

# The Repair Circle

Building on feminist spaces in the repair economy to revive lost skill sets, create community and advocate for emotionally durable design.

Design for Social Change, Strategy  
Savannah Vize

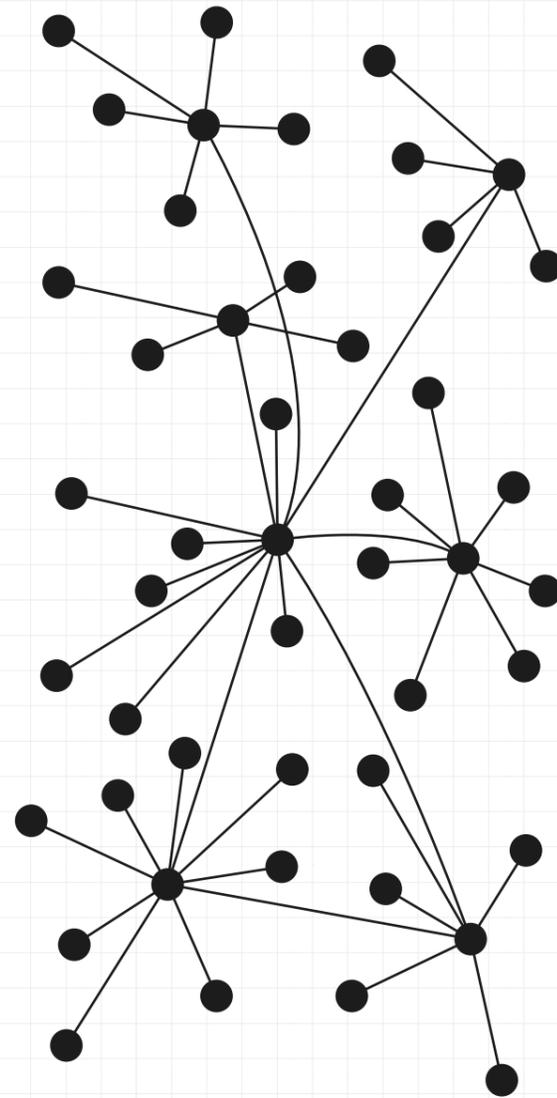
# Executive summary

This report sets out a proposal for social initiative “The Repair Circle”.

Engaging in two key contexts, the repair economy and feminised textile crafts, it proposes a London-based travelling social initiative. Acting as facilitator to communities, the project aims to build a decentralised network of individuals and groups interested in textile repair. It focuses on building community-led networks of skill-students and skill-leaders, temporarily hosted and then supported long-term by the project.

Aiming to instill economic independence and empower users with new knowledge and practical skills, the project engages with social, financial and natural capitals. It draws on broader understanding of social change initiatives and design activism to understand the desired impacts.

The report draws on the practical questions of the project, including financing, space and material requirements, network building methods and programming. It also discusses the key challenges and considerations The Repair Circle will have to address, including building community, legacy and protecting local repair professionals. It goes on to explore how these challenges will be addressed by the project’s ongoing strategy.



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# Introduction

Exploring Fuad-Luke's 'Financial Capital' in the Five Capitals Framework<sup>1</sup> often leads to projects which though often on a local scale, interact with the much broader contexts of alternative economies and methods of consumption. Local currency projects, for example, such as the Brixton Pound look to support and actively engage in a very immediate space, but they contribute to a much broader conversation about consumption and globalisation<sup>2</sup>. Being playful with alternate realities in these areas creates a fascinating sweet shop of options of how an environmentally, socially and economically sustainable world might look.

This report will begin by exploring the two contexts of the repair economy and the history of "women's work" within this space. Supported by examples of past and present projects, it will engage with the social and environmental benefits of highlighting and facilitating these areas. Then addressing the intersection between the two lines of interest, the report outlines the proposal for "The Repair Circle" project, including basic premise, practicalities and challenges.

"The Repair Circle" project, therefore, has chosen to explore the potential of the repair economy. In its very nature it advocates for slow consumption, a more careful handling of our resources, individual independence and a circular economy. However, our rich anthropological history of repair demonstrates how reincorporating these practices into the individual's core skill set can also benefit us socially, psychologically and culturally. Borrowing from the histories of feminised textile spaces and the empowerment of craft and repair, this project aims to reconstruct lost networks of skill sharing and community organisation.

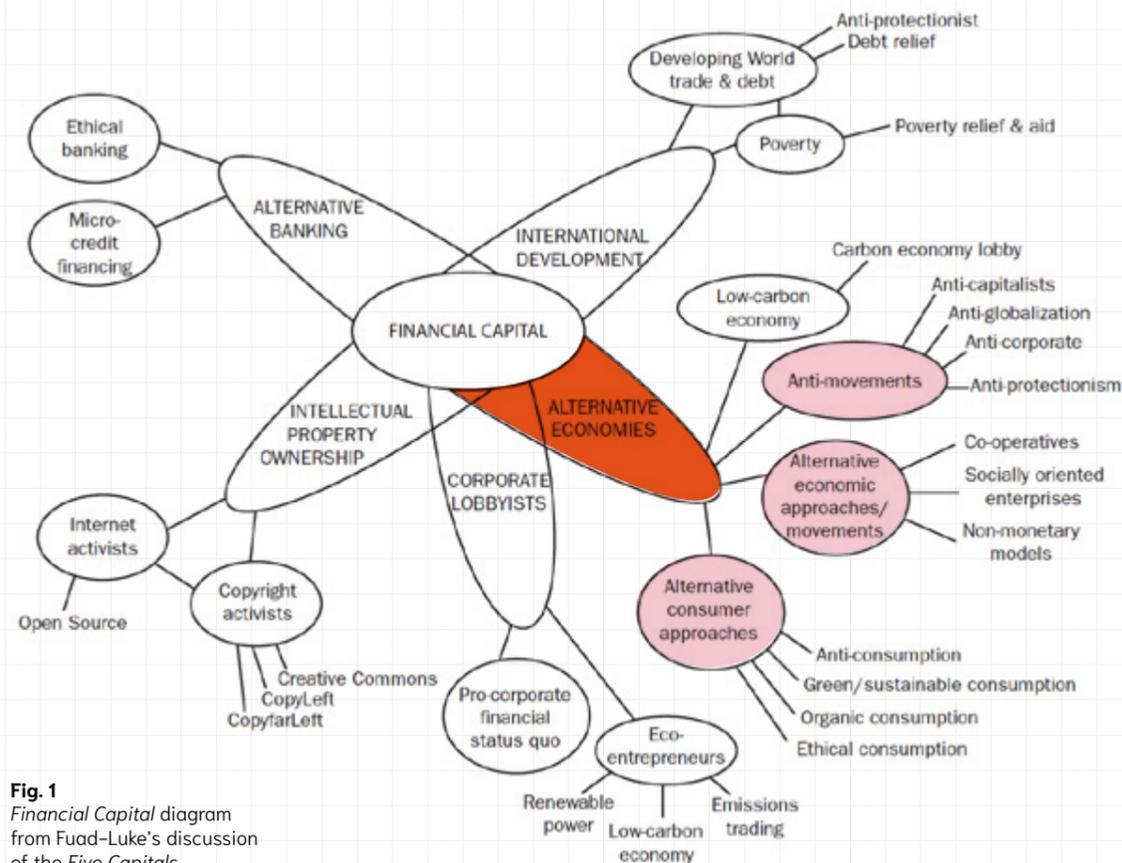


Fig. 1  
Financial Capital diagram  
from Fuad-Luke's discussion  
of the Five Capitals  
Framework.

<sup>1</sup>Fuad-Luke, A. 2009, *Design Activism: Beautiful strangeness for a sustainable world*, Earthscan

<sup>2</sup>brixtonpound.org

# Mapping the context

## Context 01 | The Repair Economy

Sitting somewhere amongst the maker movement, general contemporary DIY culture and the art of tinkering, the repair movement is quite simple in its aims: breathing new life into old objects. Contrasting to other approaches, however, such as upcycling or recycling, repair doesn't necessarily look to reinvent or repurpose, but rather solve brokenness and reinstate usefulness<sup>3</sup>.

The environmental and political motives behind pushing a repair economy are very evident. As discussed in the Ellen MacArthur Foundation's *Empowering Repair* report, it presents a way in which the individual (who usually sits removed from design processes and material discussions) can play a part in the Circular Economy<sup>4</sup>. There is a clear narrative of slowing one's consumption by investing repair time and energy into already owned objects, thus conserving resources and also creating independence from globalisation and capitalist consumer culture.

What is additionally interesting, however, is to understand how repair can also make plays in Fuad-Luke's social and human capitals<sup>5</sup>. The act of repair is quite uniquely human and personal. Jonathan Chapman's exploration of "emotionally durable design" recognises how DIY and owner-to-object repair creates unique emotional connections to the objects that we own. The act builds on the stories of our objects, generates empathy, makes them less and less mass-produced and more and more *ours*<sup>6</sup>.

Additionally to object-owner relationships, many repair initiatives (both historical and contemporary, as we will explore) work in community groups and directly contribute to social cohesion. As Francisco Martinez puts it in his introduction to *Repair, Brokenness, Breakthrough*, "The effects of restoring things extends far beyond the physical facet: they enable the recreation of social relationships"<sup>7</sup>.

When we look to examples of repair initiatives, this community focus is often key. From Repair Cafes (Fig. 2) to general makerspaces and projects such as Fixhub (Fig. 3), the coming together of a community to fix things, share skills and learn from each other is often just as much the basis of an initiative as the fixing itself. The community element, alongside the physical tools and resources, empowers individuals with knowledge, skills and independence. Even in more instructional repair examples, such as the Haynes Manuals (or their 21st century cousin, ifixit.com), we still see them in a context of an amateur mechanic community.

<sup>3</sup>Martinez, F (ed.) 2019, *Repair, Brokenness, Breakthrough: Ethnographic Responses*. Politics of Repair, Berghahn books.

<sup>4</sup>Ellen MacArthur Foundation, 2016, *Empowering Repair*, access [here](#)

<sup>5</sup>Fuad-Luke, A. 2009, *Design Activism: Beautiful strangeness for a sustainable world*, Earthscan

<sup>6</sup>Chapman, J. 2005, *Emotionally Durable Design: Objects, Experience and Empathy*, Earthscan

<sup>7</sup>Martinez, F (ed.) 2019, *Repair, Brokenness, Breakthrough: Ethnographic Responses*. Politics of Repair, Berghahn books.



**Fig. 2**

Repair Cafes are free meeting spaces in which community members gather to repair things together. They are informal, often community-run, events. **Repaircafe.org** is a Dutch network of self-initiated community repair cafes spread across The Netherlands.



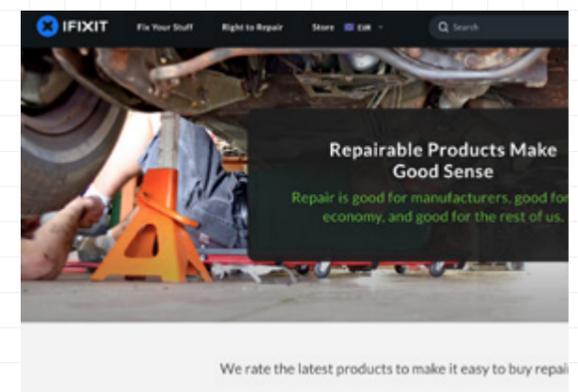
**Fig. 3**

Fixhub was a prototype maker library commissioned by the Lodz Design Festival and **British Council**, and curated by From Now On. It was a community makerspace that focused on repair, calling for fixing culture to become a more mainstream and everyday part of life.



**Fig. 4**

Haynes Manuals are an ongoing series of instructional manuals, primarily based around the repairs of cars and other motorised vehicles.



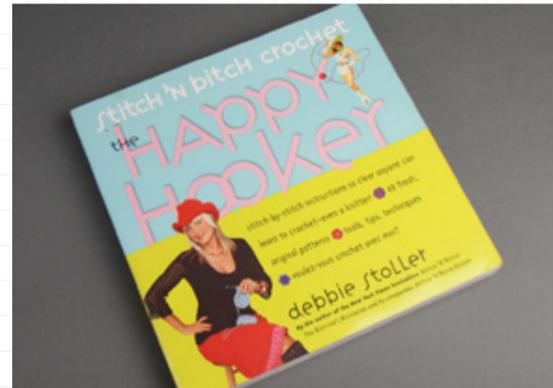
**Fig. 5**

**ifixit.com** is an open source online hub for repair resources. Written by an open community, the digital manuals range from iMacs to snowboards

# Mapping the context



**Fig. 6**  
**The Pussyhat Project** is a global solidarity movement for women's rights. A direct rebuttal to Donald Trump's infamous vulgar commentary, the Pussyhat stands to reclaim the word "pussy" through a simple DIY open source knitting pattern that has been adopted by thousands of women across the globe.



**Fig. 7**  
**Stitch 'n Bitch Crochet, the Happy Hooker** is an instructional book on beginner's crochet by Debbie Stoller. It has inspired international Stitch 'n Bitch meetings of positive, supportive spaces in which members talk, knit (or crochet) and share with each other<sup>14</sup>.



**Fig. 8**  
**Make Do and Mend** was a wartime austerity campaign in Britain that began in 1943, urging women to repair and reuse as much as possible in response to clothing rationing.

<sup>8</sup>Fry, R. 2014, *Craftivism: The role of feminism in craft activism*, Saint Mary's University, Halifax

<sup>9</sup> *Our Story*, The Pussyhat Project, pussyhatproject.com access [here](#)

<sup>10</sup>DeSimio, C. 2020, *Cincinnati's sewing response echoes history*, Harriet Beecher Stowe House, stowehousecincy.org, available [here](#)

<sup>11</sup> Sapelly, L.E. 2016, *Pedagogies of historical and contemporary American sewing circles*, PhD thesis, Pennsylvania State University, Pennsylvania, p.139

Many of these projects present a focus on repair of machine / technology. Be it as complex as circuit boards to the simpler side of bike repair, there is clearly empowerment in fixing and understanding the mechanics of our everyday objects. However, so much of our anthropological history of repair sits in much more analogue (and inextricably feminine) spaces: darning socks, mending toys, upholstering furniture. When so many of these traditional textiles skills are no longer taught or learned, why is it that embracing repair methods so often revolves around the technical?

## Context 02 | Women's Work

As this project focuses on repair in this more limited area of textiles work, I would like to draw on the social impact of "women's work" more generally. Passed down by the family matriarch or traditionally taught to girls in home economics classes, skills including knitting, sewing, upholstery and embroidery have now found themselves uncommon and neglected by many current western cultures.

Despite second-wave feminism contributing to this skill-loss, understanding these skills as representative of oppression via domesticity<sup>8</sup>, many initiatives have celebrated the empowerment behind these skills. Craftivism is perhaps the most well-known example of how textiles work has provided a toolkit and voice for social change. A contemporary example is of course the Pussyhat Project (Fig. 6), which has seen a global movement and symbol of women's rights through an open-source knitting pattern<sup>9</sup>. But craftivism is not a new concept by any means: 1846, for example, saw the formation of the Cincinnati Anti-Slavery Sewing Circle – a women's activist group who

made clothes to protect victims of slavery who had managed to escape<sup>10</sup>.

Additional to directly activist spaces, the culture of women's community-building via textiles crafts can also be seen in everyday textile groups. In her PhD thesis, *"Pedagogies of historical and contemporary American sewing circles"*, Laura Sapelly demonstrates how "socially engaged constructivist pedagogies emerged within these circles"<sup>11</sup>, enabling women to exchange skills alongside opinions and strategies in a safe, supportive space. This culture has been reclaimed by women on a global scale, forming communities such as "Stitch n' Bitch' groups" (Fig. 7) and "Anarchist Knitting Circles". Often politically engaged, this movement is broadly seen as a means of reclaiming women's domestic labour in feminist spaces<sup>12</sup>.

Mirroring the repair economy's anti-consumerism and anti-globalisation, crafting cultures are also materially engaged with the shift towards slow fashion. Linking these skills to slow consumption demonstrates the intersectionality with social responsibility and sustainability, engaging with the broader issues of gender-inequality and resource management. If "slow fashion as a concept is reflective of the feminist goals of social justice" (Bain, J. 2016)<sup>13</sup>, then we can infer how traditionally feminised textiles crafts also share in similar goals.

<sup>12</sup> Chansky, R.A. 2010 *A Stitch in Time: Third-Wave Feminist Reclamation of Needed Imagery*, Journal of Popular Culture, Volume 43

<sup>13</sup> Bain, J. 2016, "Darn right I'm a feminist...Sew what?" *the politics of contemporary home dressmaking: sewing, slow fashion and feminism*, Women's Studies International Forum, Volume 54

<sup>14</sup> Chansky, R.A. 2010 *A Stitch in Time: Third-Wave Feminist Reclamation of Needed Imagery*, Journal of Popular Culture, Volume 43

# Project proposal: The Repair Circle

## Overview

Focusing on the intersection between the contexts of the repair economy and “women’s work”, The Repair Circle is a project designed to take an operational approach to creating feminist spaces within the repair economy, and advocate for emotionally durable design and community-building. By taking on the role of community facilitator (part activist, part solidarity group, part voluntary community consultancy), The Repair Circle will catalyse, empower and support a decentralised network of Repair Circles across London. The desired impact of the project is to educate communities on practical and historically undervalued textile repair methods and create engagement with slow consumption, whilst nurturing community and creating safe autonomous spaces for skill sharing and conversation.

The project aligns with many of the Design Justice Network principles, specifically:<sup>15, 16</sup>

- Share design tools and knowledge
- Non-exploitative solutions that reconnect us to the earth and each other
- Designer as facilitator, not as an expert
- Towards sustainable, community-led and controlled outcomes
- Recognising that everyone is an expert based on their lived experiences

## Developing the model

Borrowing from existing typologies in repair economy culture (e.g. Cafes, Libraries), I began by exploring different possible formats of the project in terms of Local-Global impact scale, and level

of perceived effort or resources required (Fig. 9). Ranging from an online directory of resources to a collaborative campaign with fashion brands to on-street it was useful to see the scalability of the premise and assess at what level the project would be best suited initially.

The project therefore settled on the “Campsite” model, paying homage to the tradition of sewing circles which moved from house to house and created spaces to exchange skills, talk, learn and build solidarity. In this model therefore, the project is a pop-up space which is located in a single location for a mid-term residency of 3+ months. During the residency the space will host a physical toolbox of textile repair supplies alongside community repair events (e.g. workshops, repair circles, skill exchanges). Once the residency has finished the pop-up will relocate to another community and begin the cycle again, providing the opportunity to create a larger network.

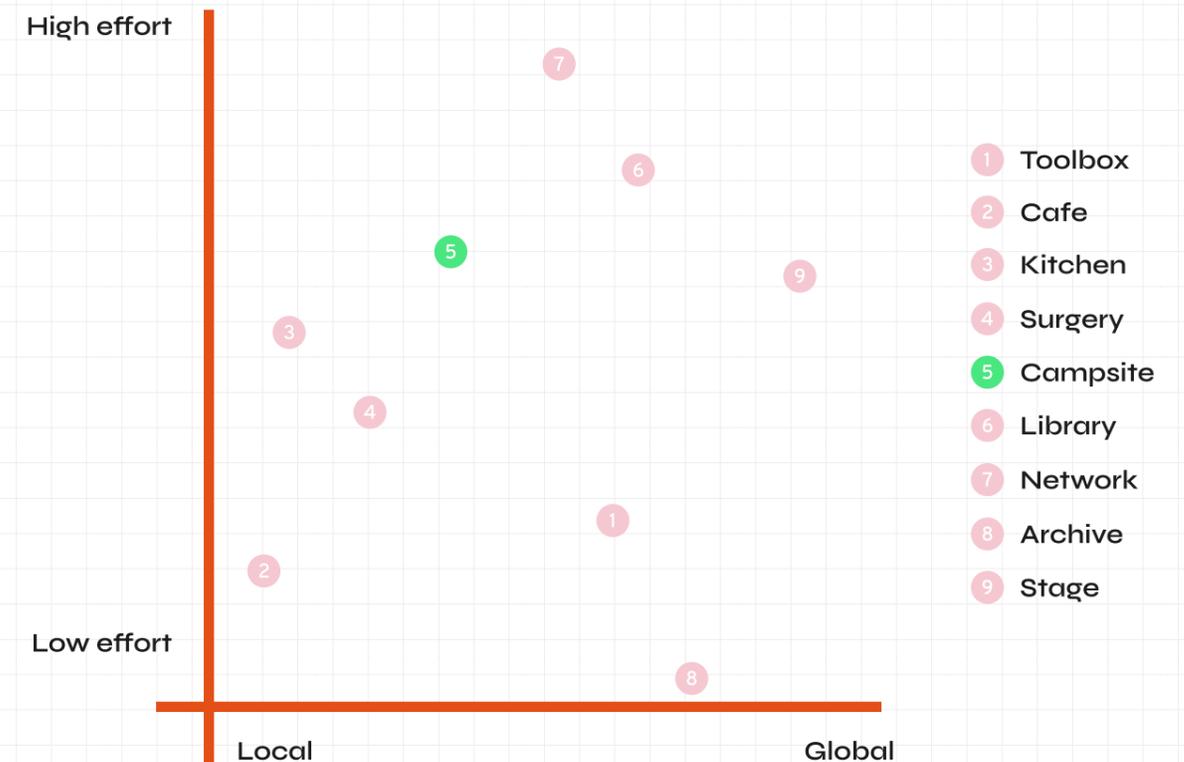
## Location and stakeholders

The project will be initially based in London, focusing on individual boroughs / communities for each campsite location, with the long-term aim of creating a citywide network. London already has a growing society of makerspaces and alternative economy initiatives. This provides a strong support network for publicising the project and collecting interested organisations and individuals.

The project will also tap into the lingering war-time legacy / concept of the “make do and mend” movement.

<sup>15</sup> *Design Justice Network Principles*, 2018, [designjustice.org](https://designjustice.org), access [here](#)

<sup>16</sup> *Costanza-Chock, S. 2020. Design Justice: Community-Led Practices to Build the Worlds We Need*, MIT Press



**Fig. 9**

Scale exploration of potential project formats.

**Toolbox:** Open source information, instructables, free and online

**Cafe:** small scale infrequent events held in rented community spaces (existing model)

**Kitchen:** Static purpose-designed space with open source materials, tools and resources

**Surgery:** On street / on location short-term pop up events offering repair teaching

**Campsite:** Longer term residences in different locations, creating a broader network

**Library:** Static dedicated space and linked online open source resources

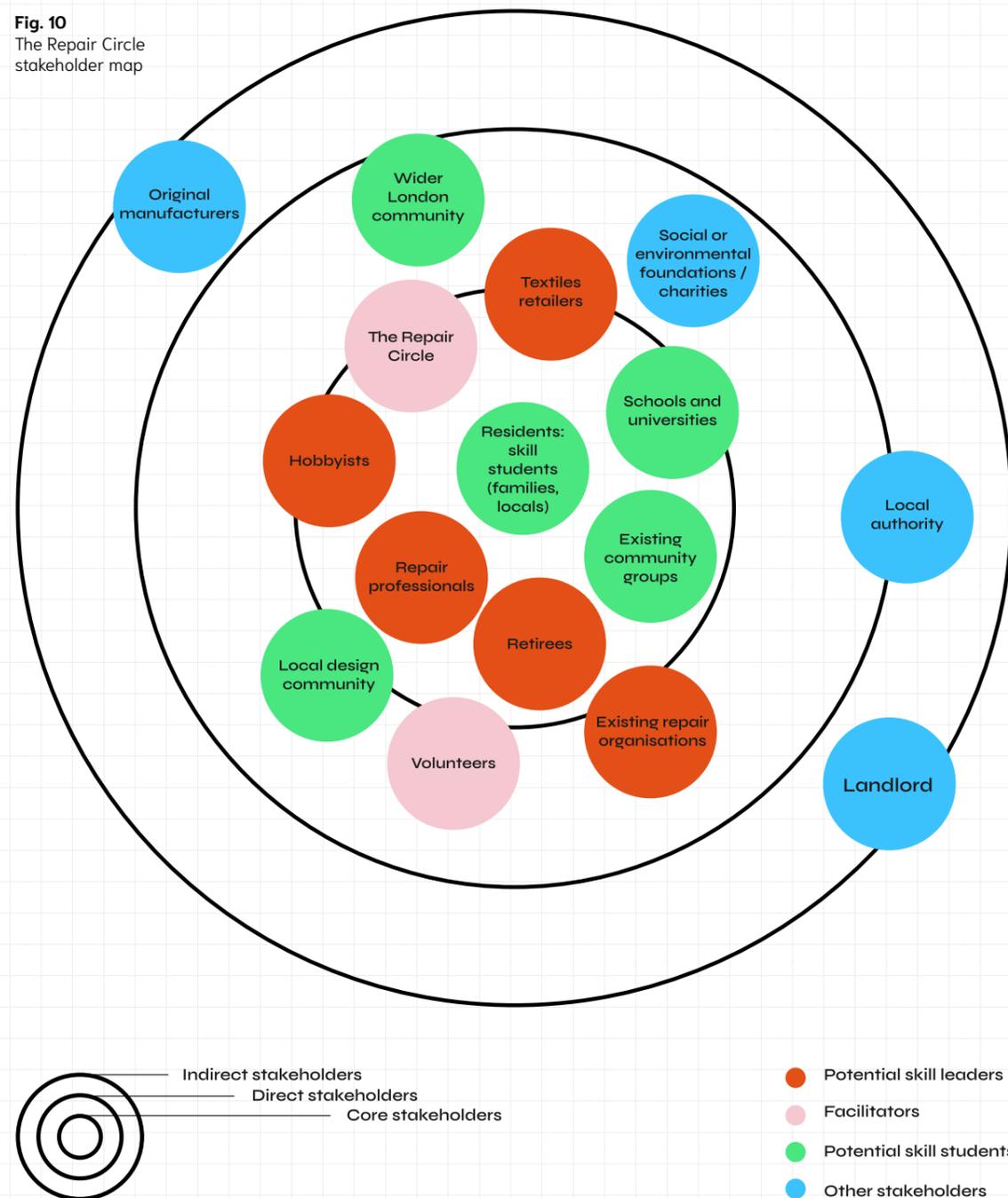
**Network:** Static designed space with a focus on replicability for multiple simultaneous locations

**Archive:** Curated pre-existing materials into one platform. Second hand content

**Stage:** Collaborative model with slow fashion engaged brands, utilising their existing platform

# Project proposal: The Repair Circle

Fig. 10  
The Repair Circle  
stakeholder map



## Location and stakeholders (continued)

The Repair Circle identifies 4 main categories of stakeholder (Fig. 10):

- Potential skill leaders
- Potential skill students
- Facilitators
- Other interested / affected stakeholders

The project aims to be as community-led as possible, but will require some level of facilitation to catalyse the network of stakeholders. This will include reaching out to potential “skill leaders” (repair professionals, matriarchs, retirees and local hobbyists) alongside potential “skill students” (local schools, universities, families, the wider maker and design community, existing community groups). Mirroring the essence of traditional sewing circles, it is important that these communities are inclusive and open. Each new location will require a new network to be drawn. This locality will help ensure the sustainability of a repair circle once the pop-up space has moved on.

## Programming

Programming per location will begin before the residency to ensure as many people can be connected as possible. This will begin with an initial stakeholder map of the chosen location, identifying and reaching out to skill leaders, students, other interested parties (e.g. for potential funding / collaborations). The Repair Circle will directly contact stakeholders and place open call adverts in shop windows, social media channels and local press etc.

Please see Appendix i for a first-look stakeholder map of potential collaborators, skill leaders and

skill students in the borough of Southwark. The next stage of programming will focus on the first month of the residency. Once a campsite location has been secured, The Repair Circle facilitators will begin organising events with the local skill-leaders, advertising through their channels where possible, and reaching out again to skill student groups. Throughout this month of events and general residency, community members will be encouraged to plan and organise events and meet-ups themselves using the space.

Month 2 will see more of the responsibility of organising programming given to the community. Though The Repair Circle facilitators will continue to assist, the intention is to build in as much autonomy as early as possible in the process.

Months 3+ will be primarily self-organised by the community, with continued background support from the facilitation team / individual. This process emphasises the role of designer as facilitator, not themselves as experts<sup>17</sup>.

Example events during the residency:

- **Repair circles** | casual gatherings where people bring their own repair projects to work on in the group and share skills with others
- **Skill-share workshops** | workshops focussing on one specific form of textile repair, led by a skill leader from the community
- **Drop in** | membership model
- **Shared goal workshops** | community members work together for a group textile-repair goal, e.g. charity projects

<sup>17</sup> Costanza-Chock, S. 2020, *Design Justice: Community-Led Practices to Build the Worlds We Need*, MIT Press

# Project proposal: The Repair Circle

## Decentralised network

Once the residency is finished, and the campsite no longer exists in the location, the group will be supported to continue programming events in other local spaces – e.g. people’s homes, community spaces, outdoor areas.

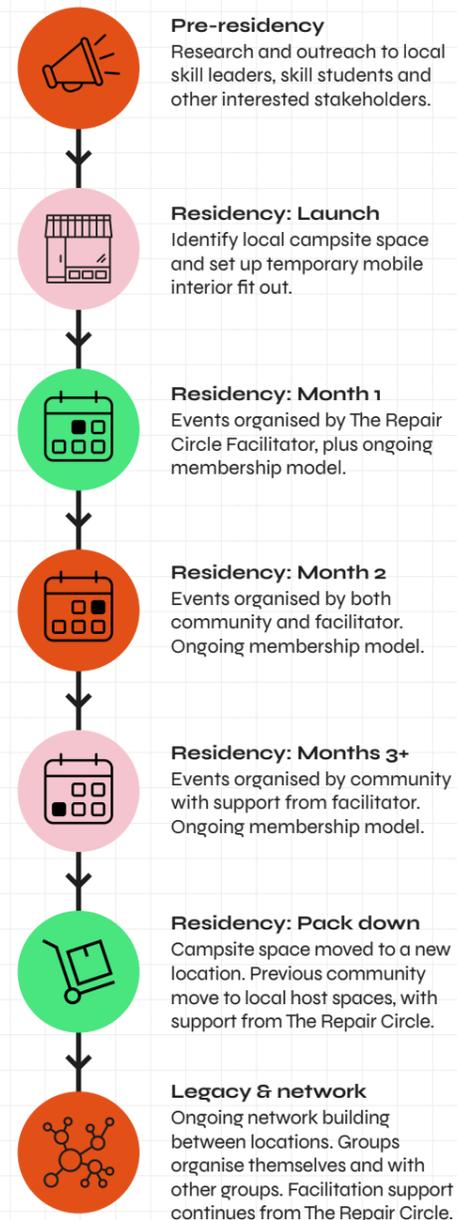
An online platform will act as the main support tool, providing resources and information in an open-source format, alongside a forum for people to connect. One important resource will be a work-in-progress handbook of how to organise the events and engage in community repair.

Learning from other examples of decentralised networks, such as Extinction Rebellion, autonomy and self-organised is important and empowering. As more locations are connected by The Repair Circle, the project will initiate (and encourage community initiation) of multi-group meetups and events. Each group will be able to act under the name of The Repair Circle to plan and organise their own events.

See Fig. 11 for a demonstrative timeline

## Space and material components

Whilst the primary aim of the project is to create these community networks, the distribution of knowledge and connection with repair objects is also key. Consideration for the space requirements is therefore crucial to creating initial engagement with the initiative.



**Fig. 11**  
The Repair Circle suggested location timeline

The space itself will be easy to assemble, disassemble and relocate, and will host:

- An informal and comfortable meeting space for events and repair activities
- Repair materials and tools (e.g. sewing machines, needles, threads, darning mushrooms)
- A small library of printed repair resources (see Fig. 12 for a precedent example)
- Basic refreshment facilities

Aesthetically, the space will be cosy yet practical and modern – avoiding the musty image of many community spaces and the masculinity of many technology focused repair spaces. It will echo the comfort of traditional repair circles, based in members’ homes, whilst also empowering users with a accessible library of tools and resources. This will support the wider goals of celebrating women’s work and creating safe spaces for sharing and learning. See Fig. 13 and 14 for precedent examples of how the space may look.



**Fig. 13**  
Photo from [dwell.com](https://www.dwell.com)



**Fig. 12**  
Sewing box for the future, V&A, access [here](#)



**Fig. 14**  
Photo from [pinfluencer.io](https://pinfluencer.io)

# Project proposal: The Repair Circle

## Space and material components (continued)

Additional to the physical space of the campsite, The Repair Circle will also have an online presence. The purpose of this website is to increase accessibility of the instructional repair resources, as well as providing a single platform (forum space) where groups can communicate internally and externally with other group. This online infrastructure will help to facilitate the ongoing movement.

The Repair Circle website will also host a handbook for local repair circles, so that communities can independently organise themselves and understand the goals, intentions and tools of the network.

## Financing and support

There are three key ways in which The Repair Circle may be funded. These are

1. Paid membership models for space and material access during residency
2. Nominal pay-what-you can fees for events
3. External funding and investment

In order to keep the initiative as inclusive and accessible as possible, the project aims to cover the majority of costs through external funding and investment. This will mean that the membership model and nominal event fees can be low.

This proposal has identified several London-based and national potential investors, collaborators or beneficiaries for the project:

- **London Waste and Recycling Board (LWARB)** and their local authority support programme, **Resource London**  
*LWARB have multiple investment programmes working to accelerate the transition to a circular economy*
- **The Ellen MacArthur Foundation**  
*Working to develop and promote the idea of the Circular Economy across multiple scales and various different sectors*
- **Local authority funding** – local councils and / or the **Greater London Authority**  
*Offering different funding opportunities including ‘Team London Small Grants’ and ‘Citizen-led Programme’*
- **The Restart Project**  
*Large electronics-focused repair community, that may be open for collaboration or network sharing*
- **Right to Repair**  
*European collective of repair initiatives, communities and projects.*
- **Wrap** textiles recycling and re-use small scale grant  
*Grant supporting projects which divert textiles from landfill, ensuring that it remains a valuable resource.*

# Considerations and challenges

I have identified three key considerations and challenges that The Repair Circle project may face. Actively addressing these will be key in ensuring the project not only has impact, but also has the right kind of impact.

## Considerations and challenges: Building Community

Perhaps the clearest challenge of The Repair Circle initiative will be in successfully forming and maintaining communities. The nomadic campsite model adds a level of difficulty here due to the temporality of each pop-up. However, in order to have maximum impact and scale on a lower budget, this format allows for much more coverage than a static permanent space.

The key to building community will be in forming strong relationships with and between the skill leaders and students interested in the project. This is why the process of building each network will begin before the physical pop-up itself. Understanding that there are existing strong and resilient community groups in each location is also important. In building relationships with these, The Repair Circle will be able to tap into and connect existing networks of likeminded groups and individuals. Existing community groups here does not just refer to activity groups, but also the communities connected via a service (such as a haberdashery’s clientele), professional groups (such as workspaces) and educational groups (such as schools and universities).

Another important aspect of this is creating inclusivity and accessibility. This will be actively considered in reaching out to individuals and

groups throughout a residency. For example, identifying skill leaders from an array of backgrounds (professionals, hobbyists, retirees, unpaid work) will allow for a mixture of voices, techniques and skillsets.

This will also contribute to a non-hierarchical space which encourages sharing, open communication and skill swapping. In this model, students will be encouraged to become skill leaders and skill leaders will be encouraged to become students in other skills – widely communicating the Design Justice principle that everyone is an expert based on their lived experiences<sup>18</sup>.

## Considerations and challenges: Ensuring legacy

The first consideration leads well into the second: after the physical campsite space has moved on, how do we ensure a community legacy? This challenge is the main driver for establishing a decentralised network. Empowering communities throughout the duration of the residency to self-organise and communicate will pre-empt the reduction in physical support and facilitation from the project. Supported by an online platform, connectivity to other groups and the facilitators and an open source library of resources / handbook will ensure that communities have all the organisational tools they need to continue meeting.

The larger the overall network becomes, the more self sustaining it should be. Multi-group events will allow for invigoration across many locations and maintain the passion and enthusiasm for the local repair circles.

<sup>18</sup> Costanza-Chock, S. 2020, *Design Justice: Community-Led Practices to Build the Worlds We Need*, MIT Press

# Considerations and challenges

## Considerations and challenges: Protecting local repair professionals

The third major challenge that The Repair Circle initiative faces is ensuring that it protects repair professionals. It will need to ensure that these professions are celebrated through the process, rather than reducing their custom.

Though the project advocates for individuals to have the skills, knowledge and resources to repair everyday textiles, it recognises that the everyday individual will be unable to replicate the skill level of a professional tailor, seamstress or upholsterer. Therefore, by including repair professionals in the

process as much as possible, The Repair Circle hopes to act as a platform to celebrate, endorse and advertise their skills, bringing increased awareness and custom to their businesses.

By facilitating knowledge and access to repair, the project aims to educate on the value and potential of repair processes. I hope that individuals engaging in the project will become more attuned to what can and cannot be fixed, regardless of their personal repair abilities. Once you are repairing items yourself, you will be able to see where a more complex issue can be repaired and therefore are more likely to consult a professional's help than dispose of and buy new.



Fig. 15  
Victorian sewing circle. Photo from [Pinterest](#).

# Concluding thoughts

To summarise, The Repair Circle is an initiative designed to facilitate a network of community-led skill sharing and repair economy principles, celebrating traditional feminised textile skills. Through the report I have discussed the wider contexts of the repair economy and a feminist understanding of textile repair, in which the project aims to act within.

Whilst not designing explicitly for strategies such as Circular Economy, The Repair Circle contributes to the growing conversation around the need for alternative economic models and means of consumption. In helping to shift our throw-away culture to one which is mindful and driven by longevity, projects such as this can hope to influence other initiatives that work within sustainable development models. Kate Raworth, author of *Doughnut Economics*, has even called the right to repair “an essential design feature for a circular economy”<sup>19</sup>. In this sense, by providing a platform to repair professionals and educating on the value of repair, the project works to advocate for the repair economy / circular economy on multiple levels.

Additionally to the financial and natural capitals the project acts within, it is also imperative that The Repair Circle has an impact on social capitals<sup>20</sup>. In accordance with the principles of Design Justice, the project challenges capitalist and consumerist structures. It looks to empower communities through recognising the value in everyone's individual expertise and facilitating the dissemination of tools and knowledge<sup>21</sup>. However, to ensure effective reach and longevity of the project, I would recommend further research into community-building methods and techniques.

With the additional layer of engaging in the feminist spaces of textile repair, borrowing from the culture of sewing circles and organisation through craft, the project will create safe sharing spaces that celebrate these dying skills.

However, despite these anticipated impacts, it remains somewhat difficult to grasp what the extent of the project will be. Though the proposal considers many of the challenges and considerations, the desired areas of impact are difficult to quantify. The wider influence on shifting public opinion, for example, will be caught up in the more general narratives of slow consumerism or craftivism – pinpointing where The Repair Circle specifically is having an impact is unlikely. From a personal perspective, I do not see this intangibility as a deterrence, but rather as a reflection of the community-building message of the project itself. Textiles crafts, by their nature and their embedded complex history, will not appeal to everyone. Whilst the project on one level hopes to address this, it understands that it must exist within a broader network of repair initiatives, which in itself sits within a broader network of circular economy, sustainability and social initiatives. Further exploring these other areas will be key to maximising engagement in general issues of social change.

<sup>19</sup>Raworth, K. 2020,[Twitter] 20th February, access [here](#)

<sup>20</sup>Fuad-Luke, A. 2009, *Design Activism: Beautiful strangeness for a sustainable world*, Earthscan

<sup>21</sup> Costanza-Chock, S. 2020, *Design Justice: Community-Led Practices to Build the Worlds We Need*, MIT Press

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## Organisations, initiatives and projects:

Brixton Pound, [brixtonpound.org](http://brixtonpound.org)

Extinction Rebellion, [rebellion.global](http://rebellion.global)

Fixhub, [design.britishcouncil.org](http://design.britishcouncil.org)

Haynes Manuals, [haynes.com](http://haynes.com)

Ifixit, [ifixit.com](http://ifixit.com)

Make do and mend, [iwm.org.uk](http://iwm.org.uk)

Pussyhat Project, [pussyhatproject.com](http://pussyhatproject.com)

Repair Cafe, [repaircafe.org](http://repaircafe.org)

Stitch 'N Bitch, [meetup.com](http://meetup.com)

Sewing box for the future, [vam.ac.uk](http://vam.ac.uk)

# Appendix i

Demonstrative first-look stakeholder map of the borough of Southwark. This identifies an initial collection of potential skill leaders, skill students and other interested stakeholders or possible funders.

