

In this collection I have drawn inspiration from the symbolization of sportswear in 90s streetwear culture, to produce a womenswear upcycled collection inspired by this predominantly masculine dominated area of fashion. Streetwear inspiration has particularly focused on 90s New York influences such as the Lo Life gang. To whom expressed often how luxury sportswear symbolized the aspirational American dream and via these garments connected them to this other reality distant to their own. 'It wasn't made for us. It was made for people who went to Harvard and Columbia, the elite kids whose parents had money, the upper Manhattan kids. It wasn't made for us, so when we got introduced to it, it was a whole new world. It energized us to want it and to be a part of that life through a fashion sense.' Rack Lo, a co-founder of the Lo-Life gang. The collection is entirely produced from upcycled sportswear jackets, scarves and deadstock sports fabric. Reducing the environmental impact my production has on the environment is a core value to my design practice therefore I looked to practices to use current resources which are unwanted and likely to contribute to textile landfill waste.



Anya Gilkes-Furness



Concept Board



FMP

“Buy nice , not twice”

Consumer is gen Z - Millennial aged



“62% of Gen Z prefer to buy from sustainable brands and are willing to pay more for ethically made products” (Olou, 2022)



Individuality

CONSUMER PROFILE

Consumer is gen Z - Millennial aged with a keen interest in the nostalgia revival trends and aesthetic ,she wants to shop consiously and looks to thrift shops and second hand market places such as depop to source authenticy nostalgic garments which the consumption doesn't contribute to envirmontal harm that the mass fahsion industry contributes to. Consumer is trying to reduce overconsumption and therefore is willing to pay for a higher price point to purchase quality unique pieces as is of the mindset to ' buy nice , not twice'.

Fabrication :
Upcycled outerwear fabric , upcycled satin from scarves and deadstock
outerwear shell fabric and mesh lining fabric.



'Estimates from consulting firm McKinsey and the World Economic Forum suggest the number of garments produced each year has at least doubled since 2000.' (Dottle, 2022) In 2019, 208 million pounds of waste were created by one time worn outfits (Nelson, 2021) Only 1% of brands are transparent about their annual carbon footprint at raw material level. (Radomic, 2022) Clothing production has doubled in the last 15 years despite the fact that clothes are worn less and discarded much quicker than ever before. (Fisher, 2022) Statistics predict that fashion waste may increase to 148 million tonnes by 2030. (Fisher, 2022) 75% of Gen Z respondents said they bought secondhand in order to reduce consumption. (Radomic, 2022) Synthetic fibres account for 35% of microplastics released into the environment. (Fisher, 2022) Less than 1 percent of fashion materials are recycled into new clothing at the end of their life cycle. (Fisher, 2022) Textile production is responsible for 10% of global greenhouse gas emissions. The industry produces about 1.2 billion tonnes of carbon dioxide each year- that's more than both international airlines and maritime shipping combined. (Fisher, 2022) The fashion industry is expected to use 35 percent more land by 2030. That's 115 million hectares more, which could be used for natural ecosystem or agriculture. (Fisher, 2022) 85% of all textiles will end up in the landfill (Reaves, 2022) Only 15% of used clothing is actually recycled. (Reaves, 2022) In the UK households dispose of a stunning 300 thousand tonnes of clothing every year; 20 percent of which goes to the landfill, while they incinerate the 80 percent. (Fisher, 2022) Fibers can take hundreds of years to break down (Reaves, 2022) The fashion industry accounts for around 8 percent of the world's greenhouse gas emissions. (Reaves, 2022) It is the largest polluter of water (Reaves, 2022) It has led since 2000.' (Dottle, 2022) In 2019, the fashion industry's carbon footprint at raw material level. (Radomic, 2022) Clothing production has doubled in the last 15 years despite the fact that clothes are worn less and discarded much quicker than ever before. (Fisher, 2022) Statistics predict that fashion waste may increase to 148 million tonnes by 2030. (Fisher, 2022) 75% of Gen Z respondents said they bought secondhand in order to reduce consumption. (Radomic, 2022) Synthetic fibres account for 35% of microplastics released into the environment. (Fisher, 2022) Less than 1 percent of fashion materials are recycled into new clothing at the end of their life cycle. (Fisher, 2022) Textile production is responsible for 10% of global greenhouse gas emissions. The industry produces about 1.2 billion tonnes of carbon dioxide each year- that's more than both international airlines and maritime shipping combined. (Fisher, 2022) The fashion industry is expected to use 35 percent more land by 2030. That's 115 million hectares more, which could be used for natural ecosystem or agriculture. (Fisher, 2022) 85% of all textiles will end up in the landfill (Reaves, 2022) Only 15% of used clothing is actually recycled. (Reaves, 2022) In the UK households dispose of a stunning 300 thousand tonnes of clothing every year; 20 percent of which goes to the landfill, while they incinerate the 80 percent. (Fisher, 2022) Fibers can take hundreds of years to break down (Reaves, 2022) The fashion industry accounts for around 8 percent of the world's greenhouse gas emissions. (Reaves, 2022) It is the largest polluter of water (Reaves, 2022) It has led since 2000.'



Upcycling is at the core of this collection, all pieces have been created from upcycling second hand sports jackets, deadstock fabric and satin print scarves. By upcycling existing second hand pieces I have extended the garments lifespan of the existing garments and preventing them contributing to the mass textile landfill.

Anya Gilkes-Furness

Sustainable Production Board

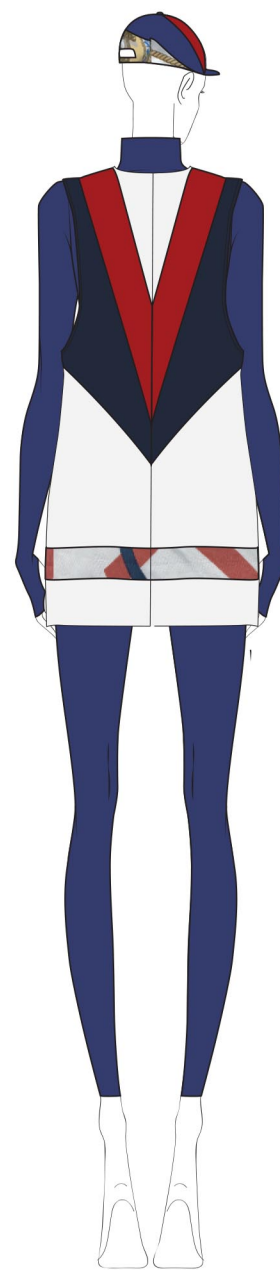
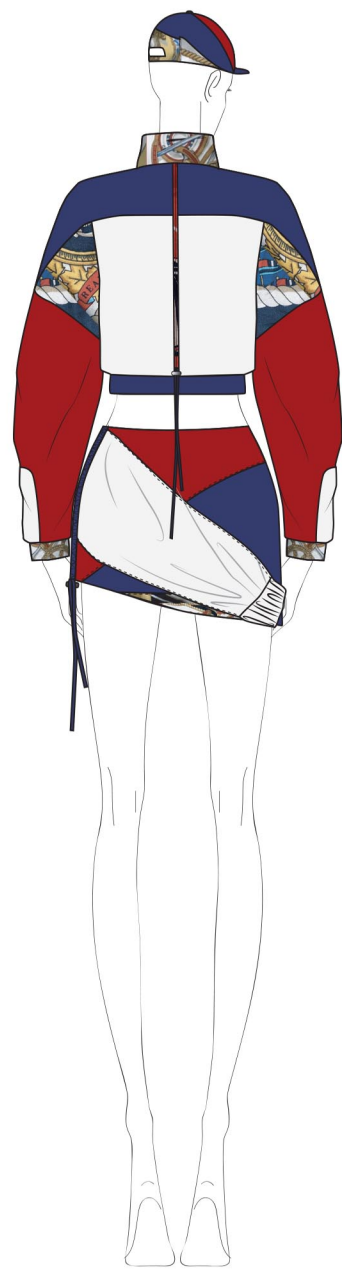
FMP



Anya Gilkes-Furness

Line Up Front View

FMP



Anya Gilkes-Furness

Line Up Back View

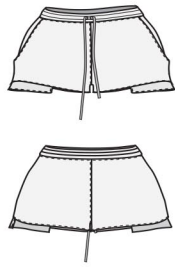
FMP

Outfit One

Layered Polo
 - Layered design of upcycled polo shirts.
 - Draw string detail of cropped top polo layer to customise the silhouette.

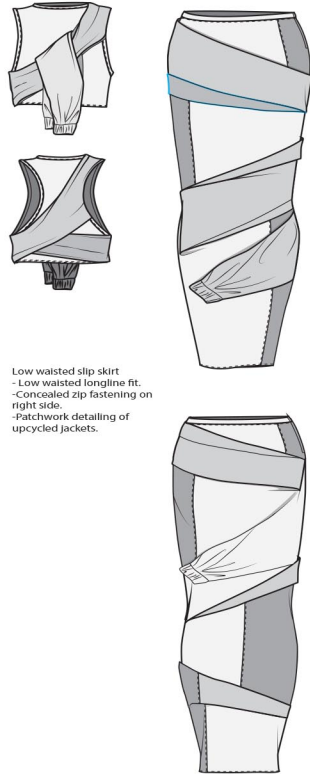


Short Basketball Shorts
 - Short volumous silhouette
 - Draw string waistband
 - Extended pocket bags to be exposed at hem.
 - Composed of patchwork vintage silk scarves.



Outfit Two

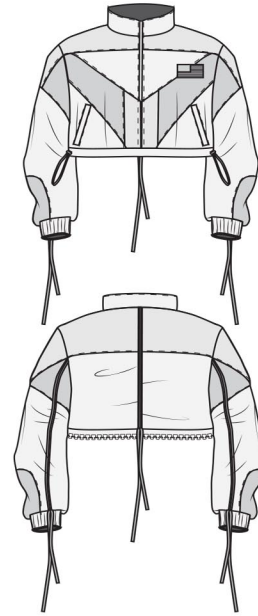
Racer Vest
 - Form fitting cropped vest.
 - upcycled jacket sleeves appliqué onto bodice to imitate & inspired from jackets tied around shoulders.



Low waisted slip skirt
 - Low waisted longline fit.
 - Concealed zip fastening on right side.
 - Patchwork detailing of upcycled jackets.

Outfit Three

Modular Shell Jacket (Cropped Form)
 - Shell jacket can be worn cropped or longline with zip off legnth.
 - Drawstring detailing on oversized sleeves and at the centre back to customise silhouette.
 - Pannels composed from upcycled shell jackets and silk scarves.

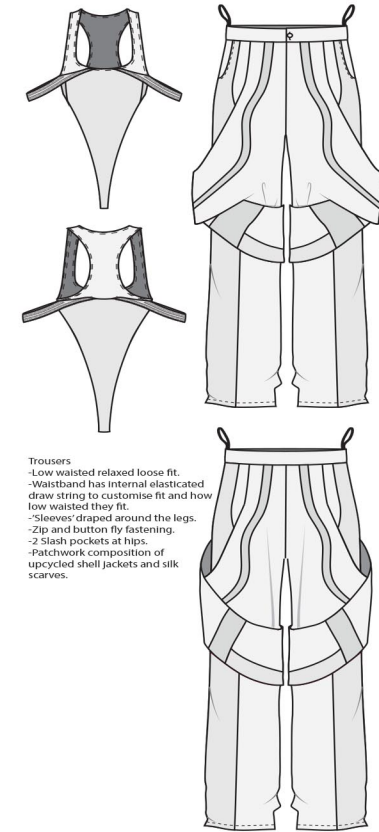


Shell Mini Skirt
 - Mini skirt features decorative drawstring left side seam.
 - Fastens in a wrap style secured with open ended zip and the velcro pannel to conceal.
 - Composed of upcycled shell jackets and silk scarves appliqué onto the skirt base to give a layered effect.



Outfit Four

Layered Bodysuit
 - High cut leg bodysuit with racer cut and additional oversized layer to create a 'slouchy' effect with drapping straps.
 - Composed of deadstock jersey and upcycled swimwear.

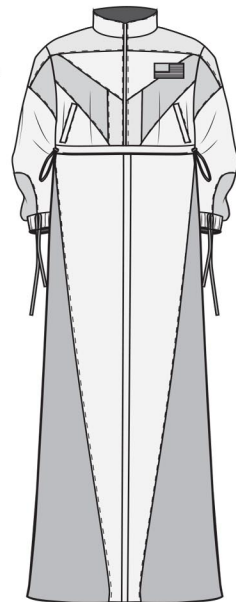
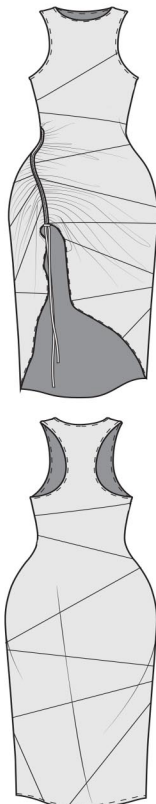


Trousers
 - Low waisted relaxed loose fit.
 - Waistband has internal elasticated draw string to customise fit and how low waisted they fit.
 - 'Sleeves' draped around the legs.
 - Zip and button fly fastening.
 - 2 Slash pockets at hips.
 - Patchwork composition of upcycled shell jackets and silk scarves.

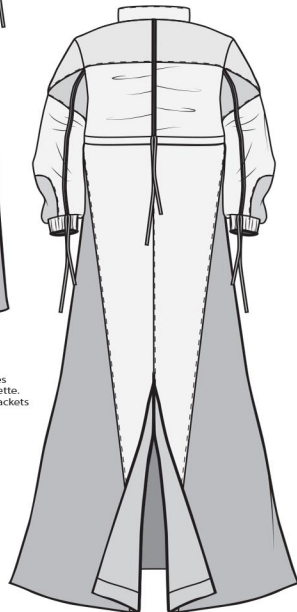
Range Overview

Outfit Five

Racer Slip Dress
 - Patwork effect created by upcycling satin scarves.
 - Longline silhouette which can be rusched by the drawstring to create an asymtrical hem.
 - Racer style neckline which is finished with bias facing.

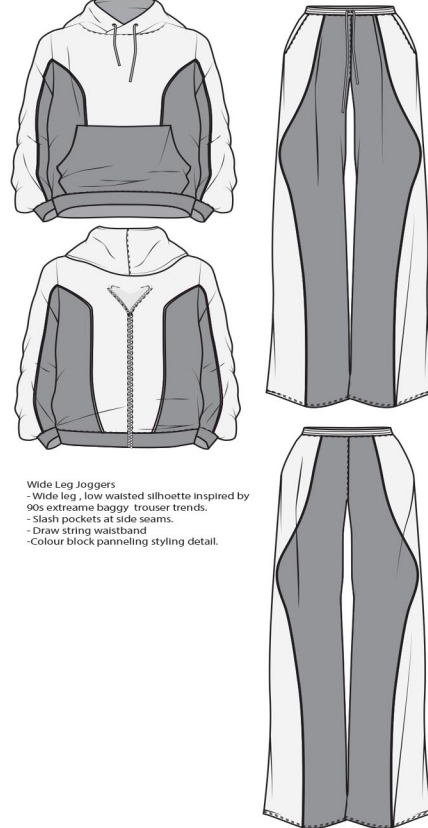


Modular Shell Jacket (Long Form)
 - Shell jacket can be worn cropped or longline with zip off legnth.
 - Drawstring detailing on oversized sleeves and at the centre back to customise silhouette.
 - Pannels composed from upcycled shell jackets and silk scarves.



Outfit Six

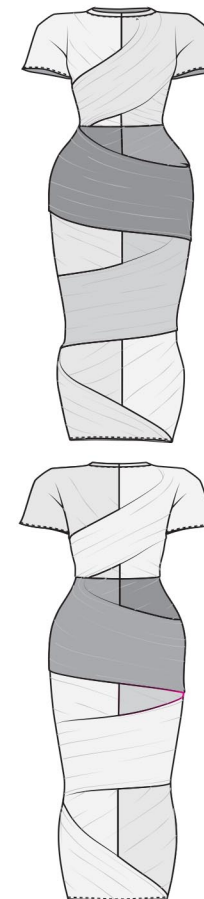
Oversized Hoodie
 - Oversized colour block hoodie, pannel shaping inspired by classic 90s sportswear, panneling also features piping trim.
 - Hoodie features drawstring hoodie and large patch pocket.
 - Open ended zip at the back stylistic & functional detailing, when zipped silhouette has classic fit and when unzipped silhouette is volumous.



Wide Leg Joggers
 - Wide leg, low waisted silhouette inspired by 90s extreme baggy trouser trends.
 - Slash pockets at side seams.
 - Draw string waistband
 - Colour block panneling styling detail.

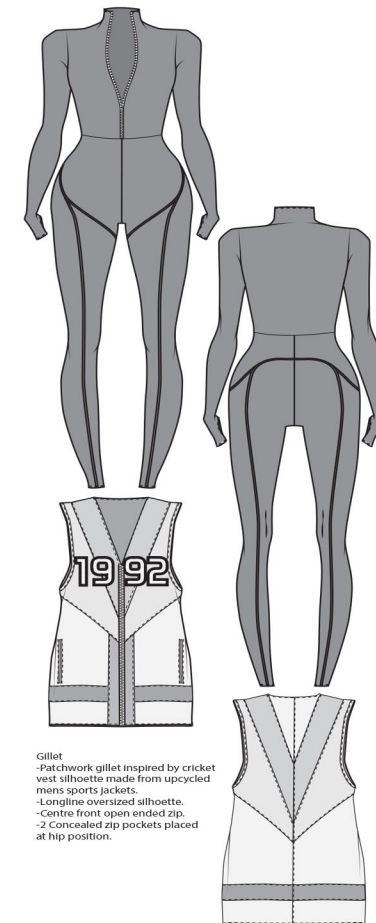
Outfit Seven

T-Shirt Dress
 - Dress formed of 8 upcycled Mens vintage tshirts, oversized fit allows fabric to be draped to hug the body and create a bodycon silhouette.

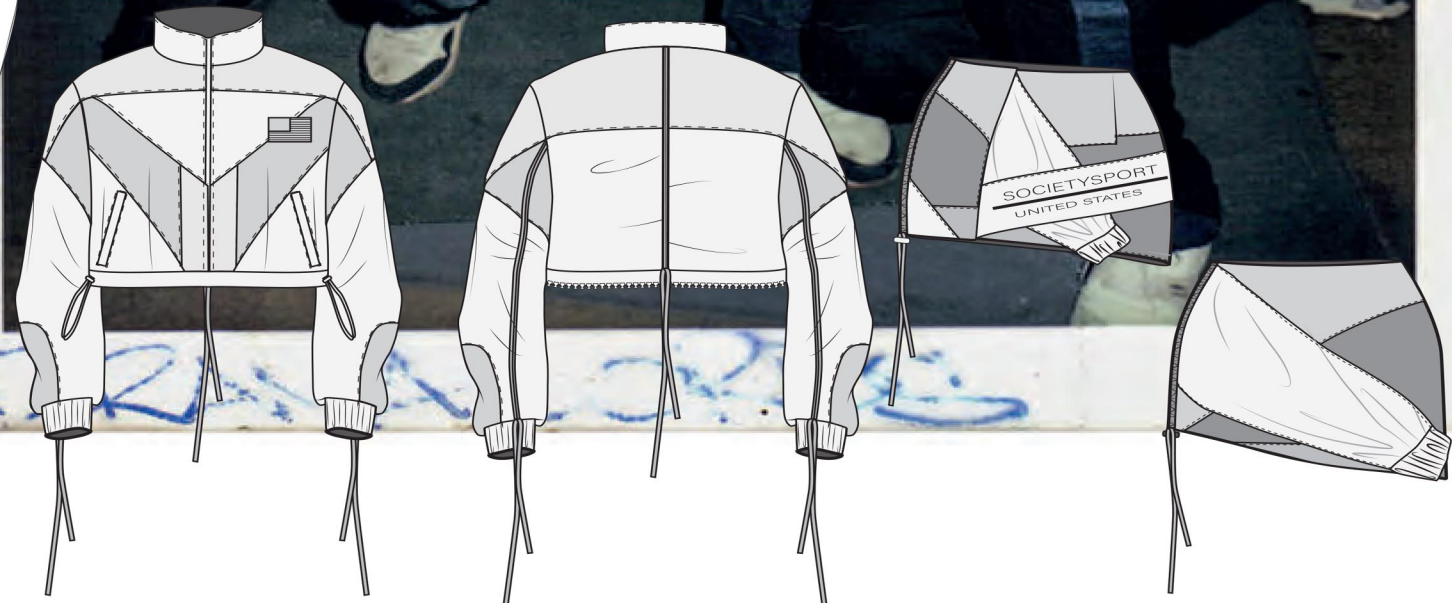


Outfit Eight

Jumpsuit
 - Bodycon jumpsuit with fluid contour seams.
 - Design inspired by ski base layers and seams for horse riding jodpurs.
 - Centre front zip.
 - Thumbhole in sleeves



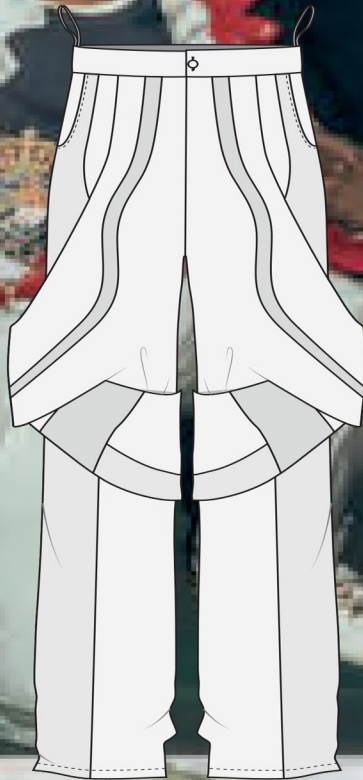
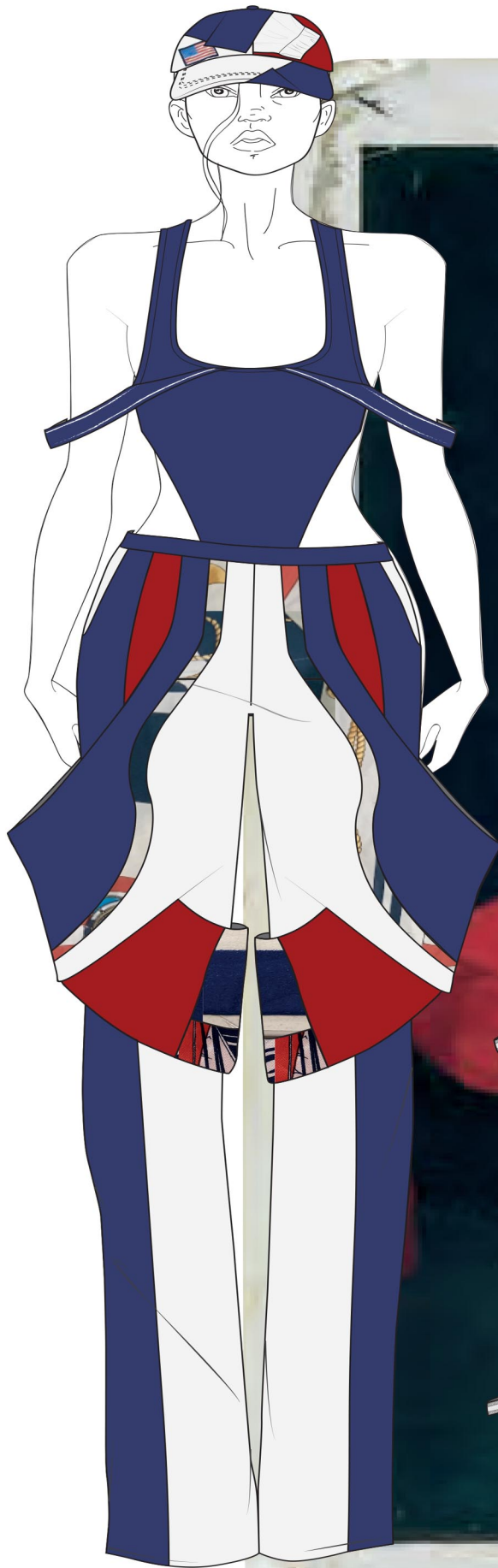
Gillet
 - Patchwork gillet inspired by cricket vest silhouette made from upcycled mens sports jackets.
 - Longline oversized silhouette.
 - Centre front open ended zip.
 - 2 Concealed zip pockets placed at hip position.



Anya Gilkes-Furness

Outfit Board

FMP



Anya Gilkes-Furness

Outfit Board

FMP



Anya Gilkes-Furness

Outfit Board

FMP