New Landscapes

In partnership with

BRITISH COUNCIL

ual: fashion, textiles and technology institute

About the partnership

Image: Centre for Pastoralism/Here We Are, 2024

New Landscapes is a partnership between the British Council and University of the Arts London (UAL) Fashion, Textiles and Technology Institute (FTTI).

This multi-year initiative supports transnational collaboration to shape the future of sustainable and circular fashion, textiles and technology. This is achieved through Design and STEM research and development (R&D) and knowledge exchange with small and medium enterprises (SMEs).

The programme draws on the Business of Fashion, Textiles and Technology (BFTT, 2018-2024), a six-year Creative R&D Partnership led by UAL as part of the UK-wide Creative Industries Clusters Programme funded by the Arts and Humanities Research Council (AHRC).

To date New Landscapes has supported SME R&D partnerships between the UK and Bangladesh, India, Indonesia, Kenya, Malaysia, Nigeria, and the Philippines.

The latest New Landscapes programme has seen six UK-India partnerships awarded funding, expert academic mentorship and business development support to undertake R&D within circularity and sustainability, materials, production, business and consumption, and digital.

New Landscapes

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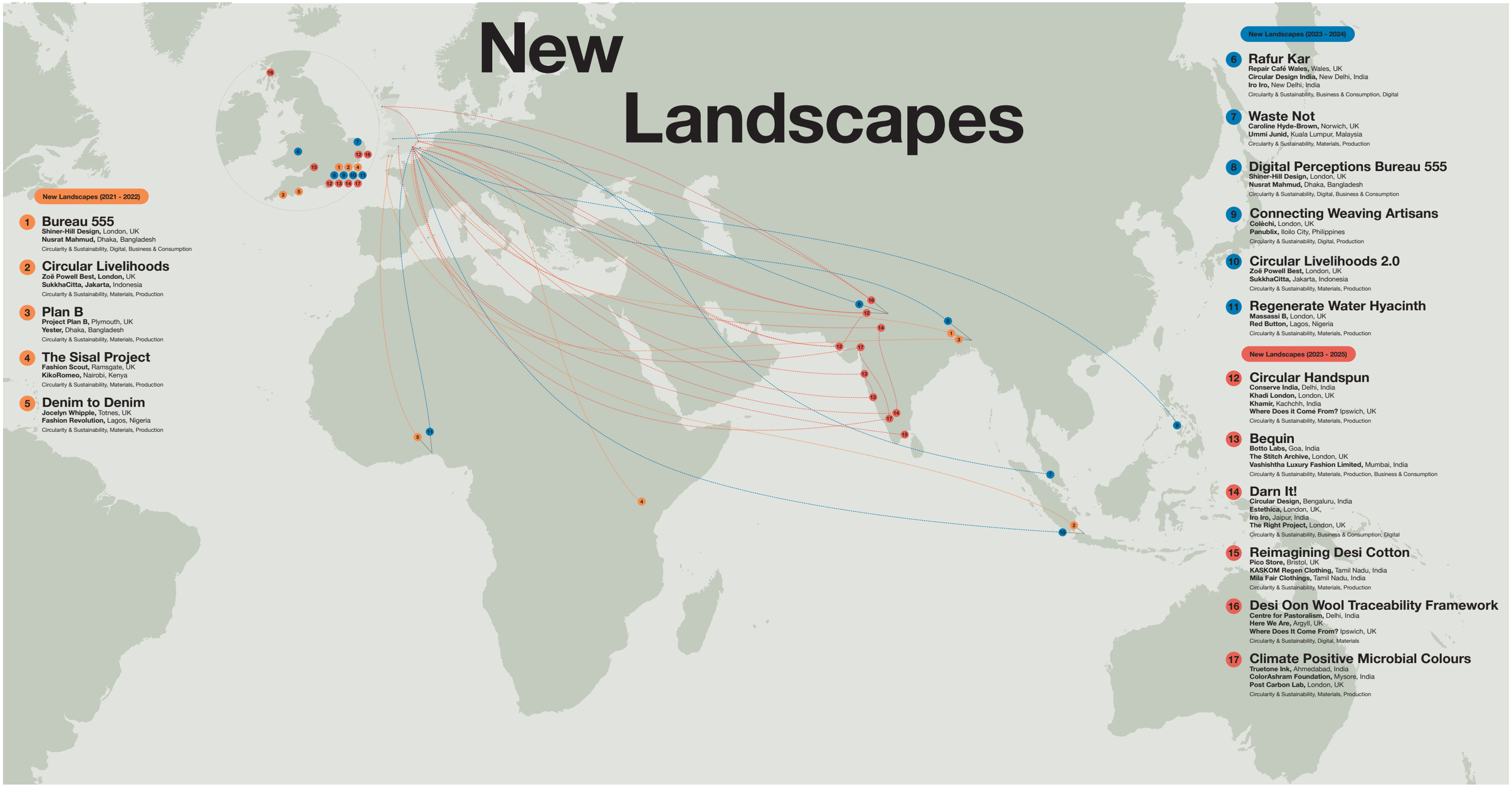


New Landscapes (2021 - 2022)

1 Bureau 555
Shiner-Hill Design, London, UK
Nusrat Mahmud, Dhaka, Bangladesh
Circularity & Sustainability, Digital, Business & Consumption

2 Circular Livelihoods
Zoë Powell Best, London, UK
SukkhaCitta, Jakarta, Indonesia
Circularity & Sustainability, Materials, Production

3 Plan B
Project Plan B, Plymouth, UK
Yester, Dhaka, Bangladesh
Circularity & Sustainability, Materials, Production

4 The Sisal Project
Fashion Scout, Ramsgate, UK
KikoRomeo, Nairobi, Kenya
Circularity & Sustainability, Materials, Production

5 Denim to Denim
Jocelyn Whipple, Totnes, UK
Fashion Revolution, Lagos, Nigeria
Circularity & Sustainability, Materials, Production

New Landscapes (2023 - 2024)

6 Rafur Kar
Repair Café Wales, Wales, UK
Circular Design India, New Delhi, India
Iro Iro, New Delhi, India
Circularity & Sustainability, Business & Consumption, Digital

7 Waste Not
Caroline Hyde-Brown, Norwich, UK
Ummi Junid, Kuala Lumpur, Malaysia
Circularity & Sustainability, Materials, Production

8 Digital Perceptions Bureau 555
Shiner-Hill Design, London, UK
Nusrat Mahmud, Dhaka, Bangladesh
Circularity & Sustainability, Digital, Business & Consumption

9 Connecting Weaving Artisans
Colèchi, London, UK
Panublix, Iloilo City, Philippines
Circularity & Sustainability, Digital, Production

10 Circular Livelihoods 2.0
Zoë Powell Best, London, UK
SukkhaCitta, Jakarta, Indonesia
Circularity & Sustainability, Materials, Production

11 Regenerate Water Hyacinth
Massassi B, London, UK
Red Button, Lagos, Nigeria
Circularity & Sustainability, Materials, Production

New Landscapes (2023 - 2025)

12 Circular Handspun
Conserve India, Delhi, India
Khadi London, London, UK
Khamir, Kachchh, India
Where Does it Come From? Ipswich, UK
Circularity & Sustainability, Materials, Production

13 Begun
Botto Labs, Goa, India
The Stitch Archive, London, UK
Vashishtha Luxury Fashion Limited, Mumbai, India
Circularity & Sustainability, Materials, Production, Business & Consumption

14 Darn It!
Circular Design, Bengaluru, India
Estethica, London, UK,
Iro Iro, Jaipur, India
The Right Project, London, UK
Circularity & Sustainability, Business & Consumption, Digital

15 Reimagining Desi Cotton
Pico Store, Bristol, UK
KASKOM Regen Clothing, Tamil Nadu, India
Mila Fair Clothings, Tamil Nadu, India
Circularity & Sustainability, Materials, Production

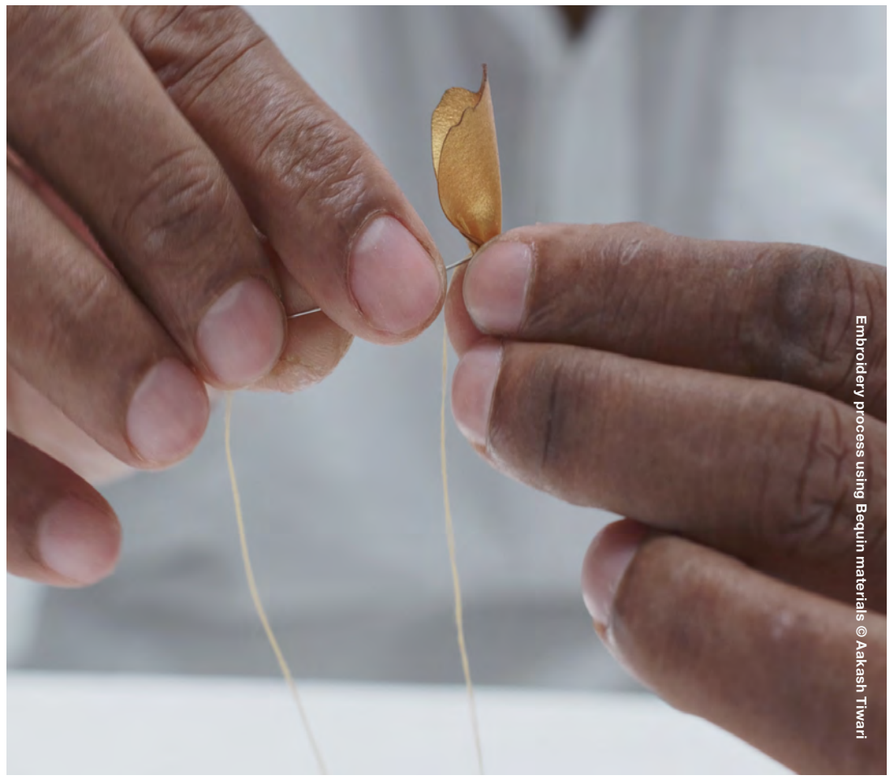
16 Desi Oon Wool Traceability Framework
Centre for Pastoralism, Delhi, India
Here We Are, Argyll, UK
Where Does It Come From? Ipswich, UK
Circularity & Sustainability, Digital, Materials

17 Climate Positive Microbial Colours
Truetone Ink, Ahmedabad, India
ColorAshram Foundation, Mysore, India
Post Carbon Lab, London, UK
Circularity & Sustainability, Materials, Production


Petri dish cellulose sheet © Botto Labs


Ganni bio-derived flower embellishments © Courtesy of Isidore Montage via gorunway.com

Targeted UN Sustainable Development Goals


Embroidery process using Bequin materials © Aakash Tiwari

New Landscapes India: Bequin

Bequin

Botto Labs, Goa, India
The Stitch Archive, London, UK
Vashishtha Luxury Fashion Limited, Mumbai, India

UAL FTTI
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Laura Solomon

Botto Labs
Nitya Amarnath, Founder

The Stitch Archive
Annalisa Dunn, Co-Founder
Lisa Salama, Co-Founder

Vashishtha Luxury Fashion Limited
Ravindra Dhareshivkar, Co-Founder and Managing Director

Conventional sequins and plastic embellishments are used to bring sparkle and sophistication to luxury fashion, but the impact of the production of the plastic sequins, and their disposal in landfill are problematic for our environment. The aim of the Bequin project was to develop a high-quality, sustainable alternative to petroleum-based sequins using bio-derived materials. Targeted at the luxury market, the Bequin materials are designed to be used as part of artisanal, luxury garments and accessories that are crafted and made to last.

Botto explored raw materials derived from seaweed and waste cellulose, to create lustrous alternatives to traditional sequins. The Stitch Archive ensured aesthetic viability and connections to luxury markets, while Vashishtha Luxury Fashion Ltd. application tested the material's suitability for couture embroidery. Phase 2 has focused on developing the Bequin formulation into a stable, water-resistant biomaterial sheet with flexibility whilst creating an appealing range of industry-relevant shapes and natural shimmer effects.

Outcomes:

- Launch of Bequin – a uniquely versatile, pliable bio-derived sequin.
- Embroidered swatches demonstrating the pliability and broad application potential of the bio-derived sequins for the luxury market.
- Industry collaborations with fashion brand Ganni.
- Community-engaged sourcing of bio-waste and low-tech production trials.
- Industry and education outreach initiatives to support the R&D process.

Future Plans:

- Scale production and commercialise bio-derived sequin.
- Build a scalable business through strategic brand partnerships and collaborations.
- Advance material aesthetics through colouration, finishing, and design innovation.
- Optimise performance while ensuring sustainable R&D processes.

Targeted UN Sustainable Development Goals

New Landscapes India: Circular Handspun

Circular Handspun

Conserve India, Delhi, India
Khadi London, London, UK
Khamir, Kachchh, India
Where Does it Come From?, Ipswich, UK

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Academic Mentor
Professor Kate Goldsworthy

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Conserve India
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Executive Director

Anita Patel,
Founder/President

Khadi London
Ashna Patel, Director

Jo Salter, Director

Khamir
Kavya Saxena,
Executive Director

Ghatit Laheru, Director

Where Does it Come From?
Jo Salter, Founder

According to UNESCO, in many indigenous cultures, hand-weaving is not just a practical skill, but a way of passing down stories, traditions, and cultural values from one generation to the next. Circular Handspun explored textile circularity through decentralised craft clusters, generating independent rural livelihoods, reducing carbon emissions via hand-powered processes, and preserving the heritage skills of yarn and fabric production within a contemporary circular economy model.

In its first phase Circular Handspun explored the potential of recycling post-production textile waste into premium yarns and fabrics through heritage craft techniques. The team conducted trials on fibre recovery and shredding to produce spinnable fibre compatible with traditional hand-spinning tools (peti charkhas), while examining how artisans adapt to these new materials. The initiative also enabled cross-cultural knowledge exchange between India and the UK, refining processes and showcasing the potential of circular, craft-driven textile innovation.

Outcomes:

- 50kg of textile waste processed into 100% recycled yarn.
- Development of textile waste processing guidelines for workers.
- Training of 20 waste sorters and shredders in Circular Handspun process.
- Local women artisans trained and engaged in spinning recycled fibre.
- Increased income and inclusion into sustainable jobs for waste sorters and artisans.
- Strengthened collaboration between UK and Indian partners.
- Showcasing at major event/exhibitions like the British Council India, Bharat Tex 2025.

Future Plans:

- Integrate waste sorters with craft clusters for an inclusive, circular supply chain.
- Replicate and scale with new artisan clusters, creating textile recycling hubs across India.
- Upskill 100+ rural artisans and waste sorters, measuring increased incomes across shredding, spinning and weaving.

Workshop participant dyeing fabric samples © Alys Tomlinson

Colour R&D © Post Carbon Lab

Targeted UN Sustainable Development Goals

Post Carbon Lab materials and processes © Post Carbon Lab

New Landscapes India: Climate Positive Microbial Colours

Climate Positive Microbial Colours

Truetone Ink, Ahmedabad, India
Color Ashram Foundation, Mysore, India
Post Carbon Lab, London, UK

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Truetone Ink
Arun Baid, Founder

Color Ashram Foundation
Namrata Bhutoria, Co-Founder

Post Carbon Lab
Dian-Jen Lin, Co-Founder and CEO

Hannes Hulstaert, Co-Founder and CTO

Colour dictates 93% of the buying decisions (Adley 2023), but more than 90% of the colours used in the fashion and textile industry are still derived from fossil fuels (Willis, 2023). The Climate Positive Microbial Colours project aimed to develop and scale sustainable, regenerative, and climate-positive microbial colouration methods as alternatives to carbon-intensive, non-biodegradable synthetic dyes. By combining microbial colouration technology with plant-based additives and wet-processing systems, the collaboration sought to reduce the textile industry's environmental footprints — particularly regarding CO_2 emissions and water pollution.

Post Carbon Lab focused on microbial colour production, environmental impact monitoring, and engagement with UK/EU industry stakeholders. Truetone Ink contributed expertise in herbal dyes and industrial wet processes in India. Color Ashram Foundation provided additional expertise surrounding education in herbal dyeing and engagement opportunities through facilitating industry workshops to educate clients on working with natural dyes. Together, they explored industrial scalability, cost-down strategies, and performance benchmarking of bio-based colours versus synthetic systems.

Outcomes:

- Development of a range of 14 petrochemical-free microbial colour formulae that demonstrated 20x carbon upcycling rate and 95% water impact reduction compared to synthetic dyes.
- Strategic roadmap developed for microbial colour standardisation and commercialisation.
- Established in-house wet-processing facilities at Post Carbon Lab to advance microbial dye production.
- Produced comparative environmental impact report on microbial vs synthetic dye systems.

Future Plans:

- Scale up microbial colouration facility in the UK whilst refining cost-effective production models.
- Optimise microbial and herbal dye production process and properties in UK and India.
- Advance environmental impact metrics and publish comparative whitepaper.

Clothing repairs, Circular Design India, 2024

A traditional rafoghar (mender), Circular Design India, 2024

Targeted UN Sustainable Development Goals

Yashoda, a home-based mender in her mending studio. Iro Iro Zero Waste, 2024

Darn It!

Circular Design India, Bengaluru, India
Estethica, London, UK
Iro Iro, Jaipur, India
The Right Project, London, UK

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Circular Design India
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Lakshmipriya V R, User Researcher

Estethica
Filippo Ricci, Strategy Advisor

Orsola De Castro, Communications & Creative Advisor

Iro Iro
Bhaavya Goenka, Research Lead, Domain Expert

Aastha Jain, Researcher, Communications Design

The Right Project
Roxanne Houshmand-Howell, Sustainability & Strategy Advisor

The environmental NGO WRAP (2024) identified India and the UK as two of the four highest clothing-consuming countries globally whilst highlighting for every 5 items repaired, 4 displace a new purchase – resulting in a displacement rate of 82.2%. The aim of the Darn It! project was to address the climate crisis by reconnecting consumers with India's rich mending traditions through a digital platform, making repair services accessible and culturally relevant.

Circular Design India mapped and documented regional mending practices such as Kantha, Katab, and Rafoogari through on the ground interviews. Whilst Iro Iro developed a strategic method for data collection with menders across India and Circular Design India tested digital and in-person tools in Bangalore as a pilot city. The Right Project and Esthetica provided advice and performed market research for the project such as a study of existing app based mending services in the UK. The team explored ethical documentation and representation of informal and formal repair networks.

Outcomes:

- Creation of a digital directory of trusted menders.
- Development of an educational platform and repair service guide.
- Pilot implementation in Bangalore with scalable methodology.
- Increased visibility of traditional mending as a sustainable craft.

Future Plans:

- Transition from Darn It!, a research project, to My Mend, a platform for the global mending community, facilitating connections between menders and the public.
- Build a not-for-profit cultural repository and educational platform integrated within My Mend called Menders without Borders.
- Unlock investment for My Mend and grants for Menders without Borders.
- Further research on mending cultures and mapping consumer behavior globally and advancing technological capacity.


Autumn wool shearing © Emmanuel Shinoophilus


Raw wool before being carded and spun © Centre for Pastoralism

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Carded wool for distribution to cluster members © Rahul Kohli

New Landscapes India: Desi Oon Wool Traceability Framework

Desi Oon Wool Traceability Framework

Centre for Pastoralism, Delhi, India
Here We Are, Argyll, UK
Where Does It Come From?, Ipswich, UK

UAL FTTI
Academic Mentor
Steph Rolph

UAL FTTI R&D Fellow
Alice Timmis

Centre for Pastoralism,
Riya Shetty, Certification and Stakeholder Coordinator

Sonam Tashi Gyaltsen, Digital Lead

Santosh Kocherlakota, Prototype and Digital Technology Development

Here We Are
Rahul Noble Singh, Project Lead

Where Does It Come From?
Jo Salter, Founder

India has the world's second-largest sheep population but discards more than 50% of its indigenous wool (desi oon) and imports significant quantities. The Desi Oon Wool Traceability Framework project aim was to develop a digital toolkit that enables traceability and transparency across the Indian wool supply chain, supporting indigenous wool economies and sustainable practices.

The Centre of Pastoralism, India mapped wool flows and supply chains in the Deccan and Himachal Pradesh regions of India, including engagement with herders, artisans, mills, and buyers to define region-specific parameters. UK-based SMEs Here We Are and Where Does It Come From? conducted comparative research of the UK wool industry practices to inform the toolkit design.

Outcomes:

- Functional proof of concept for a digital traceability tool.
- Comprehensive mapping of wool flows and supply chain actors in two regions.
- Toolkit refined using insights from UK industry interviews.
- Increased understanding of Desi Oon's potential in domestic and global markets.

Future Plans:

- Develop new markets for Desi Oon wool within automotive, architecture, and interior sectors.
- Create digital traceability platform to inform B2B customers on the story and origins of wool.
- Adopt and adapt existing digital platforms to create fully accessible and accurate data capture.
- Support sustainable income for shepherds through greater visibility, improved consistency of wool processing, and full traceability.


Saroja, a Desi cotton farmer in the field with Karunganni desi cotton © Swaminathan Vaidhyalingam


Ms.Vaiyammal carrying a bundle of desi cotton after ginning © Aishwarya Arumbakkam

Pico design and pattern work © Pico

Targeted UN Sustainable Development Goals

Reimagining Desi Cotton

KASKOM Regen Clothing, Tamil Nadu, India
Pico Store, Bristol, UK
Mila Fair Clothings, Tamil Nadu, India

UAL FTTI Academic Mentors
Jessica Saunders

Professor Mohammad Mahbubul Hassan

NIFT Academic Mentor
Professor Varsha Gupta

UAL FTTI R&D Fellow
Laura Solomon

KASKOM Regen Clothing
Swaminathan Vaidhyalingam, Director

Pico Store
Isobel Williams-Ellis, Co-Director

Phoebe Hunter-McIlveen, Co-Director

Mila Fair Clothings
Girish Krishnan, Factory Manager/Owner

According to the World Economic Forum around 5 million kilogrammes of underwear a day ends up in landfill sites across the US alone (2021). The Reimagining Desi Cotton project set out to develop a 100% organic and regenerative cotton underwear prototype that is fully biodegradable at end-of-life. The project sought to eliminate synthetic components, rethink garment construction for circularity and use locally sourced, regenerative cotton to reduce environmental impact. In the second phase of the project the team focused on optimising desi cotton specifically for undergarments. The project aims to highlight the environmental and market potential of desi cotton and showcase KASKOM's long-term work in Tamil Nadu, pioneering the revival of indigenous Karunganni desi cotton.

Pico Store worked with technical pattern cutter Nicola Hopkins (Bold Intimates) to redesign their underwear for circularity, producing prototypes that balanced performance with end-of-life compostability. KASKOM developed the first ever knitted jersey-weight fabric from Karunganni desi cotton, addressing performance challenges due to short staple length. KASKOM also trialled various fibre compositions during the spinning stage to optimise strength, weight (gsm) and hand feel of fabrics. Mila, a solar-powered garment factory, explored and implemented biodegradable thread and elastic alternatives and is continuing to make a wider range of undergarment prototypes in desi cotton fabrics developed by KASKOM.

Outcomes:

- Development of jersey-weight knitted desi cotton suitable for underwear.
- Redesigned waistband using organic cotton and natural rubber and replaced polyester thread with biodegradable lyocell thread.
- Sampled fabrics in domestic and industrially knitted desi/long staple regenerative cotton and desi/comber noil demonstrating suitability for underwear by optimising yarn strength and reducing GSM to 160.
- Full production within an 85 km radius in Tamil Nadu.

Future Plans:

- Optimisation of Desi cotton yarn for larger scale knit production
- Explore design innovations and circular processes developed for wider range of products.
- Prototype an on-farm ginning machine and develop a baseline analysis proposal for an on-farm spinning machine to increase farmer self sufficiency.

Front cover image: Mahendra Khatal moving his herd of sheep, location: Malshej Ghat, Maharashtra © Nipun Prabhakar for Centre for Pastoralism, part of Desi Oon Wool Traceability Framework Project.
Back cover image: Desi Oon varieties. © Centre for Pastoralism, part of the Desi Oon Wool Traceability Framework Project.

Scan the QR code to find out more about UAL Fashion, Textiles and Technology Institute, the British Council, and all New Landscapes projects.

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