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Project Overview

This research is based on Williams' longstanding research and design practice in fashion design for sustainability (fig. 2) and its complementarity with the exhibition curator, an expert in historical dress and exhibition curation. By engaging in participatory, mutual learning practices, Williams extends research relevance and appropriateness through collaboration with futures specialists, students and industry practitioners (fig. 3).

The findings of the research demonstrate how cultural probes can elicit engagement in and responses to a re-conceptualisation of fashion in an ecological context (fig. 4, 5a, 24-28, 31-34). It demonstrates techniques that can reach citizens with wide-ranging aspirations and expectations. It advances understanding of probes as triggers to provoke consideration of the agency of each clad citizen, in realising the means to live well in nature (fig. 6). Its contextualisation is found in the accompanying publication (fig. 7a-d) written in advance of the exhibition design. The dissemination of the research, via additional commission, includes toolkits

for industry and education, (fig. 8, 52, 55) and the exhibition impact scaled through being selected as the location for the UK government's largest Environmental Audit Committee enquiry (fig. 9, 38).

The research is realised through two commissioned roles:

- as sole exhibition special advisor, Williams challenged traditions of an iconic museum context, whilst locating research within this setting. Working with the curator and exhibition teams via presentations and workshops, themes, object selection, graphics, layout and signage were guided (fig. 10, 11, 16-18).
- as designer, creating two pivotal exhibition installations: Fashion Now and Fashion Futures 2030, cultural probes comprising artefacts with haptic elements, triggering digital displays and interactive film-based provocations, gathering data to inform further research (fig. 4, 5, 24 – 28 and 31- 35).

These cultural probes place people at the core of the investigation. What visitors see, know and do through the experience of the exhibition as informed, reflective actions demonstrates fashion as cultural production, *facilitated* via materials and products (fig 14). This approach is distinctively different from exemplary exhibitions that foreground sustainability as material, technology and products. This exhibition is the first, on this scale/level of visibility to focus on the agency of clothes wearing citizens in the context of the meta, sometimes seemingly ungraspable reality of the socio-ecological emergency of people and planet (fig. 15).

Output

1. Commissioned research and development for exhibition concept (Special Advisor)	Artwork 3: https://www.youtube.com/watch?v=nzta0uRBWKk (duration 2.01 min)	Film 3: A Story from Safety Race: https://www.youtube.com/watch?v=XhVrdoeWJwU (duration 1.38 min)
2. Commissioned design intervention through two exhibition installations (designer)	Artwork 4: https://www.youtube.com/watch?v=JHxLWsuC_48 (duration 1.47 min)	Film 4: A Story from Chaos Embrace: https://www.youtube.com/watch?v=EQHlj3_9314 (duration 2.26 min)
<i>Fashioned from Nature</i> – stand-alone exhibition at the Fashion Gallery, Victoria and Albert Museum (V&A), London. (Fig.11a and b)	Artwork 5: https://www.youtube.com/watch?v=Q0KXxo90Tu0 (duration 2.32 min)	(Fig 5 and – 31-34)
Fashion Now - Interactive display 5x sensor embedded artworks consisting of garments and accessories, employing a range of materials on stands and plinths, 5x films on digital displays, 1 x vinyl wall panel with graphics and text.	Fashion Futures 2030 - Interactive display including a film series consisting of 4 x films looped into a single screen projection (2 x large screens) and interactive display (2 x small screens) 1 x vinyl wall display with graphics and text.	Location: V&A Commissioned by: V&A
Artwork 1 https://www.youtube.com/watch?v=gcF2g-8St4U (duration 2.29 min)	Film 1: A Story from Living with Less: https://www.youtube.com/watch?v=Nan9pUhNmew (duration 2.53 min)	Year: 2018/9 (21 April 2018-27 April 2019) V&A, London (April–September 2019) Natural History Museum, Copenhagen, currently on tour, next locations Korea and Japan (TBC).
Artwork 2: https://www.youtube.com/watch?v=HO2Zgi0BAmU (duration 3.08 min)	Film 2: A story from Hyper Hype: https://www.youtube.com/watch?v=q2F1x2nF6qA (duration 2.30 min)	175,795 people visited <i>Fashioned from Nature</i> at V&A in London and 31,820 in Copenhagen
		Fashion Now and Fashion Futures 2030, Arbeit Studios, Waltham Forest, November 2019. →

Output

Installations and events in Making for Change programme, part of London Borough of Culture 2019.

Commissioned by Waltham Forest Council and University of the Arts, London.

3. Book chapter in accompanying exhibition publication

Williams, D. (2018) 'Fashion and Nature 1990 - Present'. In Ehrman, E. (Ed.) *Fashioned from Nature*. London: V&A Publishing, pp. 149-173 include no. of images ISBN: 978-1-85177-945-1 (Fig. 7a-d)

Role

Williams was approached by V&A curator, Edwina Ehrman, after she spoke at the Hay Festival, June 2014. Discussion led to a commission for a forthcoming exhibition, working title 'Fashion and the Natural World.'

Williams' research was applied through two distinct, whilst intersecting roles in the exhibition's development. Firstly, acting as Special Advisor, engaged as a subject

specialist in Fashion Design for Sustainability to advise on concept, themes, narrative, object selection, layout and graphics and secondly as a designer, commissioned to create two cornerstone installations, each forming a section in the exhibition, the only commissions of the exhibition. Williams was also commissioned to write a chapter in the stand-alone publication accompanying the exhibition.

Funding

The project was commissioned by the V&A, with a £18,000 project budget, followed by £4,000 funding from Waltham Forest Council and subsequent funding from C&A Foundation, allowed further dissemination, £10,000.

Collaborators

Edwina Ehrman, V&A curator and V&A exhibition design and visitor experience teams,

Ligaya Salazar, LCF curator,

Renee Cuoco, CSF Project Manager

MA Fashion Futures students,

Julian Staddon interaction designer,

Mouhannad Al-Sayegh technical designer,

Crack Stevens, Nadira Amrani, Carlos Jiménez and Cieron Magat, film makers,

Therese Vandling graphic designer, Forum for the Future, C&A Foundation.



Fig 1 Image shows visitors to *Fashioned from Nature* Exhibition at V&A Museum engaging in cultural probes with haptic elements, triggering moving imagery relating to human-nature relationships revealed through fashion



Fig 2 *I Stood Up* research project funded through Arts and Humanities Research Council, exhibited at Wellcome Trust, London November 2016 as part of Being Human Festival, is an example of Williams' longstanding research and design practice in fashion design for sustainability using participatory design to engage a range of actors in sustainability informed actions.



Fig 3 V&A Museum Fashion Futures workshop part of V&A Friday Lates WTFuture. *By engaging in participatory, mutual learning practices, Williams extends research relevance and appropriateness through collaboration with futures specialists, students and industry practitioners.*



Fig 4 V&A Museum Fashion Now installation as part of *Fashioned from Nature* exhibition. March 2018. Five cultural probes depicting and re-conceptualising familiar fashion pieces to elicit engagement in and responses to a re-conceptualisation of fashion in an ecological context.



Fig 5a V&A Museum Fashion Futures 2030 installation as part of *Fashioned from Nature* exhibition. March 2018. Wall display depicting overview of four scenarios and interactive element of installation. Visitors invited to consider their role in shaping the future via a set of provocations relating to decision-making in fashion.

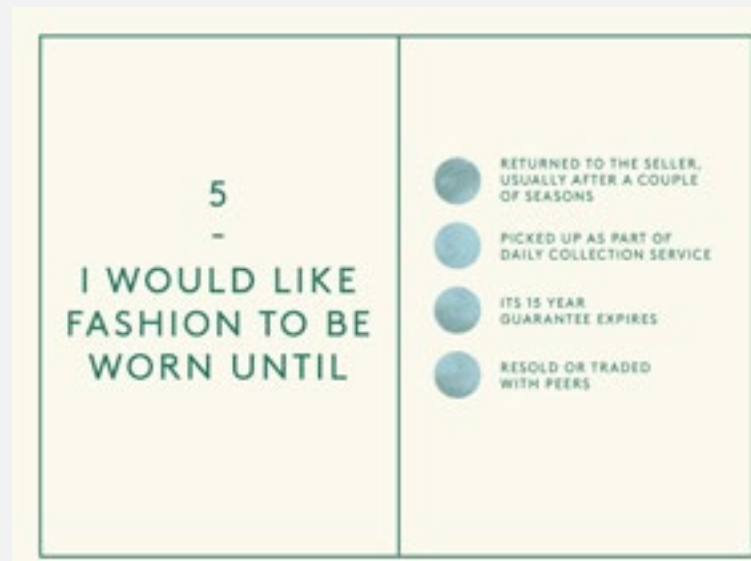
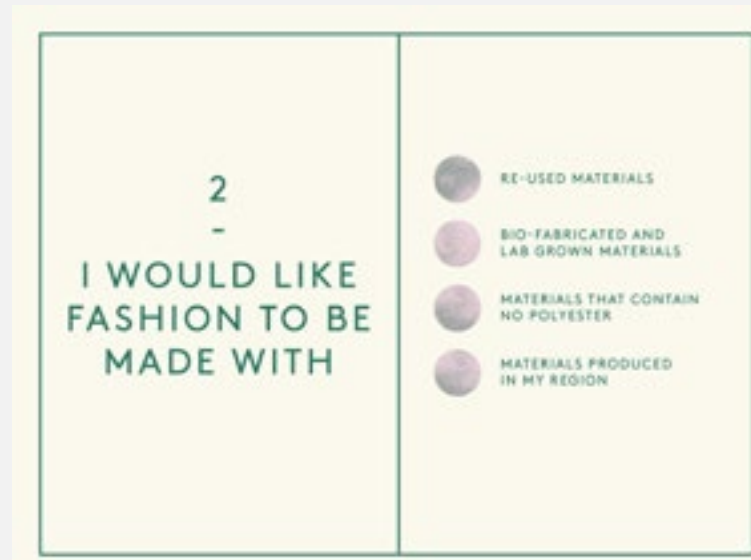
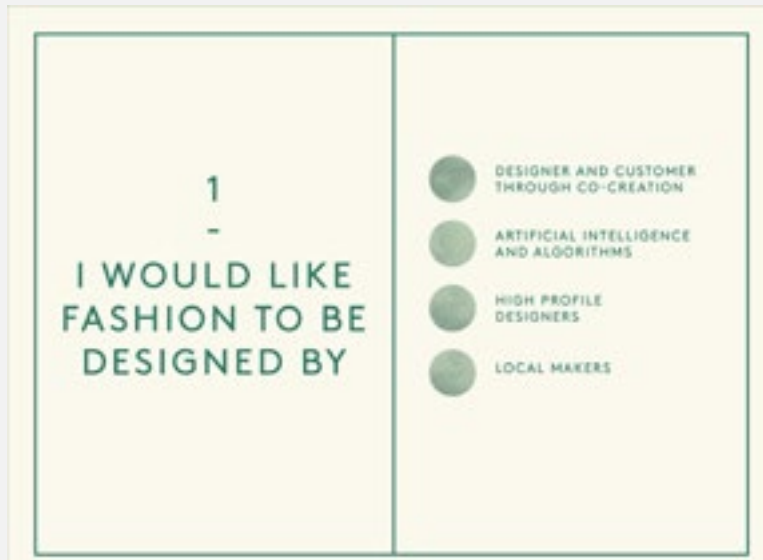


Fig 5b-f Part of interactive element of Fashion Futures installation in V&A Exhibition *Fashioned from Nature*. March 2018. Visitors were invited to respond to a set of provocations culminating in a revelation of one of four speculative scenarios most closely matching visitor responses. These triggers seek to provoke consideration of the agency of each clad citizen.



(Fig 7a- d) Williams, D. (2018) '1990 - Present'. In Ehrman, E. (Ed.) *Fashioned from Nature*. London: V&A Publishing, pp. 149-173. ISBN: 978-1-85177-945-1.

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(Fig 7a- d) Williams, D. (2018) '1990 - Present'. In Ehrman, E. (Ed.) *Fashioned from Nature*. London: V&A Publishing, pp. 149-173. ISBN: 978-1-85177-945-1.

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Fig 8 Fashion Futures 2030 toolkit digital resource, the link contains both toolkits for industry and educators <https://www.fashionfutures2030.com/scenarios/home>






OUR PROJECTS
FASHIONED FROM NATURE
MUSEUM LIFE
OUR NEWS

Environmental Audit Select Committee




Mary Creagh
November 13, 2018

SHARE

Today the V&A hosts part of the House of Commons Environmental Audit Select Committee's inquiry into sustainability in the fashion industry. Cross-party MPs will gather evidence from experts for a report with recommendations on how to make the fashion industry more sustainable. You can see the [discussion here](#).



Printed cotton T-shirt, Great Britain, 1990s © Victoria and Albert Museum, London

Fig 9 Blog post by Mary Creagh, chair of UK government Environmental Audit Committee November 2018 in relation to *Fashioned from Nature* exhibition as location for the UK government's largest Environmental Audit Committee enquiry evidence hearing.

Key themes

1. The relationship between fashion and nature
2. The fabric of fashion as mediator of this relationship
3. The role of design in creating fashion as sustainability

The exhibition layout

- Over two floors (Ground and mezzanine) in Gallery 40
- It will include over 200 objects
- Is arranged chronologically in 3 broad periods - 1600-1789; 1789-1914; 1914-2018
- The first two sections will be on the ground floor and the third occupying the whole of the mezzanine



'Clean Up or Die'
by Katherine Hamnett, 1989



Section 3: 1914 – 2017

This final section will draw attention to the impact of the global fashion industry on the environment and the growing consensus that we need to find new ways to create fashion. It will include an introduction to synthetic materials, campaigns and forms of activism to raise awareness (in the form of posters, artworks and slogan clothes).

LCE: Looking through our wardrobes

Visitors are led to a final, quite different section of the exhibition, which focuses on the citizen, using the idea of the wardrobe to introduce some of the systems within which we live. This installation will take visitors into the 'space' of a contemporary wardrobe to see inside 5 ubiquitous fashion pieces, to see the unseen elements of our relationship with nature. Finally, a provocation will encourage visitors to consider their own responses to the installation and how that might affect their fashion related decisions.

Fig 10a and b Key themes and exhibition layout, excerpt from one of Williams' sketchbook presentations to V&A project team during project design and development. As sole exhibition special advisor, Williams challenged traditions of an iconic museum context, whilst locating design within this setting.

5 ubiquitous fashion objects

These pieces represent fashion from a range of cultural, economic and social perspectives. They exemplify a range of enduring and season specific styles, materials, design and production techniques, modes of sale, service and expected lifetimes. They demonstrate a range of approaches to fashion design, manufacture, acquisition, care and end of (first) life.



Classic Original Fit
Indigo denim Jeans



Suede / rubber
Trainer



Cotton-Poly white
Jersey T-shirt



Top-handle Nylon/
leather Tote bag



Viscose print
Wrap-over Dress

Each object to be displayed on plinth/ mannequin with sensor in front

How 'Fashion Now' will be displayed

Fashion pieces / objects will be on open display on mannequins and plinths, as a hybrid display that is part exhibition and part retail store in its style.

The objects will have hidden sensors attached, linked to digital display screens. Sensor technology will connect the physical fashion pieces with the digital display of the backstory human-nature relationship in each piece.



Fig 12a and b excerpt from one of Williams' sketchbook presentations to V&A team relating to the cultural probes for Fashion Now: 5 ubiquitous fashion objects with interactive, haptic displays.



Fig 13a and b Fashion Futures 2030, V&A museum *Fashioned from Nature* March 2018

Interactive display linked to 4x films looped into a single screen projection cultural probes comprising speculative scenarios and interactive displays (gathering data to inform further research) triggering filmatic narratives of the scenarios most closely matching visitor responses.



Fig 14 a and b Visitors to exhibition (a) at Waltham Forest (b) at V&A museum. What visitors are able to see, know and do through the experience of the exhibition demonstrates fashion as cultural production.



Fig 15 Image page 152 *Fashioned from Nature* exhibition publication V&A publishing (2018) Adapted from Rockstrom et al, 2008 Image depicts the nine Planetary Boundaries as a safe operating space for humanity, visualising the meta context of fashion and sustainability. The exhibition bridges the meta and micro scales of fashion and sustainability.

Context & Questions

Context

The evidence of human-induced climate change and social inequalities is unequivocal (Rockstrom et al, 2008. UN, 2009.) The need for profound change is well documented (UN, 2015) The complicity of the fashion sector in an increasingly pressing climate emergency (Ripple, W.J. et al. (2019) and in unprecedented levels of Modern-Day Slavery (ETI, 2018) amongst other social injustices is the subject of significant enquiry in the sciences, arts and humanities. This field of enquiry includes design and innovation studies relating to materials (Mahony, 2011) business model innovation relating to products, services and systems (Nimaki, 2012) consumption studies (Von Busch, 2014. Miller, 2009) circular design (Earley, 2012 Goldsworthy, 2015) design and technology (Black, 2008, Gwilt, 2011) supply chain management (Rinaldi 2012, Ashby, 2013) and product durability (Cooper, 2010). Thus, the myriad elements of a fashion product's lifecycle are being re-considered and re-conceptualised. Alongside this material and product-led enquiry, there is a burgeoning field of research in design for sustainability (Walker, 2013) social design

(Manzini, 2009) social practice (Fletcher, 2012) and education for sustainability (Sterling, 2007; Orr, 2012; Rinassen, 2018). This research explores design as a means to contribute to thriving societies in human and environmental terms. With the exception of Fletcher, this research originates and is situated outside of fashion. Fletcher's research draws on extended academic enquiry into social practice, localism and post-growth fashion, producing key texts that inform theory in fashion and wider sustainability practices.

The distinction of Williams' research lies in its practice-based approach to design as condition creation where 'making' involves exploration of meaning making and matter making (Williams, 2016). Drawing on extended experience as a fashion designer, tutor and researcher, Williams takes a bricolage approach (Yee & Bremner, 2011; Kincheloe & McLaren, 2005) in gathering material, data and ideas from a diverse and rich range of sources. Through a process of synthesis, testing, refining and reiterating, risking and remaking, collaborators and

wider audiences with different needs and perspectives are invited, via cultural probes, into an ongoing process of designing for sustainability. *Fashioned from Nature* enabled Williams to represent the issues of fashion and sustainability in a novel way, where the visitor becomes participant and contributor over passive recipient or viewer through cultural probes that invite a critical reconsideration of their relationship with nature, as played out through fashion. This is a contrast to exhibitions that offer 'pre-made solutions' created by others, often as products to consume.

The probes elicit responses due to their aesthetic, material, visual, and emotive qualities, where the focus is on the interplay between subjects and objects, the designer acting as host to an environment where solutions are created by participants. This research draws on a cross-disciplinary enquiry into transformation design (Jonas, 2018; Margolin, 2018) exploring practices that sit along the gamut from incremental change to transformation of the context of fashion from an economy-centred to an

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earth-centred paradigm. This involves navigating tensions that lie between change within a system and a changed system. Through the use of haptic tools, visitors are able to touch pieces, triggering digital displays that reveal hidden elements of what is immediately seen. By creating a hybrid environment; neither traditional exhibition or traditional store layout, the design contextualises, explores and provokes consideration of relationships between people and nature, as played out through fashion. The apparent disconnect between people and nature is revealed as a perception-based, over a product-based problem, that requires cultural change as well as product innovation.

The exhibition seeks to recognise visitors, clothes-wearing humans, as contributors, recipients and participants in nature. The use of scenarios offers an opportunity for these participants to take part in a set of imagined futures, thereby being shaped by and shaping them. This holistic view taking, based on an understanding of our interdependencies in nature's wider

ecosystems, is a radical departure from the dominant narrative of sustainability that identifies people as 'consumers' and focuses on 'sustainable consumption' the limits of such a techno-centric, domineering approach to the Climate Emergency are incompatible with the interdependence needed for human prosperity on earth.

Questions

Contemporary cultural practices, business and governmental strategies relating to fashion are increasingly contributing to a climate emergency, biodiversity loss and social injustice. Through engaging in unconventional methods and materials, the designer-researcher is able to disrupt the exhibition canon, asking the questions:

How can aesthetically engaging fashion artefacts be employed to tell stories of human-nature relationships over time to illustrate the interconnectedness of nature with changing business, political, and cultural practices? →

Questions

How can cultural probes be engaged towards a better understanding of the interdependencies of people in nature as a means to encourage critical consideration of fashion-related decisions, habits and activities?

How can the meta narrative of climate emergency, as seen through the transgressing of planetary boundaries, be made human in scale through visualising the agency of clothes-wearing citizens?(i.e. the agency of exhibition visitors)

How can future scenarios provoke consideration of how fashion-related decisions made today, at personal and professional scales, contribute to a shaping of the world that we will soon live in?

Insights

Insights

The research produces new insights into design and curatorial practice by making new connections between traditional exhibition design, where existing artefacts are selected, arranged and presented as the point of focus, and speculative design that focuses on the visitor as the unit of analysis. Williams worked with the highly experienced team at the V&A, well versed in the development of inclusive, non-specialist visitor experiences and who are accustomed to reviewing archive material and sourcing loans of existing work. By cross-referencing this approach with experience in design practice that involves creating concepts from initial sketch, for catwalk and collections, the outcome was a set of practices and presentation techniques that attracted wider audiences and reached new groups. This hybrid approach involved mutual learning for the team members involved and allowed for the representation of fashion and sustainability in novel whilst inclusive ways. Williams adapted practices according to the risks and opportunities of working in a high profile, open public context such as the V&A museum and the museum

team engaged in experimentation involving yet to be realised pieces. The boldness of the exhibition matched the imperative of the exhibition's message and ambition to transform visitor perceptions and practices. This connecting of exhibition design for a wide public discourse and transformational, activist design was further recognised through the decision by the UK government's Environmental Audit Committee to coincide a public enquiry into fashion and sustainability with a visit by the committee to the exhibition, and in locating the public hearing in the same building. This novel, hybrid approach also blurs the edges between exhibition and marketplace using research tools to create critical questioning about what is culturally and commercially expected and accepted, highlighting the value of nature and the agency of the visitor.

The engagement of cultural probes in this exhibition setting, employed in the two installations: Fashion Now and Futures 2030 informs alternative methodological approaches to design using visual and technological tools to invite participation.

Through a re-contextualisation of recognisable garments, the research deconstructs the familiar to represent issues of fashion and sustainability in a novel, accessible way. Through the use of haptic tools, visitors were able to touch pieces, triggering digital displays that reveal hidden elements of what is immediately seen. The probes elicit responses due to their aesthetic, material, visual, emotive qualities, where the focus is on the interplay between subjects and objects, the designer acting as host to an environment where future actions are decided by participants. The apparent disconnect between people and nature is revealed as a perception-based, over a product-based problem, that requires cultural change as well as product innovation. This research informs an understanding of fashion design as the creation of experiences beyond a focus on creating commercial products. This offers insights into the changing typology of the designer, extending possibilities beyond widely recognised expectations both in academic and industrial practice in fashion design.

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Insights from the analysis of data gathered through the interactive display of scenarios in Fashion Futures offers new understanding of visitor aspirations for fashion practices. Complete data was gathered from 4573 respondents' feedback from provocations relating to fashion practices. Through the creation of algorithms relating to their responses, the visitor was able to see which, out of four possible future scenarios, their imaginations could shape. The analysis of the data gathered through this research offers new knowledge, of value to academic research in fashion design for sustainability and for design practice at a range of scales. The high response rate to questions relating to active participation in the design, making, caring for, making from existing resources and aspirations towards selling as well as buying fashion strengthens and informs nascent practices in design for sustainability. The data offers both direct responses relating to elements in the fashion cycle, but also links these responses to the wider scenarios that these answers indicate in terms of cultural, social, economic and environmental conditions. These meta

scenarios indicate the interdependencies between fashion and wider socio-economic systems, informing planning across a range of disciplines.

The exhibition seeks to recognise visitors, clothes-wearing humans, as contributors, recipients and participants in nature. The overall concept and specifically the installations, engage visitors in a personal understanding of our interdependencies in nature's wider ecosystems. It offers a radical departure from the dominant narrative of sustainability that identifies people as 'consumers' and focuses on 'sustainable consumption' the limits of which are incompatible with the nature-centred lens that is needed for human prosperity on earth.

Methods

Methods

Williams' research is based on participatory design processes, engaging with collaborators through visually-led, facilitated discussion using a systems transformation framework to situate research in holistic and location-specific terms (fig. 16). This research draws on the researcher's previous research 'I Stood Up' which demonstrates at personal and meta scales how fashion choices reflect how we value nature, using an artefact as a cultural probe. The research encourages critical reflection on values and seeks to elicit a sense of the agency of all who wear clothes (fig. 2).

Ideation and concept development

Deconstructing the initial brief for an exhibition to highlight problems relating to fashion in material, production and style terms, Williams identified key priorities and presented them back whilst challenging the focus on materials, proposing a broader, more complex but illustratable narrative on fashion and nature as relationships within systems. Through brainstorming, led by sketchbook and digital presentations and text-based research, Williams worked with

Ehrman to expand the institutions' non-partisan stance, to embrace power relations in human-nature and human-human terms (fig. 17- 20). In parallel with the exhibition concept development, Williams engaged in desk-based research and a set of interviews with designers, to produce a chapter for the publication accompanying the exhibition (fig 7 a-d). The chapter offers a contextualisation of the contemporary relationship between people and nature, illustrating the cultural, social, economic, political and ecological interdependencies of fashion. The chapter text was submitted as part of the concept development process, prior to object selection and installation design.

Object selection

The exhibition space was broadly delineated into three time frames, encompassing the Enlightenment era, the Industrial Revolution through to the current contemporary context, and towards 2030. Three sub themes were agreed upon as drawn from nature, inspired by nature and imagining nature relating to socially and culturally accepted practices in fashion in each of these timeframes. This

approach sought to create a visitor journey involving looking back, looking around and looking forward in consideration of the time-bound opportunity that we have to reconsider these relationships through fashion practices (fig. 18a-e).

Object selection was based on drawing from the extensive V&A archive and loans. Ehrman, a specialist in historical dress, led on artefact selection for the ground floor, while Williams, as specialist in fashion, design and sustainability, co-selected objects for the upper floor of the exhibition (1900 onwards). The criteria for object selection was to ensure that each piece could demonstrate the ecological implications of human relationships with nature, played out through fashion. Through a process of divergence and convergence, objects were identified, collated, refined and presented to wider stakeholders through 'pin ups' followed by co-creation workshops with the V&A and LCF exhibition teams. Once the V&A senior teams signed off the exhibition, Williams' research entered a second phase which focused specifically

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on the design and realisation of the commissioned installations, Fashion Now and Fashion Futures (being the only commissioned installations in the exhibition.)

Concept development Commission one: Fashion Now

Ideation and concept development

Williams sought to create a hybrid space, between a traditional exhibition and market place, and to create cultural probes, using familiar artefacts, to engage visitors (participants) in an active enquiry about fashion and their own decision-making processes. (fig. 19 – 26)

Drawing on qualitative and quantitative research methods (fashion publications, social media accounts, sales data), Williams identified five fashion objects that would be recognisable to a range of audiences, from diverse locations, interests, ages and cultures. This search was limited by accessing English speaking references and the western centric identity of these pieces is acknowledged as a limitation to the inclusivity of the exhibition. These ‘ubiquitous’

items were selected as the base for the cultural probes into fashion practices in relation to the climate emergency. Scientific evidence regarding the climate emergency was gathered and translated into engaging visual formats to demonstrate the meta context of the exhibition, along with illustrations of the fashion system and eight identified areas of concern relating to its current practices.

Williams gathered together a diverse project team to ensure currency of the installations to a broad range of visitors. This team consisted of V&A exhibition curator (Erhman) and exhibition designers, LCF Curator (Salazar) technology team (Stadon and Al-Sayegh for sensors) and students from LCF’s MA Fashion Futures. Through think tanks and co-creation workshops, data was gathered to understand needs, potential contributions and critical considerations in relation to project aims. Through workshops with the MA cohort, representing European, African, Asian, North and South American and Australian students, they were introduced to the concepts underpinning the research

and invited to contribute to the cultural probes and their realisation.

The cultural probe development involved the creation of interactive artefacts, using embedded sensors, activated by touch, to reveal five stories, each told through a different medium, relating to contemporary communication techniques (fig. 22a, 22b, 23). Each probe uses aesthetic qualities, technical practicalities and provocative narratives to encourage active reflection, based on a set of issues and mindsets relating to sustainability.

Object one: activism mindset-referencing histories of jeans being worn in political protest over the 20th and 21st centuries, as well as mixing sketchbook references and embroidered messages. The symptoms of climate emergency are highlighted in terms of water stress and visitors encouraged to consider an ongoing valuing of the jeans that they currently possess as a political act (fig. 27).

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Object two: ecological thinking mindset - using techniques employed in advertising, through video with an emotive voiceover, visitors are drawn into a story beyond the physical dimensions of a trainer, revealing implications of decision-making in terms of biodiversity and pollution, offering a set of questions that they might ask of themselves or a retailer about design with nature in mind (fig. 24).

Object three: resilience mindset-extending the lens through which you view a nylon bag in chronological as well as value terms, hand drawn illustrations depict the origins of oil production, through to a quick object production and use phase, before a lengthy discarded, but not disappeared phase. By juxtaposing rapidity in product production, sales and use terms with before and after phases that extend into decades and even centuries, a longer view of fashion, possibilities for second, third and more lives is proposed (fig. 28).

Object four: equity mindset-visualising data relating to the cost and value of a wrap dress

in environmental and social terms, in the format of a customer till receipt, slowly emerging from a machine, includes chemicals, modern day slavery and other factors. This holistic view of a dress, in its entirety, seeks to change its perceived cost and value, so that decision making criteria can be re-considered (fig. 26).

Object five: authenticity mindset - using a constructed social media platform, the story of a T-shirt is told through a series of images and messages, questioning what we so readily use to identify ourselves, asking what we want to say about ourselves and what we care about (fig. 25).

Using touch sensitive sensors in the garments to activate the screens, visitors are encouraged to handle the pieces as they would in a store, switching their role as passive viewers into curious participants. During the exhibition, queues regularly formed at each of the installations as visitors repeatedly handled the garments, watched the revealed stories and reflected on the provocations that they offered about their

own agency through decision-making. This is the first time that the gallery had engaged in the use of such a haptic method to engage visitors in the content of an exhibition.

Concept development Commission two: Fashion Futures 2030

Ideation and concept development

Williams sought to construct a further set of cultural probes, realised as visually dynamic, evidenced-based scenarios. The installation was designed to extend the visitor's understanding of the relationship between fashion and nature and their own agency in contributing to action in the context of the climate emergency. Drawing on Gregory Bateson's idea that the world comes to be (partly) as it is imagined, the probes were designed as four speculative stories of the future, realised as films with an interactive set of provocations. Williams' fashion design practice was applied to create a strong visual aesthetic and functional capabilities, underpinned by rigorous research, to communicate speculative, changing contexts in engaging ways, highlighting the agency and power of the visitor in shaping →

and evolving these contexts through aspirations and decisions relating to fashion (fig. 29, 30)

Williams engaged in techniques of speculative design and future scenario planning. This built on participation in the Oxford Futures Forum, Oxford University, in June 2017, bringing together designers and scientists to undertake scenario planning. Williams undertook a process of desk-based research, collage, sketch and text-based prototyping, using a diverse range of sources, relating to economic, environmental, social, cultural and technological data. Through analysis of findings, four speculative scenarios were mapped out and tested with user groups including Forum for the Future. Through feedback, the scenarios were refined into long and short formats. The result is a set of stories of future contextual conditions linked with the present, created as cultural probes for the explicit purpose of engaging visitors in a consideration of their actions once they have left the exhibition. Living with Less, Hyper-hype, Safety Race and Chaos

Embrace each act as sense-making opportunities in a complex, uncertain world.

Williams identified four film makers by aligning their portfolios to the scenarios, and collaborated with them to bring each scenario to life through a 2 – 3 minute film (fig. 31 - 34). The installation was designed to incorporate large screens, introduced through wall-based text and accompanied by digital interactive screens that invited visitors to respond to a set of questions relating to their aspirations of how fashion might be designed, made, acquired, cared for and disposed of in 2030. Williams designed the questions to be based on the scenarios and worked with an interaction designer (Stadon) to create an algorithm that would indicate to the visitor to which scenario their responses most closely aligned. They could then watch the speculative scenario that they were potentially contributing towards, on the screen (fig. 13b 14b). Visitors leave the exhibition with a greater understanding of the ways in which fashion articulates the changing relationship between humans and

nature and how they might take action on the climate emergency through their practices in fashion.

Williams worked closely with the curator and exhibition designers to develop graphics, layout and signage to convey a sense of nature in each element of the exhibition, in non-literal ways. Typefaces were selected for clarity and legibility as well as style. Williams worked with Salazar and graphic designer Therese to create graphics, colour palette and layout for the Fashion Now and Fashion Futures installations as distinctive, but complimentary to the overall exhibition (fig. 13a, 20c, 35).

Further dissemination. In order to extend the reach of the research, Williams worked with design activist Mazzarella and curator Palestra to install a pop-up exhibition at Albeit Studios, Walthamstow, London, as part of Walthamstow's Borough of Culture events, opening up the exhibition to a new public audience. Alongside the exhibition, workshops were held with local schools and community groups (fig. 49, 53, 54).

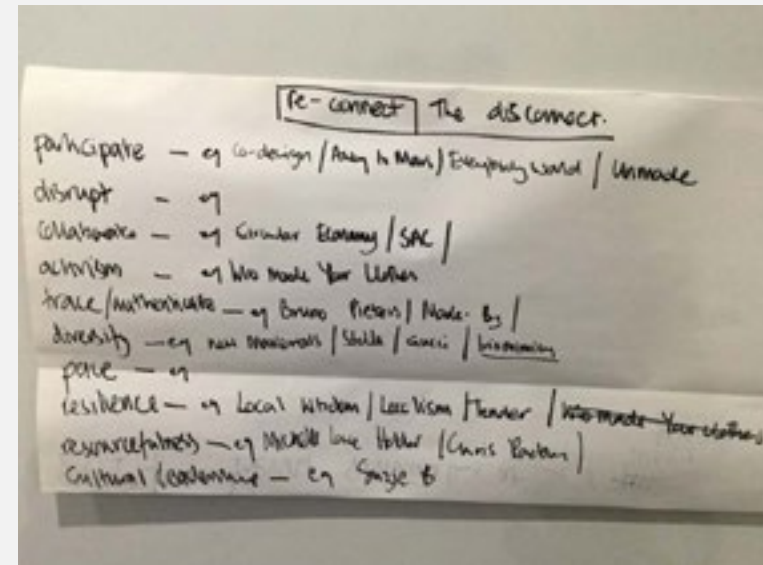
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In response to the Fashion Futures installation, C&A Foundation (now Laudes Foundation) commissioned the creation of two Fashion Futures toolkits, for use in higher education and industry contexts. The toolkits were launched at Copenhagen Fashion Summit and a workshop held within the *Fashioned from Nature* exhibition, which, by that time, was on tour, showing at the Copenhagen Natural History Museum. (fig. 52, 55)

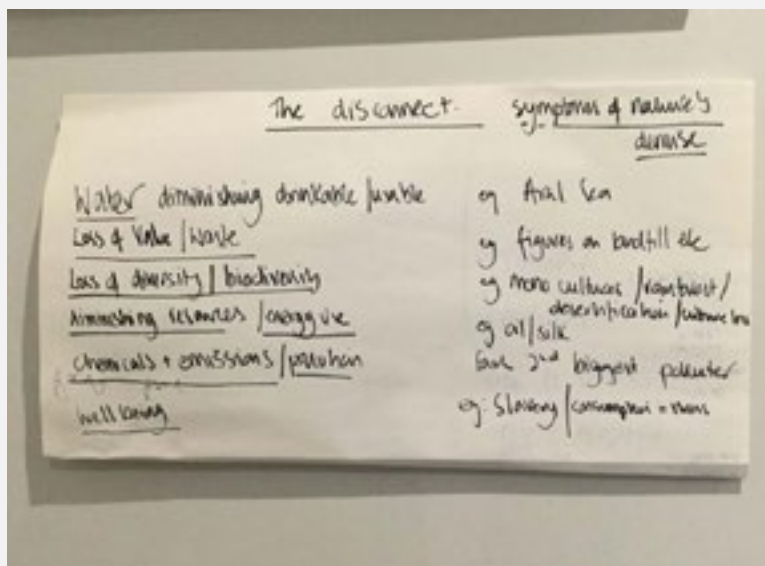


Concept development (Special Advisor role)

Fig 16 Fashion design for sustainability framework (Williams 2016) used in workshop sessions



Fashion and Sustainability Framework 8 issues.



Work	bio	des	naive	chance	wellbeing	community	cc
Anthropology	Ecology	collaboration	disruption	disruption	equity	wellbeing	wellbeing
	LO		CAJ	KA	PT	SK	LO
Nude	Veja	SPC? / H&M	CR Mrs Michelle	Geography	Brand/Value	Patagonia	Tender?
Mineral				Grass/Reis		Local wisdom	
Levi's							
Provenance	Stella	Maxing	H&M	KIT	For Rev	Unmade	Renegade
Brands	Gucci	E.P.L	H&M	Selfridges	Mod Slavery	Unmade	Unmade
Oge Co		G.C.C.	Extinction		the stat.		
See	Tava	Geography	fruit from			Any to Many	
see	bio for	Philippa	Museum			Englewood's	
see	see	see	see			see	
see	see	see	see			see	

(Fig 17a-e): Mind map and ideation for exhibition context and themes, from Williams sketchbook presentation to exhibition team October 2016

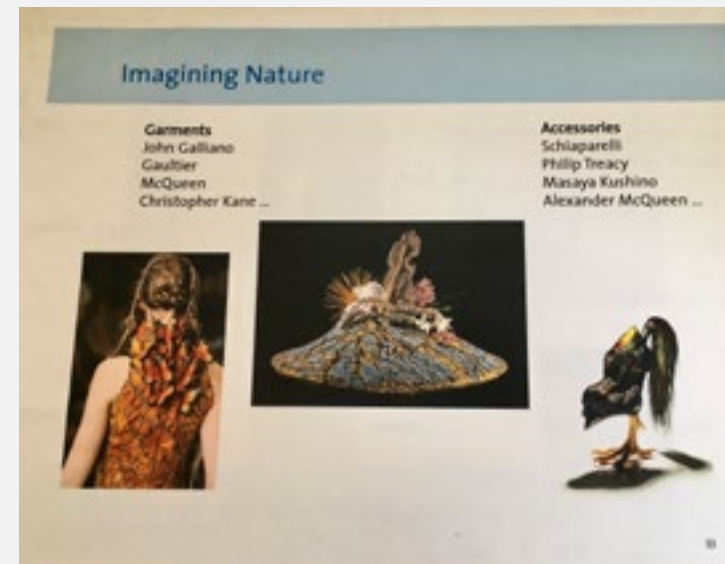
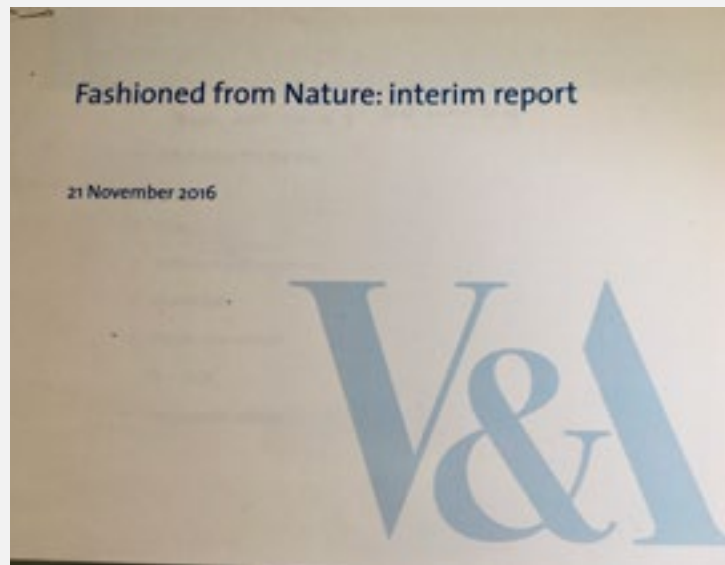
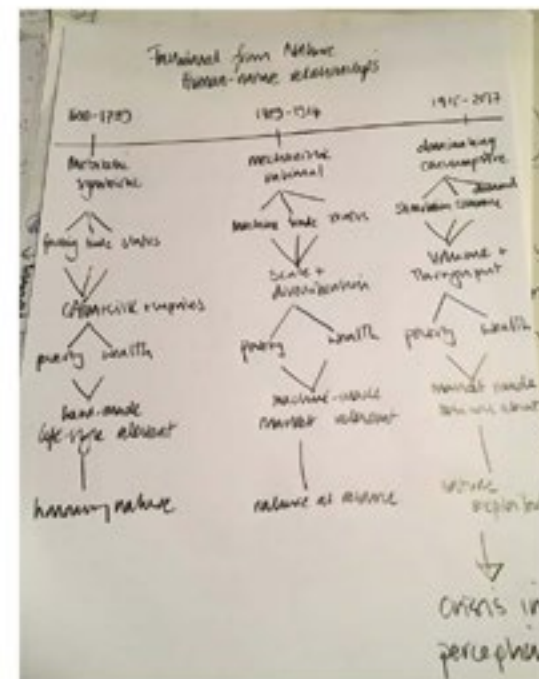
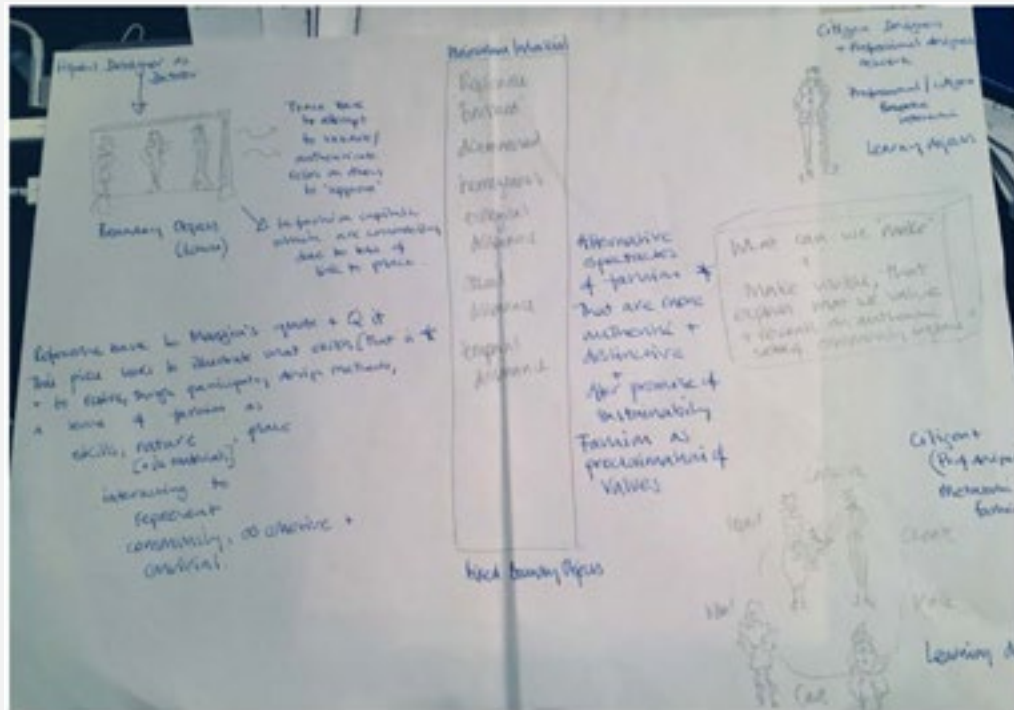
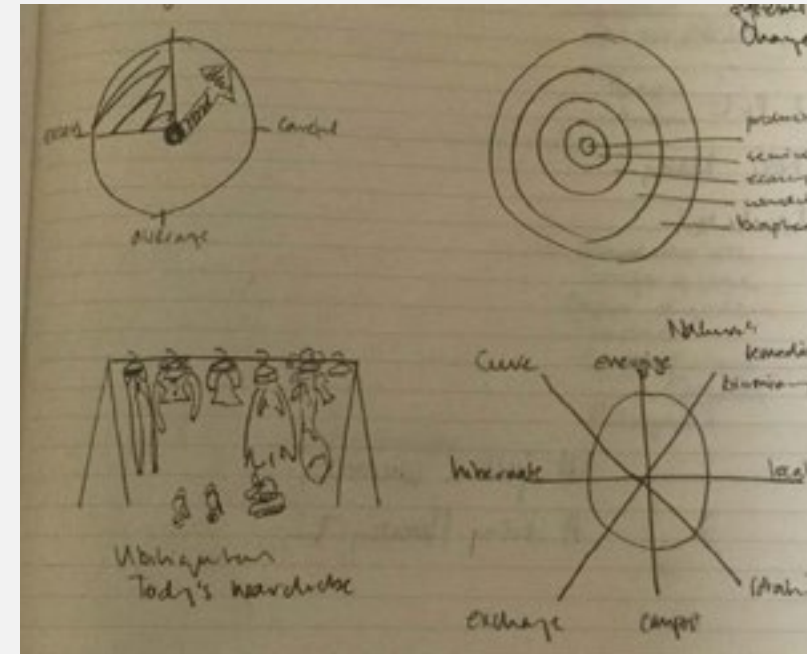
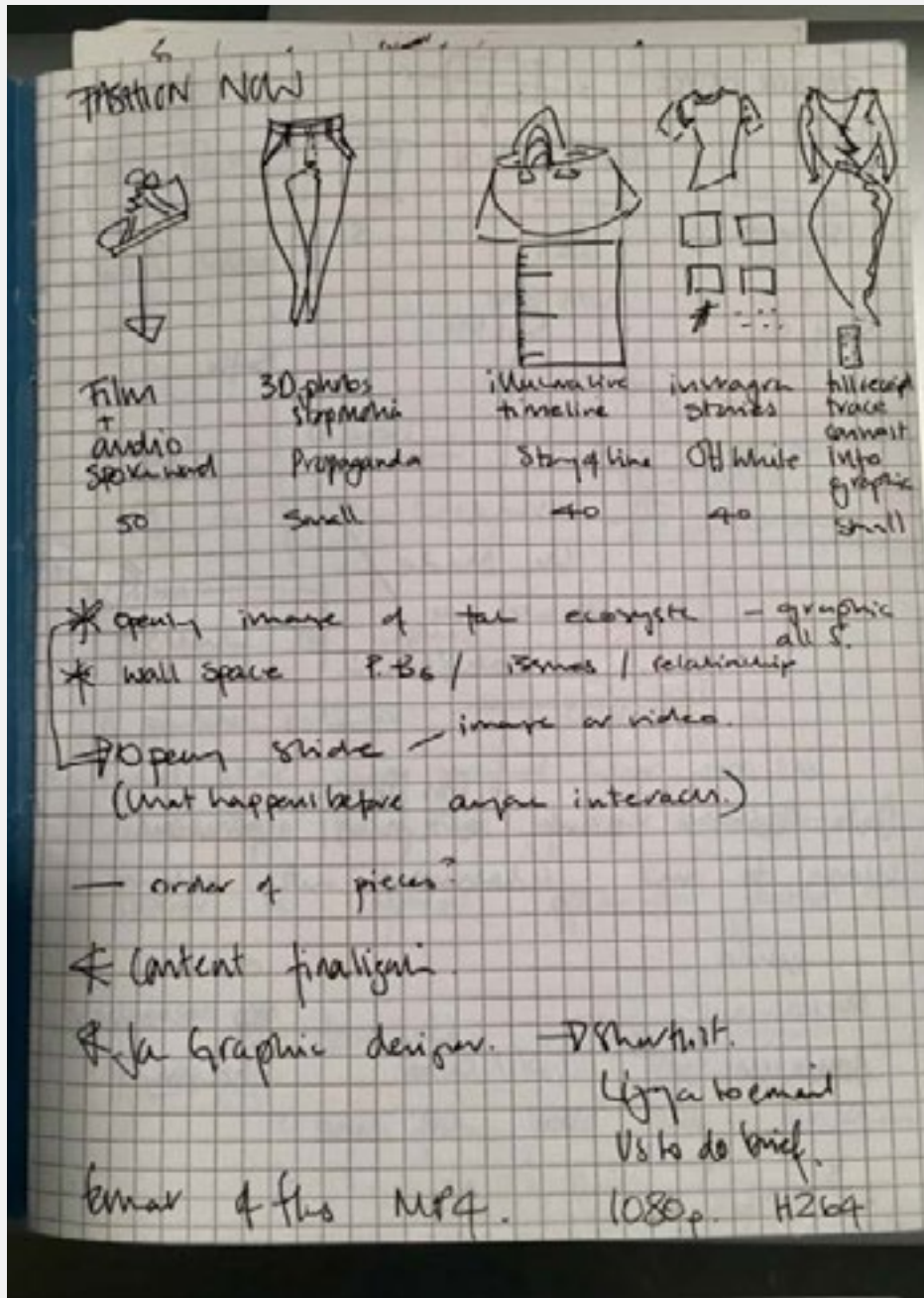


Fig 18a-e Work in progress exhibition report November 2016, compiled by exhibition team, used as basis for preparation for pin up to wider stakeholder audience, held in January 2017. Annotated by Williams.



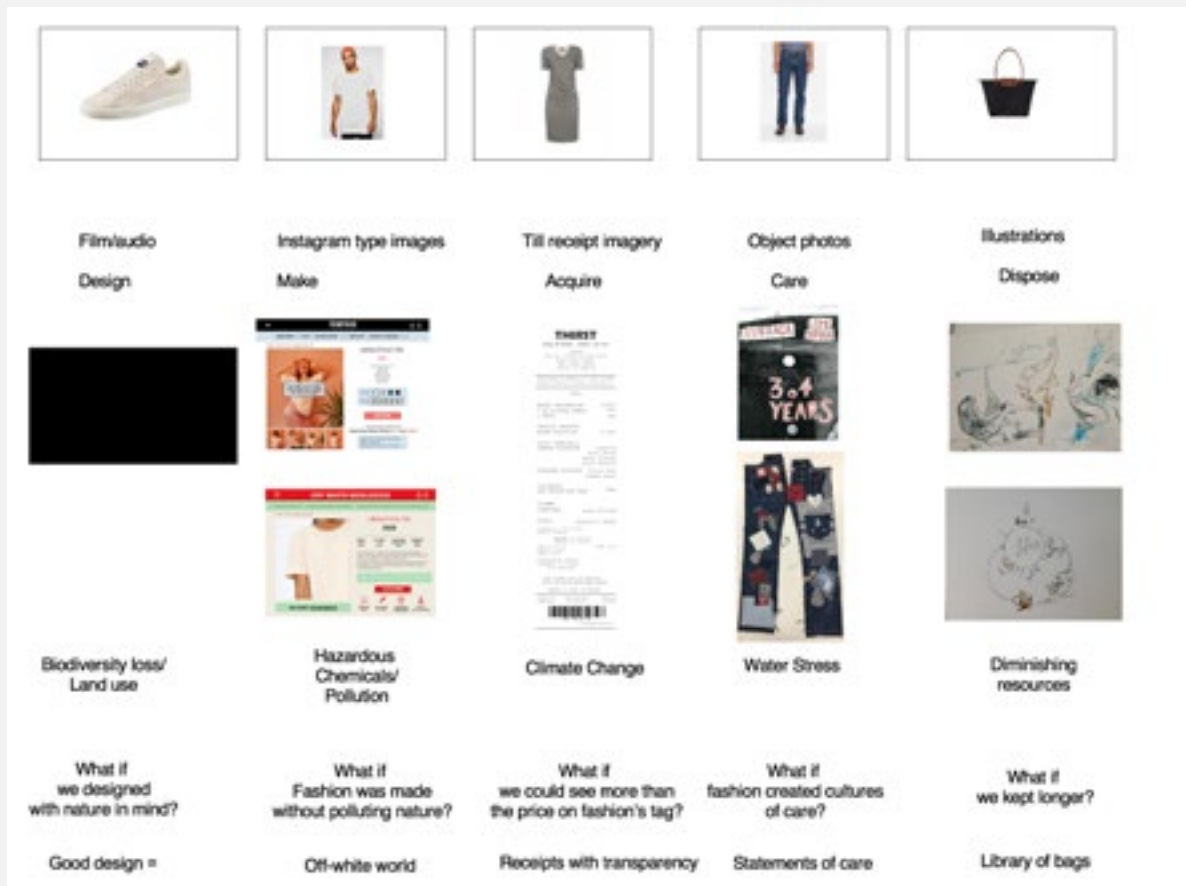
**Concept development Commission one:
Fashion Now cultural probes development**
Fig 19a, b *Fashioned from Nature* Exhibition
concept development



(Fig 20a-c): Fashion Now concept development

Fig 21 Fashion Now concept development-
deconstructing of perceptions relating to
fashion





How 'Fashion Now' will be displayed

Fashion pieces / objects will be on open display on mannequins and plinths, as a hybrid display that is part exhibition and part retail store in its style.

The objects will have hidden sensors attached, linked to digital display screens. Sensor technology will connect the physical fashion pieces with the digital display of the backstory human-nature relationship in each piece.



Fig 22a and b Fashion Now cultural probes development-objects and interactivity

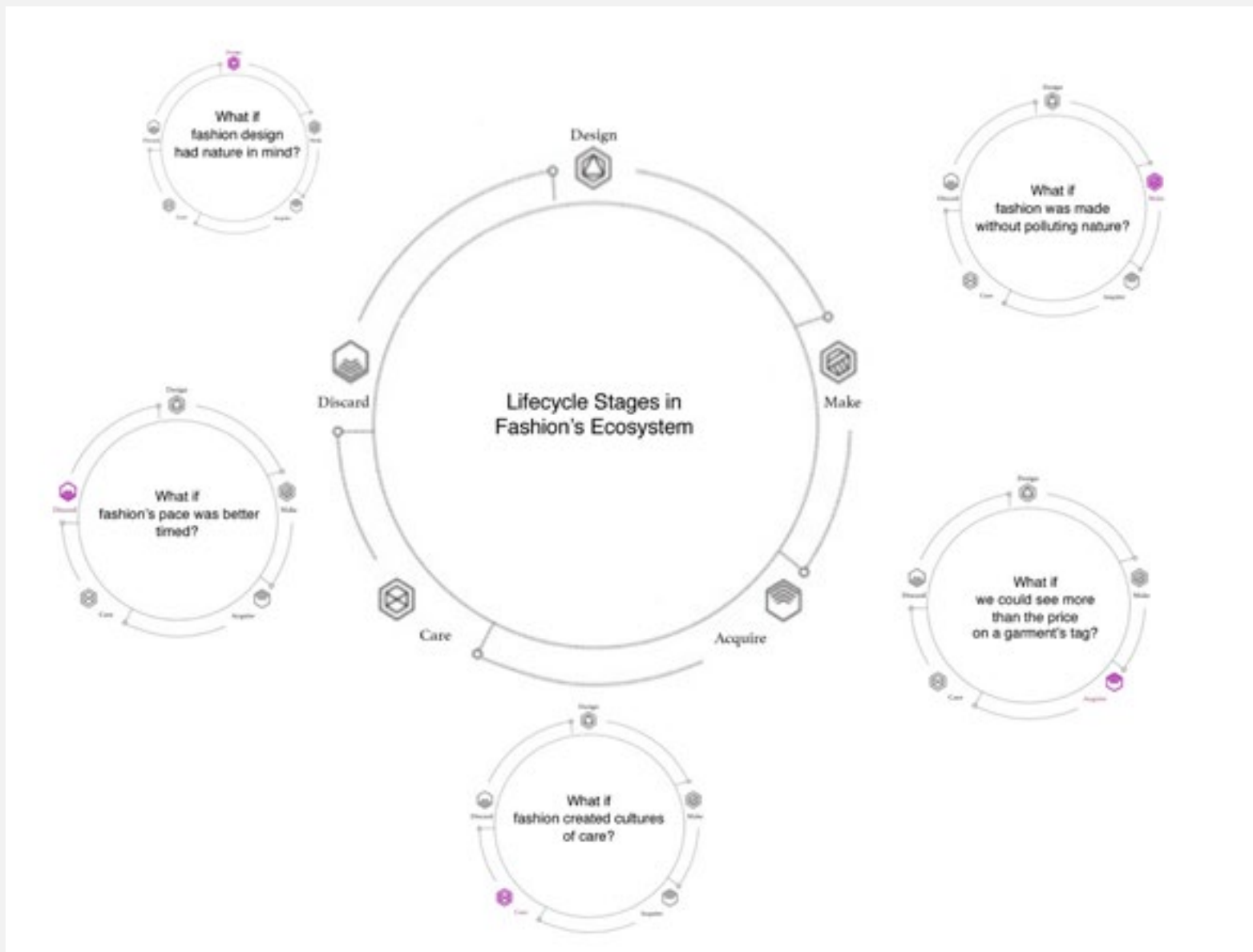


Fig 23 Taken from sketchbook presentation to V&A team Jan 2008 depicting the provocations being explored through the Fashion Now probes.

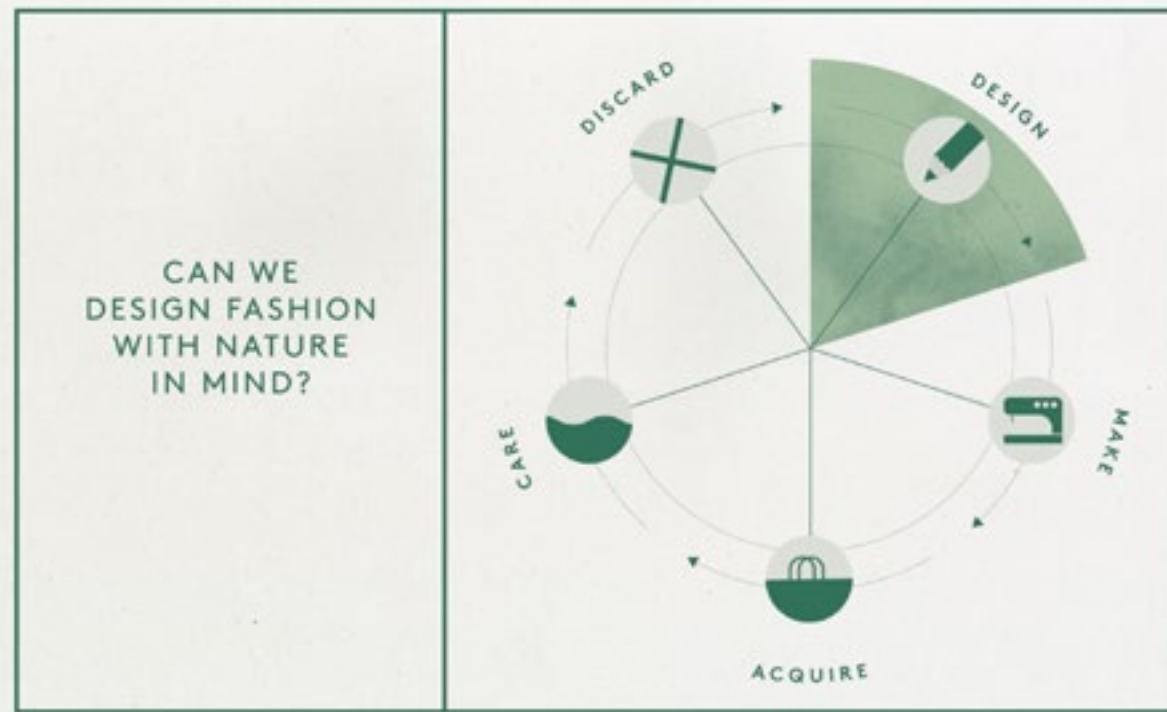


Fig 24 Fashion Now, Design stage of garment lifecycle: artwork 1 (film stills) <https://www.youtube.com/watch?v=gcF2g-8St4U> (duration 2.29 min) these cultural probes comprise artefacts with haptic elements, triggering digital displays and interactive filmatic provocations, gathering data to inform further research.

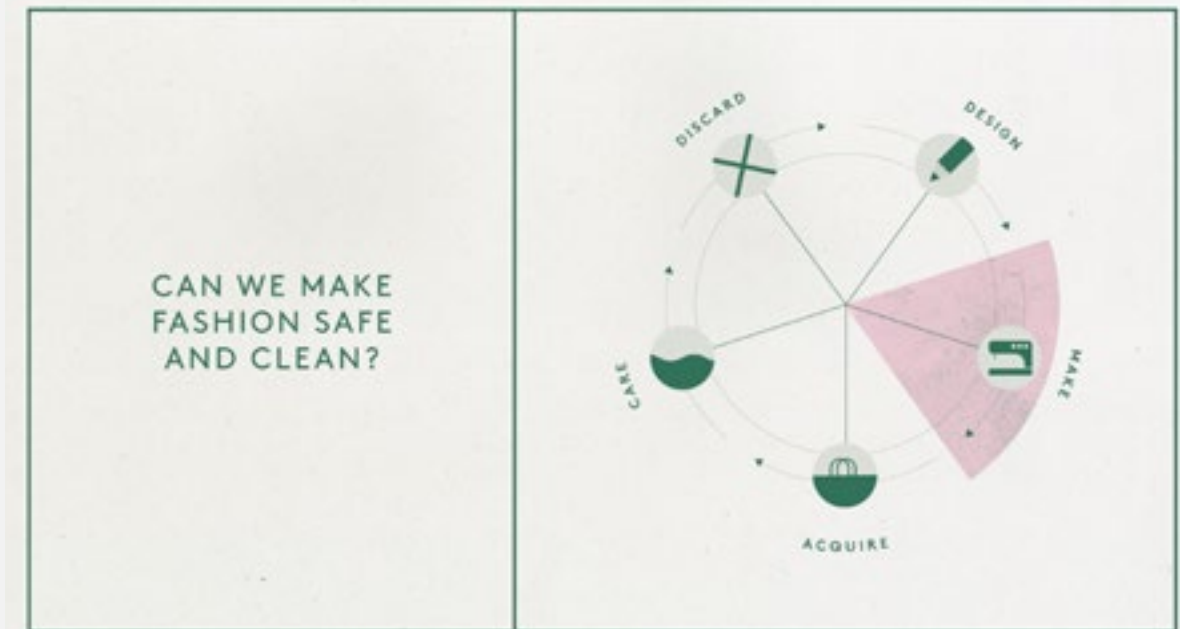


Fig 25 Fashion Now, Make stage of garment lifecycle artwork 3 (film stills) <https://www.youtube.com/watch?v=nzta0uRBWKk> (duration 2.01 min)

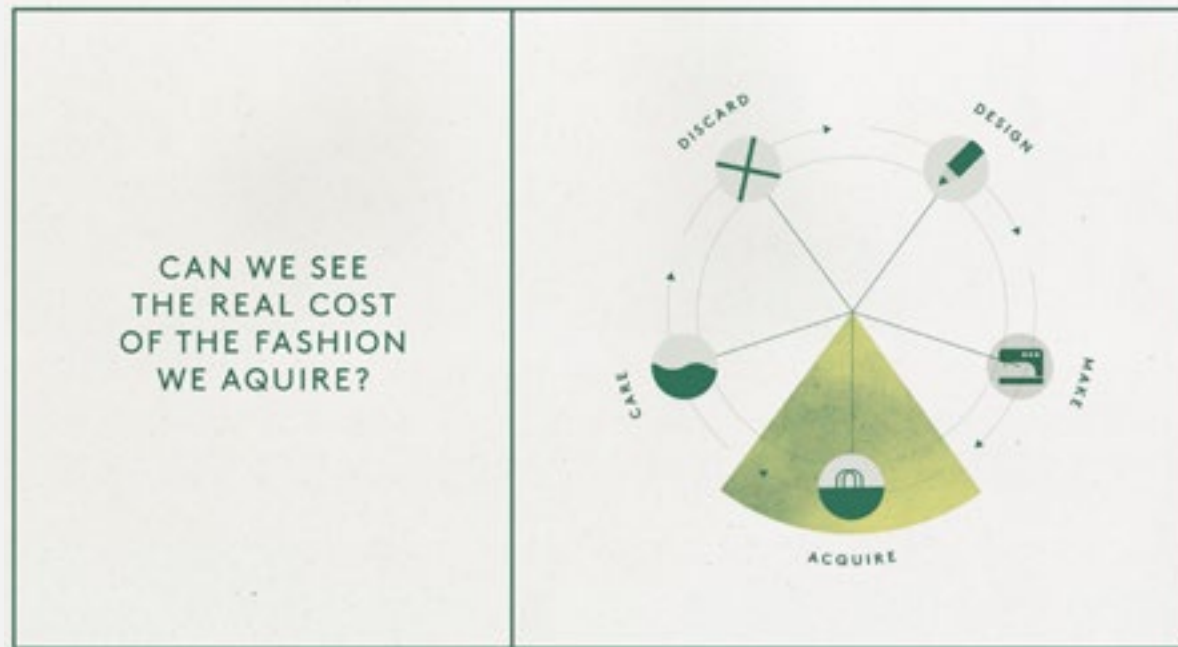


Fig 26 Fashion Now, Acquire stage of the garment: artwork 5 (film stills) <https://www.youtube.com/watch?v=Q0KXxo90Tu0> (duration 2.32 min)



Fig 27 Fashion Now, Care stage of the garment: artwork 4 (film stills) https://www.youtube.com/watch?v=JHxLWsuC_48 (duration 1.47 min)

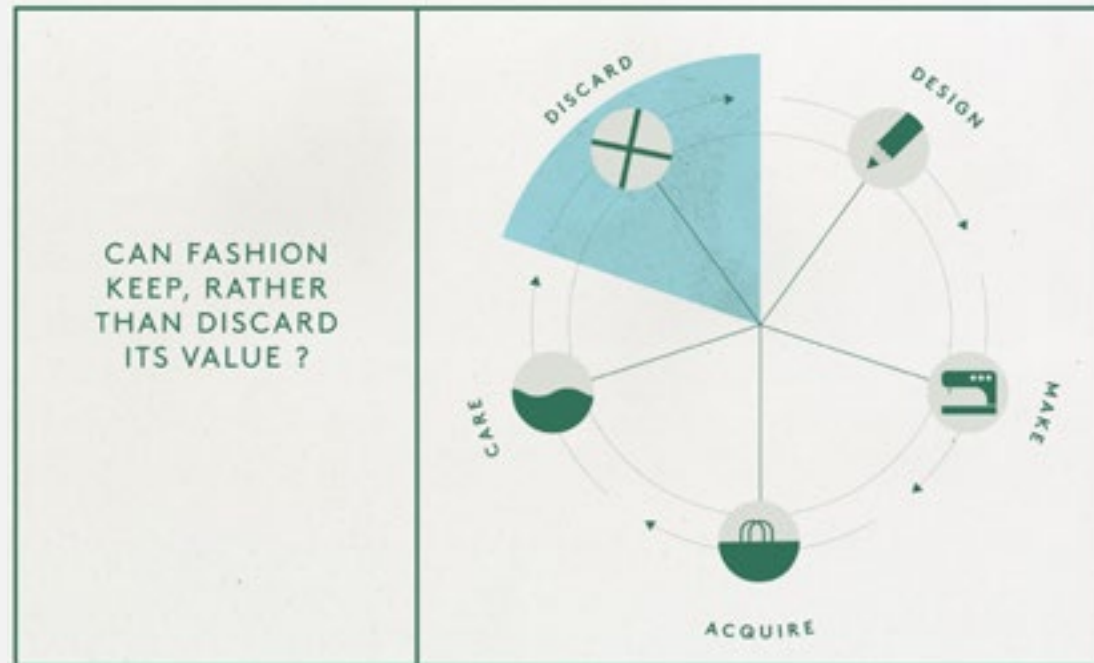
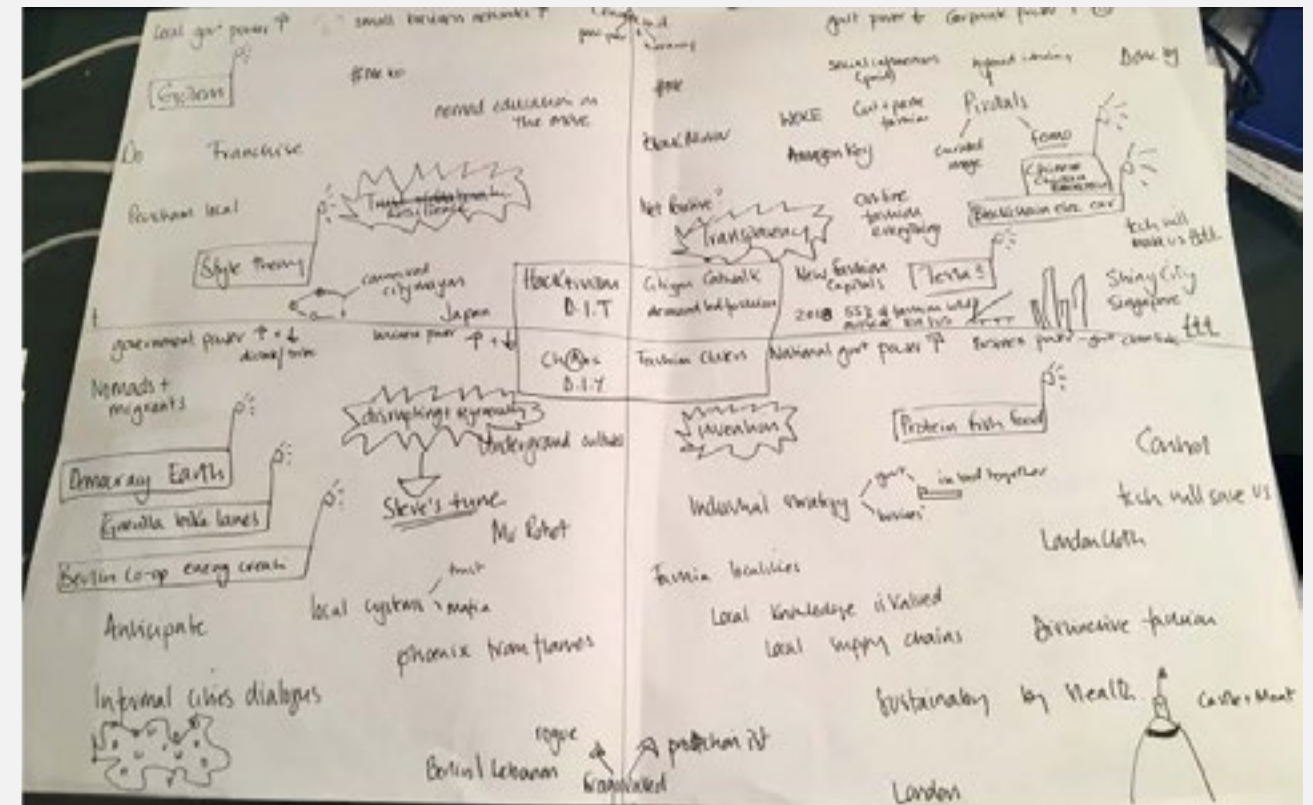


Fig 28 Fashion Now, Discard stage of the garment: artwork 2 (film stills) <https://www.youtube.com/watch?v=HO2Zgi0BAmU> (duration 3.08 min)



Concept development Commission two:
Fashion Futures 2030

Fig 29 Fashion Futures scenario development Feb 2017



The collage consists of 12 images arranged in a grid-like fashion:

- Top Left:** A foggy view of a city skyline with a prominent tower (Big Ben) visible through the haze.
- Top Center:** A large, leafy green tree in the foreground, with a red fire hydrant visible behind it.
- Top Right:** A brown paper bag filled with various small objects, including a pair of scissors, a small bottle, and other debris, with a strap hanging from it.
- Middle Left:** Two people wearing face masks, standing in front of a car with its headlights on.
- Middle Center:** A white, egg-shaped object with a small black camera lens, sitting on a surface.
- Middle Right:** A landscape view of a hillside covered in houses, with several pink dots and lines overlaid on the image.
- Bottom Left:** A person's head and shoulders, wearing a white, mask-like headpiece that covers their face.
- Bottom Center:** A large, red brick building with many windows, with a row of blue, tent-like structures in front of it.
- Bottom Right:** An open book showing two pages with text and illustrations of insects (beetles) on the left and right pages.



Fig 31 Fashion Futures 2030 Scenario 1, Living with Less (film stills) <https://www.youtube.com/watch?v=Nan9pUhNmew> (duration 2.53 min)



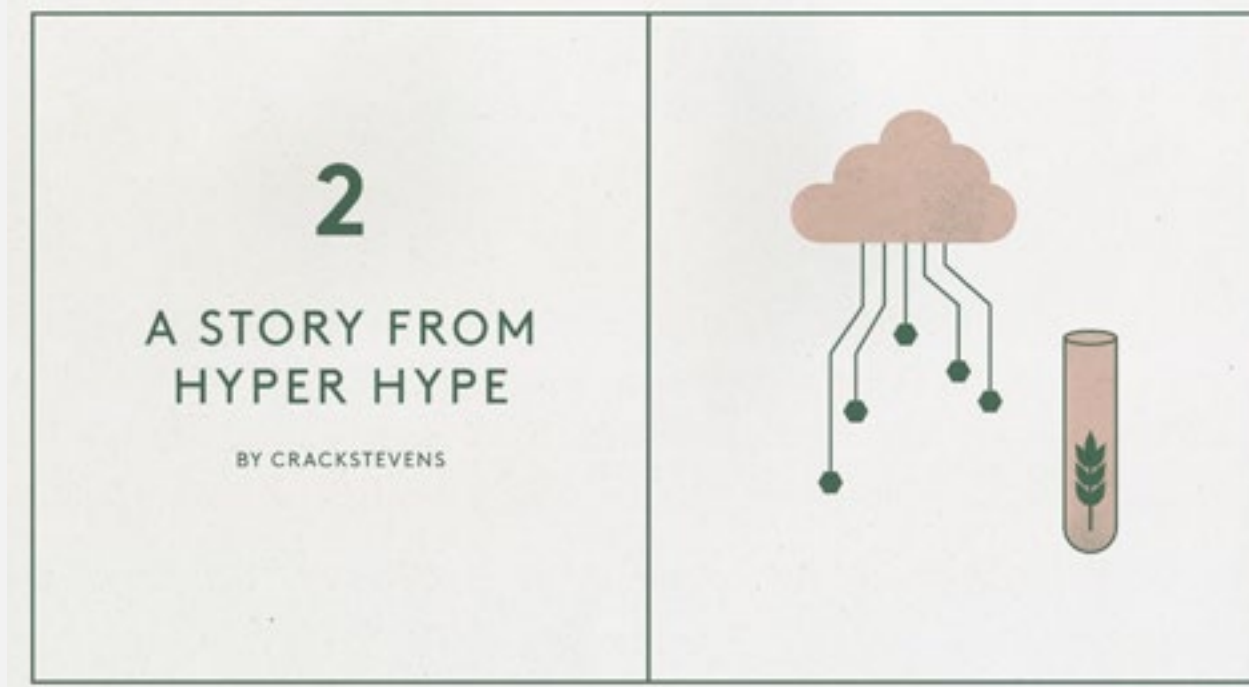


Fig 32 Fashion Futures 2030 Scenario 2,
Hyper Hype (film stills) <https://www.youtube.com/watch?v=q2F1x2nF6qA>
(duration 2.30 min)





Fig 33 Fashion Futures Scenario 3, Safety Race (film stills) <https://www.youtube.com/watch?v=XhVrdoeWJwU> (duration 1.38 min)

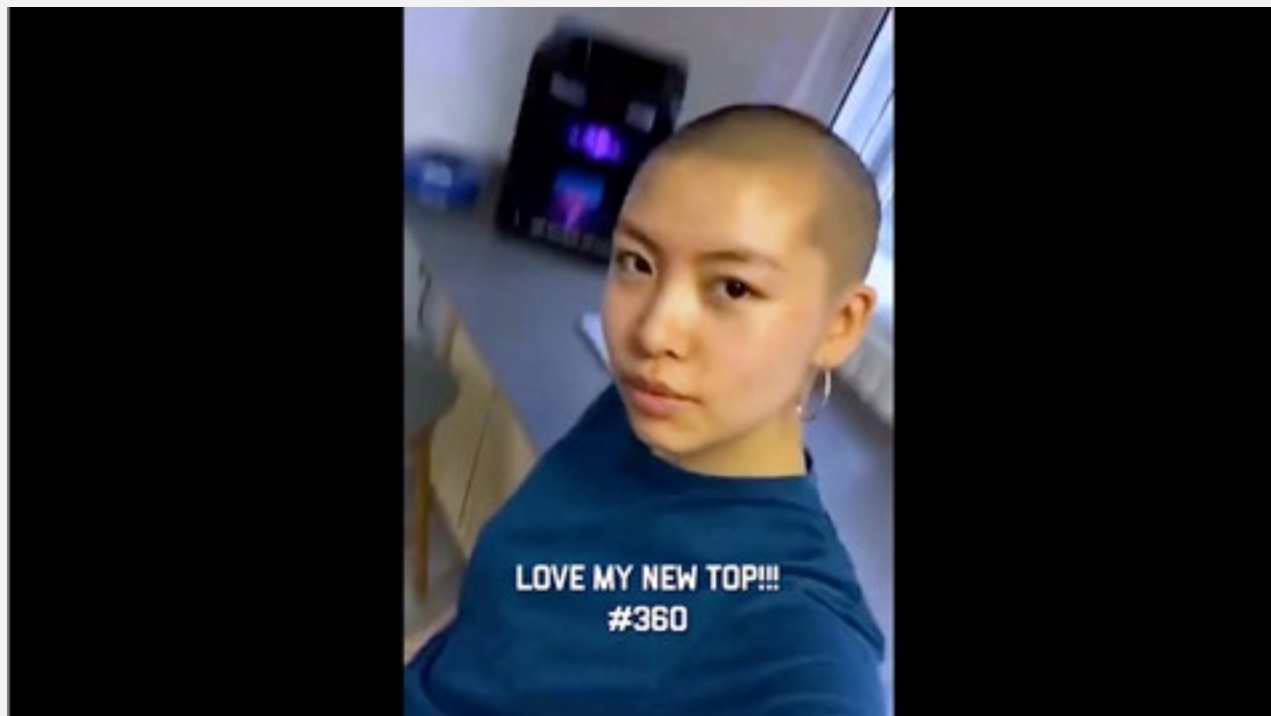
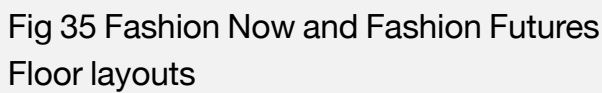




Fig 34 Fashion Futures 2030 Scenario 4,
Chaos Embrace [https://www.youtube.com/
watch?v=EQHlj3_9314](https://www.youtube.com/watch?v=EQHlj3_9314)
(duration 2.26 min)





Dissemination

Dissemination

Prizes, awards and significant recognition / Reach and Esteem

- 175, 795 people visited *Fashioned from Nature* at the V&A in London, 31,820 in Copenhagen.
- By March 2020, 16,245 copies of *Fashioned from Nature* publication had been sold.
- *Fashioned from Nature* Exhibition went on tour in 2019/20, including Fashion Now Fashion Futures 2030 installations. It was exhibited at the Natural History Museum in Denmark and is due to exhibit in Japan and Korea (postponed due to Covid 19)
- The Environmental Audit Committee held an evidence hearing for a public enquiry into the fashion industry and sustainability on 13 November 2018 at V&A Museum Lydia & Manfred Gorvy Lecture Theatre, during the exhibition. Parliamentarians were taken around the exhibition as a precursor to the hearing which made parliamentary history with the largest audience to date for a

parliamentary hearing: <https://www.parliament.uk/business/committees/committees-a-z/commons-select/environmental-audit-committee/news-parliament-2017/sustainable-fashion-vanda-evidence-17-19/> Professor Dilys Williams was called as a key witnesses.

- 20 Nov 2018- Walpole British Luxury Awards, Heart award for *Fashioned from Nature* (<https://www.thewalpole.co.uk/awards/>)

- 9 July 2018- Creative Green Awards, Best Creative Programming Award for *Fashioned from Nature* (<https://www.juliesbicycle.com/news/winners-creative-green-2018>)

Key Reviews and Press:

'*Fashioned from Nature* review: Inspiring V&A show determined to incite change' by Karen Dacre, *Evening standard*, 18 April 2018: <https://www.standard.co.uk/go/london/arts/fashioned-from-nature-review-inspiring-va-show-determined-to-incite-change-a3816856.html>

'*Inside The V&A's Fashioned from Nature*' by

Alice Casely-Hayford, *Vogue*, 19 April 2018: <https://www.vogue.co.uk/article/fashioned-from-nature-victoria-and-albert-museum> (Fig. 36)

'*Fashioned from Nature* Review' by Rosemary Waugh, *Time Out*, 19 April 2018: <https://www.timeout.com/london/museums/fashioned-from-nature-review>

'Review- *Fashioned from Nature*' by Poppy Cory-Wright, *Culture Whisper*, 18 April 2018: https://www.culturewhisper.com/r/visual_arts/best_fashion_exhibitions_in_london_fashioned_from_nature_va/10530

'*Fashion's interwoven relationship with nature go on display at V&A*' by Ellie Violet Bramley, *The Guardian*, 1 November 2017: <https://www.theguardian.com/fashion/2017/nov/01/fashion-nature-v-and-a-bioluminescent-dress-exhibition>

'*This V&A show about fashion's fascination with the natural world, will seduce and appal*' by Melanie McDonagh, *The Spectator*, 21 April 2018 <https://www.spectator.co>.

Dissemination

[uk/2018/04/this-va-show-about-fashions-fascination-with-the-natural-world-will-seduce-and-appal/](https://www.thetimes.co.uk/article/fashioned-from-nature-at-the-v-a-shows-how-fashion-harms-the-planet-and-what-to-do-about-it-sxf29xw5l)

'Course of nature: V&A dissects fashion's relationship with the living world' by Debika Ray, 18 April 2018: <https://www.wallpaper.com/fashion/fashioned-from-nature-V&A>

'Fashioned from Nature, at the V&A London, shows the real cost of high fashion' by Anna Murphy, The Times, 7 April 2018: <https://www.thetimes.co.uk/article/fashioned-from-nature-at-the-v-a-shows-how-fashion-harms-the-planet-and-what-to-do-about-it-sxf29xw5l>

'Watch three films predicting what fashion will look like in 2030' by Emma Elizabeth Davidson, Dazed 22 April 2018: <https://www.dazeddigital.com/fashion/article/39834/1/fashioned-from-nature-films-v-and-a-exhibition> (Fig. 37)

BBC Radio 4 Saturday Review *Fashioned from Nature* (number 2) by Jordan Erica Webber, 5 January 2019, Available at:

<https://itunes.apple.com/gb/podcast/saturday-review/id324121603?mt=2&i=1000427071829> and <https://www.bbc.co.uk/programmes/m0001x49>

BBC Radio 4 Future Proofing programme, 30 April 2018 (interview with Professor Dilys Williams), Available at: <https://www.bbc.co.uk/>


Evidence of reference in policy setting

Fig 38 Details of Environmental Audit Committee enquiry held in conjunction with *Fashioned from Nature*, 13 November 2018.






OUR PROJECTS
FASHIONED FROM NATURE

MUSEUM LIFE
OUR NEWS


Environmental Audit Select Committee


Mary Creagh
November 13, 2018

SHARE

Today the V&A hosts part of the House of Commons Environmental Audit Select Committee's inquiry into sustainability in the fashion industry. Cross-party MPs will gather evidence from experts for a report with recommendations on how to make the fashion industry more sustainable. You can see [the discussion here](#).






Printed cotton T-shirt, Great Britain,
1990s © Victoria and Albert Museum,


When you hear about garments that look identical, but one sheds fibres four times faster than another, it's clear we need to find a solution. The V&A's *Fashioned from Nature* exhibition highlights that everything we grow, make, wear and enjoy comes from the natural world. It shows what can be achieved when scientists and designers work together. When creative solutions are adopted by the fashion industry, we see a reduction in production energy and chemicals, with bio-engineered fabrics, low-water, pollution-free dyeing methods, and even wearable 'paper'. If we could reconnect to our clothes and the people who made them, instead of expecting a dress to cost little more than a £3 coffee in a disposable cup, we would truly start to reduce our fashion footprint.

When my committee reports we'll be recommending steps that the Government needs to take to make sure fashion isn't costing the earth. We're also looking to the fashion industry to take the lead in remodelling itself to provide decent work, transparent supply chains and confident consumers.


Mary Creagh MP

SHARE



ABOUT THE AUTHOR


Mary Creagh
November 13, 2018
[More from Mary Creagh](#)

Interactive installations 'Fashion Now' and 'Fashion Futures 2030' have been curated by Professor Dilys Williams, an advisor to the whole exhibition and the Director of Centre for Sustainable Fashion at London College of Fashion which celebrates its 10th anniversary this year.



Evidence of reference in industry setting

Fig 39 Extract from Vogue 'Inside The V&A's *Fashioned from Nature*' article, 19 April 2018, <https://www.vogue.co.uk/article/fashioned-from-nature-victoria-and-albert-museum>



Courtesy of Nadira Amrani

Watch three films predicting what fashion will look like in 2030

Depicting dystopian London, the need for a return to simplicity, and a seriously dark organ credit system, the shorts form part of The V&A's Fashioned From Nature exhibition

Fig 40 Extract from Dazed 'Watch three films predicting what fashion will look like in 2030', 22 April 2018

Dissemination

Friday Late: WTFuture, held at V&A,
29 June 2018

[http://www.fashionfutures2030.com/
scenarios/home](http://www.fashionfutures2030.com/scenarios/home)

Fashioned from Nature: Designing a
Sustainable Future Conference, V&A, 5
October 2018

Location: www.fashionfutures2030.com

Fashion Futures 2030 film Screening at
Goethe Institute London, 12 December 2018

Fashion Futures 2030 Toolkit launch, Natural
History Museum, Copenhagen, Denmark, 14
May 2019

Williams was commissioned by C&A
Foundation to create two sets of planning
resources out of the Fashion Futures 2030
installation (Fashion Futures educators
toolkit and an industry toolkit). These open
source resources are being employed by
tutors, teachers and industry practitioners in
schools, universities and large and small
businesses to inform their learning and
design practices.

Fashion Now/Fashion Futures 2030
exhibition, as part of Making for Change:
Waltham Forest Project, held Waltham
Forest, 27 June–21 July 2019

Fashion Futures 2030 Digital Toolkit

Open source resource for students, tutors
and professional designers, strategists and
innovators

[https://sustainable-fashion.com/projects/
fashion-futures-2030-toolkit/](https://sustainable-fashion.com/projects/fashion-futures-2030-toolkit/)



Today's fantasies of the future help to shape tomorrow's lived realities. This Friday Late, we turn to speculative and imagined worlds to reveal possibilities for the future - from artists looking forwards to heal the scars of the past, to designers using science fiction to interrupt reality. Can imagining alternative tomorrows influence today's choices?

Fig 48 Friday Late listing for V&A website
 Invitation to WTFuture, a public facing interactive workshop, where elements of Fashion Futures 2030 installation were brought to life through a participatory workshop, mediated through the making of 2d prototypes, to explore the cause and effect of our fashion practices. Listed on V&A website. Event held at V&A, 29 June 2018



Fig 49 a and b Fashion Futures Friday Late

Fashioned from Nature: Designing a Sustainable Future

Friday 5 October 2018
10.30–16.40
Lydia & Manfred Corvy Lecture Theatre



© Victoria and Albert Museum

Registration from 10.00

- 10.30 Welcome
Connie Karol Burks, Assistant Curator, V&A
- 10.40 Introduction to *Fashioned from Nature*
Edwina Ehrman, Senior Curator, V&A
- 11.00 *Fashion Now: Fashion Futures by Design*
Dilys Williams, Professor of Fashion Design for Sustainability and Director of Centre for Sustainable Fashion, University of the Arts London
- 11.20 *The Promise of AIR*
Kathy Gomez, Vice President of Innovation, Nike Inc.
- 11.40 In Conversation
Claire Bergkamp, Worldwide Director of Sustainability and Innovation, Stella McCartney
Bel Jacobs, ethical fashion journalist and blogger

- 12.20 Introduction to the display by Chelsea College of Arts / CELC
Marie Demaegdt, Textile & Sustainability Manager, CELC (European Confederation of Flax and Hemp)
- 12.30 Screening: *The Linen Project 2018* by Max Mason / Chelsea College of Arts
- 12.40 Lunch break
- 13.50 *The Material Future of Fashion*
Nina Marenzi, Founder and Director, The Sustainable Angle
Amanda Johnston, Curator and Consultant of The Sustainable Angle's Future Fabrics Expo
- 14.10 *Bio-dyeing: Asking Nature for Help*
Orr Yarkoni, Chief Executive Officer, Colorifix
- 14.30 *TENCEL™ x REFIBRA™ – The Circular Opportunity*
Oya Barlas Bingül, Business Development Manager, Lenzing
- 14.50 Q&A with Nina, Amanda, Orr & Oya
- 15.10 Refreshments
- 15.40 *In Conversation*
Amy Powney, Creative Director, Mother of Pearl
Carry Somers, Founder and Global Operations Director, Fashion Revolution
- 16.00 *Design Interventions in Material Science*
Miriam Ribul, Founder and Director, Material Activism / PhD Researcher, Centre for Circular Design, University of the Arts London
- 16.20 Q&A with Amy, Carry and Miriam
- 16.40 Close

Fashioned from Nature: Designing a Sustainable Future Conference, Victoria and Albert Museum, 5 October 2018

Fig 50 *Fashioned from Nature: Designing a Sustainable Future Conference, Fashion Now, Fashion Futures by Design* keynote Professor Dilys Williams



**Fashion Futures 2030 film Screening
at Goethe Institute London, 12
December 2018**

Fig 51 Fashion Futures 2030 film Screening
at Goethe Institute London, 12 December
2018, as part of Circular Variables



**Fashion Futures 2030 Toolkit launch,
Natural History Museum, Copenhagen,
Denmark, 14 May 2019**

Fig 52 Fashion Futures 2030 Toolkit
launch, Copenhagen.

FASHION NOW / FASHION FUTURES 2030

What kind of future are you creating
through your fashion habits?

Please join us
to celebrate the opening of
Fashion Now/Fashion Futures 2030

Thursday 27th June 2019
6pm – 8pm



Fashion Now/Fashion Futures 2030 is an exhibition exploring how we relate to nature across the fashion lifecycle and engaging the visitor in sharing their views on how they would like fashion to be in 2030. Originally conceived by the Centre for Sustainable Fashion for the Fashioned from Nature exhibition at the V&A Museum, the two installations Fashion Now/Fashion Futures 2030 are now becoming part of the Making for Change: Waltham Forest project, a partnership between London College of Fashion, UAL and Waltham Forest Council for London Borough of Culture 2019.

Exhibition runs from 28th June to 21st July 2019
Wednesday to Sunday, from 12pm to 6pm

Market Parade
778-782 High Road Leyton
E10 6AE, London

Web: sustainable-fashion.com
Twitter+Instagram: @sustfash
Facebook: [centreforsustainablefashion](https://www.facebook.com/centreforsustainablefashion)

ual: London College of Fashion

Centre for Sustainable Fashion

LOTTERY FUNDED

MAKING FOR CHANGE: WALTHAM FOREST PROJECT

Waltham Forest

**Fashion Now/Fashion Futures 2030
exhibition, Waltham Forest 27 June–21
July 2019**

Fig 53 Invitation for Fashion Now/Fashion
futures Exhibition in Waltham Forest.



Fig 54 Fashion Now/Fashion Futures in Waltham Forest



Fashion Futures 2030 Toolkit

Fig 55 Fashion Futures 2030 Toolkit
(example pages)

https://www.fashionfutures2030.com/ff2030/scenarios/how_to_use/10663/ff2030_educator_toolkit.pdf

https://www.fashionfutures2030.com/scenarios/toolkit_for_business

ual: