

VOGUE

JULY
2024

SUMMER STYLE SPECIAL
SMOKING HOT
SHORTS AND DRESSES TO
REBEL ALL DAY IN

THE REAL FASHION ACTIVISM
VOGUE MEETS XR FASHION
ACTION

VEGAN MAKE UP NOW!
THE ULTIMATE COLOR PALET

BEAUTY & NATURE

A fabulous fashion portfolio starring...
EXTINCTION REBELLION NATALIE CHAPPER LAURA FREYA WELER
NATURE'S BEAUTY NEELTJE MARIA PHOTOGRAPHY & MORE



The compostable collection

Sold exclusively at the LFW stores. Amsterdam. laurafreyaweller.github.io



LEW



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THE COLLECTION, P.33

JOERI VAN DER WOLFF (IN LFW)
WITH HIS SISTER IN LAW, SARAH
WELLER PHOTOGRAPHED
BY NEELTJE MARIA PHOTOGRAPHY



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The compostable collection

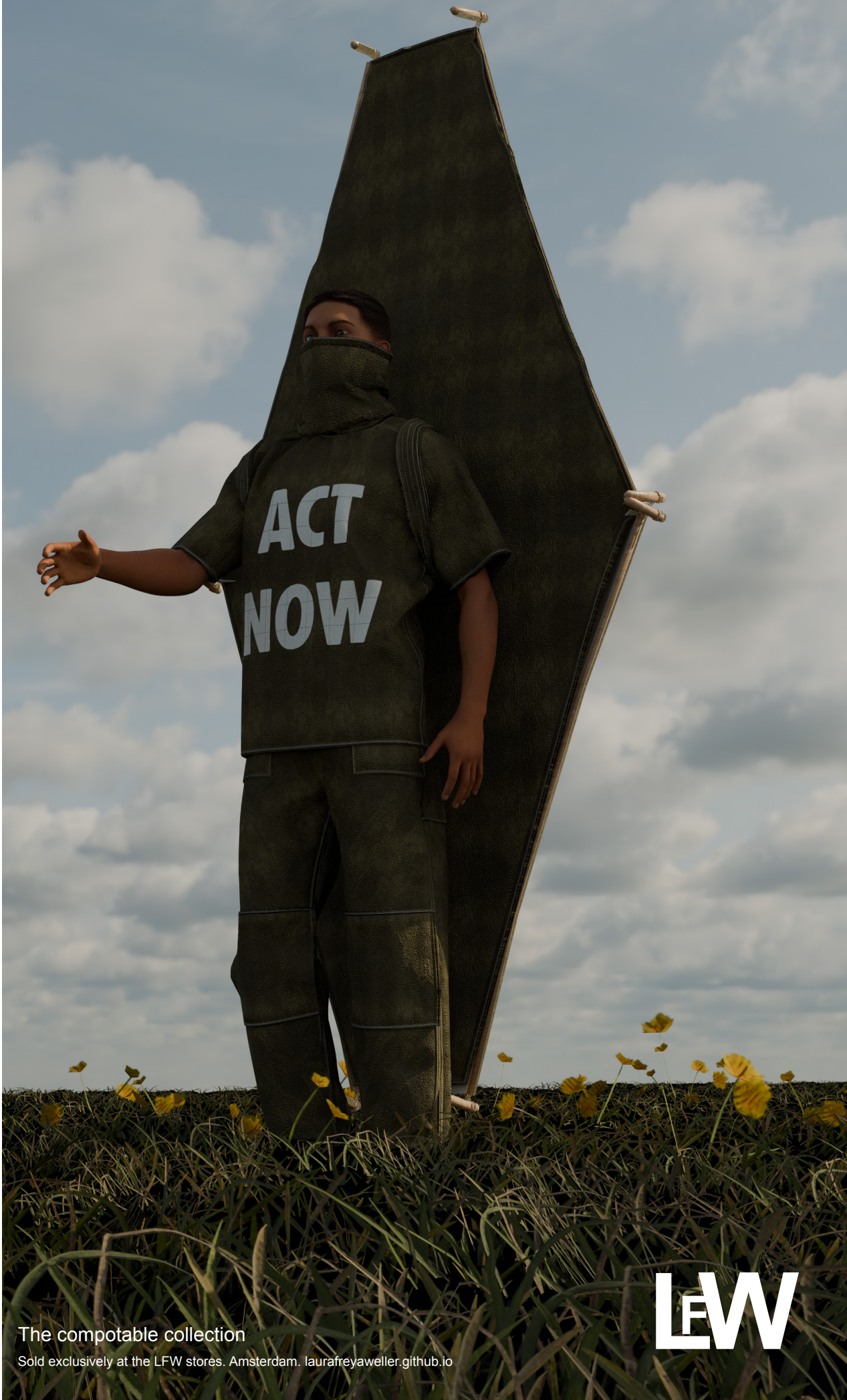
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LFW

letter from the editor

THE COMPOSTABLE COLLECTION

SARAH WELLER IN LAURAFREYAWELLER PHOTOGRAPHED BY NEELTJE MARIA PHOTOGRAPHY



Reflection

In the past year I have been working on a collection that I had in mind for quite a while now already. When I came to AMFI in 2020 I wanted to make a collection that was new and innovative. I can remember in MyGen one of the assignments: a shoe assignment. We had to create a shoe at random. I had so much struggles with creating that shoe, as to me there was no reason to make one thing over the other. In the end, I ended up with a sneaker with only question marks on it. A sneaker cause I only wear sneakers, the question marks because every design starts for me with the question “why”. The “why” in all my collections is key to my designing process. My design choices need to matter more than personal preference, or anyone’s preference in that matter: they need to be substantiated by practicalities or reason. Especially in a world that is on the brink of environmental

catastrophe. There need to be a practical or informative reason for me to make that design choice. The current collection can really show those practical choices. As a designer I have stayed very close to the consumer of my collection: an Extinction Rebellion activist. Staying close to their needs would make the collection worthwhile to make. This means every garment is inspired on a different set of things, but always serves the need of an activist. One look is a suit, originating from powerdressing, I hope the police takes you more seriously when wearing a suit to the blockade, especially if you are doing negotiations with them. Another look can be worn by the red rebels, a group of activist wearing red draped clothing. And another look can function as a banner that people can wear simultaneously.

While working with biodegradable material, that I have created myself and designed myself, I would like to show the fashion industry that fashion can be different: it can be a aesthetically pleasing and sustainable industry, as long as we all fight for it and stay very critical on the designs we make. In terms sustainable design, you as a designer need to look at different aspects of the design: the production process, the process of the user and the after process. In each of those processes

you need to incorporate sustainability. And that means having limitations to what you can make.

For my designs that means: made from products that can all be produced in The Netherlands, worn for a consumer that will not need an ever lasting garment. And compostable after use between 2 months and 2 years. The usage of those products have given me boundaries in which I can operate. To me, that is when the real challenge starts. You have to be creative to find solutions to the boundaries you cannot cross.

While you read my story on sustainable fashion and my message above, I have been trying to pour this story in a more fashionable mold: the Vogue magazine. This magazine you can see as a symbolic step into how fashion and sustainability can merge and make one and another stronger. I refuse to believe that fashion and sustainable design are opposites. However, the fashion industry has been lacking massively to take that



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letter from the editor

step towards sustainable design. This magazine is a way into how I can see that happen: keeping the fashionable aesthetics, but making the content more caring for people and planet, not for profit.

So while you flip through the magazine, you will get the touch and feel and smell from Vogue: a classic fashion item. By creating this experience I hope to entice my audience (the fashion industry audience - not the extinction rebellion rebels) and let them listen to the story that I have to tell here: stop investing in fabrics and materials that rely on the fossil fuel industry and start investing in research that goes into alternatives. Till this day, 64% of all apparel is synthetic apparel. This apparel is created through the fossil fuel industry. Almost all dyes are synthetic dyes - also created by the fossil fuel industry. And almost all hardware and trims are also created through the fossil fuel industry. Even natural fibres, such as cotton, linen or hemp, are chemically treated through... (I think you can already guess).

Aligated fabrics are one of the alternatives that we can invest in, but there is way more out there. I hope the industry starts spending way more on researching those alternatives, otherwise it might be too late.

While making this collection I have encountered quite some setbacks. The material was completely new to me. On advice of my design teacher I started to treat the fabric as leather. I did not have any experience with leather, so that was a challenge. Furthermore I decided to make a suit, which I also never made before. And I worked with linnen yarn. This was a very fragile yarn, so I had to change the settings of the leather sewing machines to make sure the yarn would not break. However, I succeeded in making a garment with all those challenges.

I also gave myself challenges that I did not succeed in. One of those is the biomaterial 3D printer. I have worked over 1 month on a biomaterial 3D printer to see if I could print the buttons and other hardware for my looks. However, after 1,5 month I came to the conclusion that the biomaterial printer was still too fresh to make small hardware with it. The nozzle size could not be smaller then 1,5 mm and I needed a nozzle side of at least 1/3rd of that. Therefore I decided to lasercut all my buttons from raw wood.

In terms of experimentation I wish I could have experimented with the fabric way more. I



THE COMPOSTABLE COLLECTION

JOERI VAN DER WOLFF IN LAURAFREYAWELLER PHOTOGRAPHED BY NEELTJE MARIA PHOTOGRAPHY

thought with a year of preparation on the material I would have enough time to really dive into aligated fabrics, but it appears that the knowledge I have gathered over the past year is just the tip of the iceberg: there is so much more to discover.

In the upcoming years I would like to dive deeper into that world. Maybe it will go into the direction of pure algae, maybe I will go back to the Dutch sheep. I think what matters most to me is that I create local. The richness of old Dutch traditions, whether it will be our old dyeing culture of natural pigments or the usage of our sheep, I think we can learn from those practices and bring them into a new time and place. As long as the work had this vision, I would be interested on working on it. This also means that it might have something to do with fashion, but if it's gonna be sidetracked by interior design or other sorts of making, I would be happy to take that path too. For me the theory, research and backstory of how we can incorporate change, is way more challenging and interesting than the final product.

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VOGUE

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View

VOGUE.NL

Beauty

GLISTEN COSMETICS

People are talking about

EXTINCTION REBELLION FASHION ACTION

Models

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FERNANDA FERNANDES

SANDRA KUIJPERS

TANYA YEROMINA

SVEN DEKKER

SUNKE PUELL

CECILIA RASPANTI

ISABEL BERENTZEN

ASLI AYDIN AKSAN

For helping me and inspiring me to bring this message alive



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FASHION ACTION
FASHION ACT NOW
CAMPAIGN PHOTO-
GRAPHED BY DAVID
CLIFF/NURPHOTO
VIA GETTY IMAG-
ESNURPHOTO VIA
BRITISH VOGUE

view

An article in *Dutch Vogue* on Extinction Rebellion

EDITED BY EMILY CHAN

designing fabrics

Beautiful Future

WHY EXTINCTION REBELLION
IS DEMANDING THAT
"FASHION ACT NOW"

The climate group — which previously called for a fashion boycott — wants to bring experts together to create an action plan for the industry to help it play its part in keeping global warming to 1.5C. Here, we speak to the founders about their plans for the campaign.

Extinction Rebellion (XR) caused a stir when they called for London Fashion Week to be cancelled last year, staging a funeral procession outside 180 Strand, the home of LFW, in September. Although the climate group's "Boycott Fashion" stance may have been considered hardline by some, it "brought out difficult

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The compostable collection

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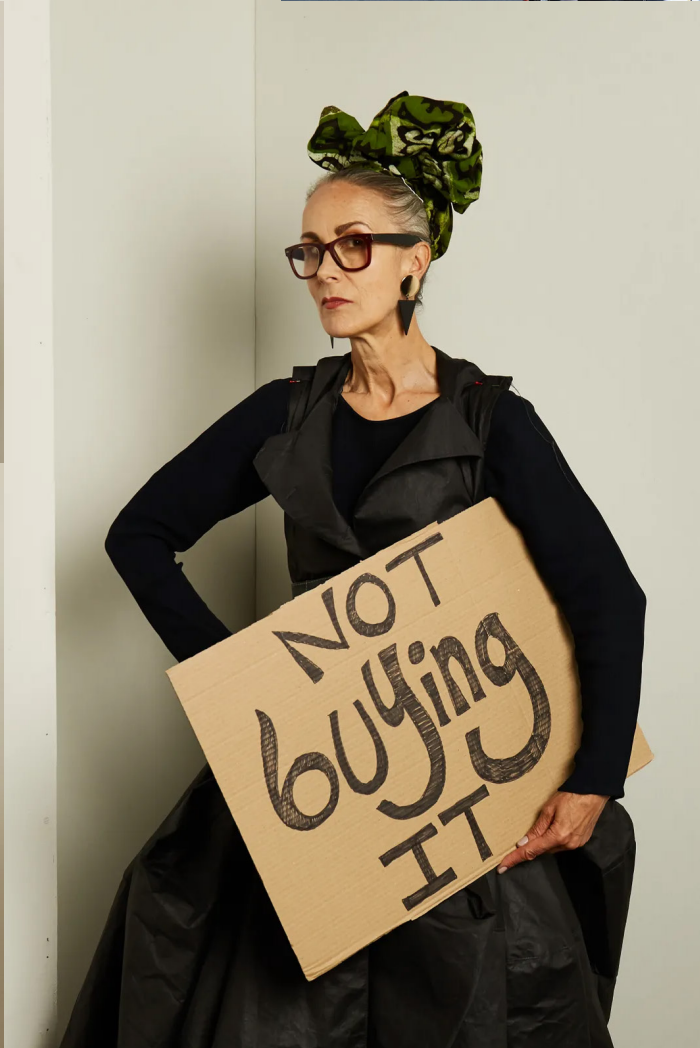


SHOW *your*
STRENGTH

view

designing fabrics

conversations that needed to be had,” Sara Arnold, XR activist and founder of clothing rental company Higher.Studio, tells *Vogue*. In fact, a number of XR’s leading members have fashion backgrounds, and understand first-hand the hugely damaging impact the industry has on the planet. Now, the group is back with a new, urgent, message: Fashion Act Now. “No one’s going fast enough,” says fellow XR member and and sustainable fashion consultant Alice Wilby on fashion’s failure to address the climate crisis.



RED REBELS DURING FASHION ACT NOW CAMPAIGN PROTESTS (ABOVE)

EXTINCTION REBELLIONS
COLLECTIVE CALLING
FOR A YEARLONG BOYCOTT
OF BUYING NEW CLOTHES
PHOTOGRAPHED BY SARAH CRESSWELL

“We need to target mass production and mass consumption across the whole industry.”

In a bid to drive real change, the group is bringing together experts ranging from ecologists

to labour rights activists to come up with an action plan for the industry to help it play its part in keeping global warming to the 1.5C limit set out by the Paris Agreement. “We need to move as quickly as humanly possible now,” Arnold continues. “It’s not possible to keep safely below the 1.5C [limit] if we don’t have a

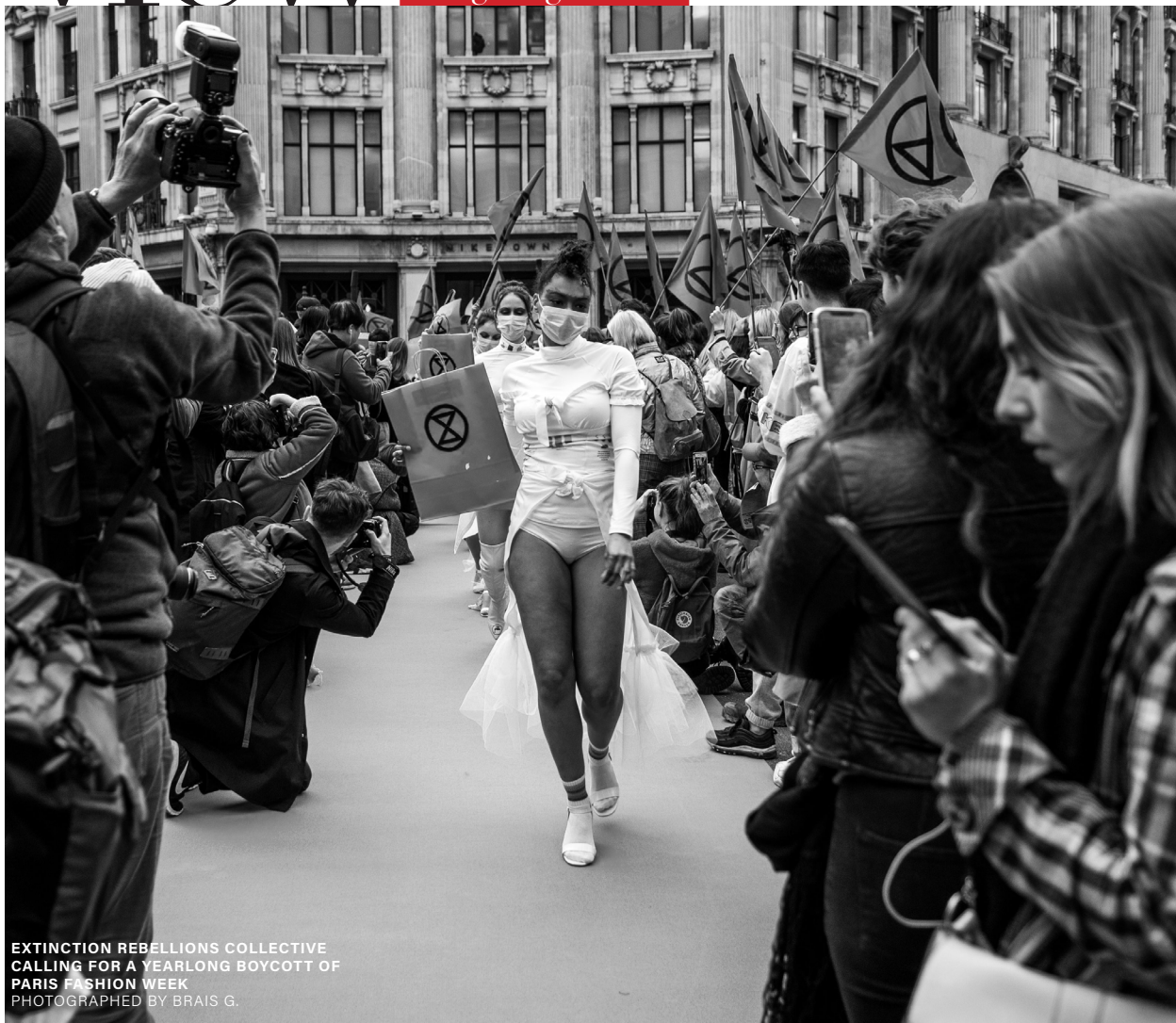
sharp downward trajectory within the next three years, maximum. If we don’t have the plan in place in the next six months, we’re just not going to get there.” A report published in August by McKinsey & Company and the Global Fashion Agenda (GFA) found the industry is not cutting emissions at the rate needed to keep below the 1.5C limit. In fact, greenhouse gas emissions are actually set to be at 2.1b tons by 2030 around the same level as now, and double the target that needs to be achieved. According to the study, the fashion industry is responsible for four per cent of the global greenhouse gas emissions, which is, shockingly, the equivalent to the combined annual emissions of France, Germany, and the UK. Other estimates put the figure at a stark 10 per cent.

Initiatives such as The Fashion Pact, spearheaded by Gucci-owner Kering and French President Emmanuel Macron, and the UN’s Fashion Industry Charter For Climate Action (which recently

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JAMESLEWINPHOTOGRAPHY





EXTINCTION REBELLIONS COLLECTIVE
CALLING FOR A YEARLONG BOYCOTT OF
PARIS FASHION WEEK
PHOTOGRAPHED BY BRAIS G.

launched its Playbook for Climate Action), have seen major brands commit to net-zero carbon emissions by 2050, in line with the milestone 2018 IPCC report. Both initiatives, however, rely on brands implementing their own policies to achieve this, and according to the McKinsey & Company and GFA report, only 50 fashion companies have committed to science-based targets to reach this goal.

Fashion Act Now, however, argues it is in a unique position to hold the fashion industry to account.

"WE DON'T HAVE ALL THE ANSWERS, BUT WE'RE ASSEMBLING THE PEOPLE WHO CAN PUT THIS JIGSAW TOGETHER"

"The industry has been doing its own homework," Arnold says. "Part of what we're doing is bringing together people who are investigating what's happening on the ground. We want people in companies to start being

whistleblowers from the inside." Crucially, the group wants to highlight voices within fashion who aren't normally heard, as part of a series of virtual assemblies. "These are solution-holders and stakeholders in non-traditional ways," adds Bel Jacobs, a former fashion editor and another of the group's founders.

The campaigners also plan to bring together activists around the world to ensure that brands are actually taking the necessary steps to address the climate crisis. "We want to create a global activist network that will hold the fashion industry to account," comments Wilby. "We have to bring attention to those who are not keeping within targets."

The group has launched a crowdfunder to raise £30,000 to cover basic costs, with the goal of presenting its radical action plan at a virtual summit within the next six months. "We don't have all the answers, but we're assembling the people who can put this jigsaw together," continues Wilby. "We have only one aim: to try and save the planet," Jacobs concludes.

Beauty

An interview with the founder of the make up brand used for the photoshoot



Camera
READY

What happens when you switch to vegan make up? Founder of Glisten Cosmetics on welliner and other cruelty free make up

Natalie Chapple is the founder and owner of Glisten Cosmetics, a small family (and friend) run brand from the UK. The brand was founded in 2017 as a side business while Natalie worked as a teacher which didn't cover the bills.

She started selling glitter as it was something she could easily do at home. But in 2018 she gave birth to her daughter, and was off work, so decided to bring out her first ever eye shadow palette!

Natalie designed it, tested colours and formulas, sampled it, and then the final product was produced: Disco Dynamite. This product was the first step of Glisten being more than a glitter company.

Roll onto 2020, and Wet Liners were born — and the rest is history. Glisten Cosmetics released the Split Liners at the end of 2020, and they were such a success that Natalie quit her job as a teacher and went full-time with Glisten.

BEAUTY>23

COMMERCIAL FROM GLISTEN COSMETICS

COME AND SEE
WHAT THE SEA BROUGHT IN

THE MARINE LIFE EVENT

Thursday - Sunday August 23 - 27



Beauty **Make up**

Describe yourself in 3 words.

Natalie: Silly, laid back, but no-nonsense.

How did you start working for Glisten Cosmetics?

N: Well, obviously I founded the bitch! On a very cold evening in the UK, on the 31 December 2016 I was sitting in bed thinking about what I could do on the side whilst I was teaching. That was so long ago! And then 2017 she was born, the 1st of. She's a New Year's baby. What star sign is Glisten? A Capricorn? It's like a "New

or something like that? But they were, no offence, a bit 'cwap' because they would dry out in the pots so quickly. They were cool, but when I found out about water activated liners I thought this is perfect because you can just use them as and how you wish! I originally had my products bought and sat for ages, as I was too nervous to sell them at first. I was worried my audience wouldn't like them. BUT they've been great, people love them and I get to do loads of colours - yes it's probably too many colours, I'm sorry. I'm not even mad at myself. I just like colours and our range is fun! The new website will make it easier to navigate through our collection ha.

E: Run us through a typical day at Glisten HQ for you?

N: At the moment it's a bit different as we're moving offices, so I've not been in the office much. Although I came up with the idea in 2016/2017 it's only been my full time job since 2020. Up until that it was very much a small little baby that was only me and kind of a side thing, now it's a big baby and we have 9 staff members and need a bigger space. I can't wait for the new place and to be in! My day at the moment is wake up, take my kids to school; which is by far the worst thing about being a parent, keeping up appearances. "Nice to see you, Julie, how ya' doing?" only to see them on the school run. I normally wear a really oversized fleece to make myself look really unapproachable so nobody speaks to me.

Anyway, take the kids to school, come home then check my emails straight away. Usually from about 9am I'm doing emails and responding to DM's or posting for Instagram. I manage all of the Instagram, and Marketing so I plan any posts or campaigns as well as do all of the Product Design. I typically spend a lot of time on calls and in meetings, then it's back to emails, planning any upcoming email campaigns, scheduling those, more marketing, more Insta... I'll probably be on Instagram from 9am till 9pm. It's 12 hours every single day LOL. I'm still working on finding that balance ya' know. I really don't class work as work, I wouldn't do it if I didn't enjoy it as much as I do.

E: How do you take your coffee?

N: Oat latte, no sugar.

E: If you could choose three albums to listen to on a desert island for a year what would they be?

N: It would be Kaytranada, 99.9%. Then Amy Winehouse, Frank, has to be Frank! Then I would say Doja Cat, Hot Pink.



PRODUCTS

- 1 COMMERCIAL FROM GLISTEN COSMETICS
- 2 GLISTEN COSMETICS CHERRY BOMB GLIS GLOSS
- 3 GLISTEN COSMETICS 15 PAN PALETTE BUILDER
- 4 GLISTEN COSMETICS WENDY ASUMADU BRUSH
- 5 GLISTEN COSMETICS SPECTRA LASH YELLOW MASCARA

Year, New Me" kind of thing. I was in bed thinking "what is this year gonna bring me?" and I decided it was going to bring me Glisten Cosmetics!

We got asked this a lot on Instagram, what inspired you to start making Wet Liners and do you use them to create looks yourself?

N: I do use them myself, yes! I used to do graphic liner all the time, before it was even a thing! Before Glisten was even born I was a massive lover of those NYX Cosmetics Liners, the ones that were called Vivid Brights

HYDRATION

the key to a skin that glows from within



E: What's been some of your highlights since beginning the company?

N: Some of my favourite things? I guess you know, Doja is a big thing that makes me happy. The fact she loves my products, she's messaging me and wearing Glisten lots in her lives. You know, that was really fun and validating. I really enjoyed doing our pop up shop last year in London, then being at the Shrubs & Dubs pop up and meeting other business owners were two really exciting things for us. We're at Shrubs & Dubs this year at Box Park, Shoreditch from the 13th December to the 24th December again and we're going to be at Ru Paul's Drag Con in January, which I'm really looking forward to!

Also, I've loved doing all of the collabs, I think they've all been really good fun. I don't know if I could pick one that I like the most. I think the cow palette will always be my lil' baby because that was my first proper big collaboration!

E: And what's your favourite thing about working at Glisten Cosmetics?

N: That I don't have to answer to anybody haha! Except my Mum who works for me. I'm never really the boss...

E: What do you get up to when you're not at the office?

N: I do enjoy the gym and lifting heavy stuff. I feel like it grounds me and it's good for mental health which is good when you're running a business. But I haven't been in ages because I'm a friggin' lazy bones. I am also a *professional DJ*...I'm not, but I do like doing that in my spare time. And hanging with my family and pals, being silly. I don't like taking life too seriously, or try not to anyway!

E: Do you have any secret talents we should know about?

N: Erin's trying to get me to do something I don't want to do, this is bullying! When I was 17, I used to be able to do the worm, but not something I've recently tried out and I'm now 31.

E: What's your favourite Glisten product?

N: Umm, ooh I can't choose. Each one of my products holds a special place in my heart. It would probably be a Blue, but I couldn't possibly pick.

E: And what's a Glisten product you think that people are sleeping on?

N: I'm shocked we still have Frog Palettes available, they're one of the nicest palettes we have! I'd be quick to grab one of those cuties before christmas. The Shape Shifter should also be a million times more popular than it is. I know it's mine, I'm biased, but it's so good.

If I'm blowing my own trumpet, sue me! But it's literally the best highlighter palette I've ever used. Prove me otherwise!

E: Our customers want to know what makes your soul happy?

N: Good food and good company.

E: And what is your favorite food?

N: I'd say a good home made pizza on a sunday evening has always prepared me for the week ahead!

E: And what is your go-to pizza topping?

N: Plain old margs, with a bit of baz and that mozzarella better not be wet!



E: At last, are there any new products in the pipeline you can tell us about?

N: We do have Vol 2 and 3 of the Artists' Palettes coming out this month. Wendy's on the 11th of November and Maytahmi's on the 18th of November, so set your reminders people! We're testing our waterproofer which is very exciting. Gamechanger! We're also improving our Chroma Pencils and making them more into a duochrome, liquid liner rather than a pencil. They'll probably be called something different though. And also bringing out a new duochrome palette that's currently in production- hopefully coming soon!



LIONFISH

people are talking about

An article of Extinction Rebellion on Vogue

TELL THE TRUTH
TWO ACTIVIST IN FRONT OF THE VOGUE HOUSE

VOGUE HOUSE

protest

RISKS and Activism

With one non violent action after another, Fashion Action asks for climate justice in the fashion industry

On Tuesday September 22 at 8.30 members of Extinction Rebellion Fashion Action glued themselves to the front door of Condé Nast. The glass window was spray painted with the words “Publish the Truth” and branded with the Extinction symbol. Those taking part in the actions wore white dresses made from reused materials that were stitched with slogans such as ‘Eco-cide = Genocide’ and ‘Slavery: 41 million people now.’ Condé Nast is the centre of the fashion print empire, and is the parent company of magazines such as Vogue, Glamour, GQ and Tatler. Each month their video content generates more than 1 billion views. They reach 88 million consumers in print, 427 million in digital and 423 million across social platforms. This the group believes confirms that mass media companies have the choice

to influence the changes our civilisation depends upon. The group decided to take action on the last day of London Fashion Week following the release of an open letter to the fashion media published on September 18 on the Extinction Rebellion Fashion Action website and social media accounts. Fashion media still relies on selling newness, glamorising destructive levels of consumptions and featuring brands that work against the planet. In a climate emergency, that is irresponsible. In the letter, Extinction Rebellion Fashion Action demands that the fashion media publish the truth about the industry’s contributions to the climate and ecological emergency and its complicity in the exploitation of both people and the planet. “When I was a fashion editor, I churned out all the standard columns: Six of the Best, Get the Look. It’s all a game.

PATA>30

people are talking about

activism

If I'd known what fashion was doing to the people, planet and animals, I'd have stopped a lot sooner," says former fashion editor Bel Jacobs. "While some fashion publications work to tell the truth, many do not - and that needs to change." The fashion industry is responsible for 10 % of annual global carbon emissions.² If the industry does not accelerate its response to climate change, it will produce around twice the volume of emissions required to stay within the limits set by the Paris Agreement global warming pathways by 2030.³ Fashion action members held up placards with the words '1 in 5 cotton garments are linked to slave

'The fashion industry is not only contributing to polluting the planet and global warming, but it is also complicit in human exploitation and modern slavery,' said Ruby Lennox, Fashion Student at London College of Fashion.

Martina Sorghi, spokesperson from Extinction Rebellion Fashion Action, said: 'Humanity simply cannot afford to continue down this destructive path. The fashion industry urgently needs to clean up its act. Currently, the cost of 'staying on trend'⁵ is having disastrous implications for our planet, and fashion magazines are complicit in the setting of fast trends. This is an emergency.

We target Condé Nast to make a statement for mass media companies. The media have the choice to influence the changes our civilisation depends on. The protest was organised by XR Fashion Action, a decentralised group of activists seeking to highlight the negative environmental and social impact of the fashion industry and push for collaborative change.

About Extinction Rebellion:

Extinction Rebellion believes it is a citizen's duty to rebel, using peaceful civil disobedience, when faced with criminal inactivity by their Government.

Extinction Rebellion's key demands are:

1. Government must tell the truth by declaring a climate and ecological emergency, working with other institutions to communicate the urgency for change.
2. Government must act now to halt biodiversity loss and reduce greenhouse gas emissions to net zero by 2025.
3. Government must create and be led by the decisions of a Citizens' Assembly on climate and ecological justice.



labour in the Xinjiang region #SAVEUYGHUR', To highlight the human rights abuses that fashion relies upon, and 'The equivalent of one garbage truck full of clothes is burned or dumped in landfill every second', to highlight how levels of consumption and waste are contributing to the climate emergency. Ellie Martin Art Student and XR activist who took part in the action today said 'We cannot buy ourselves out of this crisis with 'sustainable' and 'organic cotton'. The whole fashion system needs to be transformed. 20% of freshwater pollution comes from textile treatment and dyeing; entire ecosystems are being destroyed at the expense of fashion. The fashion press, as the hub of culture, has the responsibility to tell the truth about the destruction we are causing to all of life on earth.'

SOURCE List

[1] Conde Nast reports that each month they reach 1 billion views via video, 88 million consumers in print, 427 million in digital and 423 million across social platforms. <https://www.condenast.com/about/>

[2] The world bank reports that fashion is responsible for 10 % of annual global carbon emissions: <https://www.google.com/url?q=https://www.worldbank.org/en/news/feature/2019/09/23/costo-moda-medio-ambiente&sa=D&ust=1600691439007000&usq=AFQjCNGInfHUzGzRMjq-2qbXus-8WVog>

[3] Fashion will produce around twice the volume of emissions required to align with the Paris Agreement: https://globalfashionagenda.com/wp-content/uploads/2020/08/Press-release-Fashion-on-Climate_GFA_Mck_Embargo_270820_FINAL.pdf

[4] 1 in 5 cotton garments are linked to slave labour in the Xinjiang region: <https://enduyghurforcedlabour.org/news/402-2/>

[5] The equivalent of one garbage truck full of clothes is burned or dumped in a landfill every second: <https://www.weforum.org/agenda/2020/01/fashion-industry-carbon-unsustainable-environment-pollution/>

[6] Why Extinction Rebellion Is Demanding That "Fashion Act Now": <https://www.vogue.co.uk/news/article/extinction-rebellion-fashion-act-now>



don't be sorry

SHINE STRONG

Flamingo



July 2024



Let's reconnect with our inner fashion

In the last 70 years consumers have lost their touch and inner love with fashion completely. Laura Weller - the collections' designer - turned this view around and brought the beauty of fashion back in both aesthetics and creation.



phygital open source biodegradable collection that can be worn during and supports an Extinction Rebellion blockade.

Rebels who want to fight for a better world and want to use clothing as a medium, can now create their own biodegradable clothing pieces to bring a story across, but not harm the planet while doing that.

Who am I?

My name is Laura. For me, fashion is a medium to bring a statement across. I am an activist, and this can be seen in my work. Consciously, I have always brought social and environmental statements to the work that I have made. In my final collection I want to bring this rebellious side of me together and bring my collection to a higher overarching theme.

I have always felt that the current fashion industry is a toxic, individualistic, capitalistic industry where I don't belong. This gave me reason to set up environmentally and socially sustainable, collective, and anti-capitalist collections, such as my chaos collection during Hypercraft, but also initiatives, such as The New Mode Collective - AMFI's first study association. I want to create environmentally and socially sustainable clothing that can give fashion a long lasting future that keeps it's beauty. My work can be characterized as confronting and practical, using bright colors and intense contrasts while using features from sports and outdoor clothing.

What am I making?

A phygital open source biodegradable collection that can be worn during and supports an Extinction Rebellion blockade. Rebels who want to fight for a better world and want to use clothing as a medium, can now create their own biodegradable clothing pieces to bring a story across, but not harm the planet while doing that.

Why am I making this?

We are living in a climate crisis. Extinction Rebellion is the most effective movement when it comes to putting the climate crisis on the public and political agenda. Extinction Rebellion does this through showing civil disobedience. With civil disobedience one can think of sit ins, ludacric actions or other non violent actions. While fighting for a more sustainable world, Extinction Rebellion uses a combination between activism and art called artivism to create a stronger message to the media. This collection can bring that same artivism to a next level by making the products used for protesting biodegradable.

At the same time I believe that we have lost our connection with fashion somewhere after the second world war. In the current zeitgeist we can buy whatever we want whenever we want. Fashion designers are one of the many things in the industry that enable this endless consumerism. Currently, 64% out of all clothes on the world are synthetic clothes, derived from the fossil fuel industry. This fossil fuel industry absolutely destroys our planet and the people that live on it. With this collection I want to show that we can make a change: while the current fashion industry relies heavily on fossil fuels, we can also rely on renewable resources, such as algae. Using these products throughout the whole fashion chain would make it possible for a lot of fashion lovers to actually love again what they wear. They don't have to feel constant guilt and hatred over something they essentially love: fashion. In a way I'm trying to give fashion back its beauty, love and care that it once had and it also deserves.

How am I making this?

In the past year I have been researching bio degradable materials, attending protests of Extinction Rebellion, interviewing fellow rebels, studying practical archetypes of protest garments, digitalizing the final biodegradable materials in CLO3D and bringing all this information on an open source platform called GitHub. Any rebel or maker is able to recreate the collection that I make, or build further on the knowledge that I have shared with the world. This way rebels can collectively use activism in our fight against the system and new makers can collectively use or research renewable resources to give fashion back its beauty.

For who am I making this?

The collection was initially created for rebels all over the world who want to fight for a more sustainable world and want to use clothing as a sustainable medium to so. But along the way, a new target audience came into the picture: any fashion lover who wants to find a solution for the usage of synthetic fabrics in the fashion industry.



























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ROMANCE

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