. 2. 3. 4. 5.	5	REFLECTING ON THIS APPROACH, IT IS CLEAR THAT IT CAN BE APPLIED TO BOTH SMALL AND LARGE-SCALE PROJECTS, MAKING IT IDEAL FOR WEARABLE AND BREATHABLE GARMENTS. WHILE SOME SAMPLES MAY HAVE THICKNESS VARIANCES, THESE CAN BE EASILY CORRECTED WHEN CREATING GARMENTS. THE MATERIAL MUST BE MOULDED INTO PATTERN PIECES, AND STRATEGIES FOR CONNECTING THEM CAN BE INVESTIGATED. AN ALTERNATIVE OPTION IS TO USE THE MATERIAL AS EMBELLISHMENTS BY FELTING IT ONTO EXISTING GARMENTS.
FABRIC SCRAPS	B	1. 2. 3. 4. 5. 6. 7. 8. 9. 10.	10	THIS METHOD EFFECTIVELY MAKES USE OF LEFTOVER FABRIC AND YARN SCRAPS. I LIKE THE YARN-CREATED SAMPLES OVER THE FABRIC-SCRAP-CREATED SAMPLES. THE REASON FOR THIS PREDILECTION IS THE LOOSE FIBRES CAUSED BY THE SMALL SIZE OF THE FABRIC SCRAPS, WHICH SHED EXCESSIVELY.
HAND KNIT	C	3. 4. 5. 6.	8	COTTON AND ACRYLIC YARNS WERE USED IN SAMPLES 3 AND 4. SAMPLES 5 AND 6, ON THE OTHER HAND, WERE MADE FROM LEFTOVER FABRIC. HOWEVER, KNITTING WITH TEXTILES SCRAPS PRESENTED CERTAIN DIFFICULTIES, ESPECIALLY WHEN USING LARGER NEEDLES. DESPITE THE AESTHETICALLY PLEASING END RESULT, IT WAS PHYSICALLY DIFFICULT AND CAUSED IRRITATION AND DISCOMFORT IN MY WRISTS. AS A RESULT, REPLICATING THIS SPECIFIC DESIGN MAY PROVE DIFFICULT ON A LARGER SCALE.
MACHINE KNIT	D	1. 2. 3. 4. 6. 7. 8. 9. 10. 11. 12. 20. 21. 26. 27.	27	MACHINE KNITTING IS THE QUICKEST METHOD FOR SAMPLING OUT OF ALL THE TECHNIQUES USED. NONETHELESS, THIS METHOD REQUIRES MORE PRACTICE BEFORE ATTEMPTING TO MAKE A GARMENT. THE USE OF VARIOUS YARN WEIGHTS AND TEXTURES HAS PROVEN TO BE FRUITFUL, RESULTING IN EXAMPLES OF SHAPE AND MOVEMENT. HOWEVER, IT IS CRUCIAL TO NOTE THAT THESE SAMPLES WERE MADE WITH WASTE YARN, AND REPRODUCING THEM WILL NECESSITATE ACQUIRING ADDITIONAL RESOURCES
PARTICIPANT SAMPLES	E	1. 2. 3. 4. 5.	5	SAMPLES 1, 4, AND 5 HAVE INSPIRED ME TO INVESTIGATE DIFFERENT WAYS. NOTABLY, THESE TEXTILE WASTE CREATIONS HAVE A HIGHER LEVEL OF ORGANISATION AND INTENTIONAL PLANNING THAN MY OWN MORE SPONTANEOUS AND INTUITIVE APPROACH. FURTHERMORE, IT IS INTERESTING HOW THE PARTICIPANTS' WORK IN THIS TRIAL WORKSHOP REFLECTS THEIR DISTINCT STYLES AND PERSONALITIES.

# SAMPLE REVIEW



# WORKSHOP PARTICIPANTS SAMPLIES





# IMAGE CONTENT ANALYSIS

DURING A TRIAL WORKSHOP, SOME PARTICIPANTS TOOK PICTURES AND VIDEOS OF THEIR WORK WITH SCRAP TEXTILES AND SHARED THEM. THESE PHOTOGRAPHS HAVE BEEN SUBJECTED TO CONTENT AND IMAGE ANALYSIS. THESE IMAGES ARE FROM THE PERSPECTIVE OF THE PARTICIPANT RATHER THAN THE RESEARCHER, WHICH ADDS TO THE STUDY AND GIVES THE PROJECT A NEW VIEW. PARTICIPANTS, FOR EXAMPLE, TOOK THESE IMAGES WITHOUT PROMPTING FROM ME.

INTERESTINGLY, BOTH PHOTOGRAPHED THEMSELVES A) IN THE MIRROR AND B) HOLDING UP THE SAMPLE THEY CREATED. THIS DEMONSTRATES PRIDE IN THEIR EFFORT AND SATISFACTION WITH THEIR OUTCOMES. BOTH PARTICIPANTS SHOT THESE IMAGES WITHOUT CONSULTING ONE ANOTHER, WHICH IS PARTICULARLY INTERESTING BECAUSE IT APPEARS INTUITIVE FOR PARTICIPANTS TO DOCUMENT WHAT THEY MADE, DEMONSTRATING SATISFACTION AND ADDING EMOTIONAL VALUE TO THESE SAMPLES.

ASIDE FROM THE CONTENT EXTRACTED FROM THIS WORKSHOP, THE AIM WAS FOR PARTICIPANTS TO HAVE AN ENJOYABLE EXPERIENCE, AS EVIDENCED BY THESE IMAGES.

ACCORDING TO SERAVALLI (2016), INCORPORATING UPCYCLING STATIONS AND COMMUNITY INVOLVEMENT CAN AID IN THE TRANSITION TO A CIRCULAR ECONOMY AND A MORE SUSTAINABLE FUTURE. BY ANALYSING THE DIFFICULTIES OF CONSUMER BEHAVIOUR AND THE ADVANTAGES OF UPCYCLING PROGRAMMES IN RE-ENGAGING PEOPLE WITH MATERIALS AND WASTE, BRIDGENS ET AL. (2018) SUPPORT THIS IDEA.

THE WORKSHOP MODEL USED IN THIS STUDY MIRRORS THESE IDEAS SINCE IT WAS HOSTED IN A CREATIVE COMMUNITY SETTING TO ENGAGE PARTICIPANTS WITH TEXTILE WASTE. COMBINING KNOWLEDGE ABOUT THE ADAPTABILITY OF TEXTILE WASTE INTO BUSINESS PLANS CAN IMPROVE SCALABILITY BECAUSE IT GIVES WAY TO INTRODUCE THE BRAND AND ITS DESIGNS TO NEW AUDIENCES. THIS APPROACH TO EDUCATION ALSO PROMOTES SOCIAL LEARNING, WHICH CAN BE FURTHER DISSEMINATED TO OTHERS. ENGAGING IN TEXTILE WASTE REMAKING IN THIS MANNER ALSO CONTRIBUTES TO THE LONGEVITY OF THE MATERIALS, AS PARTICIPANTS TEND TO BE MORE INVESTED IN THE FINAL PRODUCT WHEN THEY ARE INVOLVED IN ITS CREATION.





“ I REMEMBER MY MUM, SHE NEVER, BUY YOU KNOW, NAPPIES. SHE WOULD USE A PIECE OF FABRIC AND JUST WASH THE FABRIC ITSELF JUST SO THAT'S REUSABLE AND THAT'S MORE SUSTAINABLE. ”

“ MY MUM USED TO WORK IN A BRITISH RED CROSS IN ORKNEY AND SHE SAID THAT PEOPLE WOULD JUST GIVE THEM LIKE REALLY, REALLY BAD QUALITY STUFF. ”

“ WEARING MY MOM'S CLOTHES ”

“ MY MUM HAD SAID TO ME, MAKE A PILE FOR THINGS THAT DIDN'T WANT ANYMORE. SHE WAS LIKE, OH NO, I'LL KEEP THAT AND I'LL LIKE USE IT AS A RAG ”



FEMALE PARTICIPANTS AT THE WORKSHOP SHARED ANECDOTES ILLUMINATING SUSTAINABLE LIVING PRACTICES, OFTEN ATTRIBUTING THEIR APPROACH TO MATRIARCHAL INFLUENCES WITHIN THEIR FAMILIES. THESE INFLUENTIAL FIGURES WERE PIVOTAL IN INTRODUCING OR ENDORSING PURPOSEFUL CONSUMPTION HABITS.

“ 50% OF MY WARDROBE IS PROBABLY STILL FROM MY SISTER. ”



THE SIGNIFICANT INFLUENCE PARENTS HAVE ON MOLDING THEIR CHILDREN'S SUSTAINABLE BEHAVIOURS. CONSUMPTION HABITS

“ MY GRANDMA PASSED AWAY LAST YEAR, SO I'VE, LIKE, EVERYTHING I'VE GOT ONE OF HER JACKETS AND IT'S SO BIG FOR ME, BUT IT'S LIKE, IT'S HERS ”

# matriarchal figures



INTERESTING IN LEBANON IS THAT YOU HAVE THIS LIKE UNEDUCATED AREA I THINK IT'S MAYBE THINGS THAT ARE SLIGHT, YOU KNOW, NOT PERFECT FROM BIGGER BRANDS [WHICH CAN BE BOUGHT] BY THE POUND BASICALLY. A LOT OF PEOPLE END UP GETTING VERY HIGH END DESIGNER BRAND CLOTHES. THAT'S BECAUSE THEY JUST DUNNO WHAT IT'S WORTH.

IMAGE: DREAM STUDIO AI (2022)

INDIAN CULTURE [CLOTHING] IS PASSED ON TO MAYBE WATCHMEN. OR PEOPLE LIKE THAT WHO ARE HELPING AROUND IN YOUR DOMESTIC WORK.

I KNOW UPCYCLING IS DONE IN MY CULTURE IS HEAVILY DONE AS WELL IT'S JUST BEEN EMBEDDED IN, THE FILIPINO CULTURE

IN MUMBAI AND DELHI, YOU HAVE A CHORE BAZAAR. THERE'S A PROPER MARKET OVER THERE AND YOU'LL GET AMAZING STUFF LIKE A VINTAGE FURNITURE AND SOUVENIRS

LOT OF PEOPLE WHO JUST DIDN'T LIKE IT BUT THEY WERE FORCED TO ADOPT THAT MENTALITY AS WELL, UH, BECAUSE THEY JUST COULDN'T AFFORD ANYTHING ELSE.

WHOLE IDEA EVEN OF LIKE JUST THRIFT SHOPPING IN GENERAL AND REUSING CLOTHING, CAME FROM PEOPLE NOT BEING ABLE TO AFFORD ACT LIKE NEW CLOTHES ANYMORE.

THOSE WITH ORIGINS OR CULTURAL TIES TO EMERGING MARKET COUNTRIES PROVIDED A WIDE RANGE OF PERSONAL TALES, PARTICULARLY CONCERNING THEIR UPBRINGING AND PARTICIPATION IN PRACTICES SUCH AS RECYCLING, REPURPOSING, AND PROLONGING ITEM UTILITY

WHEN DISCUSSING THE SIGNIFICANCE OF UPCYCLING PRACTISES IN FIGURE 16, PARTICIPANTS STATED THAT "UPCYCLING IS EMBEDDED" IN THEIR CULTURES AND STEMS FROM BEING "FORCED TO ADOPT THE MENTALITY" OWING TO FINANCIAL RESTRICTIONS THAT LEFT THEM WITH NO OTHER OPTIONS

IMAGE: GEARON (2019)

# Cultural Embedded Reuse



“

FOR SCALING UP, A BARRIER WOULD BE, IF YOU WANT TO MAKE LOADS AND LOADS OF THESE, WOULD YOU HAVE THAT? WOULD YOU DO THAT YOURSELF? WOULD YOU GET A FACTORY TO DO THAT? AND THEN IT'S LIKE GIVING THE FACTORY ACCESS TO THOSE FABRICS.

“

IF YOU'RE GONNA CREATE A BUSINESS OR IF YOU'RE GONNA CREATE A BUSINESS MODEL THAT RELIES ON SCRAP FABRIC OR LIKE THINGS THAT SHOULD BE WASTED, YOU'RE BASICALLY CREATING DEMAND ON SOMETHING THAT SHOULDN'T EXIST AT ALL.

”

”



“

SCRAP FABRIC, AND GARMENTS YOU COME UP WITH HIGHLY DEPEND ON THE SCRAP FABRIC YOU SOURCE AND, WHAT IF IN THE FUTURE THERE'S NOT GONNA BE ANY SCRAP?

”

IDENTIFIED OBSTACLES IN ATTAINING A "UNIFIED APPEARANCE" AND ALIGNING WITH THE BRAND'S VISUAL IDENTITY.

“

IF YOUR ENTIRE BUSINESS MODEL RELIES ON WASTE MATERIALS YOU NEED TO KEEP IN MIND THAT YOUR, THE BUSINESS OR LIKE YOUR AESTHETIC OR THE IMAGE OF YOUR BRAND CAN ALWAYS BE CHANGING DEPENDING, DEPENDING ON WHAT WASTE YOU HAVE ACCESS TO

“

IT'S HARD TO KEEP A COHESIVE LOOK

”

SOME QUESTIONED INCREASING PRODUCTION AND GIVING FACTORIES ACCESS TO MATERIALS FOR SCALABILITY, WHILE OTHERS NOTED THE PARADOX OF DEMANDING LEFTOVER FABRIC THAT SHOULDN'T EXIST INITIALLY.

# Waste Scalability





IF AN ORGANISATION'S ENTIRE OPERATIONAL FRAMEWORK IS BASED ON UTILISING WASTED RESOURCES. IT SHOULD REMEMBER THAT ITS COMMERCIAL IDENTITY, AESTHETIC, OR BRAND IMAGE MAY CHANGE DEPENDING ON THE TYPE OF WASTE IT CAN RECEIVE.

OTHER CULTURES ADAPTED TO LIVE MORE SUSTAINABLE OUT OF NECESSITY OR INSTABILITY.

PARTICIPANTS HAD A SENSE OF PRIDE IN THEIR WORK AND HIGH SATISFACTION WITH THE RESULTS. IT SEEMS INSTINCTIVE FOR PARTICIPANTS TO DOCUMENT THEIR CREATIONS, SHOWCASING CONTENTMENT AND ATTACHING EMOTIONAL SIGNIFICANCE TO THE SAMPLES CREATED IN THE WORKSHOP

NATIONS THAT RECEIVE EXPORTED SECOND-HAND APPAREL APPRECIATE THE VALUE OF REPURPOSING AND REMANUFACTURING SUCH ITEMS, YET THEY OFTEN LACK ADEQUATE OPTIONS FOR CONSUMERS TO PURCHASE SECOND-HAND PRODUCTS. TYPICALLY, THE TRADE OF SECOND-HAND GOODS OCCURS BETWEEN BUSINESSES RATHER THAN DIRECTLY FROM BUSINESSES TO CONSUMERS.

DEVELOPING AND EMERGING COUNTRIES OFTEN DONATE CLOTHES TO HOUSEKEEPERS OR SECURITY EMPLOYEES.

IN THE GLOBAL NORTH PEOPLE TEND TO ROMANTICISE SECOND-HAND GARMENT SHOPPING, AND IT'S REWARDING TO FIND CLOTHING SECOND-HAND. PROVIDING CONSUMERS WITH A POSITIVE FEELING WILL ENABLE THEM TO MAKE BETTER PURCHASES

INDIVIDUALS OFTEN FEEL GUILTY WHILE DISCARDING UNWANTED CLOTHING, ENCOURAGING THEM TO CONTINUE WEARING THE GARMENTS UNTIL THEY ARE UNFIT FOR USAGE. SOME INDIVIDUALS DONATE THESE ITEMS TO CHARITIES, BUT SUCH ORGANIZATIONS OFTEN CANNOT RESELL THE DONATED GARMENTS DUE TO THEIR POOR CONDITION. AS A RESULT, SUCH DONATIONS ARE FREQUENTLY EXPORTED FOR TEXTILE WASTE RECYCLING, LEADING TO LANDFILLING OR INCINERATION. THIS THINKING EVENTUALLY PROLONGS THE DISPOSAL PROCESS, WASTING CRITICAL TIME AND MONEY.

DEVELOPING AND EMERGING COUNTRIES HAVE THE EXISTENCE OF SECONDHAND OR THRIFT RETAIL; HOWEVER, IT'S A NEWER CONCEPT IN SOME AREAS WITH LESS VARIETY IN PLACES SUCH AS THAILAND AND INDIA.

# WORKSHOP FINDINGS





# WORKSHOP CONCLUSIONS

## THEMES:

- CULTURE & STORIES
- CULTURE & NECESSITY
- STORIES & EMOTIONS
- SUSTAINABILITY & SCALABILITY
- NECESSITY & SUSTAINABILITY
- EMOTIONS & NECESSITY

IT'S CRITICAL TO EMPHASISE THE STORYTELLING COMPONENT WHILE TURNING TEXTILE WASTE INTO CLOTHING (KIM, JUNG, AND LEE, 2021). WHEN ROMANTICISING USED GOODS, THIS STRATEGY SIGNIFICANTLY INCREASES THEIR EMOTIONAL VALUE, ENABLING CUSTOMERS TO FEEL GOOD ABOUT THEIR PURCHASES. WE CAN CREATE A STRONGER BOND BETWEEN CONSUMERS AND THE CLOTHING THEY SELECT BY PRIORITISING THE STORY BEHIND THE CREATIVE PROCESS. THIS ASSOCIATION CREATES A GREATER UNDERSTANDING OF SUSTAINABILITY AND MATERIAL REUSE IN ADDITION TO RAISING THE PERCEIVED WORTH OF THE PRODUCT.

## NARRATIVES:

- STORIES RELATING TO HERITAGE, UPCYCLING AND PARTICULAR METHODS THAT PARENTS USED THROUGH UPBRINGING WERE COMMON THEMES.
- HOLDING ONTO SCRAPS AND COLLECTING PILES OF MATERIALS OR CLOTHING IS COMMON AMONGST DESIGN STUDENTS AS THEY SEE VALUE IN THESE MATERIALS.
- CLOTHES WITH STORIES OR DEEPER CONNECTION = LONGEVITY
- "UNEDUCATED AREAS" AND "CHOR MARKET" = AMAZING AFFORDABLE FINDS. WHAT SECONDHAND SHOPPING WAS BEFORE IT BECAME CAPITALISED AND FOR-PROFIT
- EXCESS OF SPECIFIC SUCH AS CAR INTERIORS FABRIC, E.G. LEATHER AND SUEDE
- GUILT IN THROWING AWAY ON A PERSONAL LEVEL
- POORER AND LESS EDUCATED AREAS HAVE BETTER SECOND-HAND MARKETS, BUT THE CONCEPT OF A CURATED SECOND-HAND OR VINTAGE SHOP IS NOT AS COMMON IN THESE AREAS.

UTILISING CONSISTENT AND PREDICTABLE MATERIAL STREAMS, UPCYCLING PRE-CONSUMER TRASH ENABLES UNIFORM UPCYCLED CLOTHING DESIGNS ON A WIDE SCALE. AVS ET AL. (2021) EMPHASISE THE SIGNIFICANCE OF COMPREHENDING THE PRODUCTION OF TEXTILE WASTE TO UTILISE IT PROPERLY. DEVELOPING RELATIONSHIPS WITH SUPPLIERS FOR DAMAGED FABRIC STOCKS IS CRUCIAL TO ACHIEVING A CONSISTENT BRAND APPEARANCE. CREATING A FEW DESIGNS IN SIMILAR FABRICATIONS IS AIDED BY SCALABILITY, PRIMARILY THROUGH STOCKISTS AND BRAND RECOGNITION.

VARIOUS CULTURES HAVE ADOPTED SUSTAINABLE PRACTICES OUT OF NECESSITY OR IN RESPONSE TO PREVALENT INSTABILITY. DONATING GARMENTS TO HOUSEKEEPERS OR SECURITY GUARDS IS POPULAR IN POOR AND EMERGING COUNTRIES. THESE COUNTRIES THAT RECEIVE USED CLOTHING UNDERSTAND THE VALUE OF REUSING AND REMANUFACTURING SUCH THINGS. HOWEVER, THE SUPPLY OF USED PRODUCTS FOR CUSTOMERS IN THESE PLACES REMAINS LIMITED. SECOND-HAND GOODS ARE MOSTLY TRADED BETWEEN BUSINESSES RATHER THAN DIRECTLY BETWEEN BUSINESSES AND CUSTOMERS. WHILE SECONDHAND OR THRIFT RETAIL EXISTS IN DEVELOPING AND EMERGING COUNTRIES, THE CONCEPT IS RELATIVELY NEW IN CERTAIN LOCATIONS, LEADING TO A LIMITED DIVERSITY IN AVAILABLE OPTIONS, ESPECIALLY IN THAILAND AND INDIA. IN THESE COUNTRIES, IT REMAINS ECONOMICALLY VIABLE TO ENGAGE THE SERVICES OF A TAILOR TO CREATE NEW DESIGNS, WHICH IS A MORE ACCESSIBLE OPTION COMPARED TO WESTERN COUNTRIES WHERE SUCH SERVICES TEND TO BE COSTLY AND LESS READILY AVAILABLE.









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SMILING THROUGH THE WORKLOAD



## KNIT PATCH DRESS

TO UTILISE THE KNIT SAMPLE SWATCHES SUBMITTED IN SEMESTER TWO TO CREATE A DRESS AND EXPERIMENT WITH JOINING TECHNIQUES AND ASSEMBLY

### IDENTIFY

MINIMISE KNITTED FABRIC WASTAGE AND PROVIDE MEANINGFUL UTILISATION FOR THE 30+ SAMPLES GENERATED IN THE SAMPLING PHASE.

### ACTION

OVERLOCK, ALL UNFINISHED KNIT SAMPLES, REMOVE THEM FROM HANGING CARDS, DECIDE WHICH PATTERNS GO TOGETHER AND CREATE LONGER AND BIGGER SWATCH SIZES.

### EVALUATE

I SHOULDN'T HAVE OVERLOCKED THE KNIT PIECES, AS IT HAS RESULTED IN BULKY SEAMS THAT ARE BOTH LENGTHY AND LABORIOUS TO UNDO.

### OBSERVE

THE PROCESS IS MUCH SIMPLER THAN I INITIALLY THOUGHT, AND I EXPERIMENTED WITH SEVERAL VERSIONS BEFORE CHOOSING TO RETAIN THE SHAPE AND VARIETY OF THE SAMPLES.

### REFLECT

IN THE FUTURE, IT WOULD BE ADVISABLE TO USE A LINKING MACHINE INSTEAD OF AN OVERLOCKER. THE SAMPLES, WHICH WERE SHAPED INTO BOTH RECTANGLES AND SQUARES, FACILITATED THE CREATION OF THIS DESIGN. FOR A MORE SOPHISTICATED OUTCOME, CONSIDER KNITTING THE PATCHES AND FULLY FASHIONING THE GARMENT.

# ACTION RESEARCH: REFLECTIVE PRACTICE

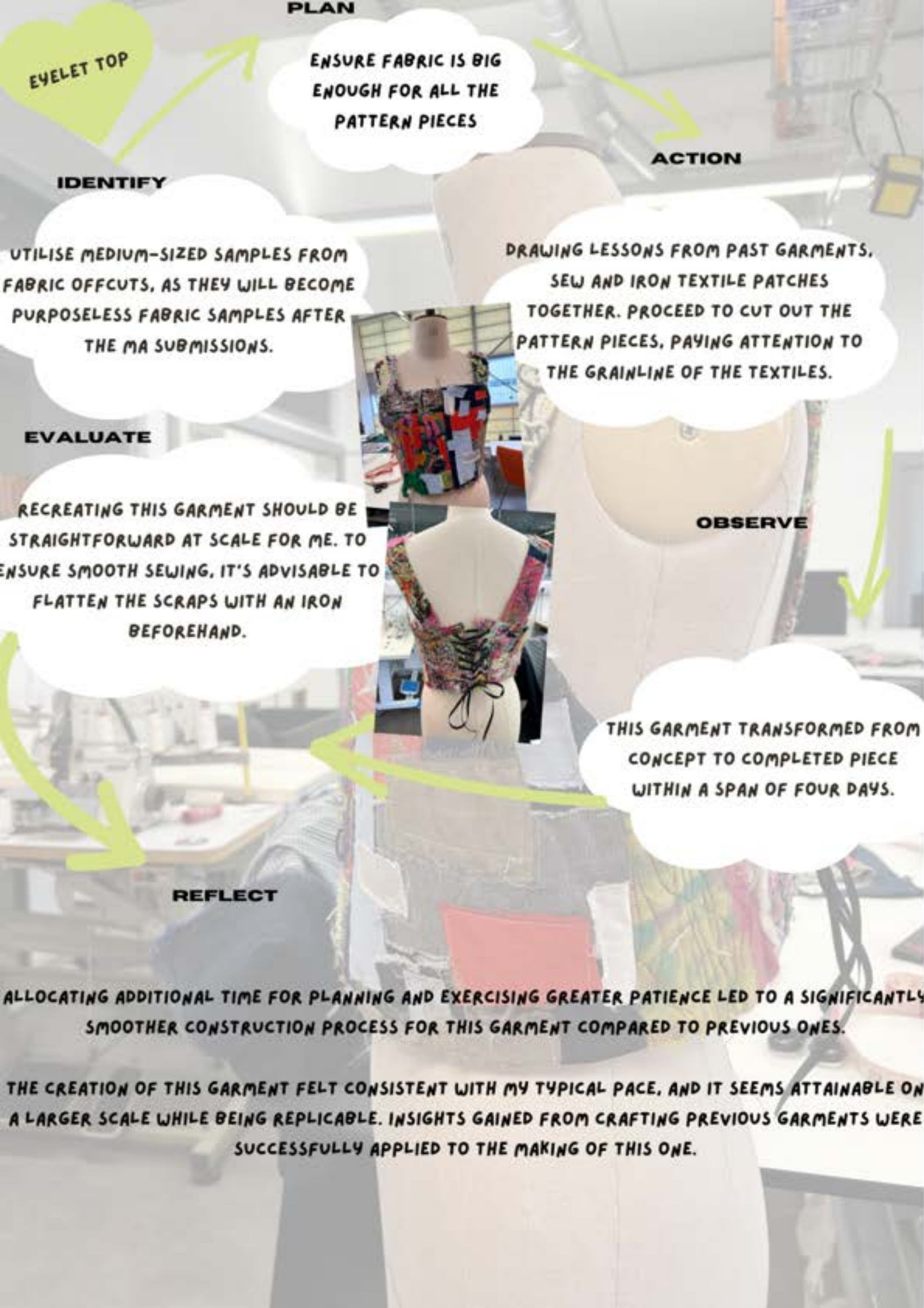




# ACTION RESEARCH: REFLECTIVE PRACTICE







**PLAN**

**EYELET TOP**

ENSURE FABRIC IS BIG ENOUGH FOR ALL THE PATTERN PIECES

**ACTION**

DRAWING LESSONS FROM PAST GARMENTS, SEW AND IRON TEXTILE PATCHES TOGETHER. PROCEED TO CUT OUT THE PATTERN PIECES, PAYING ATTENTION TO THE GRAINLINE OF THE TEXTILES.

**OBSERVE**

THIS GARMENT TRANSFORMED FROM CONCEPT TO COMPLETED PIECE WITHIN A SPAN OF FOUR DAYS.

**REFLECT**

ALLOCATING ADDITIONAL TIME FOR PLANNING AND EXERCISING GREATER PATIENCE LED TO A SIGNIFICANTLY SMOOTHER CONSTRUCTION PROCESS FOR THIS GARMENT COMPARED TO PREVIOUS ONES.

THE CREATION OF THIS GARMENT FELT CONSISTENT WITH MY TYPICAL PACE, AND IT SEEMS ATTAINABLE ON A LARGER SCALE WHILE BEING REPLICABLE. INSIGHTS GAINED FROM CRAFTING PREVIOUS GARMENTS WERE SUCCESSFULLY APPLIED TO THE MAKING OF THIS ONE.

**IDENTIFY**

UTILISE MEDIUM-SIZED SAMPLES FROM FABRIC OFFCUTS, AS THEY WILL BECOME PURPOSELESS FABRIC SAMPLES AFTER THE MA SUBMISSIONS.

**EVALUATE**

RECREATING THIS GARMENT SHOULD BE STRAIGHTFORWARD AT SCALE FOR ME. TO ENSURE SMOOTH SEWING, IT'S ADVISABLE TO FLATTEN THE SCRAPS WITH AN IRON BEFOREHAND.

# ACTION RESEARCH: REFLECTIVE PRACTICE



# THOUGHTS DURING MAKING PROCESS

EAT  
SLEEP  
CRAFT  
REPEAT

HAVING NO IRON IN THE STUDIO DELAYS MY PROGRESS AS I HAVE TO WAIT UNTIL THE NEXT DAY WHEN STAFF CAN USE IT. I SHOULD BRING IN MY IRON INSTEAD OF TRYING TO JUGAAD MY WAY THROUGH THE MAKING

WHY AM I TRYING TO DO EVERYTHING SO FAST? RUSHING NEVER WORKS FOR ME

I SHOULD CUT THE DENIM PATCHES ON EITHER THE GRAINLINE OR ON THE BIAS BECAUSE COMBINING BOTH IS CAUSING ISSUES

I SHOULD HAVE CHOSEN THE MORE ACADEMIC THESIS OPTION AND AVOIDED THE CREATIVE PART

STOP TRYING TO SORT OUT OTHER PEOPLES ISSUES AND FOCUS ON YOUR OWN

SEWING IN ZIPS IS SO OVERLY COMPLICATED

NO THAT'S A LIE, YOU CAME TO DO A MASTERS AND YOUR GOAL WAS TO CREATE GARMENTS. SO DO IT!

IN FUTURE I SHOULD IRON DOWN THE SCRAP FABRICS TO GET THEM AS FLAT AS POSSIBLE SO IT WILL BE SMOOTHER TO SEW.

UNPICKING ONE PAIR OF JEANS TAKES APPROXIMATELY FIVE (45 MINS) EPISODES OF DESPERATE HOUSEWIVES

UNPICKING GARMENTS TAKES THE LONGEST AMOUNT OF TIME BECAUSE IT IS A MANUAL PROCESS. WHERE IS THE TECHNOLOGY?????

ARRANGING PATTERNS BEFORE TRIMMING THE EXCESS FABRIC TO FIT GENERATES LESS WASTE, BUT IT IS A MORE TIME-CONSUMING PROCESS COMPARED TO INITIALLY SEWING ALL THE PATCHES TOGETHER AND THEN CUTTING OUT THE PATTERN.

BEING INSPIRED IN THE MOMENT TO MAKE GARMENTS PRODUCES INNOVATIVE IDEAS HOWEVER, BECAUSE ITS NOT THOROUGHLY THOUGHT THROUGH, ISSUES NATURALLY ARISE, SUCH AS FINISHINGS, HARDWARE, ETC

ADDING THE SCRAP FIBRES TO THE DISSOLVABLE FABRIC AT THE SEWING MACHINE IS EASIER THAN PINNING. IT STREAMLINES THE PROCESS AND AVOIDS THE ADDITIONAL STEP OF ADDING/REMOVING PINS

JUGAAD APPROACH TO FIX MISTAKES, SUCH AS WITH THE DENIM JACKET, THE FRONT SEAMS WERE UNEVEN, SO ADDING ONE STRIP OF FABRIC TO EACH SIDE FIXED THE ISSUE

SEWING KNITS TOGETHER CREATES BULKY SEAMS BETTER TO LINK THEM BEFORE HAND AND NO OVERLOCKING!

FABRIC SHREDDING SERVICES SUCH AS FIBRELAB EXIST SO THERE'S A POTENTIAL SOURCE FOR SORTED FIBRES ALREADY SHREDDED

IF I REPLICATE THIS INDEPENDENTLY, I WOULDN'T HAVE TECHNICIAN SUPPORT TO GUIDE OR ASSIST ME, SO I NEED TO LEARN WHAT I CAN AND DO IT MYSELF.

FUSING DENIM STOPS ANY STRETCH



# Findings

## PRIMARY RESEARCH

- THE CONCEPT OF CULTURE CARRIES VARYING INTERPRETATIONS AMONG DIFFERENT GROUPS OF PEOPLE. FOR INSTANCE, INDIVIDUALS FROM GLOBAL MAJORITY BACKGROUNDS OFTEN LINK THIS TERM TO THEIR HERITAGE AND ETHNICITY, WHILE WHITE INDIVIDUALS MAY ENCOMPASS NOTIONS OF POPULAR CULTURE AND SUBCULTURES WITHIN IT.
- DESIGNERS ADOPT AN ALTERNATIVE APPROACH BY SOURCING GARMENTS AND MATERIALS DIRECTLY FROM URBAN STREETS, INFUSING VITALITY INTO DISCARDED STREETWEAR AND HIGHLIGHTING THE INHERENT CREATIVITY IN THIS PRACTICE.
- WHILE CERTAIN FASHION BRANDS CAUTIOUSLY APPROACH SCALABILITY, OTHERS MAINTAIN A MORE OPTIMISTIC OUTLOOK.
- RELYING SOLELY ON UPCYCLING WON'T SOLVE SYSTEMIC FASHION INDUSTRY ISSUES. A HOLISTIC TRANSFORMATION INVOLVING LEGAL MANDATES, ADVOCACY, AND WORKER EMPOWERMENT IS ESSENTIAL. WHILE UPCYCLING HELPS, REAL CHANGE REQUIRES ADDRESSING SUPPLY CHAIN PROBLEMS.
- LOW-QUALITY TEXTILE DONATIONS DEHUMANISE THE SORTING PROCESS, LEADING TO DETACHMENT AMONG THE HANDLERS. OFTEN, THESE DONATIONS INCLUDE UNSELLABLE OR UNHYGIENIC ITEMS.

## ACTION RESEARCH

- THE PROJECT DELIBERATELY INCORPORATED LIMITATIONS IN MATERIAL SOURCING, EMBRACING DONATED, DISCOVERED, OR PRE-OWNED MATERIALS TO EXPEDITE INNOVATIVE JUGAAD-INSPIRED RESULTS. CHALLENGES IN GARMENT CONSTRUCTION SPURRED COLLABORATIVE TROUBLESHOOTING, RESULTING IN IMPROVISED CREATIVE SOLUTIONS.
- TAKE YOUR TIME, IT'S CALLED SLOW FASHION FOR A REASON
- DESIGN AND SKETCH IDEAS DOWN
- ADDING THE SCRAP FIBRES TO THE DISSOLVABLE FABRIC AT THE SEWING MACHINE IS MORE MANAGEABLE THAN PINNING. IT STREAMLINES THE PROCESS AND AVOIDS THE ADDITIONAL STEP OF ADDING/REMOVING PINS
- FABRIC SHREDDING SERVICES SUCH AS FIBRELAB EXIST SO THERE'S A POTENTIAL SOURCE FOR SORTED FIBRES ALREADY SHREDDED
- SHOULD CUT THE DENIM PATCHES ON EITHER THE GRAINLINE OR ON THE BIAS BECAUSE COMBINING BOTH CAUSES ISSUES
- ALTERING AESTHETICS FOR BRAND COHESION BASED ON MATERIAL SOURCING IS NOT A SIGNIFICANT CONCERN AT THIS STAGE. THE PRIMARY FOCUS SHOULD BE ON INCREASING PRODUCTION AND RAISING BRAND AWARENESS.



# BUSINESS VALUE PROPOSITION

## THE BUSINESS MODEL CANVAS

### **KEY PARTNERS** WHAT ARE YOUR KEY PARTNERS TO GET COMPETITIVE ADVANTAGE?

CHARITY SHOPS  
TEXTILES WASTE COLLECTORS  
BUYERS  
NGO  
COLLABORATIVE BRANDS  
RETAILERS  
CONSUMERS

GATHER SECOND HAND GARMENTS FOR UPCYCLING AND REMAKING.  
COLLABORATIVE PARTNERSHIPS E.G DONATIONS OF SAMPLE FABRIC AND YARNS  
STOCKIST OPPORTUNITIES  
SALES

### **KEY ACTIVITIES** WHAT ARE THE KEY STEPS TO MOVE AHEAD TO YOUR CUSTOMERS?

STORYTELLING THROUGH GARMENTS  
SLOW FASHION  
DESIGNER AND MAKER  
WORKING WITH MARGINALISED COMMUNITIES  
SELL  
WORKSHOPS FOR SHARING KNOWLEDGE  
DESIGN FOR LONGEVITY  
MADE TO ORDER  
HANDMADE GARMENTS

### **KEY RESOURCES** WHAT RESOURCES DO YOU NEED TO MAKE YOUR IDEA WORK?

SALES PLATFORM  
SOCIAL MEDIA  
SOCIAL AND ENVIRONMENTAL ACTION  
BRAND  
COLLABORATIVE NETWORK  
COMMUNITY SPACES FOR WORKSHOPS

### **KEY PROPOSITIONS** HOW WILL YOU MAKE YOUR CUSTOMERS' LIFE HAPPIER?

LIFE TO UNWANTED TEXTILES  
REDUCE TEXTILES LANDFILL  
SUPPORT SMALL BUSINESS  
SUSTAINABLE FASHION  
UNIQUE DESIGNS

### **CUSTOMER RELATIONSHIPS** HOW OFTEN WILL YOU INTERACT WITH YOUR CUSTOMERS?

PERSONAL EXPERIENCE  
CLOSE CUSTOMER RELATIONSHIP  
COMMUNITY  
B2C

### **CHANNELS** HOW ARE YOU GOING TO REACH YOUR CUSTOMERS?

WEBSITE  
STOCKISTS  
INDIRECT: REFERRAL THROUGH USERS  
SOCIAL MEDIA

### **CUSTOMER SEGMENTS** WHO ARE YOUR CUSTOMERS? DESCRIBE YOUR TARGET AUDIENCE IN A COUPLE OF WORDS.

LUXURY FASHION MARKET  
SLOW FASHION ENTHUSIASTS  
HIGH END  
FASHIONISTAS

### **COST STRUCTURE** HOW MUCH ARE YOU PLANNING TO SPEND ON THE PRODUCT DEVELOPMENT AND MARKETING FOR A CERTAIN PERIOD?

HIGHER PRICE POINTS, DUE TO TIME CONSUMING NATURE OF UPCYCLING  
REDUCED OVERPRODUCTION  
ONE OF ONE - REDUCE INVENTORY

### **REVENUE STREAMS** HOW MUCH ARE YOU PLANNING TO EARN IN A CERTAIN PERIOD? COMPARE YOUR COSTS AND REVENUES.

PREMIUM PRICE  
PDF PATTERNS FOR KNITWEAR  
WHOLESALE  
POP UPS  
BRAND COLLABORATIONS  
BRANDED CONTENT



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OK, BYE.

