

CONCEPT



DECONSTRUCTED

LANDSCAPES



ANOTHER COMMUNITY THAT REBUILDS FROM THE WRECK
COASTLINE COMMUNITY - DECONSTRUCTED THE LANDSCAPE
... FISHERMEN - HANDICRAFTING THE BARRIER FROM
AND REBUILDING FROM THE WRECK... TRAVELING IN-
TRATION FROM THE COASTLINE TO THE WATERSHED





COLOUR AND FABRIC





DYEING

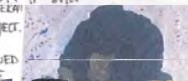
PROCESS OF CENTROSINS
CONTROL AND UNWANTED
PLS BEGAN WITH DYEING
FABRIC IN A NATURAL
STANDARD WAY OF SMALL
DYEING WITH ENVIRON-
MENTALLY FRIENDLY DYES.
THIS PROCESS USED NOT YES
THE TRADITION-
ING PROCESS AND
NEW LIFE TO THE
USE "GUN PALETAN"
NOTICED THE UNDER
WAS MORE BLUE
GREEN. ALTHOUGH
DEAD OF SKILL
OVERST
RESPECT.



THE PROCESS INVOLVED
DYEING

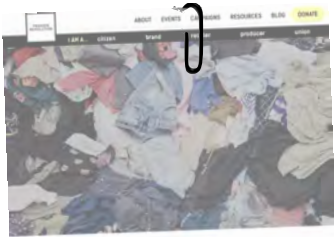


DEVELOPMENT BOARD



DEVELOPMENT BOARD





Waste - is it 'really' in fashion?

By Christina Green
7/24/15 10:11

Christina Green is the founder of the *8 Collective* and *The 8 Collective Store*. She started her thoughts on the topic of fashion waste and challenges us all to reduce our fashion footprint on the planet.

Over the last few months, you should be hearing for hearing that the entire global fashion industry has united shoulders-to-shoulders to fight fashion waste. From the green flag and 8.11.15 to the 8.11.15 and 8.11.15 digital campaigns, meeting with, inspiring, and creating business models seem to be busy in fashion.

This is all good news - for sure - but it's not enough cause for widespread celebration.

Over the last 12 years since I together with the formidable teams at *8 Collective* and apparel fashion brand *The 8 Collective* teams, have worked hard to get to this point in the fashion industry - one thing has become clear.

We are not winning the battle. The winning reality is that we have a long way to go until waste really is both in and out of fashion.

Let's take a look at what is going on around us. The number of garments produced annually has doubled since 2000 and exceeded 100 billion for the first time in 2012, an estimated 10 billion more of some waste is created annually from the fashion industry. Shockingly, every second, the equivalent of one garbage truck of textile is landfilled or burned globally.



It did seem so much - let's add another heavy textile waste is estimated to increase to 100 billion in 2020 and 2025, with an additional 100 million tons of waste being generated annually.

So what, I already have the current waste to reduce fashion's responsibility because when it comes to sustainability, about 90% of the waste is not recycled.

So how do we deal with textile waste? Clearly an enormous amount of clothing is being made and sold every year. The growing issue is an economy in which materials are captured and recycled.

This is the easy part - even for the top fashion businesses with the most resources.

Handling textile waste is a massive task. It's not just about the volume of clothing that is produced but also the complexity of the materials used. It's estimated that the fashion industry produces 100 million tons of textile waste every year.

And even though the volume of textile waste is so large, the industry is still struggling to find ways to reduce it. This is a massive challenge for the industry as a whole.

Design based sustainable fashion design competition and the 8.11.15 campaign are just some of the ways that the industry is trying to address this issue.

But even these designers certainly can't solve the issue.

Which means it's also down to us - normal every day fashion-wearers - to become more actively involved in championing a new waste-free industry. This doesn't mean to reuse, to fashionize, or to recycle the use of fashion. It simply means a small switch to become more aware of all the waste that does creep out of our closets.

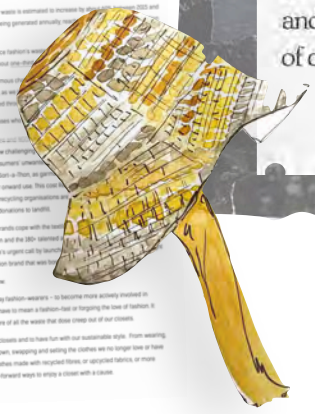
So for the next year, it's time to fall in love with our closets and to have fun with our sustainable style. From wearing, washing and repairing the clothes that we already own, swapping and selling the clothes we no longer love or have need for, to actively looking to preferentially buy clothes made with recycled fibers, or recycled fabrics, or more sustainable raw materials, there are many fashion-forward ways to enjoy a closet with a conscience.



DEVELOPMENT BOARD

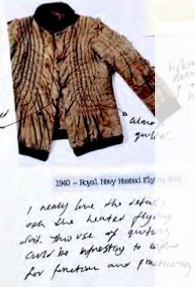
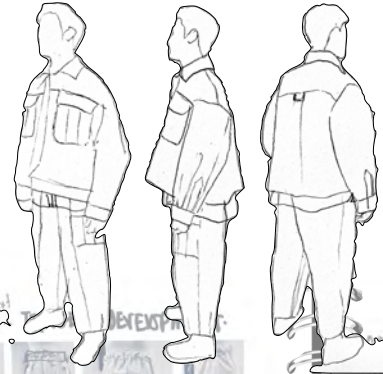


It's estimated that we produce between 80 and 100 billion pieces of clothing each year.



ARCHIVES

WORKWEAR



DEVELOPMENT BOARD







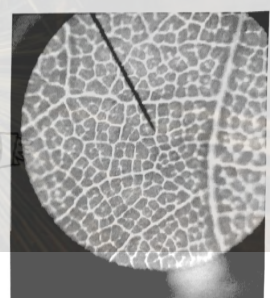


OUTFIT 3

OUTFIT 4

BARBARA HEPMON IS A
 WORLD RENOWNED SCULPTOR
 ARTIST. HER WORK EMPHATICALLY
 FLES MODERNITY
 PARTICULARLY IN THE
 SCULPTURE OF THE
 NATURE OF THE
 REAL WORLD. HER WORK IS
 NATURAL AND ORGANIC
 THAT INTERACTS WITH
 NOT NECESSARILY
 NATURE IS THE
 AND CAPTURES HER
 STIVES IN THE
 THE SEA
 THIS PRESENTS A
 WEAR WITH THE USE OF
 WE IN WEARNESS AND RE-COMMUNICATING IN THE
 USE AND CREATION OF FORM AS
 I AM INTERESTED WHERE I CAN
 FORM AND GAME.

WORKWEAR



Nurtured by nature
 Psychological benefits of spending time in nature can improve our mental health and well-being. Research shows that spending time in nature can reduce stress, improve mood, and increase energy levels. Spending time in nature can also improve cognitive function and reduce the risk of mental health problems. Spending time in nature can also improve physical health and reduce the risk of chronic diseases. Spending time in nature can also improve social relationships and reduce the risk of loneliness. Spending time in nature can also improve self-esteem and reduce the risk of depression. Spending time in nature can also improve overall quality of life and reduce the risk of mortality. Spending time in nature can also improve mental health and reduce the risk of mental health problems. Spending time in nature can also improve physical health and reduce the risk of chronic diseases. Spending time in nature can also improve social relationships and reduce the risk of loneliness. Spending time in nature can also improve self-esteem and reduce the risk of depression. Spending time in nature can also improve overall quality of life and reduce the risk of mortality.





COLOUR AND FABRIC



SELFCARE

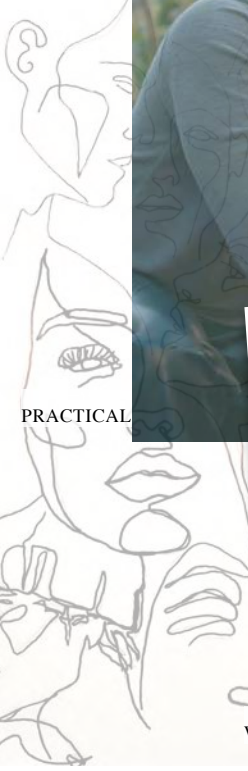
CONSUMER



SUSTAINABLE



DRIVEN FOR CHANGE



PRACTICAL



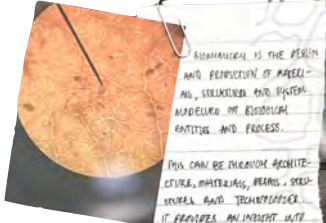
SPONTANEOUS



WELLNESS

LOOKING FOR AN ESCAPE

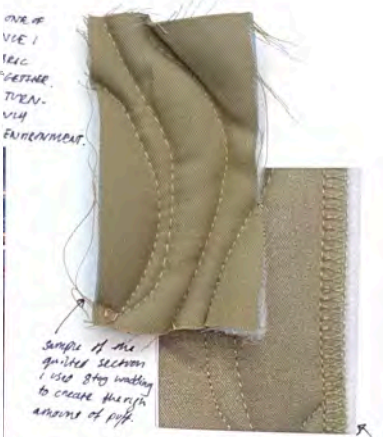
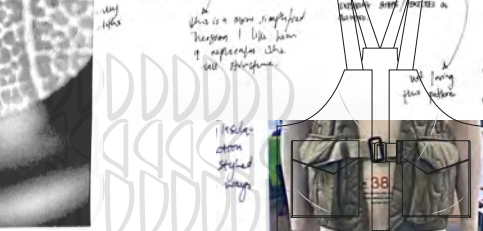
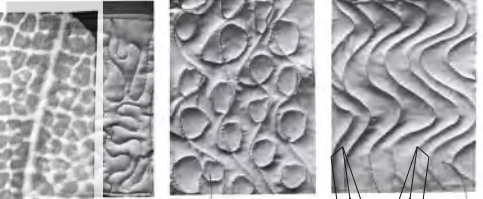
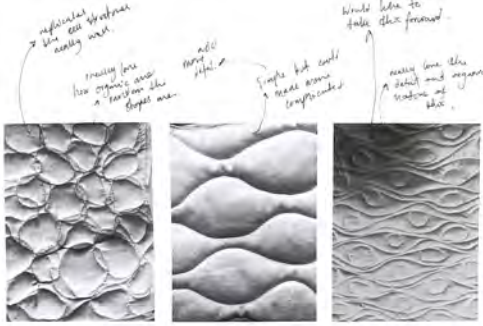
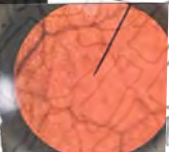
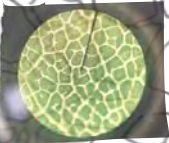
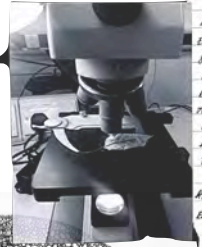
TEXTURE AND DETAILS



BIOLOGICAL IS THE PERFORM AND PRODUCTION OF MATERIALS, STRUCTURE AND SYSTEMS. MODELING OF BIOLOGICAL PATTERNS AND FORMS.

THIS CAN BE THROUGH ARCHITECTURE, MATERIALS, BEINGS, STRUCTURES AND TECHNOLOGIES. IT PROVIDES AN INSIGHT INTO MICROSCOPIC LEVELS HAPPENING IN A LEVEL UNSEEN TO THE HUMAN EYE AND ALLOWS PEOPLE TO UNDERSTAND AND LEARN FROM NATURE.

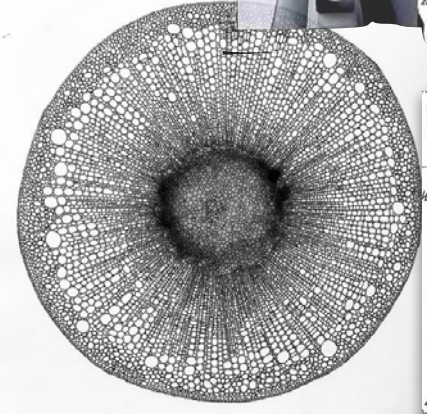
EXAMPLES OF THIS CAN BE SEEN THROUGH IN PARTICULAR THE SPONGE DESIGN. SPONGES HAVE A VERY POROUS STRUCTURE WHICH IS EXTREMELY HOW CELLS AND STRUCTURES CAN BE MADE TO MOVE AND COLLECT.



ONE OF THE BEST TEXTURE. VERY ENJOYMENT.

Sample of the quilted sections I use 3/4" width to create the right amount of puff.

I over locked the inside of the patches and seams to neaten the edges.

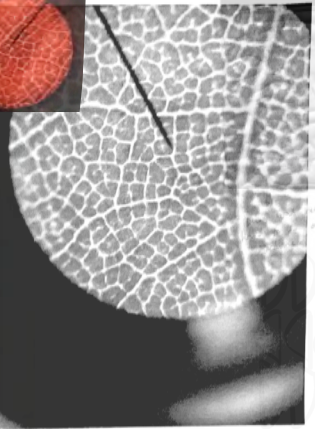


veg. side of cocoon

hull for a butterfly

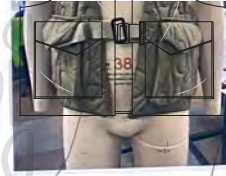
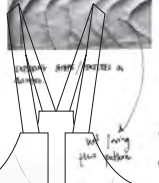


1960 - HUNTING JACKET - INSIDE LINING.



DEVELOPMENT BOARD

This is a very simplified version I like John if anyone who see this.



The belt flap was included to hold the strapping out the way of the user when working.



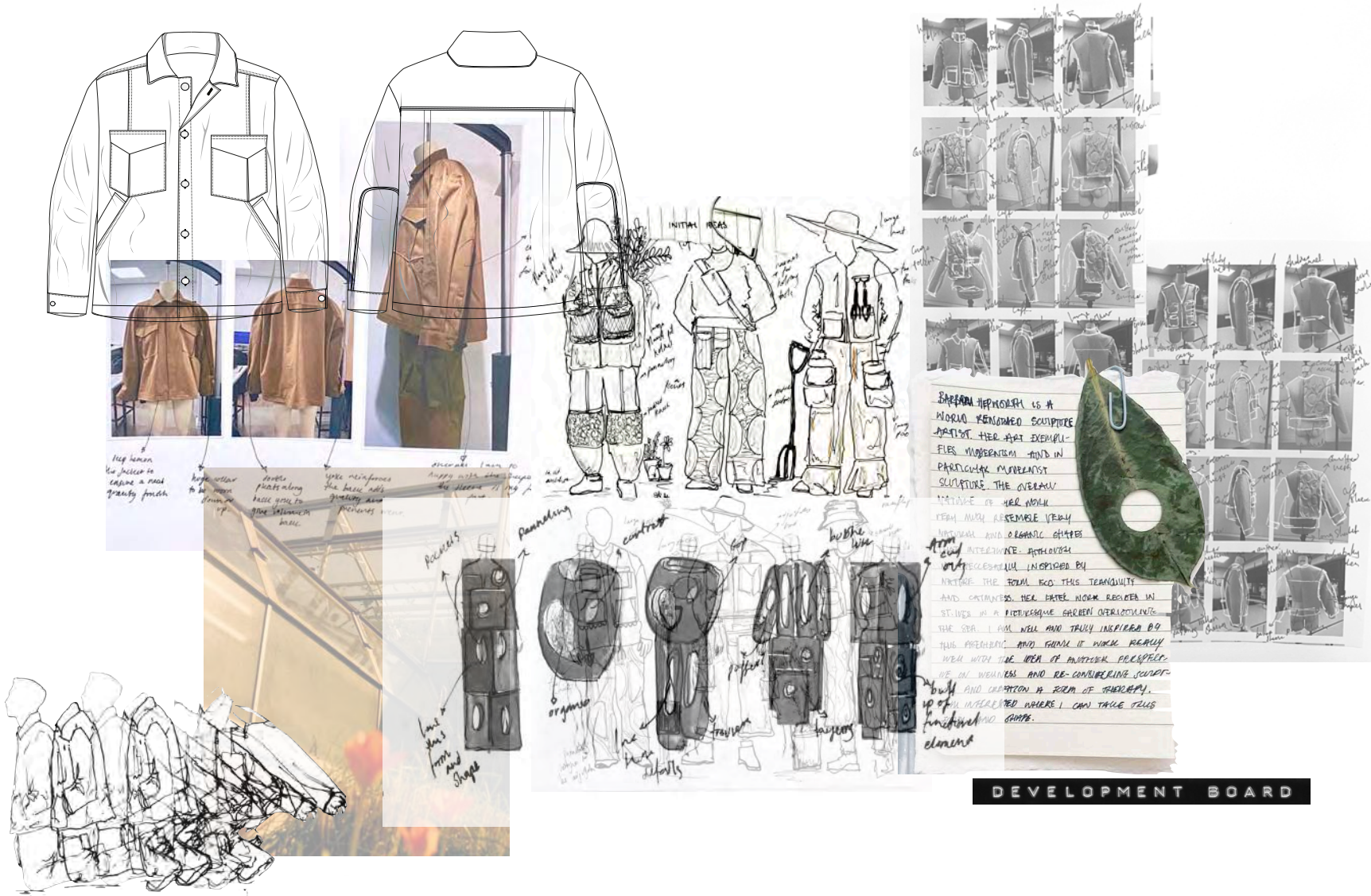
I am really happy with the webbing. It looks great and is a fab color match.

because fastening on the front makes it adjustable.

large cargo pouch for storage.

PROCESS OF VEST CONSTRUCTION

patch flap is protection and prevent water entry by the pocket.



keep hem on the pieces to capture a neat, craggy finish

high collar to be worn down

small plates along base seam to give silhouette more

use reinforces the basic adds quality and richness

overall aim to play with the design of the seams

BARBARA HEPMONK IS A NORWEGIAN RENOWNED SCULPTURE ARTIST. HER ART EXEMPLIFIES MODERNISM AND IN PARTICULAR MURKENSIST SCULPTURE. THE OVERALL VIBES OF HER WORK THEM MOST RESEMBLE VERY MINIMAL AND CLASSIC SHAPES AND INTERMEDIATE APPROACH

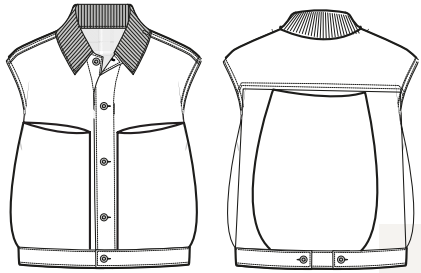
INSPIRED BY NATURE THE FORM IS CALM, TRANQUILTY AND CANTAINED. HER LATER WORK REVEALS IN STILES IN A PICTURESQUE GARDEN OVERLOOKING THE SEA. I AM WELL AND TRULY INSPIRED BY THE PASTORAL AND FIND IT WORK REALLY WELL WITH THE IDEA OF ANOTHER PROJECT. WE CAN WEATHER AND RE-CONSIDERING SCULPTURE AND CONSIDER A FORM OF THERAPY. UP OF INTERESTED WHERE I CAN TAKE THIS FURTHER AND GIVE.

element

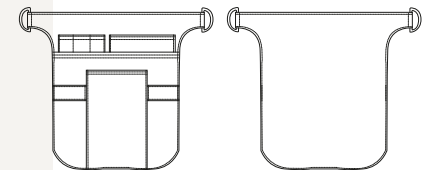
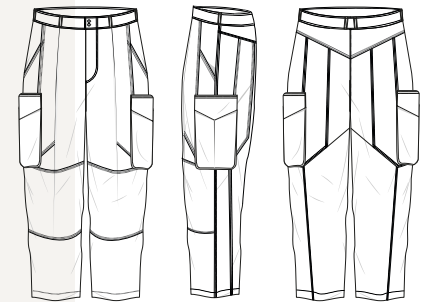
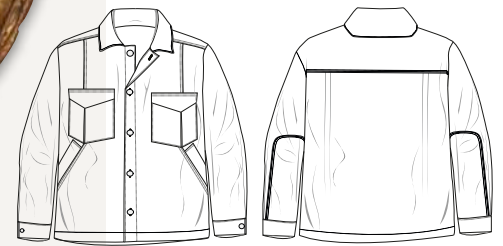
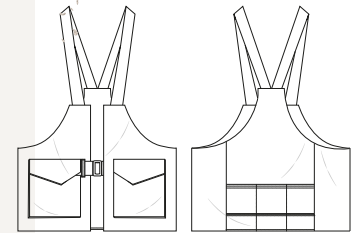
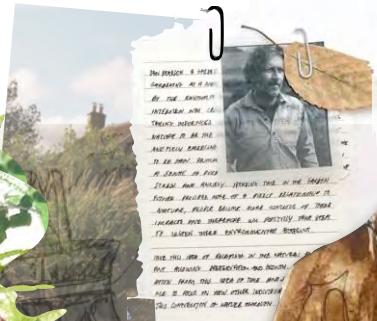
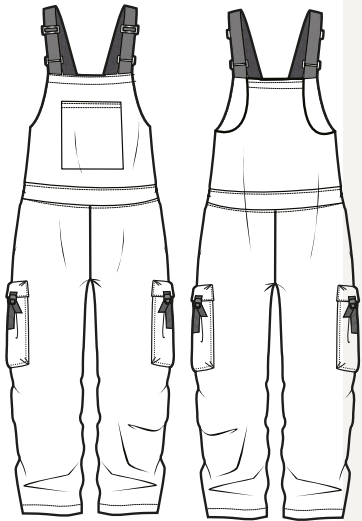
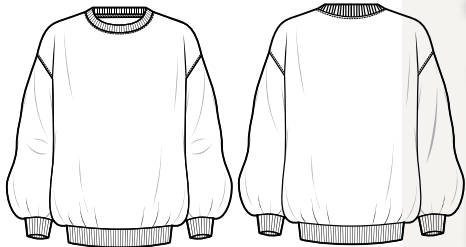
DEVELOPMENT BOARD



RE - CONSIDER *IN THE GARDEN* RHIANNA FISHER



OUTFIT 1



OUTFIT 3

