



SEASON 6 'A CONTRADICTION OF UNIFORM'

Following previous seasons of world-building around the different environments in which our garments can function and exist within, this season explores a more direct question of uniformity—both its traditions and contradictions, as well as its practicality in real-world use.

This season's initial exploration into archetypes of uniform began through the lens of more formal, historic uniforms varying across the 18th and 19th centuries, many of which would now be considered somewhat impractical by modern standards of functionality. Combining elements of historic techniques—such as various forms of decorative pleating, appliqués, and braiding—with modern fabrications and a consideration for everyday usage formed the foundation for our technical developments this season. By doing so, we repurpose what were once static, decorative markers of rank into functional points of expansion, allowing the silhouette to fluctuate and respond to the wearer's environment. We challenge the traditional stagnation of the uniform, transforming it into a fluid, adaptive tool for the individual rather than a static symbol of the collective.

The collection's colour palette serves as a visual bridge between this historical research and the brand's process-led identity. The palette is anchored by graphites and earthy greens, grounding the collection in a sense of weathered utility. These are contrasted by bold reds—a direct reference to the traditional British military red coats that once symbolised authority and heightened visibility. Slashes of purple and blue further disrupt the palette, moving the "uniform" away from strict conformity and toward a more expressive, structural role.

True to our commitment to circularity and dead stock materials, each garment begins as a blank canvas of neutral dead stock fabric before undergoing our signature in-house dyeing and hand-brushing techniques. This season introduces a significant shift toward organic dead stock materials—incorporating various cottons, boiled wools, and raw silks—alongside our continued use of technical nylons. This irregular application of colour across such diverse textures ensures that even within a "uniform" silhouette, no two pieces are identical. In this way, the collection resolves its own contradiction: while the garments draw from a history of mass-standardisation, the final objects are uniquely defined by the hand of the maker and the individual journey of the wearer.

The circular narrative extends through a considered collaboration with Chilly's, the London-based reusable bottle brand, recognised for its commitment to responsible design and long-term sustainability. Together, we introduce a bespoke hand-dyed bottle housed accessories, developed exclusively for this collection. Working closely with the Chilly's design team, we produced 3D printed bottle sleeves which incorporate our textures into the surface. Along with this we developed a range of reusable bottles along with bottle bags produced exclusively for Chilly's using our own dead stock materials. Above all, this collaboration is an extension of our world into a new category of product, which still retains our philosophy of functionality at its core.

With special thanks to:

Exequiel Enjae, JK Kim, Jeonghwan Kim, Scarlet Brown, Becker Studio, Alberto Deon, Chilly's design team, British Fashion Council & Agency Eleven team.

CREATIVE DIRECTION & STYLING

CASTING

HAIR

HAIR PRODUCTION

MAKE UP

JEWELLERY

FOOTWEAR

SOUND

SHOW PRODUCTION

PR

CHARLIE CONSTANTINOU

TIDE CASTING

MOTOHARU IWAIZUMI & TEAM

MATTHEW HARP

KOSEI KITADA & TEAM

THE OUZE

DEMON

VARIATIONS BY STEVE REICH

BLONSTEIN PRODUCTIONS

AGENCY ELEVEN

