

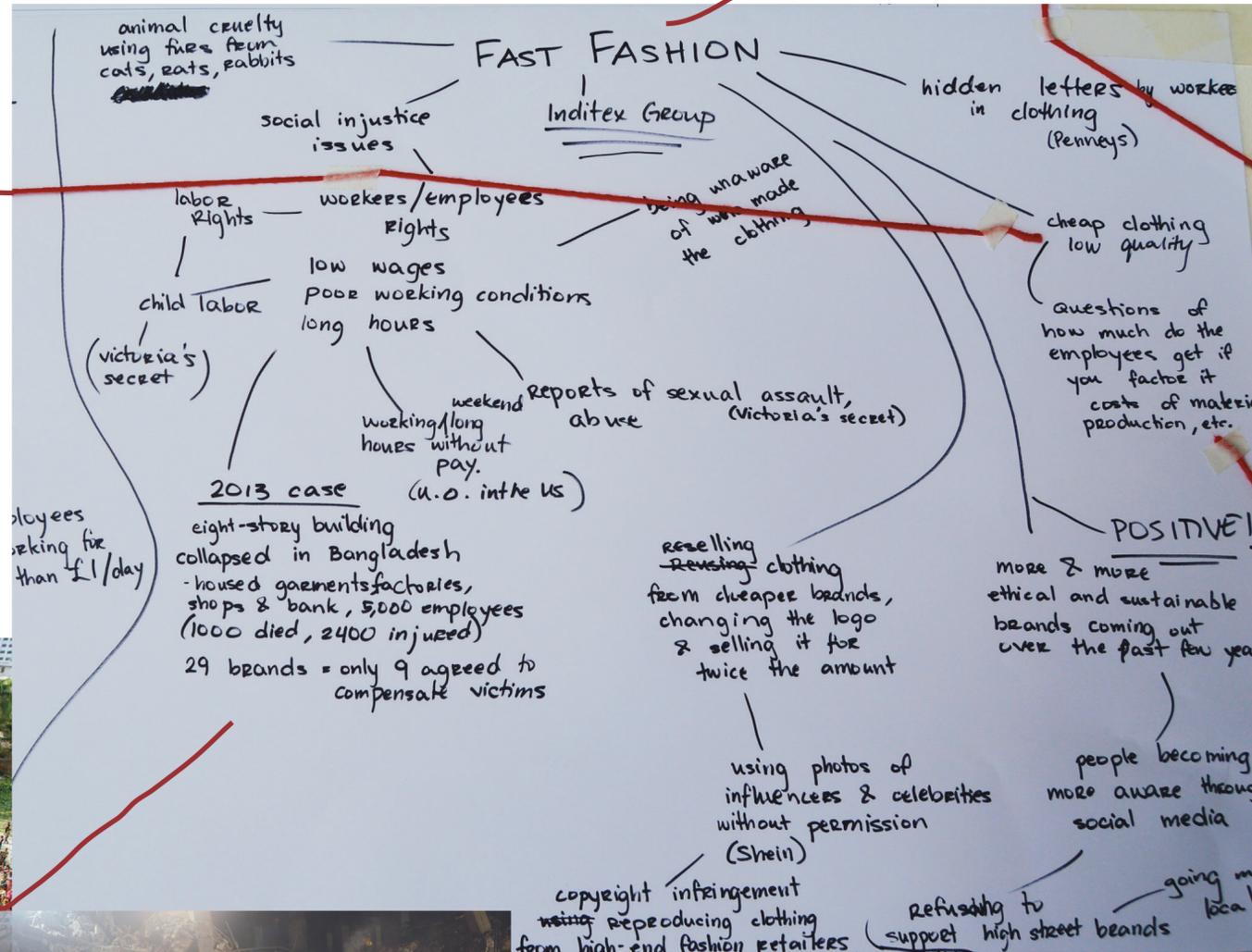


# Research

With particular interest in SDG 12 (Responsible Consumption and Production), we began looking at human behaviour patterns around fast fashion and how clothing from these industries are poor quality and made with the intent of only being worn once.



The brands that came up most frequently in research and are culprits of getting their supplies from garment workers in Third World countries.



SOS! SOS! SOS!  
 我们是中国湖北襄南监狱  
 囚犯, 长期生产出口服装。我们每  
 天劳动15个小时, 吃的是猪狗不  
 如的饭菜, 干的是牛马一样的活。  
 我们呼吁国际社会谴责  
 中国政府这种践踏人权  
 的行为!



From there, we began looking at the factories that these clothes were being made in and we found that the **garment workers** were being underpaid and were working in extremely dangerous conditions.

"The consumers have to know that they're in charge," Stella McCartney says. "If you don't like it, you don't have to buy into it."

# Research

Digging deeper into the working conditions of garment workers in Third World countries, we uncovered some concerning information around the lack of human rights amongst these factories. We began to wonder how many of us consider **where our clothes were made, who made them and in what conditions?**



*Inextricable link between the clothes we buy & the quality of people's lives*

*Global fashion industry = \$2.4 Trillion*

*\* low wages  
\* unsafe working conditions  
\* domestic violence*

*employs 60-75 million people*

As consumers, we are a crucial part of the fashion and garment industry - in fact, we fuel its activities.

Anika Rahman (Feminist Lawyer)

Taking inspiration from **artists** who use sustainable materials to represent complex issues, we knew we wanted fabric to be a big element in our work.



**Guerra de la Paz** is a collaboration between Cuban-born artists Alain Guerra & Neraldo de la Paz. Through the use of second-hand clothing & discarded items, they create contemporary art installations that references the politics of modern conflict & consumerism.

**Alice Halliday** is a couturier & fashion stylist based in Co. Cork, Ireland. She specializes in sustainable couture, using locally sourced & reclaimed materials & because of this, each piece she creates, holds a uniqueness and delicacy to it.



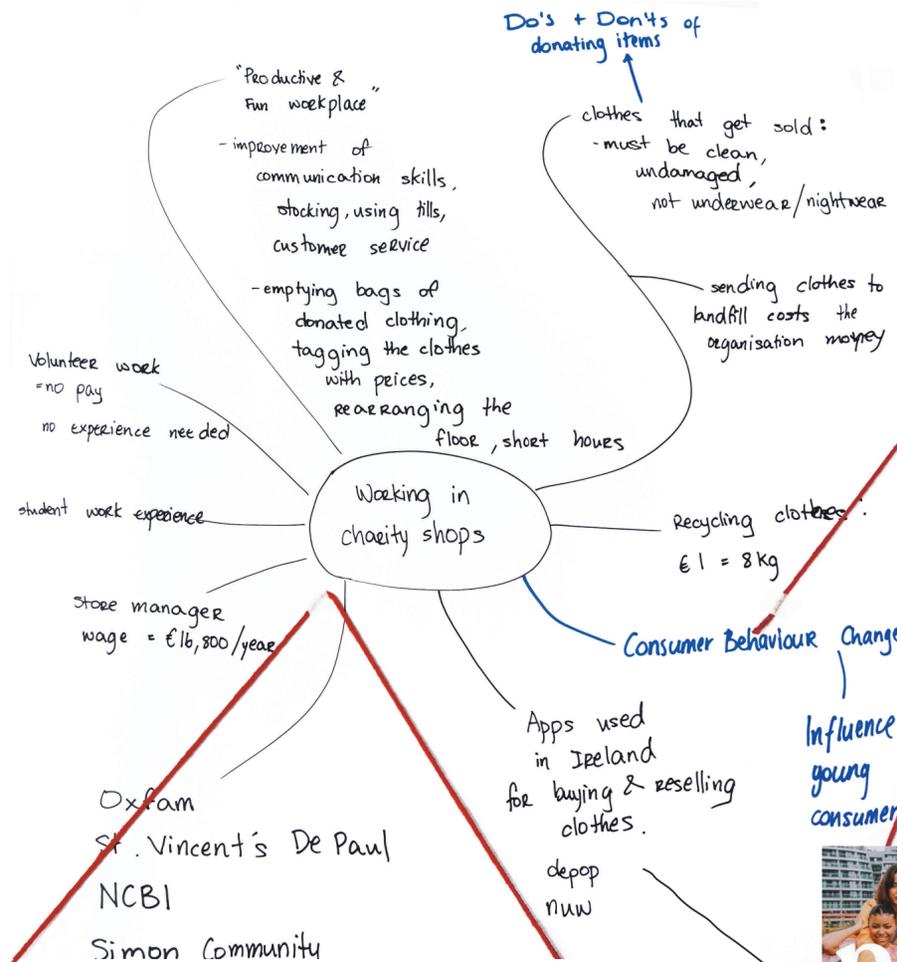
**Dan Halter's** artistic practice is informed by his position as a Zimbabwean living in South Africa. By using materials ubiquitous to Africa & Zimbabwe, Halter employs the language of craft & curio as a visual strategy to articulate his concerns within a Fine Art context.

**Derick Melander** is known for creating large, geometric sculptures from carefully folded & stacked second-hand clothing. He uses second-hand clothing in his installations to connect with people and inspire them to be more sustainable in their day-to-day choices.



# Research

As a group we looked closer to home, researching and analyzing Ireland's position in the global contribution of textile waste. We discovered concerning trends when it came to Irish textile waste and consumption. A paragon of sustainability, the **charity shop**, has become our focus, exploring how we as a nation can donate our textile waste in a considerate and sustainable way.

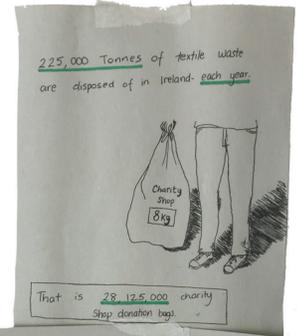
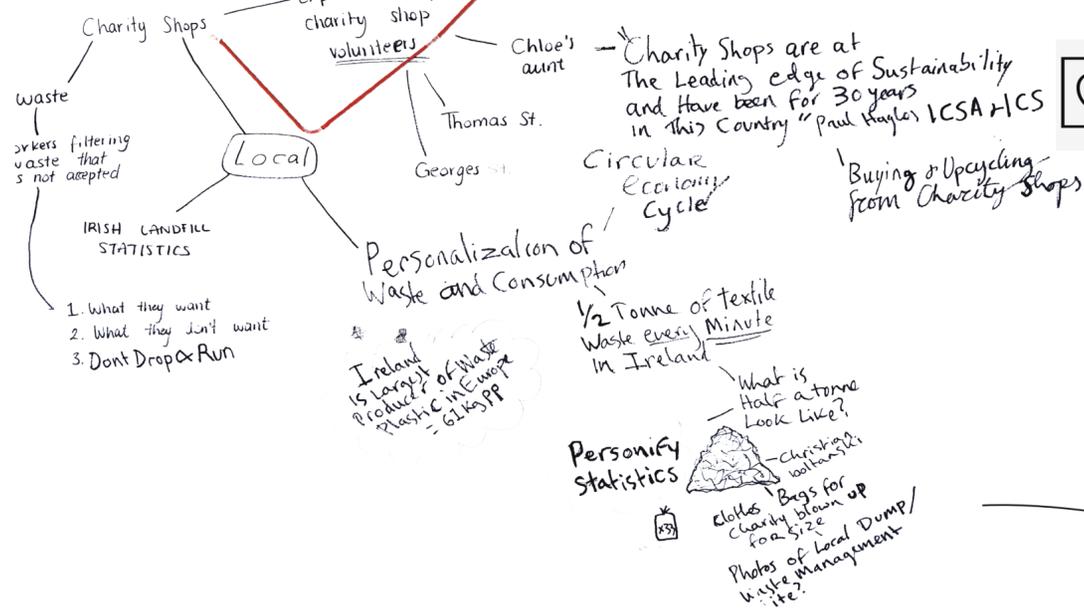
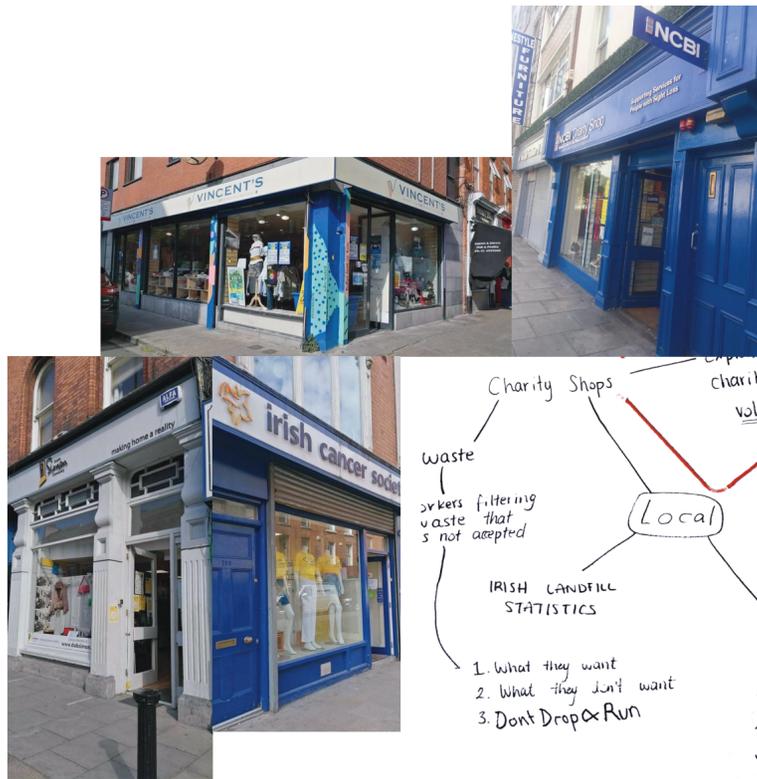


## Landfills

2018 - Ireland approaching zero capacity in landfills

2011 - 127 landfills vs 2018 - 4 landfills

→ no update since 2021, we will have NO LANDFILL capacity for 2 months of the year.



# Research

Gathering **first-hand research** from volunteers in charity shops in Dublin, we gained a deeper understanding of what their job entails.

We compiled a list of questions to ask volunteers from charity shops in Dublin. We whittled it down to just **4 main questions** because of restrictions around social distancing and a limit on the time spent in shops.

1. How long have you been working here?
2. How did COVID-19/Lockdown affect the shop?
3. Do you have to dispose of any items from the donations you receive and how do you do that?
4. If you could tell the public one thing about donating what would it be?



“I get donations often that I **don't even want to put my hands on** they're so filthy.”

“It's a real 'Feel good thing' to donate.”

“If you wouldn't happily wear it because it's **damaged** or **dirty** then homeless people won't either.”



“Everyone has **too much** of everything”

“I care about **giving new life** to second hand clothes”

“I like that I can see their **previous life** and the **memories** behind those garments.”



“We get **piles of filthy unwashed items** into bags.”

“It's good to donate because you keep recycling and you're **helping the community.**”

“Our volunteers sort through the clothes and at the end have a **very small pile of saleable items.**”

# Respond

As a group, we followed the journey of items of clothing that are donated to charity shops and clothing banks and discovered that there were **three main outcomes**.

Being at the end of the chain, the only way of solving the problem for African merchants is to dump the clothes on dumpsites.

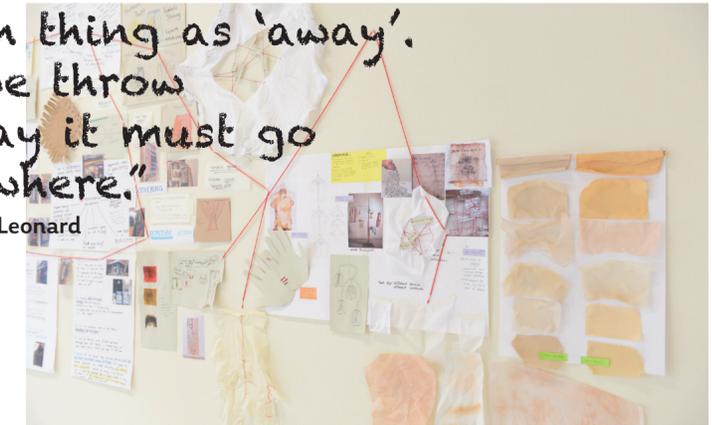
The African continent has up to **20 out of 50 of the world's largest dumpsites**.

Many of our clothes today are made out of polyester and the **decomposition** of the material can take up to a **100 years**.

The environment for the people living close-by the dumpsites are being **compromised by air pollution** causing serious health issues.



"There is no such thing as 'away'.  
When we throw anything away it must go somewhere."  
Annie Leonard



1 Good quality clothes are sold by the shop to make money for charity.

2 Clothes that are wearable but aren't as good of quality (rag) are sent to a warehouse which will then be shipped to Third World countries.

3 Unwearable clothes are brought to landfill.

Modern garments are often made of multiple fibres and heavily embellished which makes **recycling complicated**.

It is estimated that only **4% of textiles are currently recycled**.

Textile recycling can be carried out **mechanically** (ripping and tearing the fabric apart) or by **chemical** means and is used for flocking for mattresses, animal bedding etc.

Recycling these textiles would reduce direct **greenhouse gas emissions** by over **300,000 tonnes per annum** (equivalent to reducing annual car use by almost 50,000 cars).

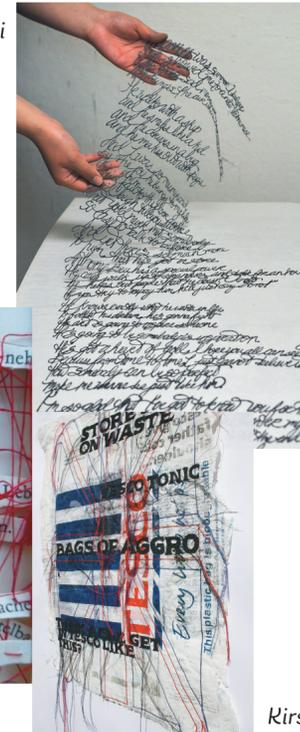
Most waste is shipped to European countries to be incinerated, a process that produces dioxins as a by product, which are considered to be a serious health hazard.

# Create

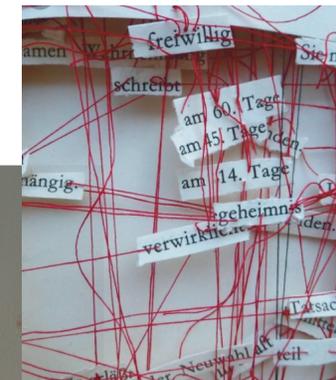
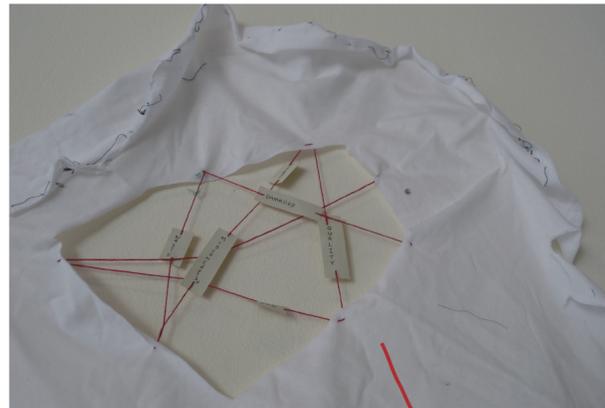
Through text, embroidery and staining unsustainable materials, we explored ways in which we could highlight issues around textile waste in Ireland and how we could be more considerate and sustainable when donating textiles.

Experiments using paper and embroidery to connect words gathered from interviews.

Antonius Bui

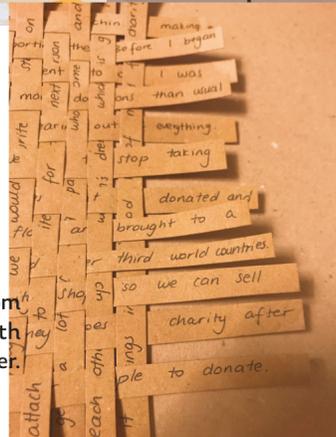


Louise Bourgeois

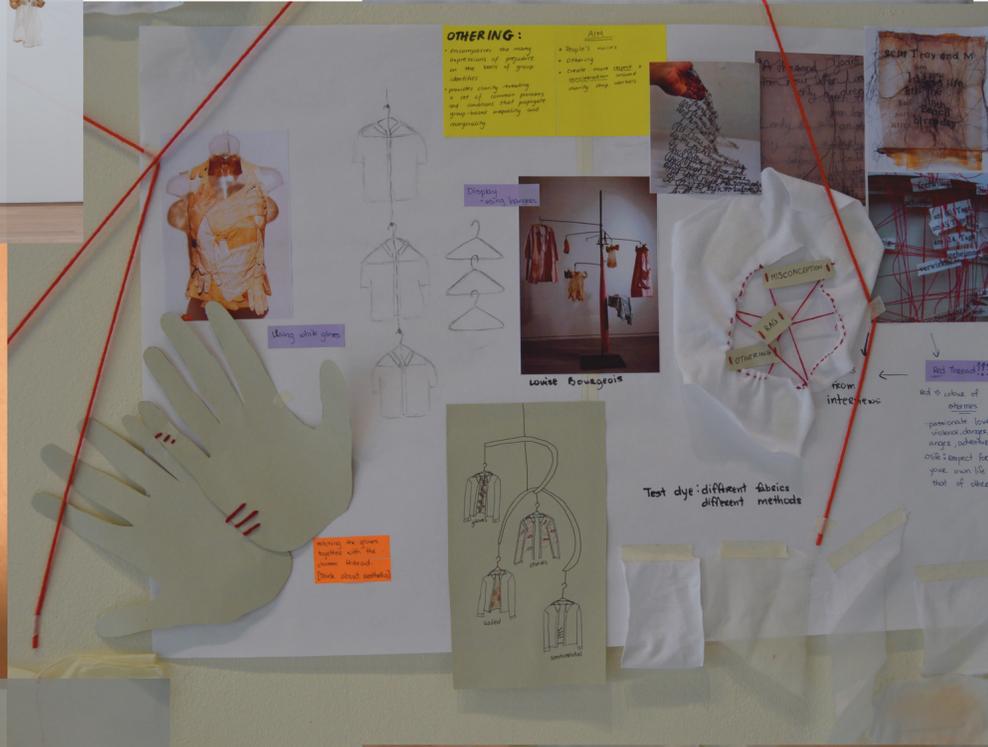


Anes Seidel

Lee McKenna



Weaving routes from the interviews with volunteers using paper.



Kirsty Whitlock



Experiments using embroidery and rubber gloves which volunteers use to sort through the clothing that gets donated.

Hands are also a symbol of giving and charity.



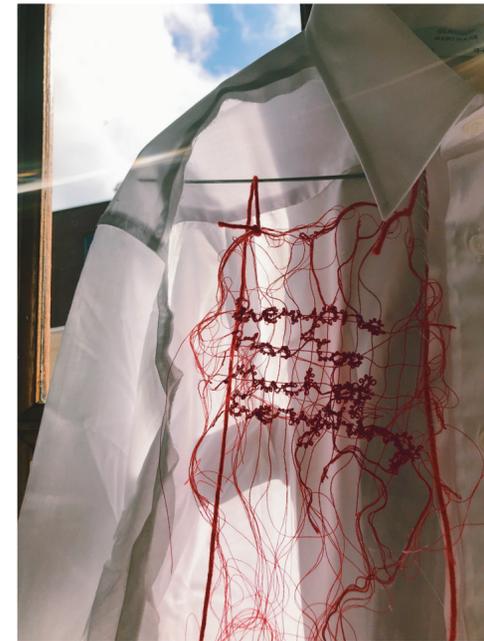
Experiments using avocado seeds, onion skins and coffee grounds on fabric to resemble damaged and dirty clothing.



# Create

Through the use of **typography** and **embroidery**, our work highlights the issues that charity shop volunteers face each day represented as a triptych of white shirts that highlight the **three aspects of how clothes are donated**. With this artwork we hope to create awareness and consideration to those charity shop volunteers and the greater worldwide issue of reusing and recycling textiles.

The **Stories** shirt holds quotes from our interviews with volunteers that gives us an insight into their experience of working in charity shops.



"Clothing is...an exercise of memory...  
It makes me explore the past...  
how did I feel when I wore that..."

Louise Bourgeois

The **Sentimental** shirt represents the previous life of the clothes donated to charity shops and stories behind each item of clothing. This idea stemmed from the stories the volunteers told about people donating jewellery from previous relationships, wedding dresses or ornaments from their grandparent's house.



The **Soiled** shirt represents the unclean clothing volunteers have to sort through when they get donations. They use gloves when handling them. One volunteer in particular told us "I sometimes get clothes that are so filthy, I don't even want to put my hands on them." In the shape of a hand, the glove also symbolizes charity and giving.