



The Craft of Use Event

A Publication of the Local Wisdom Project
Centre for Sustainable Fashion

Volume 8.0



The Craft of Use Event
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Edited by Kate Fletcher and Katelyn Toth-Fejel

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CRAFT OF USE



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sustainable fashion

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of fashion

The Leverhulme Trust

Introduction to this publication

Kate Fletcher

This short publication offers a summary of the ideas and visions of the Craft of Use event held at London College of Fashion on 26th March 2014. The event marked the latest phase of research of the Local Wisdom project, generously funded by The Leverhulme Trust. Designed as a multi-layered, participative, non-conformist event, the Craft of Use event blended performance poetry and exhibition; interactive workshops and theatre; presentations and grooming tools; haikus and pockets; resource scarcity and fashion pleasure.

The context for the research and practice of the Craft of Use is the meta themes of our times – climate change, resource scarcity, social inequality, personal dissatisfaction – and the categorically different paradigm of thought and action they necessitate for fashion and its biography shared with consumerism. Framed by stories of post-growth economics and shaped by ideas about what fashion is and can be when concerned with qualitative development over quantitative growth; the event focused on the practical and ideological expression and experience of the *use of clothes*. The satisfying, skilful and cultivated wearing and handling of the garments we already have rests in and

trades between the expansive currencies of capabilities and satisfaction within resource limits, and values fashion activity as a broad spectrum of garment provision and experience which includes but is not limited to that which can be sold.

The Craft of Use explores garments, not as commodities, but as *matter in motion*, as sites of action and evolution, as part of the process of life out of which the possibility for sustainability emerges. By drawing on almost 500 use practices from members of the public as a frame and grounding for other types of fashion actions, the Craft of Use gives expression to the nascent visual and verbal language of *usership* and shows other experiences of fashion outside of image-dominated and commercial frameworks. In it we see use as an expression of agency. Change in the hands of us all. And the narrative about fashion revitalised by scarcity.

This publication roughly follows the chronological order of the Craft of Use event; beginning and ending with specially commissioned work from the poet Sabrina Mahfouz, who also voiced some of the Local Wisdom stories throughout the day.

Morning presentations from Kate Fletcher and Jonathan Porritt were followed by a first interactive workshop of drawing, writing and discussion; topped off with three episodes of performance theatre curated by Mari Krappala. After lunch the first session involved a discussion between the Local Wisdom project international partners, followed by a talk from Deljana Iossifova and a second interactive workshop which involved making collars, pockets, future worlds and new ways of seeing and listening.

The event was drawn to a close by conversation between Avner Offer, Zakee Shariff and Kate Fletcher; and gloriously held aloft throughout by a tending, mending and grooming station, showreels of design work, an exhibition, sound installation of voices of garment use and by the multiple, warm human energies and generous perspectives of all who participated (thank you!).



Local Wisdom Project

The Local Wisdom project, started by Kate Fletcher in 2009, set out to explore satisfying and resourceful practices associated with using clothes which we call the 'craft of use'. These practices aim to challenge the dependency of the fashion industry on increasing material throughput and propose solutions through sustained attention to tending and using garments and not just creating them.

Local Wisdom combines ethnographic research methods with design process. It gathers stories and images from the public at community photo shoots associated with how people use clothes. Between 2012 and 2014 these use practices were then the basis and inspiration for a phase of project work funded by The Leverhulme Trust. Here a network of partners and design activity in seven centres of high fashion consumption, spread across three continents, worked to amplify these use practices and explore their integration into larger programmes of practice, curricula or original business models.

The dress from Antibes
Photography by Sean Michael

Local Wisdom project partners:

- London College of Fashion
- California College of the Arts
- Emily Carr University of Art + Design
- Kolding School of Design
- Massey University
- Parsons The New School for Design
- RMIT University







Opening

Sabrina Mahfouz

Throughout the Craft of Use event, poet Sabrina Mahfouz performed work specially written in response to the ideas and practice of craft of use and notions of value, enoughness and fashion engagement. She also sharpened the day with her inimitably vitalist voicing of stories of the public describing their use of clothing captured by the Local Wisdom project.

Preamble:

“Fashion is poetry really because it encapsulates a moment, documents a time, it’s immediate but in the best cases it also lasts over very a long period, it’s transformative, it’s fluid. When I can’t work out how I feel I write a poem; when I do know how I feel I reflect it in an outfit. In that sense, fashion is a more advanced art form than poetry (but don’t tell the poets I said that)...”

@FCorner

Welcome everyone to @CraftOfUse the college has been transformed today by @sustfash !!!

Pockets by Sabrina Mahfouz

Put your hand in my pocket
Feel the size of it
Do you reckon it's big enough to fit
All the fires that find themselves
Dying out
Drowned out
By the flood of needless needs
Inching upwards
Spilling towards the openings
Open me
Open my pocket and inside
You will find
Pebbles leaves dust disease a sign
 saying refugee a letter saying
 no trees charcoal fields flowers a
 beach balconies of clouds rocks
Huge rocks
That jut out from the fabric
Making it look like my hips are cut out of
 hexagonals.
Here next to the perishable skin of my
 legs
But if I don't I worry where they'll get
 to next

Because the last I heard they were laid
In fate-lined hands and slipped past
 tips of fingers
To land lopsided on top of
 impenetrable mists
No netted knots of threads
No forgotten dry cleaning docketts
No bent out of boredom paperclips
To cushion them
And so
Put your life inside my pocket
The seams will see to its safety
Its metal punctuation marks
Won't be an ending won't be a pocket
 of time, we have
A pocket of time we've had
We don't have much time
Time is not a pocket
It doesn't stop for our comfort
A pocketful of
A pocket full
It won't be full anymore
If we keep on emptying it all out.



Presentation: The Craft of Use

Kate Fletcher

In introducing the Craft of Use, Kate outlined a context where efficiency improvements in the fashion sector have delivered valuable reductions in impact per garment produced; benefits that have been overshadowed by increases in volumes of total fashion consumption. Here the underpinning logic of continuous economic growth hobbles the possibility of change.

Outside of this logic and in the space of post-growth actions and practices, usership emerges as a route to break apart the 'fashion and sustainability' binary relationship, too often viewed as an issue of production (supply chains) or consumption (choosing the 'right' product). Use presents fashion opportunities and experiences differently, as grounded in people's actions and approaches, as part of an iterative on-going engagement with garments that thread through and mark our lives. Framing garments thus calls upon fashion as a site of social exchange; as places of action, relationships, care and filled with agency, capabilities and hope.

"We need to put as much emphasis on using and tending as on creating

things and if we give attention, industrial attention to that, who knows where that would lead. It is absolutely not an abandoning of fashion and design intelligence. On the contrary, it's exercising it in a broader field."

@AimeeRaw

Thought provoking speech - a reappraisal of fashion as 'extended, practical, relational and fervent' @sustfash #CraftOfUse @Katetfletcher

Craft of Use Soundtrack

Composed from a selection of eighteen from almost 500 interviews of the public in 13 countries describing how they use their garments gathered as part of the Local Wisdom project, the Craft of Use soundtrack by Angus Carlyle, connects clothing, politics, choices and the pleasure of everyday life. Available to view and listen [online](#).



@ProfHelenStorey

Something of our spiritual deficit gets temporarily satisfied through consumption -so the question is?
#CraftOfUse



POWERPLAY
PRO-8





@CraftOfUse

'Sustainability can't work in isolation. Observe & understand your context to change it.'

@jonathonporritt & @katetfletcher agree.

Sustainability and Transformation

Jonathan Porritt

Renowned sustainability leader and Founder Director of Forum for the Future, Jonathan Porritt was invited to explore the nature of the sustainability challenge and discuss the structural influences of this challenge, from the environmental to the economic and socio-cultural.

Presentation excerpts:

“Sustainability has traction in our lives now. People are beginning to understand that this is a critical big idea”

“The best you can probably say today is that they are all getting worse more slowly... it is amazing how hard we have to work to generate some real hopefulness in the world today”

“Many of the same issues remain... because we have taken a very narrow, reductionist view of the fashion industry”

“These issues are not going to go away for this industry, they are getting bigger and bigger all the time, which is one of the great things about a gathering sense of confidence about sustainability... that it begins to deepen, to permeate through an industry’s thought leadership, its practice, its training, its teaching, the way it opens up to the outside world.”

@DavidGauntlett

Oo Jonathon Porritt says *humour* is crucial to innovation as well! Unusual, interesting ... and seems likely. #craftofuse

Interactive Workshop I: Exploring First Soundings of the Craft of Use

In the first interactive workshops, we set out to explore what happens when instead of designing garments we design the practices of using garments. We started with a quick round of the drawing game exquisite corpse (where a drawing is added to by others without knowledge of what came before) in order to test out the experience of being part of an interconnected process, other parts of which are unknown to us.

We then wrote haikus (short poems of 17 syllables, split into three lines of 5, 7, 5 syllables) to celebrate the verbal and visual language of using things.

Finally in response to garment 'prompts' we discussed and interrogated the practices, skills and mental patterns associated with usership rather than just ownership. The garments and projects used as prompts were developed by the Local Wisdom International Network in response to the use practice stories and images of the public recorded during the Local Wisdom project.

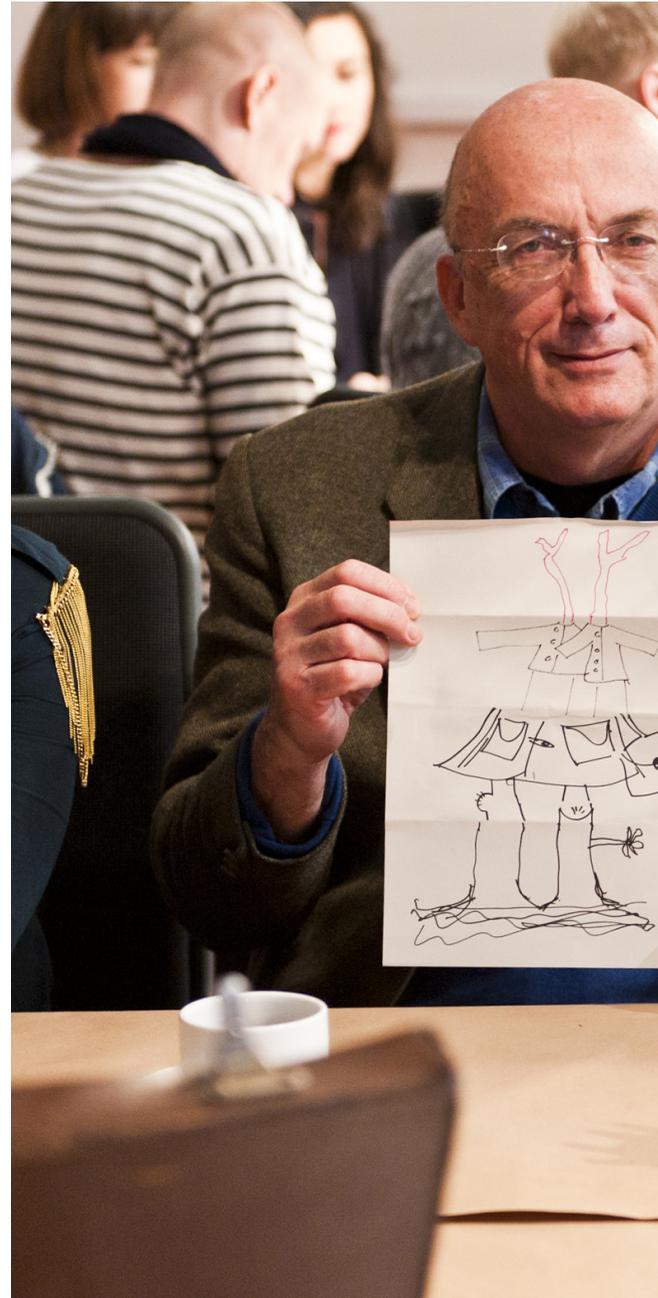
@sustfash

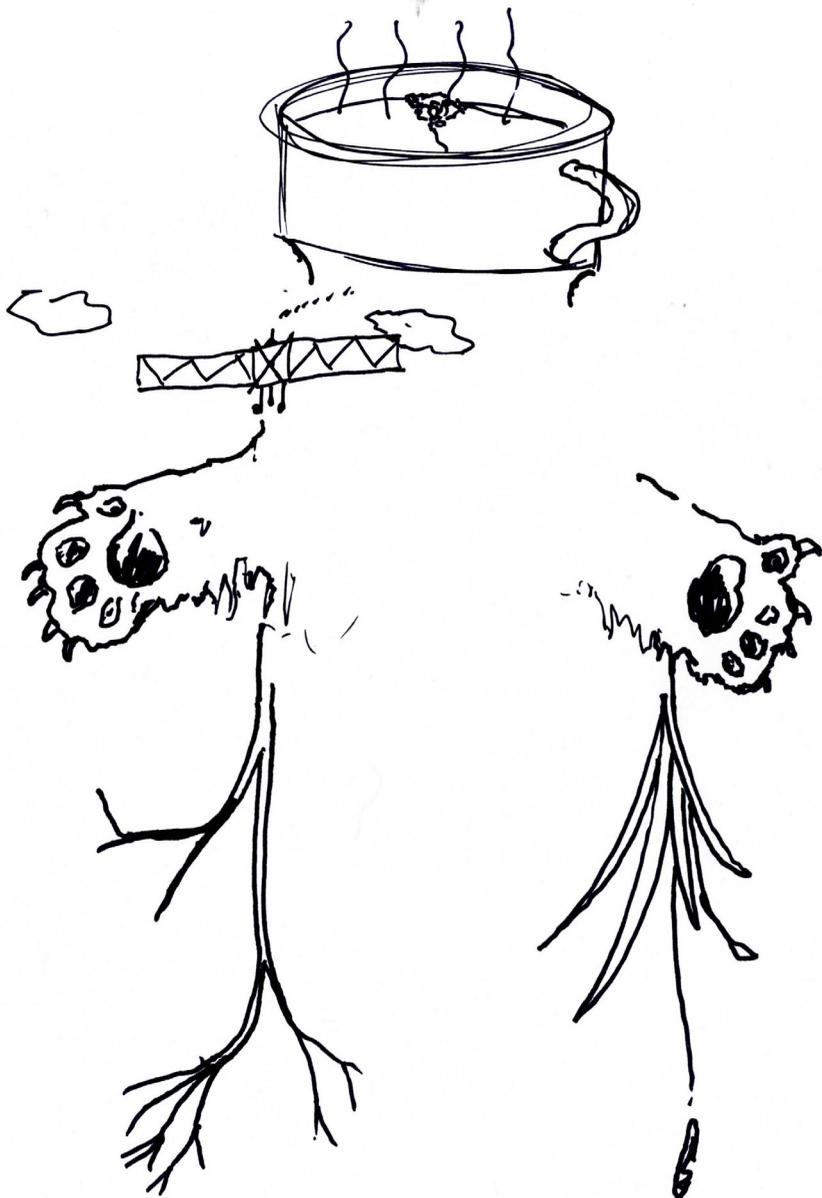
Exploring first soundings of the #craftofuse





Exquisite corpses... unpredictable, non-linear and all the better for it





Select haikus written in Workshop I

Haikus are poems of 17 syllables
structured in three lines of 5, 7, 5
syllables respectively. We used them to
explore and evolve the language of the
practices of using clothes.

Reappraising need
To Tailor relationships
To the things we own

Spooky to think that
When things begin to come alive
Is when you use them

Keep garments longer?
My stitches are not pretty...
Will you help me please?

Surely a button
Is self-explanatory
And yet causes stress

Mass produced, then mine,
Becomes more mine over time
Feeling through the world.

A holey jumper
Presents a unique challenge
Most satisfying

Build up, wearing down
Performance in the process
Reveals openness

National touch your own clothes day
Small adjustments in Local Town Hall
Are we ready for this?



Local Wisdom Project Design Work

Design work, developed by the seven partners in the Local Wisdom International Network, set out to investigate, amplify and extend garment usership. During Workshop I, these garment 'prompts' were employed to materialize and recalibrate conversations about fashion ideas and practices. That is, to prompt a leap to imagining what fashion might be like in a world which develops qualitatively, in full recognition of finite resource and planetary limits.



A prompt card from the event



While garments are sold to us as a product, we live them as a process. The unfolding of life between and within layers of cloth and seam is anything but a static fashion commodity. Yet too often fashion presents garments as waxworks, as 'still lives', as sites removed from the whirring of real life and all its social and political significance.

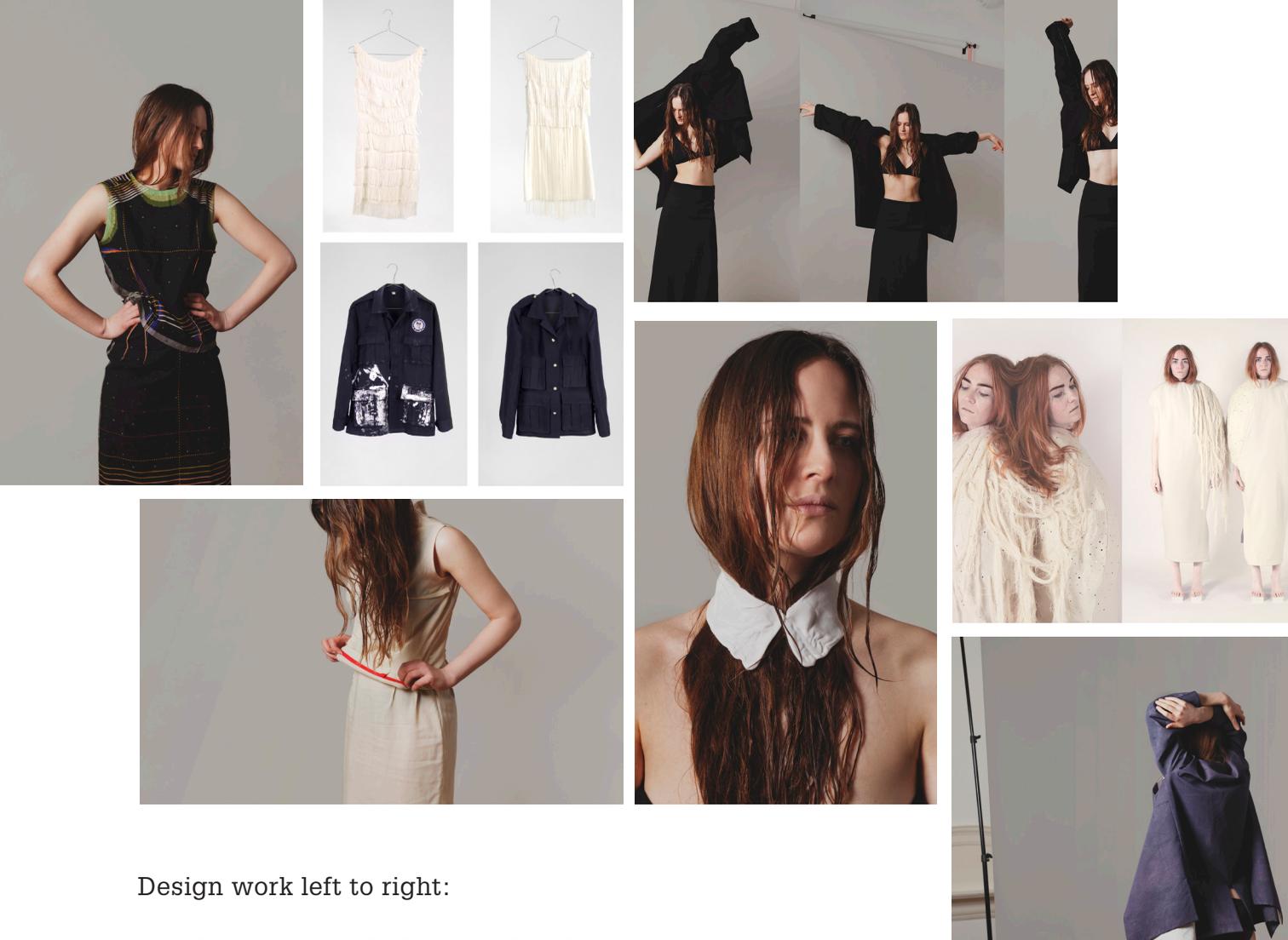
But what happens when clothes are designed for movement, not just for sitting still? What if we sketch, design, create not just objects but the actual, active use of those things.

Lin, Anne and Agnes explored articulation of joints, ventilating layers, reflective details including knitted cuffs within pieces designed for cycling. Here use is linked to movement of the body; to social structures which influence how we choose to travel; and to the mental patterns and knowledge that help us act in the world.

A Timeless Ride

By Lin Borchersen Hansen, Anne Ditte Grøngaard and Agnes Toksvig Bjerre, Kolding School of Design
Photography by Agnes Lloyd-Platt

CRAFT OF USE



Design work left to right:

Cut, Pleat, Shorten, Fit by Anja Crabb

Doppelganger Project by Katie Collier, Monica Buchan-Ng and Alex Barton

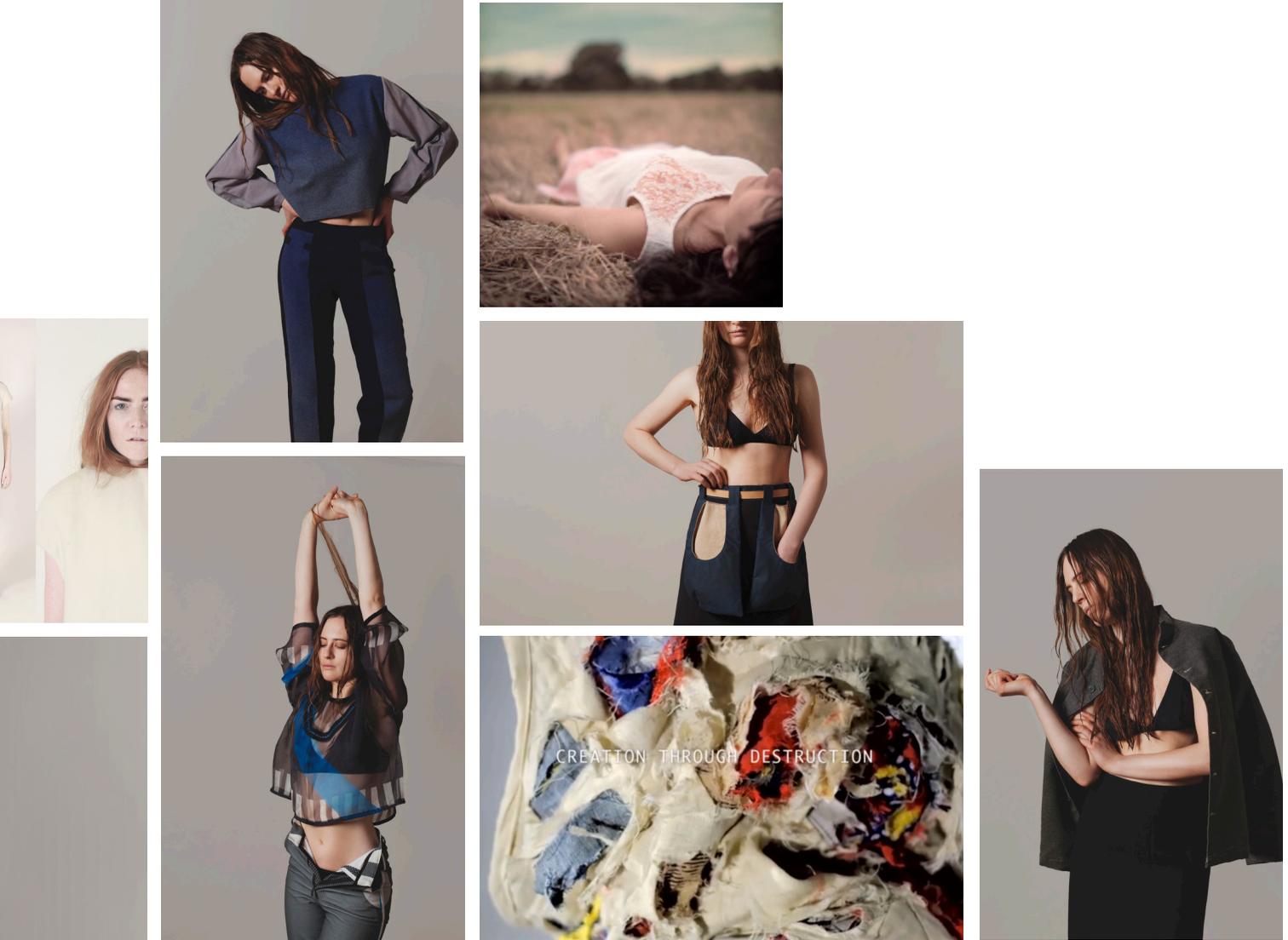
Seam Decoder by Anja Crab

My Little Black Coat by JonMaxGoh

Rice Paper Collars by Lisa Boulton and Karen Byskov

A Love Story by Marie Munk Hartwig, Nina Lolle and Signe Skovgaard Klok

Daymaker by Lina Funder-Nielsen, Nanna Vinter Fjord and Signe Eistorp Nielsen



Patina by Gitte Lægård, Cæcilie Dyrup and Amanda Nygren

Grasslands by Emma Lynas

MAKEUSE by Holly McQuillan

Domain for the Hands by Tara Baoth Mooney

Creation Through Destruction by Bob Ross, Nicolene McKenzie and Amy Jiang

Bespoke for the Masses by Geoff Pacis

Tending, Mending and Grooming Station

Featuring the physical tools of 'use' which, when paired with our skills and material knowledge, become an extension of our creative expression honed over time and through the world.

Collected and curated by Katelyn Toth-Fejel and Kate Fletcher. Tending and mending services offered throughout the event by Thalia Warren.

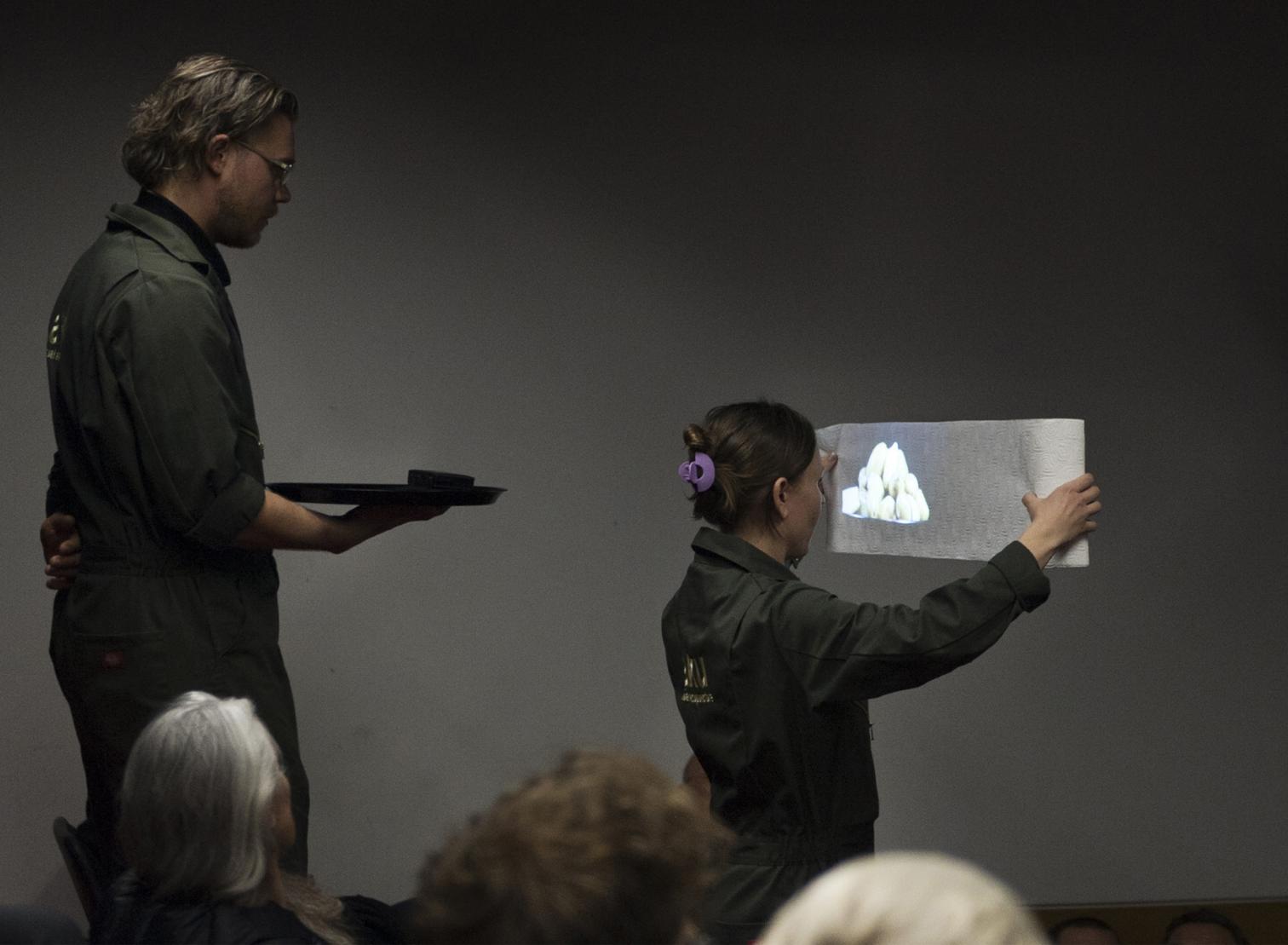


@AntiformOnline

Clothes grooming counter at @CraftOfUse
#craftofuse event offering new and old ideas of care



@KateGoldsworthy
Brainstorming and creating a 'shared visual
language' at #craftofuse



Three episodes:

1. Heini Aho's video: 'Black hole' – an immaterial idea of consumerism or despair of non-sustainability around us.

2. Heini Aho's and Sebastian Ziegler's 'AKU – visual acupuncture' group using video and live actions. This is about the process of evaluating our consuming habits and possible other ways of living.



Performance Theatre

In work curated by Mari Krappala, contributing artists Heini Aho, Leena Kela and Sebastian Ziegler were invited to interpret and evolve expressions of fashion and sustainability, particularly associated with consumption and use.

“We cover ourselves with clothes every day and the process is very complex, but the context is bodily. Bodily performance art is a good genre to engage with fashion. Some knowledge cannot be translated into words, models or theoretical concepts. So there is a gap between what language can describe or signify and reality. Art is then one path to deal with this kind of ‘information’. It can express experience by overcoming the limitation of available discourse. And the audience will deal with this information by interpreting images and movements partly connecting their own body memories in the process.”

3. Leena Kela: ‘Redefining the meaning’: 6 phases in our relationships to clothes as processes. This covers traces to history and future. It is both critical and self-reflexive.



Creative Engagement with Challenging Projects

A discussion chaired by Dilys Williams between all Local Wisdom project partners explored the opportunities and challenges of working with ideas, including the Craft of Use, that don't readily fit in with the conventional education and design practices.

Helene Day Fraser, Emily Carr University of Art and Design, Vancouver: "Industrial designers look at the context first, always looking directly at the context of use – looking at the idiosyncrasies of how we live our lives. Craft of Use brings that type of perspective in the fashion realm. And it goes the other way, opening up fashion to be addressed by the expertise of

other areas [within design and other disciplines]. Then it becomes about designing social spaces – not about the clothing artefact but [the garment as] a place of social interactions."

Jennifer Whitty, Massey University, Wellington: "Local Wisdom furthers a dialogue that amplifies a person having human emotion, creativity, ownership, agency with their own practices. In a lot of cases the fashion industry doesn't help a wearer feel powerful in the fashion system, [but] that they are inferior in some way. But use practices say that they have a voice in the fashion system."



Timo Rissanen, Parsons The New School for Design, New York: “Whilst some of us are quite comfortable with the conversations about slowing down or post-growth, oftentimes... [such things create] fear in people’s eyes. But the assets in that conversation are the students. Each year the students are coming in more informed about the issues... all of a sudden they are much more aware of the bigger system that they’ll be part of.”

Lynda Grose, California College of the Arts, San Francisco: “You plant a seed – it is a long term seed – it flourishes in unpredictable times. One of the things we can do as a group is to start

listing the ways in which we can see things happening in ways that we like. Industry, business, commerce and design competition do not measure by the same values. We all find ourselves in a system that has a different set of measurements of success: selling more stuff. Let’s start listing examples of different measures of success.”

Jo Cramer, RMIT, Melbourne: “Craft of Use has helped situate the students in the sustainability discourse. It has helped them recognise that they are already participating in some of the solutions. They come to us as fearful, overwhelmed, but by engaging with the Local Wisdom practices they >>

>> realise in fact that they are already starting on some of those solutions themselves.”

Holly McQuillan, Massey University, Wellington: “The Art and Design curriculum in Massey has been reframed around the Maori worldview... a very different way about thinking about the world, resources, relationships, respect. Deeply connected to the environment, not something that happens at the fringes, but folded through the whole process. It raises questions about sustainability...”

Vibeke Riisberg, Kolding Design School: “We have an on-going project with a high school in Kolding where we are doing clothes-related things with them that they would not find in the commercial space. Core issue for me is to make much better stuff – maybe it will take longer to make – but we will pay more for less stuff.”

Katelyn Toth Fejel, London College of Fashion: “Quality and durability can be dangerous sometimes in their communication around sustainability. Just as adding efficiency [to fashion] doesn’t get us to where we need to be [to address sustainability issues]; quality and durability are similar. They don’t necessarily deal with consumption.”



@bhmakes
Master your stuff #craftofuse



@ElisaKrki
Architectures of scarcity by Deljana Iossifova
#craftofuse reminds me of BBC R4 -Analysis,
Eldar Shafir: Scarcity <http://bbc.in/1gnnCDS>

Presentation: Architectures of Scarcity

Deljana Iossifova

Setting out the findings of the research project **SCIBE**, a project exploring similar territory to the craft of use but in the built environment, Deljana exposed many of the structural, political and systemic challenges of engaging with scarcity and imagining beyond growth.

Presentation excerpts:

“Scarcity is the result of limited resources and unlimited wants. It is an economic problem and it is a problem of choice.”

“The problem of acceleration and scaling up...What we have created is a massive mismatch between evolutionary goals and our experienced and lived reality.”

“How to do we introduce systemic change?...Every system grows. It grows to a degree where it consolidates. Then it starts to become vulnerable at which point there is need for reorganisation and the result of this re-organisation leads to a new system or... there is an exit and the system collapses and exists no more.”

“There is the old engineering concept of resilience, the idea that there is equilibrium, the idea that everything goes back and forth but at the end is looking to stabilise at a certain point. We all know that this is an old idea and that the actual situation is that we move from one state to another. And the main question is how do we reach that point where we move into this different phase, into this new condition that we are all striving to achieve? “



@davidgauntlett

I loved the sound of the "pocket workshop".

Could mean so many things. Turns out they are actually making pockets!

Interactive Workshop II: Practising the Craft of Use

The second interactive workshop involved a series of making activities to engage with ideas around the craft of use. They comprised:

A collars workshop investigated how collars can be made and remade (using rice paper, cotton fabric and household objects as moulds) as a way to express novelty in fashion through new actions outside of new purchasing.

A future worlds workshop tested out how we change our ideas and actions about what is valuable in fashion, beyond just buying more new items using a giant beach ball as a prop.

A pockets workshop where attendees modified, extended or adjusted the pockets of their garments and constructed additional over pockets. Many times it is the details of garments that are critical to satisfaction in use. What if we our search for satisfaction – so often the motivation behind a new round of consumption – is channelled through uncovering and developing garment details instead?

A ways of listening workshop explored what we hear. Through listening to a series of short pieces the similarities and differences between what is heard were investigated? Discussion questioned how the differences in what is heard become problems to be investigated and the knowledge applied to our own lives.

A ways of seeing workshop explored ways in which to see things differently. Using a range of materials, objects (goggles, glasses, visors, headwear, masks, lenses) were created to expand horizons – visual and mental – and create awareness of things outside of the common vision of the status quo.



@bhmakes

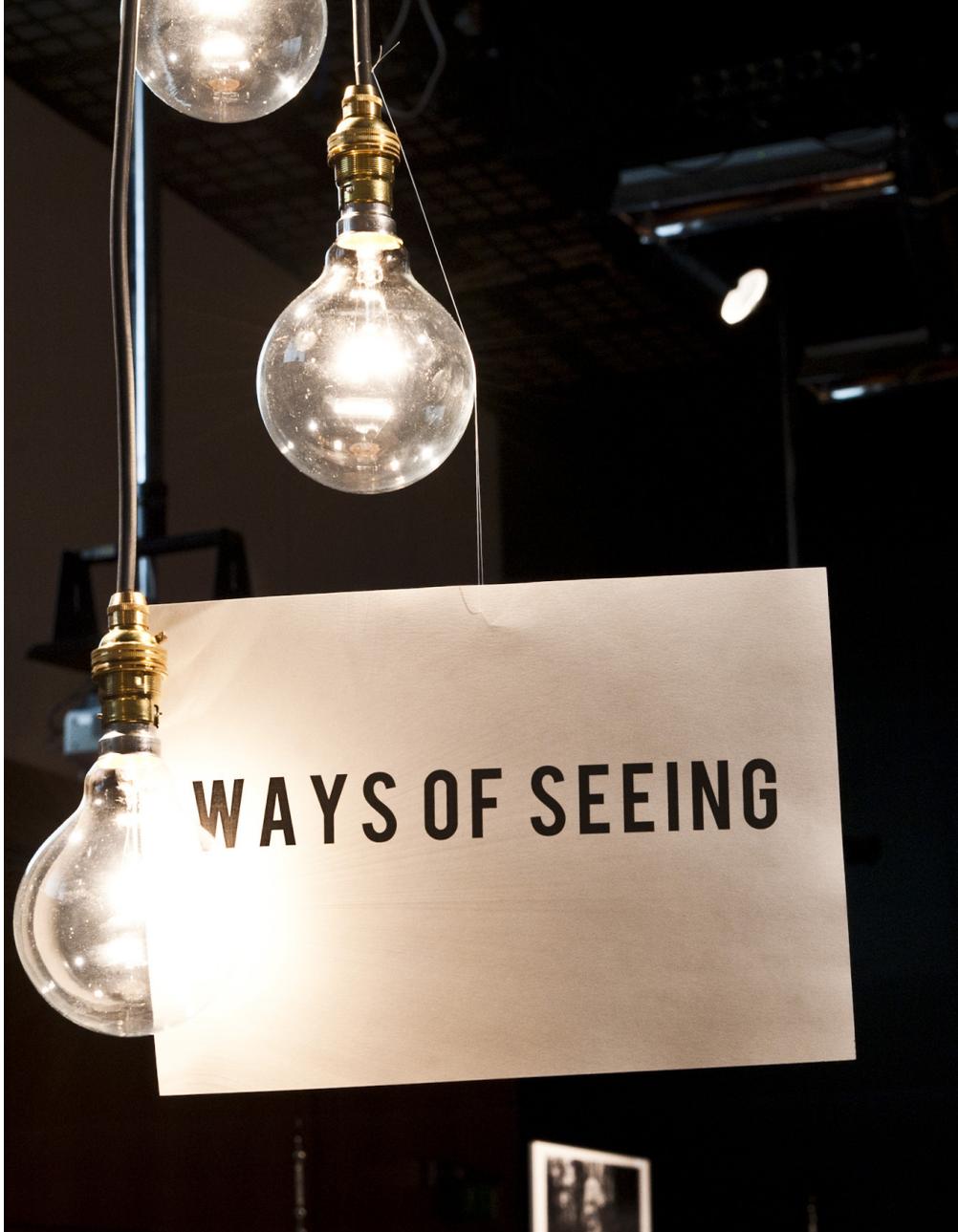
@johnthackara 'elephant in the room is still
growth' #craftofuse



@emma_dulcie

Comparing thoughts on listening and perception

#craftofuse @sustfash @CraftOfUse



@wear_when

We all know more consumption doesn't bring more happiness so we need to look to our relationships with our existing clothes



@bhmakes

To be frugal it doesn't help to be poor #craftofuse



@Karen_Gaskill

@johnthackara Well stated, it's not about waiting
but rethinking and reevaluating our life's needs

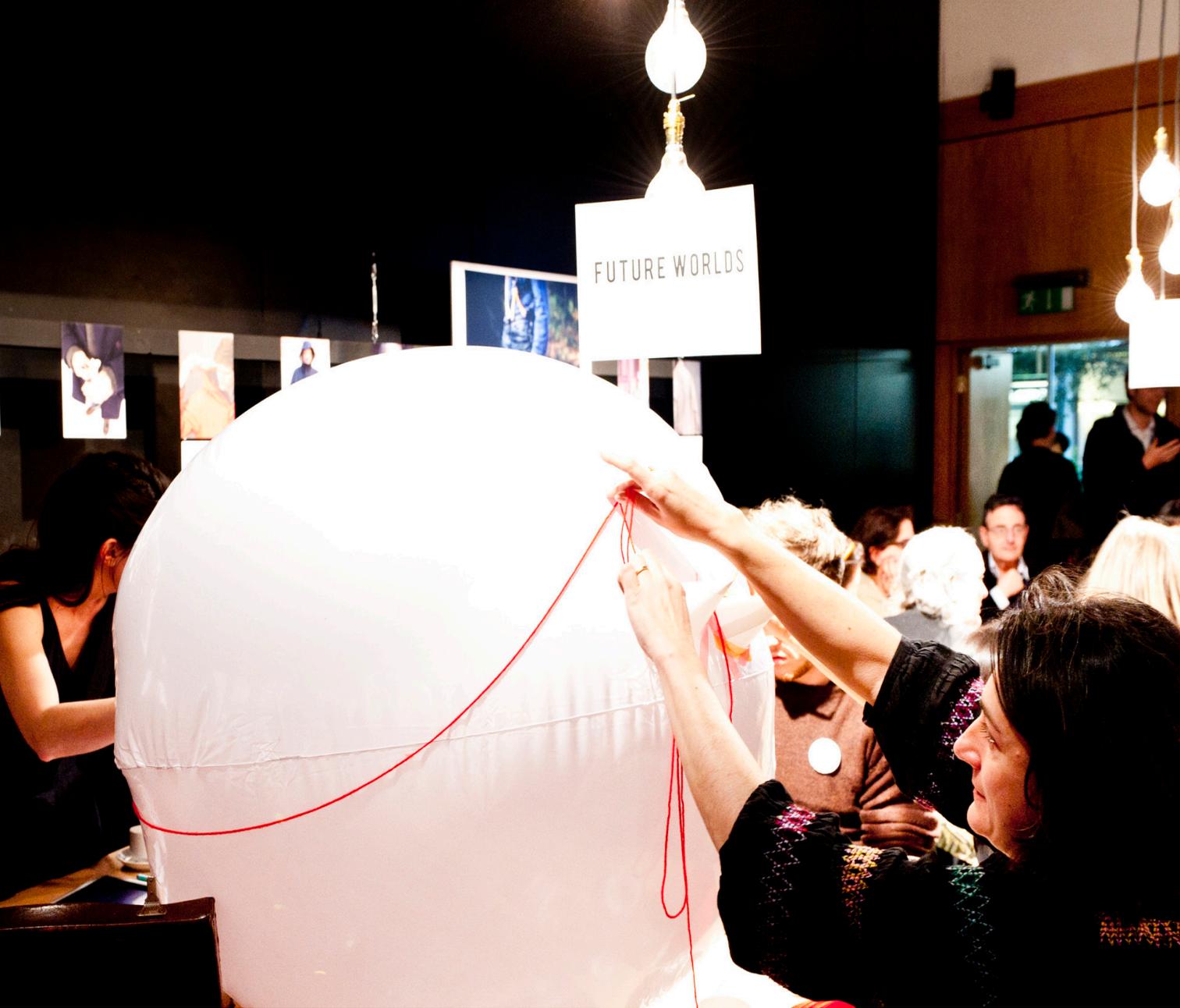


@joiasorganicas
#CraftOfUse re-loving your wardrobe in a
different way, #insideout



@ElisaKrki

Changing the question from how to have the cake
and eat it to what it means to live and grow?



@bhmakes

Lets commit ourselves to life on earth and work on that - that's the growth we need #craftofuse



In Conversation: Use, Satisfaction and Consumption

Avner Offer, Zakee Shariff and Kate Fletcher. Chaired by Frances Corner

Drawing on expertise from economic historian Avner Offer on the challenge of affluence, fashion and textile designer Zakee Sharriff on fashion opportunity and creativity and Kate Fletcher on the craft of use research findings, the conversation explored abundance, satisfaction, scarcity, opportunity and use.

Conversation excerpts:

Avner Offer “The mass production of clothing and the mass consumption of clothing is some kind of trap, self-defeating in some sort of way; a problem of abundance – a sense that we have too much. The way I have formulated this is to say that the flow of satisfaction undermines our capacity to enjoy it. The basic idea is that there is a trade-off between immediate gratification and overall satisfaction. In any given moment we can spend time on hedonic satisfaction or we can spend time on a future satisfaction perhaps of a higher quality. The trick is to find a balance between present and future satisfaction. Garments do not satisfy us as individuals, because they appeal to our need to assert ourselves and to stand out to compete.

Although that need is there and is a good selling point, but what it leaves out is getting support from other people, interacting with other people. Not self-interest, but reciprocity.

In the craft of use, garments are not just a matter of self-expression but a matter of self-worth arising from the approbation of others, arising from the approbation we give them. And the common creation of garments is a medium for achieving this type of experience.

Zakee Shariff “If you think about the younger generations you think about the drive to try something different and explore and work within your surroundings... I think we have to give a bit more credit to younger fashion generations who are making it in a world that is incredibly fast, exciting. It might not be that they have access to a sewing machine but they are out there doing it in a new way”

Kate Fletcher “Novelty though fashion can be expressed in lots of ways which don’t just have expression in that form [of consumption]. You see novelty through imagination, through political action. You see it through people looking at what they’ve got and seeing that it can be used differently. And the message that has for what we value in society and our intensiveness is colossal...

And so the bigger movement is this; people *do* know that something is wrong. They do know that more consumption doesn’t lead to happiness. And then they don’t quite figure out what to do with it...The good news is that the things that the public are doing, they’re really within the reach of us all...”

Outro Poem

Sabrina Mahfouz

“Today I’ve been writing things that I’ve heard and what people have said so this is a fun wrap up of the whole day...so if you weren’t here for the whole day some of it might not make sense. Some of it might not make sense anyway!”

I mean,
It’s capability
Care
Agency
Responsibility
Use me
Who’s confused?
Don’t be
It’s easy
The more you buy
The less you try
Engage with me
Not in the shop
Harsh lights
Aren’t kind
Use me
Use that mind
Create a kind of forever
A forever now
Forever is unconsumable
Unbuyable
No time for protests?
Just rest
Rest and keep your clothing
Long time loved

Change it up
But keep it use it
Fuse it
Revolutionary, you are
We could be
No guns
Buttons
No torture
Cut hems shorter
No split lips
Zips
Bring us to the space of Messy
Dressy
Caress in
Stress in
Using
Tending
Creating
For now
For then
Blend more
Spend less
Master your stuff
Feel the love
Reframe
Up your game
Play
Play your way to
A new way of wearing
A new way of living
Possibilities.

Worser
But slower
We flow into the future
With fashion
Cut from the same cloth as
 consumerism
And that cloth
Isn't soft
Isn't bright

Isn't tightly woven
With the notions we like
To say to read to write
We believe
Do we believe
Zero fibres to landfill
Is possible?
Why not?
Gok Wan got 100s of shy women
To go naked on TV
And supposedly this made them happy
 in their lives
So anything must be possible,
Believable,
Right?
9 billion living in sustainability?
Yes, even this.
Through industrial bio technology
Innovative upcycling
Holistic thinking
And all the things I've already said
But mainly
Keep your stuff alive, never dead

Don't worry if Kate Moss is wearing red
 or mauve
Or purple or blue
Wear the colours that you like -
If they're dyed with tea or blueberry
 waste
Then even better.
Now let's think of the letter 'L'
The L word – yes you know it,
It's LESS.
Less is certainly best
- of course not within capitalist
 structures
but as I said earlier
we're just goddam revolutionary round
 here –
you can make money
without making –
now who's taking notes?
Nurture new narratives
Clarify non-economic interests
Imagine, they do exist!
Models of services
Transparency of processes
Show me
Visually
Who are we?
Who do we want to be?
Surely not the architects of scarcity
We want to be providers
Of plenty
No plastic plenty
>>



>> Or product plenty
Creativity plenty
But quality plenty
collars up
pockets cut
let's get out of this
pre-planned colour rut
what about dog hair spun jumpers?
Theres not much that's too much for us
So lets touch
What we have
To turn reality into a place

That faces fashions
Differently, sustainably
Differently, sustainably
Emotionally, locally
With wisdom
With skills
Not punctuated only by the sounds of
tills
But of memories and laughter
Lets try harder
Faster
But with a long time view –



But now, let's congratulate Kate
Dilys, Katelyn and the team
And of course drink some wine...

Photography by Kerry Dean

Footage of Sabrina performing her
poem closing the event is [online](#).

Credits

The Craft of Use Event was conceived of and led by Kate Fletcher and facilitated by Katelyn Toth-Fejel

Contributions from additional members of the CSF team

Sandy Black, Renee Cuoco, Anna Fitzpatrick, Alex McIntosh, Zoe Norton, Lucy Orta, Camilla Palestra, Helen Storey, Charlotte Turner, Dilys Williams

Partners of the Local Wisdom Network
Jo Cramer, Lynda Grose, Helene Day Fraser, Holly McQuillan, Vibeke Riisberg, Timo Rissanen and Jennifer Whitty

Discussion Chair
Frances Corner, Pro Vice-Chancellor, University of the Arts London

Additional Speakers
Deljana Iossifova, Sabrina Mahfouz, Avner Offer, Jonathon Porritt and Zakee Shariff

Additional Facilitators & Provocateurs
Tara Baoth Mooney, Patricia Brien, Alina Breuil, Anja Crabb, Lizzie Harrison and Mathilda Tham

Special thanks for contributions from Tara Baoth Mooney, Lisa Boulton, Karen Byskov, Julia Crew, Anna-Maria Hesse, Emma Rigby and Thalia Warren

Curator
Karen Gaskill

Graphic design support
June Stockins

The Craft of Use soundtrack
Angus Carlyle

Photography of the Event
Ana Escobar

Photography exhibited at the Event by Kerry Dean and Agnes Lloyd Platt along with portraits from Local Wisdom community photoshoots, 2009 - 2013

Assistants
Alice Bodgener, Hannah Gower, Bridget Harvey, Nasrin Ijaz, Emma E. Erskine Omigie and Caroline Zheng

Many thanks to Mariana Negrieros and Trine Poulson for your tremendous help over the past year

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All tweets from participants of this event are available on [Storify](#)

‘Thank you for inviting me. It was such a special day... It felt as if a huge, immobile mass (the inevitability of growth and destruction) was creaking and cracking as if ready to fall away...’

Shared by guest, John Thackera

