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# FASHION FICTIONS WORLD TOUR

## NATURE WORLD

**After some dark times in this parallel world, the thriving of nature has become the foremost concern for humanity.**

This handmade memoir, produced by an elderly 'high fashion witch', documents the shifts in understanding that have happened over time through the use of old and new dictionary definitions for terms such as 'beauty' and 'fashion'.

World 4, Exploration C was created by Benjamin-Rose Ingall (UK), developed from a fiction by Amy Twigger Holroyd (UK).

## ABOUT

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## FASHION FICTIONS WORLD TOUR

### WASH WORLD

**After the second wave of feminism in this fictional world, laundrettes became popular hubs where people could socialise and informally share clothes-care advice.**

As the hubs developed, additional elements were added – including nightclubs. This poster advertises Wash World, a club for people from all walks of life who want to ‘wash and get wasted’.

World 3, Exploration A was created by Sadie Chambers, Ebru Caner, Bronwen Carney, Oliver Danaher and Giovanni Ciani (UK), developed from a fiction by Amy Twigger Holroyd (UK).

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## SEASON WORLD

In this parallel world, fashion is in the service of nature and Séasúr is the most influential fashion magazine.

These layouts for the September issue – also known as the Mabon or Harvest issue – show how ecology and seasonality guide all fashion choices.

World 19, Exploration A was created by Jade Lord (UK), developed from a fiction by Katherine Pogson (UK).

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## MUSHROOM WORLD

In this fictional world, mushrooms are hailed as spiritual guides and fungi have become the centre of every aspect of culture – including shoes.

This tag, created by the FootStool shoe service, tells the customer when their custom-grown footwear will be ripened and ready for harvest, and invites them to complete the cycle by ‘revesting’ the worn-out shoes to the soil.

World 91, Exploration A was created by Elly Platt, Talia Hussain and Martin Benes (UK / Czech Republic), developed from a fiction by Suzanne Rowland (UK).

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## PROTEST WORLD

In this parallel world, the international **Decommodify Dress** campaign argues that clothes, like organs of the human body, should be unsullied by commerce.

This Next-branded garment cover has been appropriated by a protestor who supports a ban on the commercial sale of clothing.

World 1, Exploration A was created by Kerry Gibson, Barbara Brownie and Allison Leach (UK / USA), developed from a fiction by Amy Twigger Holroyd (UK).

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# FASHION FICTIONS WORLD TOUR

## CURTAIN WORLD

**Superstition over the use of virgin cloth in this fictional world means that all textiles are initially used as curtains.**

The Textile Baptism Dictionary is used by the household as they plan the transformation of curtain fabric into clothes. The dictionary contains a rich language to describe the material and spiritual qualities of transformation.

World 45, Exploration C was created by Gautham Krishna, Rachael Matthews and an anonymous contributor (India / South Korea / UK), developed from a fiction by Amy Twigger Holroyd (UK).

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## EGYPT WORLD

**There is no globalised mainstream fashion system in this parallel world; instead, regional textile heritage specialities have thrived.**

The North African region is particularly vibrant in terms of fashion and music culture. This magazine, *Because You're A Girl*, presents the latest cultural news – including little-known Western creatives benefitting from collaboration with North African stars.

World 12, Exploration B was created by Nada Koreish (UK / Egypt), developed from a fiction by Lizzie Harrison (UK).

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## STAIN WORLD

In this fictional world, white stain bibs are frequently worn to catch organic stains from falling food. These stains signify the enjoyment of food and eating.

Some fashion ateliers have become master craftspeople in staining, and the rich can buy exquisite pre-stained bibs. Beading and embroidery draw the eye to the stain.

World 97, Exploration A was created by Jade Lord (UK), developed from a fiction by an anonymous contributor (UK).

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## MENDING WORLD

**Mending studios are common in this parallel world: there is one on every corner.**

In Johannesburg a particularly celebrated mender is Uchwepheshe Wezicathulo (The Master Cobbler), described as ‘the neighborhood’s best asset’.

World 36, Exploration F was created by Nobukhosi Ncube and Nancy Coulson (South Africa), developed from a fiction by Sara E. Bernat (USA).

## CURTAIN WORLD

**Superstition over the use of virgin cloth means that all textiles are initially used as curtains in this world.**

When each curtain is hung a short video is created, thanking nature for the materials. The video is stored and sent as a digital notification to the householders after one year, to signify that the curtain is ready to be converted into clothing.

World 45, Exploration C was created by Gautham Krishna, Rachael Matthews and an anonymous contributor (India / South Korea / UK), developed from a fiction by Amy Twigger Holroyd (UK).

## SHEEP WORLD

**In this fictional world, herds of sheep roam free on the streets of London.**

Their presence is deeply integrated to the life of the city. This selection of screenshots provides an insight into the world’s sheep-centric culture.

World 124, Exploration A was created by Katherine Pogson and an anonymous contributor (UK), developed from a fiction by Sarah Kilkenny (UK).

## VIBE WORLD

**‘Good Vibrations’, commonly known as ‘the Vibe’, is intrinsic to this world’s daily life.**

Found on personal clothing altars and in community making spaces, this rhythmic visual honours the collective energies of the universe and acknowledges that all garments are sacred.

World 152, Exploration B was created by Ginny Farquhar and Jennifer Whitty (UK / New Zealand), developed from a fiction by Annalisa Espino Lim, Nicholas See Wen Bin, Denise Yeo, Brian Loh Keng Chee and Caitlyn Rose Baird (Singapore / UK).

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## SILK WORLD

Each citizen receives 20kg of silk yarn as their birthright in this parallel world. This precious material is typically used for a collection of garments, handmade to suit the wearer's personal taste and style.

Designers employ zero-waste cutting methods to show respect to the fibre. As no further consumption of new materials is possible, pieces are traded from person to person.

World 106, Exploration A was created by Sindhu, Dawama, Keran and Jerome (Singapore), developed from a fiction by the same group.

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## MONEY WORLD

In this fictional world, garments are exchanged like money. Waste is minimized through the circular nature of the fashion money system.

Textiles with particular characteristics, such as waterproofing and durability, are reclaimed through efficient recycling systems, supported by modular design. This magazine cover gives a sense of the interests and priorities of the world's fashion culture.

World 107, Exploration B was created by Chandrama, Helle and Grace (India / UK), developed from a fiction by Ann-Sophie Maria Mueller, Natasha Tjandradinata, Payal Vinod Harilela, Reyhan Faustino and Vivian Darlene Utomo (Singapore / Indonesia / Germany).

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## DRESS-UP WORLD

**Garment production has been severely limited in this parallel world, leading to a creative and resourceful fashion culture.**

People dress up in items that they find around the home, including those we would not think of as conventional garments – such as this inventively styled curtain.

World 54, Exploration A was created by Johnny O'Flynn, Gillian Allsopp, Kate Harper and an anonymous contributor (UK), developed from a fiction by Wendy Ward (UK).

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## STORY WORLD

In this fictional world, 'storyfull' clothes are highly valued and garments are regularly exchanged. Wearers document their garment-related stories as 'deeds' for future generations.

These jeans have been handed down from wearer to wearer for decades. Their deeds, in the form of recorded oral stories, are accessed via a hand-stitched code.



To listen to the three stories linked to the jeans, scan the QR code to the left or come in and ask at the counter.

World 27, Exploration A was created by Sally Cooke, Charlotte Tupper and an anonymous contributor (UK), developed from a fiction by Jeannine Diego (Mexico / USA).

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