

COUCHÉRE



Volume 1 Issue 5
September 2020

CULTURAL
APPROPRIATION
IN THE FASHION
INDUSTRY

**Helsinki
Fashion
Week,
2020**

CHECK OUT
DESIGNERS FROM
THE HELSINKI
FASHION WEEK
2020,
SHOWCASED
DIGITALLY, USING
3D DESIGN THIS
YEAR

**THE GOODNESS
COLLECTIVE**

An effort by
REFASH to
promote
upcycling in the
fashion
industry



HFW

mem



K A W A ^o K E Y

HFW

kawakey.com



PATRICK McDOWELL

Catholic Fairytales tells a story of a magical world where the catholic church would celebrate and accept everybody. From a young age the church taught Patrick and other queer people that it was wrong to be who we were. In his latest collection "Catholic Fairytales" He imagined a world where the Catholic faith could celebrate & accept everybody. View this collection as our robes of celebration of pride. For all the beautiful & complex queer people who deserve to be treated with love. This collection is for you.







PATRICK McDOWELL

COCHÈRE

VOL. 1 ISSUE 4

August 2020

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EDITOR'S NOTE



COCHÈRE
COVER STORY

Illustrated by Vedika Dawar

One of the many aspects of the magazine that we're still experimenting with, is the cover design and the stories behind it. With the radically changing world, and so much to take in, as an editor, it is nothing short of a perquisite to be able to explore the better and evolving side of the fashion industry with designers, business owners and craftsmen who are keeping it going with benignity and perception. While the mainstream fashion was and continues to be at a standstill, Helsinki Fashion Week which is known to be a novel entry in the industry took place in August. Ranging from music, design and setting to the optimization and audience response, it was wonderfully put together. One of the many conversations we had with the designers was the discussion around the future of fashion and what do people really believe in, and surprisingly, there stood a very clear division between opinions. As someone who is observing everything from one end, it is hard to foresee anything as a definite outcome of collective action. The online event brought down a whole lot of new ideas and thoughts about the technical processes, advancements in fashion technology, materials, innovation, design and events as a whole.

For the readers, I'd request a look at the sustainable industry with conscious judgement and awareness to the fact that change is a slow process and while they are progressing to a more conscious lifestyle one step and one day at a time, the industry is also taking their time to follow a path that is ethical and sensitive to the environment. It is equally important for us to give space to designers and brands who are working their way up the ladder to achieve a more sustainable goal. Our cover design for this issue is inspired by the Helsinki Fashion Week, digitally illustrated by Vedika Dawar. It's wonderful to be surrounded by an array of sources to be inspired by and move along with everybody else in the process of becoming better.

Aashi Goel

Contents





HFV

Nayeh



**THE
GOODNESS
COLLECTIVE**

by REFASH



The Initiative provides sustainable livelihoods to low-income craftspeople through functional, well-designed, handcrafted products. Merging a passion for handmade items and the rationality of product design, we bring soul and value into people's everyday lives.

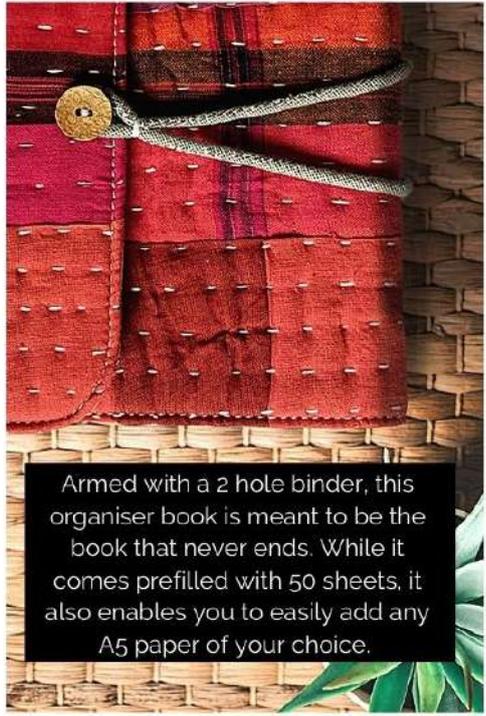


Tote bags from our organic cotton collection.

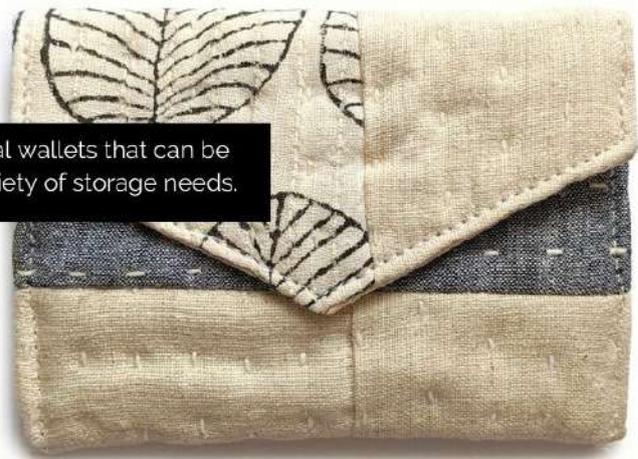


the INITIATIVE

We believe that each of our products tells a story - where it came from, who made it and how. Our key craft is that of traditional hand-quilting. In staying true to the origins of this craft as well as keeping its inherent qualities alive, we use garment production waste as our raw material - meticulously hand quilting each little bit together to bring a whole new fabric to life. It is from this fabric that we create our range of one-of-a-kind products.

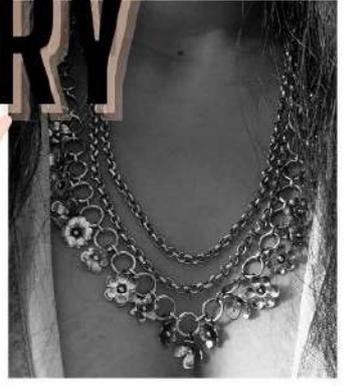


Armed with a 2 hole binder, this organiser book is meant to be the book that never ends. While it comes prefilled with 50 sheets, it also enables you to easily add any A5 paper of your choice.



Multifunctional wallets that can be used for a variety of storage needs.

CHICORY Chai



Chicory Chai is an unfettered individualistic expression of traditional savoir-faire, born out of conscious creative choices that put emotions over reason. Each creation of Chicory Chai is 100% handcrafted (and not hand-assembled) in our studio-workshop, one piece at a time, without using any industrial technique of mass production.



Chicory Chai jewelry is created with the aid of traditional hand tools (never indulging in industrialised mass-production) While my job is idea-generation, the core of our creations is the skilled artisans with whom I work on a regular basis. I collaborate with many craftsmen who specialise in particular techniques likes repoussé and chasing, enamelling, stone cutting, etc.; skills that take 3 to 5 years to master. These master artisans are the backbone of all things Chicory Chai. But more importantly, they are an irreplaceable heritage.



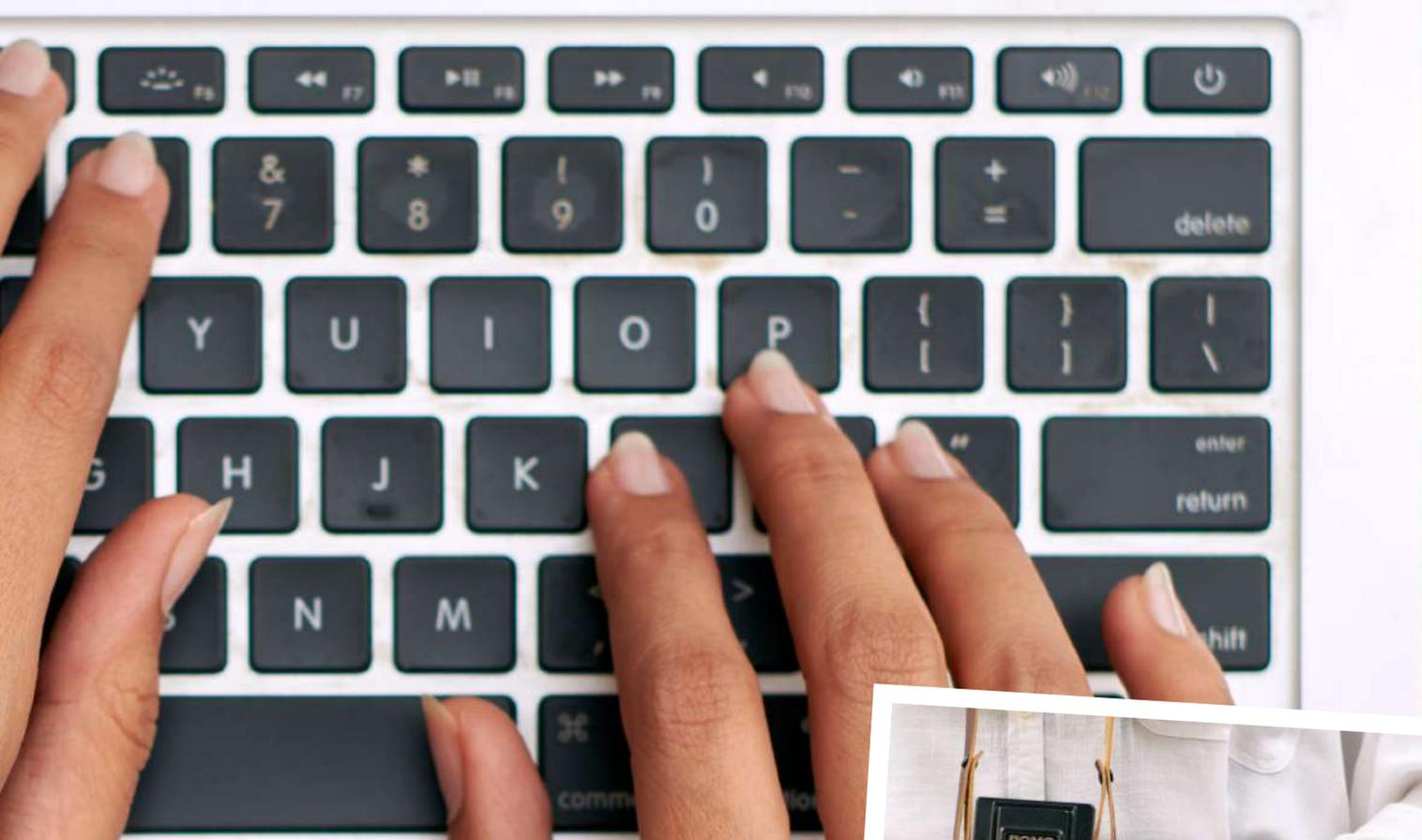
THE LOOM ART



The Loom Art Stands For Our Love For Hand Loom And Core Admiration Towards Art. The Label Focuses On Reviving The Old And Dying Authentic Craft, Embroidery And Weaving Techniques In This Fast Fashion Dominated World.



k a s s a



IRO IRO

*Handmade, Zero-waste
Conscious*



Looks from the Circular Design Challenge-Lakme Fashion Week

Curiosity is a powerful thing- it can lead to questions, and questions often lead to solutions. For iro iro, it started with a question - why it was that something as organic, as natural as clothing and fashion, had to be so polluting and harmful for the environment. To us, fashion has always been a reason to celebrate- something that uplifts the spirit, and creates happiness, not just for the individual, but for all those around. So iro iro was formed, to bring happiness back to the planet, and to those who inhabit it.

Our handwoven fabrics are up-cycled, woven with love and care by weavers from a village near Jaipur, India. Our small but growing family carefully creates patterns for your personality, all from fabric that would otherwise have been sent to the landfill- and it's not just the fabric that is finding new life. Every product sold supports a family of weavers, and enables them to pursue a profession they are passionate about, instead of having to move into the unorganised sector.



The scrap pullover features high slits for you to access your pockets without fuss. The flow top features adjustable sizing and acts as a canvas of styling for the wearer. The flow pants are high waist pants. Well fitted on the waist and hip down the silhouette goes with the flow.



Another look from the Circular Design Challenge-Lakme Fashion Week

VIE

Upcycling

World's first sustainable jewellery brand that utilises natural buttons and clothing toggles to make upcycled jewellery pieces for the conscious consumer.

The brand focuses on handcrafting each unique piece and produces each collection in limited quantities.





Anhamol

in conversation I started my brand 9 years ago while living and working in the US. and as life goes, I started working, went with the flow till I could no longer deal with the daily grind and how disconnected I had become from my root, Kerala, India. While I was working, I was [still am] a big thrifter, estate sale junkie. I would collect costume jewelry and rework it into wearable pieces for me.

I feel my unique selling point is the fluid nature with the way I create. I have never worked with seasons, everything I have created to date has been seasonless. This has given me a chance to remain conscious in each step of my process because I'm not rushing to meet the next season's demands. I recently launched Frankincense sticks as a reminiscence to my childhood in Kerala. the stories we weave in what we create and the emotions it evokes is what I believe keeps our story unique.



"A few years ago, I did a custom collection of jewelry, bags and apparel for the gourmet grocery store Wholefoods. I am the first Indian woman to have launched at wholefoods."



Insom

Insom, a vegan brand by a young designer, Sajal Jain provides organic and up-cycled clothing and guarantees 100% zero-waste production. The pieces are stylish, cozy, everything you will desire to have in your outfits. I want to be an agent of change. In today's world where people are running behind organic fabrics just to be a part of the trend going on, little do they know that even organic fabrics are making it's way towards the land fields.

At INSOM we up-cycle and recycle leftovers, defected and surplus fabrics from large scale organic fabric manufacturing industries and transform them into wearable pieces of art.

INSOM follows neo new-age methodologies combined with traditional techniques. All the pieces are made in the designer's own studio to ensure quality and purity of the products.





Kassa meaning 'House of two', was started in 2014 by two like-minded contemporary artists- Aarushi and Arpan post Masters from MICA [Mudra institute of communication, Ahmedabad] in Visual Communications and from the University of Arts London in Product Design respectively. After having done solo shows at Jehangir art gallery, Mumbai and London art galleries and closely working with the advertising world respectively, they finally felt at home discovering a space between Art and space. Kassa has been loved and admired all over the world. As a brand, it continues with the graphical Contempo au courant look at the core of it.



STUDIO KASSA

House of two

By discovering a space between art and design, Kassa seeks exclusivity in natural beauty + up-cycling and recycling concepts. A multidisciplinary brand, Kassa's work is about the imaginative use of materials intrinsic to India's traditional craft culture, pushing the boundaries of techniques and sensorial experiences. We are based out of Jaipur and have our workshop here..



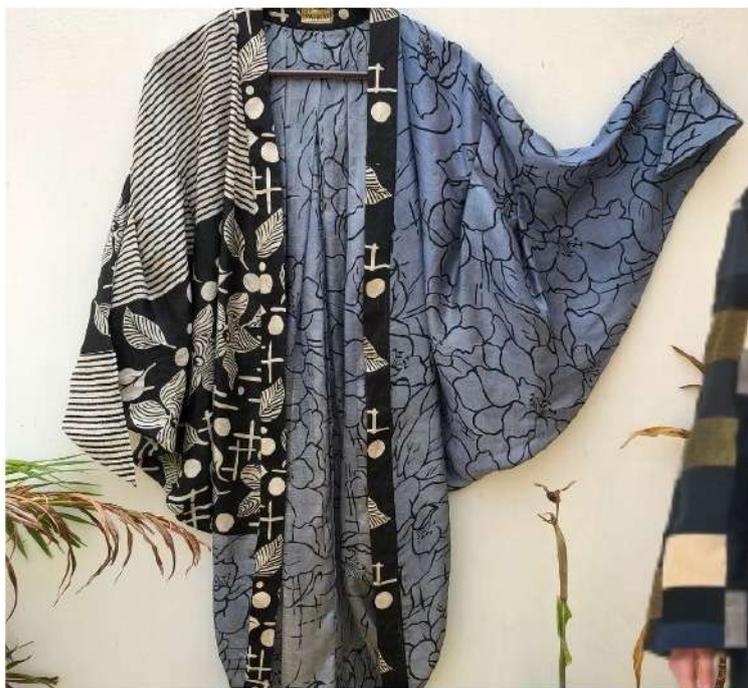


The Second Life[®]

thesecondlife.co



The second life is an idea that is inspired from the interconnectivity of the three R's ideology, reduce, reuse and recycle.



SWIATLO

'Światło means "Light, to illuminate" in Polish, an ode to matrilineal heritage and following one's own life path. Our business was born in New York City and now we live in Delhi to closely collaborate with the people in our supply chain and get to know them as friends as well as production partners. Our collections are crafted by women-run workshops from a mix of Gujarati blockprints and recycled fabrics.

The patchworked pieces are made from a colorful motley crew of recycled fabrics and deadstock blockprints from small shops and factory floor offcuts. Our reSaree items are created from vintage sarees we find in Jaipur warehouses and Delhi second hand suppliers.

This is always a super fun scavenger hunt, we never know what colors and prints we will find to re-create beautiful art with our stitching partners! Our chosen medium of fabric is alive and "conscious" if we choose to feel it as an entity of our creative expression.

We see previously used and discarded textiles as a vessel for stories which we then stitch together anew.'
Currently we have a collection available made from vintage sarees, and our previous Winter collection was patchwork jackets from recycled denims and corduroys. The reSaree pieces and jackets were made by womens' training center and stitching unit, MasterG in Delhi.



NOUPELLE

We at Noupelle, source leather off-cuts from manufacturers and excess from tanneries and sort them into usable pieces, once we sort them according to size, thickness and texture, we clean and condition the surface and transform them into handcrafted jewelry and other accessories.

Sourcing off-cuts gives us a chance to keep changing up in terms of colours, patterns and textures of leather, at the same time making the products one-off and exclusive. All the products are designed in house, each piece is handmade, making it extremely personal and also adding little imperfections that are unique to each product.



IS FASHION ART?

by Lakshmi Panicker

Is fashion art? Ask this question to a few and the answer will not be one tone yes or no. Some might even persuade that fashion in its entirety is not art but runway collection by designers and designer houses do count as art. Others would argue that fashion is not inherently art but can be convoluted into art. The discussion around whether fashion is an art or not has vastly underestimated the creative energy that is expended, from stage to music to the walk of a model everything is constructed in

a way to fit the narrative of the article of clothing that is strutted down the runway. Fashion is not just an article of clothing or accessory paired in a way that is aesthetic, the dynamics of fashion the constant reinforcement of

self-expression as well as the perception of an individual. Designers such as Rei Kawakubo of Commes des Garçons have refused to accept that fashion is art, this doesn't come from an aversion to include fashion, an industry that leaves imagery of mass production and conceit, into art but rather, the obsession to view it within the spectrum of art. Fashion has had a long history of being controversial, not only the topic of fast fashion and its practice but how some

choose to express their ideas through it. Alexander McQueen's A/W 1995 Highland Rape was not any different. The show opened, a runway in disarray, scattered with branches, grass, and dirt. The models walk down the runway to the loud but oddly soothing music, clothes torn exposing the flesh and staggering walks. Highland Rape was controversial on many levels, from the debates on feminism and using the woman's body to making an overly political statement. McQueen had to clarify that the show was not

Alexander McQueen's A/W 1995 Highland Rape was not any different. The show opened, a runway in disarray, scattered with branches, grass, and dirt.

a commentary on the rape of women but the anguish and history of the Scottish people. The way he chose to express his agony on the topic was a send the audience in a tizzy of sensory overload, loud music, ostentatious walk, and barely

-there clothes. Fashion at that moment was not only how fabrics are layered and stitched but also how they come undone. It was theatrics, music, movement, emotions, and the gasps from the audience. Alexander McQueen is known for his inclusion of self-expression, grotesque imagery, and McQueen's A/W 1996 'Dante' is a stellar example of how his ideas and conception of society was stitched together in his show. McQueen's disdain for institutional



Photo Credits:
Telegraph.co.uk



power and the church was symbolized through depictions of Catholic imagery. This is where one of the memorable McQueen moments takes birth, plainly titled Mask, where the crucified Jesus is affixed on a masquerade mask. Taken from Joel-Peter Witkin's Portrait of Joel in a similar fashion, McQueen transfixed the idea of religion and fashion as well as perception and fashion. McQueen fashion was influenced heavily with history, religion, and society. The setting of the show itself was in Christ Church, it just couldn't get any more atmospheric.

But is runway fashion the only acceptable form of fashion as art? Fashion as a form of art does not have criteria, neither does it have to fit a standard of excellence, this is probably why many designers choose not to see fashion under the bracket of art. The ideas, aesthetics and rigidity hold down the fluidity and beauty of fashion, the fact it can be perceived in whatever way and utilized in whichever way one sees fit is, in the end, the beauty of fashion. The way Francis Bacon filled the canvas with distortion and drudgery is not the same as Klint's abstract art but at the end of the day, art is art just different forms of expressions and medium. In a similar nerve whether it is Alexander McQueen's lyrical fashion or the way one would dress to their office get together is different yet it is a form of expression. In this sense, fashion and art have many similarities and differences, areas where they converge and diverge, it is hard to understand why is that fashion has been ousted from the iron castle of high art, dismissed as colloquial. One of the most beautiful gifts of fashion is its perviousness,



the fact the masses can inculcate it in their everyday life and it is a fact, we see it every day around us. It is an art that constantly surrounds us.

“I don’t feel like wearing this today.” Why? What does feeling have to do with externality? Fashion is how we portray ourselves to a general audience, the way we want to express our individuality and assert ourselves.



“I don’t feel like wearing this today. Why? What does feeling have to do with externality?”



And this might be another reason why many believe trends not only subvert the idea of fashion but simplify the expression. Dictation of art such as in the Soviet Union under Stalin, art is reduced to marketing, profitability, and in the case of the USSR, propaganda. Fashion is personal, it is individuality, one can express themselves with how the fabric lays on their body, which accessory is worn.

Fashion completely changes meaning when it no longer depends on how one perceives the world but how the world perceives them, it no longer is then fashion that demands creativity and innovation, it becomes mechanical. A trend comes and goes, the wallets open and close. Leaving the general ecological and ethical issues innate to fast fashion, the psychological impact of giving in to the idea of fashion as a commodity to be consumed is detrimental. Whether fashion is an art or not will always be a bone of contention but the fact that fashion can be art is personal. It is the essence of being a being, an individual in a sea of individuals.



CHER AMOUR



100% Pure, and Authentic Rosehip oil, ethically sourced from Certified Organic Farms of South America.



Organically Grown, without Chemical Pesticides, to hydrate and nourish irritated, damaged skin.



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PURE FARM FRESH ROSE WATER

- Balances pH of the skin
- Hydrating
- Minimizes enlarged pores
- Uplifts the mood
- Farm fresh Damaseena Roses
- Soothes skin irritation/ redness
- Tones the skin



HELLO

FAS

W



SINKI ONI



Jewellery Design by Roma Narsinghani; 3D Designer by 3D designers Alison Murray and Cornel Doornebosch

HFV



IRISH LATINA

HFW





Hilal
Sevencan

Clothing digitized by Scotomalab



Hilal
Sevencan

Clothing digitized by Scotomalab

Hilal Sevencan

ON THE DIFFERENT SHADES OF MINIMALIST DESIGNS

In my opinion pattern and form is a whole. I place all the elements in my drawings to the pattern like a jigsaw. I care about the anatomical features of the body, proportions, body types, and postures. It ensures a whole adaptation of the garment to the body. And this harmony, combined with the design, supports the functionality.

What is your idea of minimalist design?
The design appears in all areas of our lives, from the houses we live in the shoes we wear to the chair we sit on. Simple is always beautiful but not simple. We can see in the background there are ideas and professional touches related to the product are compiled. When I make my minimalist designs, I aim to create designs that have become fluent and, at the same time, incorporating the concept of calmness. To get the best results, I have always to make sure to use the right elements in the right way. For this aim, I prepare drafts and prototypes. Color combination and layout, free fields in the design, symmetry, placement of graphics, and typography should be in unity. The most important point for me is that this concept which I formed on my garment designs should be made on a correct and minimal line. When I go back to the sketch and the story of the design, I can feel this balance. I do watch and feel the story as I look down at my garment design. I do transfer the story to my designs accurately and simply.

What is your selection of colours based on?

The choice of colors is an important factor that gives meaning to the clothing. Of course, I have indispensable colors in my designs. But sometimes I can be dragged into different adventures. Overall, the relaxing effect of white on clothing impresses me very much. I do not define it as a color here, indeed. Whiteness ensures that sufficient contrast values are generated to add an interaction force to the prepared design. At some point, it supports the other colors I have combined correctly. Also, the graphic, text, or highlights that I used on my designs are more emphasized with the power arising from the negative space of the white. I prefer black, gray, blue, and red tones in my designs as supporting segments from nature.

What materials have you chosen to use and why?

While drawing my designs, I always make sure that it is ergonomic and functional. Form always supports ergonomics

when I start pattern preparation. Each line of the design actually should support human body compatibility and mobility. Parts of our body is including curves. Therefore, our designs should be compatible with these curves. In my designs, I identify important points that support the movement of the body like armpits, elbows, knees, shoulders. By focusing on the points, I have determined, I create flexibility on the garment pattern following my design concept. Where the garment will be used is very important but the aesthetics should also be at the forefront. When designing a technical garment, I focus on these points and always support the design with reinforcement pattern parts and design lines. And the fabric properties are another important issue for me. Most importantly, if there are additional parts such as pockets and plackets, I prioritize their usage properties. I think the more the design is compatible with the human body, the more functional the garment will be.



MANDALI



MENDRILLA



HFW



MANDALI MENDRILLA

Focusing on playful, creative mindfulness, with her work, Mandali aspires to promote a more holistic approach to fashion in particular and life in general. Mandali's unique contribution to the design of garments is the concept of Yantra Couture, a designing method exclusively practiced by Atelier Mendrilla, where ancient sciences, such as Vastu architecture and Ayurveda, are applied to sculptural garments.

In Atelier Mendrilla, we practice a personal approach to designing for individual clients, with each unique item created employing highest quality sustainable materials and techniques. The clothing is created with attention to both its physical structure as well as the invisible energetic structure of the sculptural garment. We developed a unique designing method called Yantra Couture which uses ancient sciences like Vastu architecture and Ayurveda which lend itself to an intuitive application in order to craft the sculptural couture garments and accessories in harmony with nature. Each sculptural garment includes a physical structure of seams, stitches, dress structure, digital data and other fixtures which are visible to the human eye; additionally, the garments have another layer of an imperceptible energetic impression created by the designer through the mystical Yantra Couture method.



I see a beginning of something that could turn into a bit of a revolution.

I am very pleased to have collaborated with wonderful designers during Helsinki Fashion Week, such as atelier 3mbassy, Alison Murray, Caroline Dussuel, Evelyn Mora, as well as the fashion week production team and their partners. Atelier Mendrilla has been practicing above mentioned principles since inception, in 1995, and we were excited to work with brilliant sustainably minded creatives.



E-DRESSED *to the teeth*



Mem

Koh T

Koh T

Roumans

Nicole Zisman

Koh T

TESS VAN ZALINGE

"FOR ME MORALITY
MEANS OFFERING
OPENNESS AND
STANDING FOR A
BETTER (FASHION)
WORLD."



The HFW introduced the concept of the Designer residency program with the aim of collaboration and transparency, how was your experience as part of the program?

I have experienced the residency as very inspiring. I had very interesting conversations with experts from the field, but it was also very nice to talk to other designers and to exchange experiences. Being transparent as a designer and offering openness about your processes and developments is extremely important to work together in a more sustainable industry. I am very aware of how the creative industry operates, and I hope my work will convey this message to a wider audience in an inspiring way.

Take us around the process of co-creating exclusive looks for the HFW.

I stayed very close to myself during the design of my collection. In my work, I refer to Dutch craftsmanship, heritage and nature and try to give new life to forgotten techniques. The lockdown has had a major impact on the creative process. Fortunately, I did not see any limitations but actually became creative within these limits. The process was super educational. I was linked to 3D artist Emily Switzer from Canada and it was incredibly inspiring to exchange knowledge and feed each other with each other's knowledge. My craft knowledge and Emily's digital knowledge have strengthened each other and are reflected in our joint look. Many zoom meetings, briefings, and quick sketches preceded it. I really believe in diversity in all areas and with that also the fashion industry.

When it comes to collaboration with other designers, how do you go about agreeing on a particular vision, especially with the lockdown in place?

That is not difficult for me personally. I personally find ambition and a clear vision of every creator very inspiring in itself, which makes agreeing on a design easier. I think that every creative person should have certain flexibility to follow innovative paths. It took some adjustment due to the lockdown and the digital aspect, but I soon felt comfortable enough to make the right development

All the looks showcased at the HFW were a 3D rendering of its original design, was that something that had an immense bearing in the way you approached your designs and curating looks?

I started with my designs at the core as I always start and that is a craft. I very much believe that the 3d world also benefits from this by reverting to craft at all times. Digital techniques cannot fully cope with this yet, but hopefully, the differences will become smaller in the future



CULTURAL APPROPRIATION IN THE FASHION INDUSTRY

by Sayali Sarode

Over the last two decades, the fashion industry has developed an unquenchable enthusiasm for traditional, indigenous and ethnic details. From luxury designers to the biggest celebrities, everyone has fallen prey to this trend which has made its way into fashion shows, music videos and magazines. Whether we're talking about Guccimodels in Sikh-style turbans or Commes Des Garçons placing cornrow wigs on white models, the backlash faced by the fashion industry for cultural appropriation has been overwhelming.

WHAT EXACTLY IS CULTURE APPROPRIATION? WHY IS IT AN ISSUE?

To put it briefly, cultural appropriation refers to the practice where people of a certain culture use elements, like motifs, patterns and designs of a culture that isn't their own. Often looked at as a violation, the use of these elements becomes offensive when used out of context, merely as a fashion statement.

While some of us end up justifying this murky concept, because "drawing inspiration" is omnipresent in the fashion industry, others believe that it disregards and harms the traditional cultural expression holders. So I guess the real question is, "Can we recognize the thin line between cultural appropriation and culture appreciation?"





HIGH END-FASHION FIASCO

In 2020, models wearing geisha-inspired makeup and Chinese costumes made the headlines when they walked on the Christian Dior spring collection runway. Following in its footsteps, Gucci adopted geisha inspired styles for its Autumn 2017 runway. Another example of Chinese cultural appropriation is linked to Dolce and Gabbana when their videos showed a Chinese model trying to eat pizza and pasta with chopsticks.



Raising eyebrows with its \$900 black balaclava sweaters, Gucci faced a lot of criticism for the resemblance to blackface. A landmark in the history of cultural appropriation was created when Marc Jacobs cast predominantly white models who flaunted dreadlocks for the spring 2017 runway. The autumn/winter 2017 Balmain show was slammed for being insensitive towards black culture as it featured models in cornrows.

Kim Kardashian West faced a lot of criticism for launching her shapewear line and calling it 'Kimono' even though it bore no resemblance to the traditional Japanese garment. Victoria's Secret has been involved in a number of controversies regarding cultural appropriation.

From its 2010 'Wild Things' fashion show causing outrage in the African community to the time when Karlie Kloss stirred a controversy with her Native American headdress at the 2012 show, the brand has been accused of cultural appropriation time and again.

CALLING OUT THE BIGGIES

Dior was criticised for casting Jennifer Lawrence for a campaign honouring Mexican heritage. While Rihanna is known to rock any outfit that she puts on, she was called out for the use of tribal makeup, fur and jewellery in a shoot for W magazine.



QUESTIONABLE FASHION IN MUSIC AND VIDEOS

As much as we love watching queen Bey, we couldn't wrap our head around the desi Garb and henna in Coldplay's 'Hymn for the weekend.' Iggy Azalea's attempt to wear a traditional Indian dress in her 'Bounce' video turned out to be a howler. Selena Gomez faced backlash when she performed her single 'come and get it' wearing a bindi and Bollywood inspired dance moves.

SO WHAT SHOULD BE DONE?

As more and more designers start using cultural elements in the fashion industry in a disrespectful way, the line between cultural appreciation and appropriation gets blurred. If used in an appropriate way, cultural aspects in fashion shows won't be the victims of backlash.

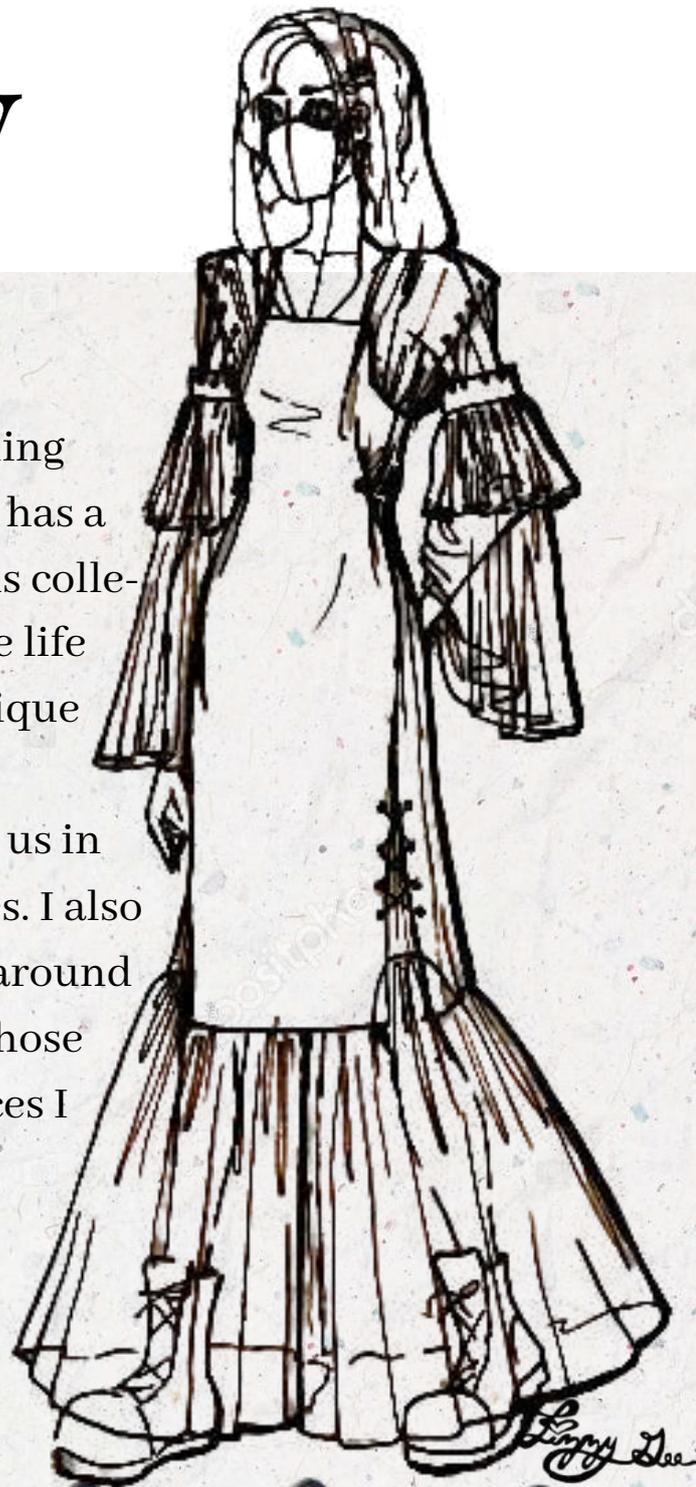
Furthermore, involving those people in the fashion shows or campaigns whose culture the motifs and designs have been inspired from, will be a progressive step towards a positive change.

Lizzy Gee



Everything and anything can inspire me that has a universal, inclusive basis. My previous collection, "Bloom For Yourself", was about the life cycle of flowers as a metaphor for our unique experiences with self-love and personal transformation. I focus on what connects us in order to celebrate each other's differences. I also constantly am photographing the world around me that makes me stop and think- from those photos along with my personal experiences I detect themes that evolve into a concept/ story for my designs.

I want people to feel free- to be an elevated form of who they are



Helena Bajaj Larsen



OPEN Plan



Maqu

DRESS
for it



Roomformoon



Nicole Zisman

HFW



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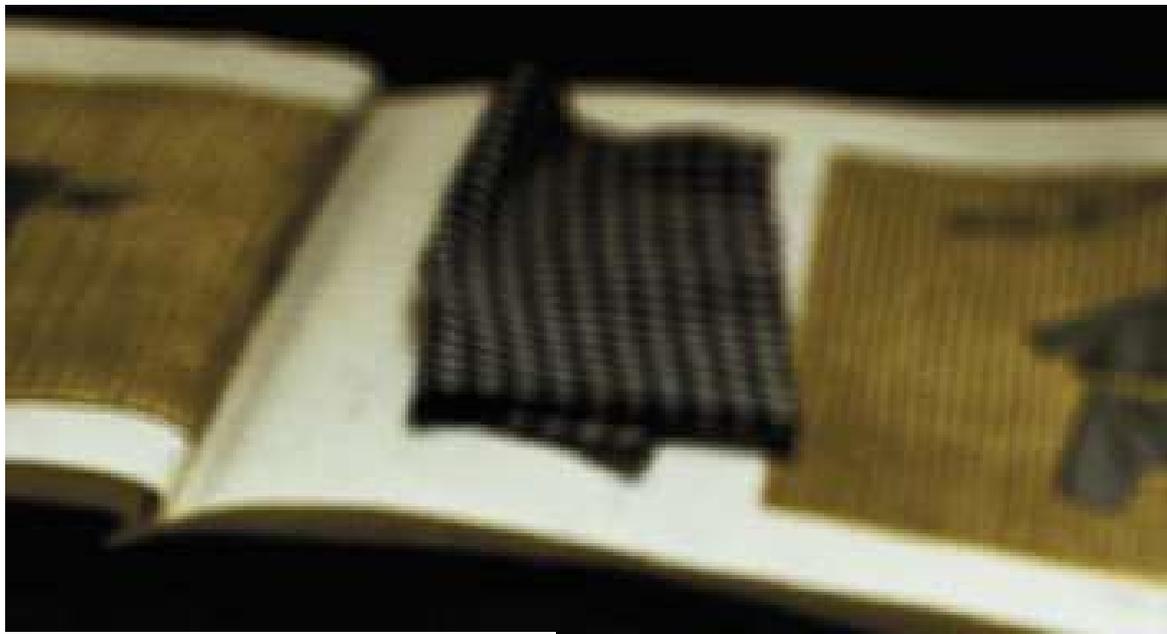
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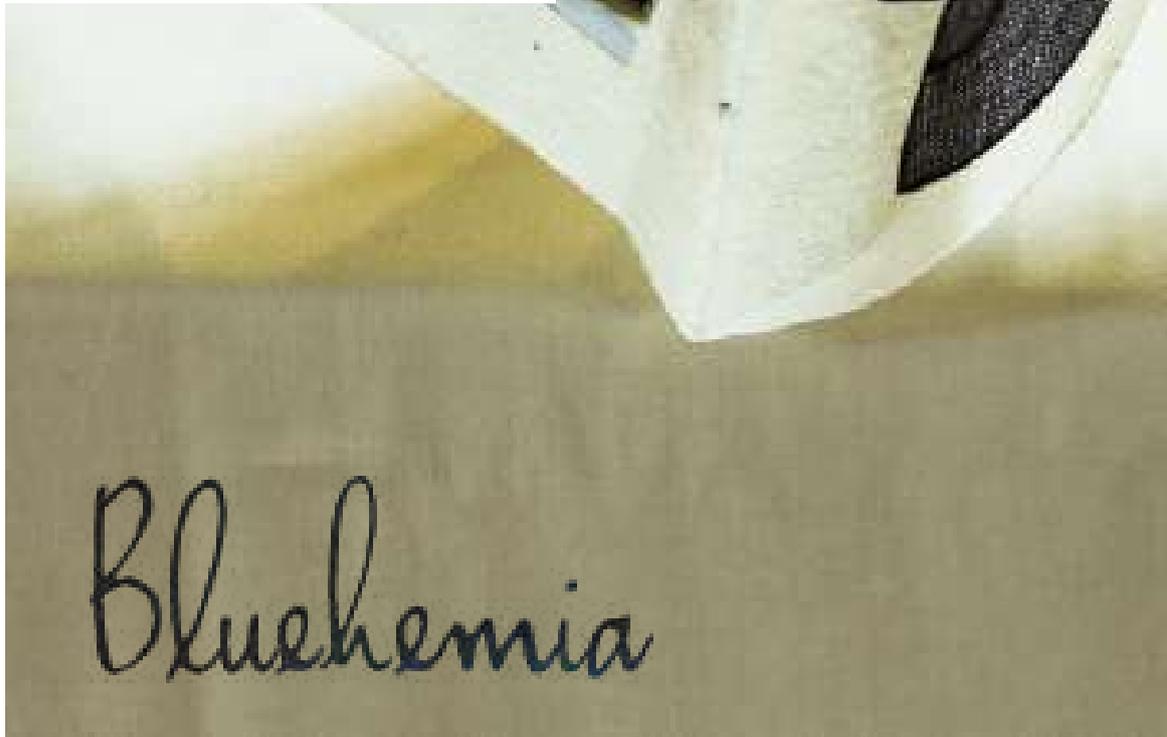
Helena Bajaj Larsen



n e c e g e n e

by neha celly

'nece gene' stands for great design made with mindful use of all existing raw material.





LOW IMPACT EATING *for* THE WIN

BY RADHIKA SINGH



2020 is where nothing comes guilt-free. Sustainable living is the new cool and rightly so, with headlines about climate change and environmental disasters splashed across every newspaper. Ethical fashion, eco-travel and low impact diets; a sustainable lifestyle is at every turn, around every corner. Global food production is a primary cause behind environmental degradation and it comes as no surprise why the easiest bridge to cross when it comes to achieving a reduced carbon footprint is the adoption of a sustainable diet. The EAT-Lancet Commission on food, planet and health consisting of 37 world-leading scientists from over 16 countries conducted a full scientific review of what constitutes a healthy diet from a sustainable food system, the report is extraordinary not only in its inception but also in what it suggests, the commission understands the complications one might face in making drastic and immediate shifts in their dietary consumptions and therefore suggests a gradual discourse- not pioneering for everyone to go vegan but simply limiting consumption of foods not contributing effectively to either one's health or the planet.

The prerequisite to making any kind of dietary shift is awareness. There has to be acceptance of the fact that we possess immense potential to influence food production and hence our choice matters. Awareness and change are two sides of the same coin.

"Food is a product of supply and demand, so try to figure out where the supplies are fresh, the suppliers are creative, and those who demand are informed"

A good handbook for mindful and sustainable eating is reflective in the presence of choice and alternatives, one cannot simply expect a raging meathead to suddenly halt their consumption of meat and switch to veganism, understood to be the best dietary shift for a sustainable lifestyle. The acknowledgement that change happens with time is crucial.



Developing Meat Consciousness

Intensive meat production is on an unstoppable trajectory comprising the single greatest contributor to climate change. Humanity's dominant diets are not good for us, and they are not good for the planet. There is something extremely awry with the fact that 120 billion animals reared for consumption by 9 billion individuals. Besides, your excessive meat consumption is making this planet sick – the greenhouse emanations from the livestock sector are scary, to say the least. A workable approach would be to, therefore, limit consumption which might pave a path for eventual reduction.



The key to limitation is consistency and self-control, the idea that this might just contribute to a longer and happier life might just be the best way to start.

A flexitarian diet is a great alternative for those who have been reluctant or haven't been able to keep up with resolutions of practising vegetarianism - there is only one rule - infrequent consumption of meat.

Engaging in a diet that incorporates meatless days is reasonable, combined with a consistent commitment this will ensure an increased consumption of plant-based proteins, a better choice for the planet and for your body.

Moderation is the passkey

The act of moderation in consumption is your go-to when it comes to low impact eating- the easiest way to bridge the gap between what is and what can, extreme consumption, even of plant-based proteins leads to a string of health emergencies but more importantly will set you back in your journey of sustainability. A mindful approach of reducing portions can go a long way in healing the earth.

Mindful Waste MANAGEMENT

“Don’t throw that out” should be your mantra when it comes to adopting a sustainable meal plan, practice treating your leftovers as ingredients, they are golden. For someone new to the whole idea of sustainable dieting, learn to turn your last night’s dinner into a sumptuous lunch. This can not only be a creative know-how but also lighter on your pockets. To manage waste better, composting is a greener choice. Composting is not only easy but also results in a reduction of some major greenhouse gases. Any degradable produce that has passed its prime in your fridge is just more compost, ensuring a separation of degradable from biodegradable waste and the right method of landfilling can go a long way in reducing your carbon footprint.



Local Matters

Eating local is not easy, factors such as the source of the food and growing seasons are critical when it comes to local produce. Local eating is based on a well-planned and well-researched science, but that does not mean it cannot be carried out from the comfort of your homes. A smart way of approaching this matter is a simple google search for seasonal fruits and vegetables, so the next time you go out grocery shopping you know your pick from the wide array of fruits in front of you. Research is key, not only for finding local produce markets but also restaurants that ensure purchase from local vendors. Lastly, if your home is blessed with any kind of green space, a kitchen garden can be your new project- take the idea of sustainability starts from home to a whole new level. The idea behind a low impact diet is simple- you as the buyer have the distinct privilege of proactively participating in shaping the world your children will inherit. Saving the planet seems like a personal Mount Everest, but happier, cleaner and creative ways of viewing your food can be climacteric.

Nayeh

How was your experience of designing and presenting on a digital platform?

Nayeh Chapter One is all based on women's outerwear, and the process of digitizing puffy winter coats was quite the challenge. In fact, I might have heard the word 'nightmare' mentioned at one point. It just goes to show that when it comes to recreating fashion in 3D, there are an infinite number of considerations to take into account, some of which I didn't expect even as an experienced designer.

What's your take on the fashion industry's response to the pandemic?

The pandemic has been an extremely challenging time for everyone in the industry. My colleagues and I have had to manage problems and setbacks that we never imagined we would have to deal with. But at the same time, it's also been an opportunity to shake things up and make some much needed changes in the way the industry operates. Sometimes the most creative solutions come out of unexpected problems. So, while it's been extremely stressful, it's also been a period of growth.

With any new breakthrough, there is a period of trial and error and growing pains. Having participated in the process, I'm eager to see how it continues to grow. It feels like an adventure. And the response has been largely positive I think people are waiting to see what the next step is. This push towards digital fashion has the potential to cross streams with other online and tech-based industries. I can't speak on it in too much detail, but we are currently exploring ways in which we can take Nayeh's design into the wider digital world.



OPEN *plan*

for our sustainable fashion

For the true sustainable fashion, we have to close the loop, which still ends landfill or incineration. Circular fashion will be the most important concept for our future fashion.



We believe being vegan is the one of the most active answer to the climate crisis problem.



Show design by NDA and SOLDATS Film; Clothing digitized by Scotomalab



As sustainable designers, we have the responsibility to inform the current situation not only in the form of design but it is also important to slow down the way we produce and consume. It is necessary to create new systems where transparency plays a big role. .

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ON HELSINKI FASHION WEEK

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It would still be great to hear more designers and press talk louder about these challenges for the next few years.



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