

How can trends influence the future of
sustainable design, specifically related to a
fashion context?

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The future of fashion design is a contentious issue that stems from years of irresponsible mass production and a lack of forward thinking towards the sustainability of the planet. Moreover, global warming is progressively worsening due to the rapid consumerist society. There is a need for a transformation in the way that the industry designs new clothing to ensure a future of the industry therefore, I will be discussing how trends can be the catalyst for sustainable design solutions to be applied to mass production, with emphasis on the power that forecasters and the general public have over what is trending.

There are large global organisations that exist to reinforce the seriousness of the issue such as COP26 - an annual conference that takes place to “be the world’s best last chance to get runaway climate change under control.”(UK COP26, 2021). Here, up to 200 world leaders attend to discuss the future of the planet and negotiate various action plans to improve the way the governments operate for positive change. These topics are as follows: ‘Mitigation’, ‘Adaptation’, ‘Finance’ and ‘Collaboration’; Summarising the changes that are agreed such as the reduction of emissions for a goal of a 1.5°C increase in global temperature as “The half a degree of extra warming between 1.5 and 2 degrees will have grave consequences on communities and the natural world, with disproportionate impacts on indigenous people, low-lying and small island states, and fragile ecosystems like coral reefs, which would be entirely lost.”(UK COP26, 2021). In comparison to more temporary trends I will discuss in this essay, this issue remains a constant point of interest due to the severe impact of man-made inventions alongside the wasteful nature of the fashion industry. Essentially there needs to be changes put in place for the earth to regenerate while evolving fashion design into an industry that can be sustained.

With a focus on fashion, the Ellen Macarthur Foundation is another company that instigates the need for a circular economy. As it is known that fashion “accounts for about 8-10% of global carbon emissions, and nearly 20% of wastewater”(Ro, 2020) and “sucks up more energy than

both aviation and shipping combined”(Ro, 2020) a colossal impact from just one industry. They state that in the fashion business “products and systems are designed in such a way that more than 80% of material flows are destined for landfill, incineration or leaked into natural environments. Once things are designed, it’s hard to reverse”(Ellen Macarthur Foundation, 2021) promoting the urgency of a shift in the way we move forward with designs. They are dedicated to a world where recycling and the elimination of single use products becomes the only way that society operates - wiping out design that enables throw-away culture.

Within this essay, I will discuss how trend forecasting and current trending subjects have a huge influence on what appears in stores and how this can be utilised to make vital changes that will enable a future of sustainable fashion design. Starting with a brief history of trend forecasting itself, I will highlight the significance of the trend forecasting industry and how it works to reach a global scale to control design concepts, fabrics, processes, themes and aesthetics that flood the stores. I will then identify trends surfacing within the journals that explore sustainable design solutions and designers that are carrying out work that is inspiring the current and therefore future sustainable concepts within fashion manufacturing.

The second chapter will then showcase how the specific social media platform TikTok aids the emergence of noncommercial trends using hashtags and scrolling. I will illustrate how people have grown their brands through this popular platform while creating their own trends to share personal desires of eco conscious fashion while kick starting a desire to be more conscious among others. I will also discuss the negative impacts of this and how a brand may exploit these individual lead trends to promote items that don’t conform to the implied conscious design.

The significance of commercial trend forecasting

Trend forecasts are a bible for the fashion industry; determining colour palettes, silhouettes and context for most high street fashion brands. A large part of the fashion industry “involves the uncanny ability to psyche out trends and translate them into products that will win favour with the customer.”(Regina Lee Blaszczyk and Wubs, 2019). Furthermore, there are many different forecasting companies that have a huge customer base allowing the plethora of forecasters to have a strong influence on what the industry decides to stock in their stores.

Some of the leading organisations include; WGSN, Promostyl, Premier Vision, Textile View/View and Patternbank - all of which supply to major fashion brands alongside other huge names within other industries. Promostyl alone supplies to brands such as: Elle, Reebok, Swarovski, BMW and Nintendo, a diverse mix of big names. In 1966 Promostyl became “the first style office that designs collections for the textile and clothing industry” (PROMOSTYL, 2020) setting the standard for future trend forecasters. They came about post World War Two when “Fashion Forecasting... emerged as an industry in line with mass production and retail development and became a serious industry”(Mckelvey and Munslow, 2008) connected to the fashion world to develop more insightful thinking, informing the new fashion design choices. Before this, trend was determined through analysing the fashion designs flooding through the catwalks in Paris where, among others the “now-forgotten Paris firm of J. Claude Frères & cie” (Regina Lee Blaszczyk and Wubs, 2019) would collate swatches from local dye houses to put together their own colour palettes while outsiders from Britain and other countries would look at runways from major fashion houses such as Dior to inspire their own designs.



Figure 1: (Bradford College, 2014)

Since the end of the war, the needs of the consumer have shifted massively therefore the trends that were once simple singular themes such as ‘Safari’ or ‘Country squire’, have now evolved “to a more pluralistic approach, mirroring the expansion of mass communication”(Mckelvey and Munslow, 2008) as the general wealth of people grew over time and was later expanded more through the introduction of the internet and online presences. WGSN was the first to turn to the online world in 1998 becoming the first ever online forecasting service and later one of the biggest. They have “14 offices in key countries and 4 hubs in New York, London and Hong Kong” (WGSN, 2019) because the accessibility and implementation of the web pushed the market to a global scale with ‘forecasting material’ reaching more cities all over the world. A few clients of WGSN include: Nike, Adidas, Starbucks and Samsung, again hugely successful and global brands solidifying the immensity of the industry.

Previous to online forecasts, a limited number of textile books, usually around “500 may be produced”(Mckelvey and Munslow, 2008) to be distributed across the UK with samples of new fabrics from recent trade shows and recycled vintage fabrics as well as “Bilbille & cie—a Parisian sampling house established in the 1880s—continued to do business as usual, producing books of fabric swatches to guide fashion designers around the world”(Regina Lee Blaszczyk and Wubs, 2019) showcasing a more tactile approach to trend forecasting. Simultaneously a level of exclusivity is established within the industry that juxtaposes the global reach as WGSN costs around ten thousand pounds per year to gain access to their insights. Textile View magazine is more accessible however each issue is still fairly expensive for a middle market consumer, costing around sixty pounds to buy. The exclusive nature of these predictions have a large impact over how the fashion industry moves forward in terms of design, materials, general themes and concepts that follow through into the world of mass production. For this reason, the inclusion of sustainable design solutions and fashionable methods of producing new eco conscious clothing amidst the trends themselves will stimulate a trickle down effect of change. On the flip side, it can be argued that trend has impacted the lack of sustainability up until now due to the quick changing seasons as well as the change in consumer behaviour to begin with. After WW2, Britain's positive relationship with America caused a boom of individuality hence “British post-war youth culture emerged primarily in response to the American popular culture centered on rock 'n' roll”(Milestone, 1999) alongside the new sense of relief and relaxation among the younger generations. The influence from America also meant that the “economies of the world expanded and people in the West enjoyed new access to consumer goods”(Advameg inc, 2019) a catalyst for a future of greed and in turn the mass production of thousands more products to be shipped globally. A snowball effect began here because as quickly as the industry grew, the more breadth of inventions came about to contribute to new waves of fashion subcultures.

The complexity of trend forecasting stems from a back and forth analysis of top down and bottom up market levels to determine current patterns in people's interests as well as behaviours that are occurring essentially everywhere as to decide what people will like and thus buy. Forecasters are extremely intelligent because while they look at social patterns, they challenge views to create a progression and ensure they "make these challenges profitable, innovative and professionally accurate"(Raymond, 2010) in order to be successful. By which point 'systems theory' becomes the driving force of analysis as it is the theory that everything within a system is "connected not just in one direction, but in many directions simultaneously"(Raymond, 2010) therefore everything will affect everything else. From a trend point of view, the inclusion of current social issues in their research is an example of the population influencing their decisions which in turn, once all research is condensed into a 'trend forecast', will influence the people again. Furthermore, 'influence' functions within a circular system that is "interconnected in such a way that they produce their own pattern of behavior over time"(Meadows and Wright, 2008) while the effects of outside forces, initiates a response that is "characteristic of itself"- potentially highlighting weakness within the system.

Originally, people would look at the designs that were emerging from the high-end catwalks from brands such as Dior to be the main influence on clothing and what was a blanketed trendy look. Silhouettes like "a style of suit originally designed by Savile Row tailors for young upper-class men in the late 1940s" were "worn by one of the first post-war youth subcultures - the teddy boy"(Cox, 2017) in response to a grand new look unveiled by Dior "in 1947 with a tailored collection"(Cox, 2017) as seen in Figure 2 and 3. People would pick and choose styles and adopt them as their own to express their individuality, this then circles back to the forecasters as they see how subcultures have interpreted the trendy styles to aid further decisions.



Figure 2: (Vogue, 2016)



Figure 3: (The Guardian, 2018)

The evolution of the breadth of individuality and new and impending social and climate issues allowed for a more in depth inquiry on a wide variety of sources. This is an opportunity to see where the weaknesses lie within society; These weaknesses are what inspires new ways of thinking among trend forecasts as we learn from the mistakes that are nearly too late to rectify within a sustainable design bracket along with 'sustainability' as a whole. Moreover, if topics of sustainability are popular talking points among the general public already and forecasters implement thought out solutions in the trends, then there is hope that people will want to engage with the sustainable design practices, consequently pushing a positive change.

The zeitgeist is massively impacted by the current climate crisis as many people are increasingly concerned for the future of humans alongside the future of the planet itself. Greta Thunberg, a well known young Extinction Rebellion activist said:

"I was fortunate to be born in a time and place where everyone told us to dream big; I could become whatever I wanted to. I could live wherever I wanted to. People like me had everything we needed and more. Things our grandparents could not even dream of. We had everything we

could ever wish for and yet now we may have nothing. Now we probably don't even have a future any more.”(Thunberg, 2019, p.58)

Her statement is a cry for help aimed at anyone and everyone who wants a future on this earth, a consensus for the severity of the impending issue. She is also highlighting the extreme way in which people consume without a thought towards the consequences while taking advantage of the excessive luxuries that are always available. Due to the back and forth nature of the trend researching, the forecasters are listening to these cries as they research current issues to inform the contexts that they create. For example, View Two, an accompanying magazine to Textile View, has been expressing trends with sustainable themes for the past few years - Issue 26, forecasts for Spring Summer 2020 - included an overarching theme of sustainable practices from the designers that they investigated to the fabrics themselves. In the introduction of the coming trends, it is mentioned that “sustainability continues to dominate textile talk”(Woodfine, 2018) while they speak of an independent brand based in Amsterdam called Denim.lab “whose seasonless approach forgoes both the traditional industry cycle and the current hype of ‘drop culture’”; focusing on reimagining deadstock fabrics into exciting menswear and childrenswear. Furthermore, “bio-based fiber innovations will become the future of fashion”(Davis, 2018) replacing the toxic man-made products that have polluted the earth severely since the industrial revolution in the 1800s. More solutions are mentioned such as “a completely biodegradable kelp-based yarn that can be used in the footwear and apparel industries” and “Pineskins, the innovative alternative to leather developed by Sarmite Polakova, is derived from pine trees and is 100% biodegradable.”- A couple of clear examples of how the industry can rectify the issues but are yet to be applied to the mass market.

Themes of sustainability have hugely accelerated in one of the most recent issues of Textile View - Issue 133, Spring Summer 2022 - hence they have decided to reinvent their forecasting platform by combining View Two into the same magazine, introducing “a dynamic, younger

approach concerning marketing, progressive manufacturing and responsible fashion” (Shah, 2020) after the recent Covid-19 pandemic shook up people’s lives on a global scale. This is incredible to see because the entire magazine is striving for change with inspiring trends that put sustainable practices at the forefront. One concept that occurs is ‘Bio Tech’, exploring the potential of using living materials such as algae to manufacture fabrics for garments. This isn’t only about recycling biowaste to help the environment, it showcases ways in which the environment could be regenerated through the use of these small organisms; An amazing solution Scarlett Yang has created is a material named ‘Serpentine Lace’ composed from an algae extract and industrial waste from silk production - silk cocoon protein - a material that will decompose if left in water or has the potential to grow which could revolutionise the throw away culture relating to outgrowing clothing. The clothing could grow with you and adapt to the size of different people’s bodies, in other words, a more inclusive and sustained way of producing garments. It is important for these trends to be set now as they are determined 2 years in advance from the time that they are applied to the highstreets hence these solutions are expected to rear their head in future designs to come.

Non-commercial trend emergence

Social media is a key way that people not only see what is #trending, but create trends for themselves through the medium of sharing and networking. Contrary to trends of the large forecasting companies, these trends have emerged organically through collective personal interests. This doesn’t mean that the major forecasters don’t take these social media trends into account when analysing the masses of information needed in order to package them nicely to be readable for their customers. In October 2018, a platform called Tik Tok became “the most-downloaded photo and video app in the Apple store, globally”(Geyser, 2019) when former app Music.ly was bought by a Chinese company called Bytedance transforming the app into a free and witty way for the general public, influencers and brands to share short videos of what they

are getting up to. The app is so broad and easy to use that small businesses took the opportunity to share their work or products in aesthetic clips to “over 500 million monthly active users”(Geyser, 2019), many becoming viral and kick-starting their success. Within the app itself, there are new ‘trending’ hashtags every day that thousands of people follow and upload corresponding content as well as watch on the ‘For You Page’; a personalized stream of random videos that fit the algorithm of what people have liked or interacted with on their account.

A fashion conscious subculture of people on the platform began to create videos that essentially advertised the fun and cool notion of thrifting with ‘#thrifthaul’ having 919.7 million views and ‘#thrift’ with 3.8 billion. This is highly promoting the ideology of charity shopping in the UK which is brilliant as it has made purchasing second hand clothing a desired activity. I feel this also comes from the related word ‘thrifty’ because the definition states that “If you say that someone is thrifty, you are praising them for saving money, not buying unnecessary things, and not wasting things”(Collins Dictionary, n.d.) giving the activity more positive connotations, therefore, inspiring people to do it. It also helps that within these videos there is a buzz around finding hidden gems in the jumbled racks. The hauls showcase bags of vintage items that fit the current trends circulating allowing an appreciation for the clothing that they find and quality individual items rather than many cheap, poor quality clothes. As someone who loves a good charity shop, it almost feels like a treasure hunt, and it is a reward when you find something great while supporting a charity. These videos can be inspiring to make people see another way that they can shop for cheap while not supporting fast fashion brands.

Other hashtags such as ‘#reworked’, ‘#upcycling’ and ‘#thrifflip’ have a huge following on TikTok, all exploring fun and easy ways of reinventing existing garments at home. A revival of ‘mend and make do’ culture has surfaced on this platform as people demonstrate simple techniques to bring the clothing that they already have up to date with the current trends, encouraging others to get creative as well as look at their clothes with fresh eyes. The popularity

of updating existing garments is important to solidify longevity and an appreciation for the clothing in their wardrobe, not to mention unlock potential from the materials at hand to override the want to replace 'outdated' styles. Now that "the price of new garments and textiles has fallen dramatically relative to the cost of labour"(Fletcher, 2014), there is less initiative to repair as it is cheap and less effort to simply throw away a broken item of clothing and buy a new one than it is to spend time and effort fixing it. Bringing back an enthusiasm towards traditional textile repair solutions on such an influential platform could inspire people behind their screens to give it a try themselves and therefore discover alternative looks they can pull from what they own already. From screenshots taken on the day of 01.12.2021, you can see in Figures 4, 5 and 6 that: #reworked has 68.1 million views, #upcycling has 5.8 billion views and #thriftflip has a total of 1.9 billion views. It is clear these trends of reinvention have huge popularity with thousands of clips dedicated to different ways of rejuvenating their wardrobe. There are even encouraging phrases positioned under the hashtags that TikTok itself has added to further inspire positive change.

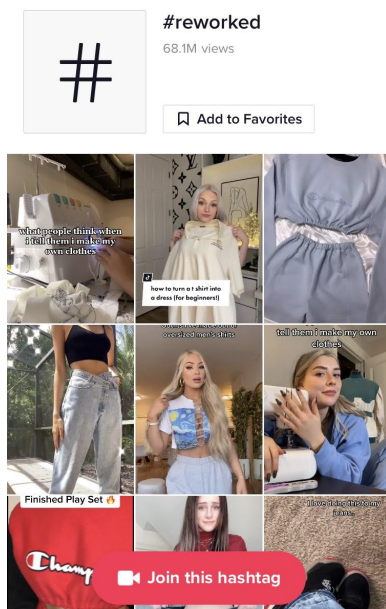


Figure 4:(TikTok, 2021)

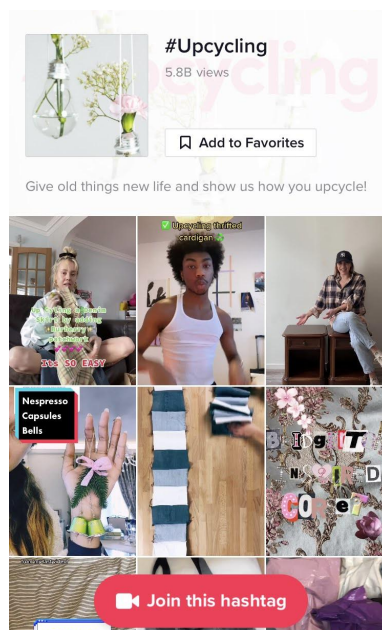


Figure 5:(TikTok, 2021)

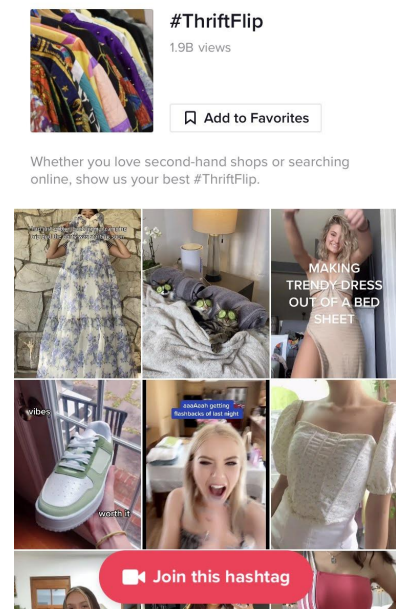


Figure 6:(TikTok, 2021)

There is also a negative impact stemming from the popularity of 'thrift hauls' alongside the abundance of other clothing hauls flowing through Tik Tok. Although the second hand hauls are more eco-conscious, they are still encouraging a consumerist generation as the literal definition states that "If you haul something which is heavy or difficult to move, you move it using a lot of effort"(Collins Dictionary, n.d.) implying that there is a large amount of clothing purchased within these clips. A Tik Tok influencer with the handle @brookehwr went viral for her quirky personality when showcasing try-on hauls from companies such as Asos and Primark.

In Figure 14 she is making a paid 'AD' for Primark, a well known fast fashion brand that is known for their lack of ethical treatment towards factory workers at the same time as the ridiculous mass production of clothing at small prices. In a BBC report recalling an undercover workers account of a Primark factory it said that "By law, workers should be paid £5.73 an hour and Primark's own code of conduct promises workers a living wage"(Dhariwal, 2009) but she was only going to receive "£3.50 an hour."(Dhariwal, 2009). The fact that she is supporting that brand herself by purchasing from them is awful but the way that she is promoting such a problematic brand to her large follower base is influencing potentially thousands to buy from them adding to the consumerist issue in addition to the potential of textile waste.

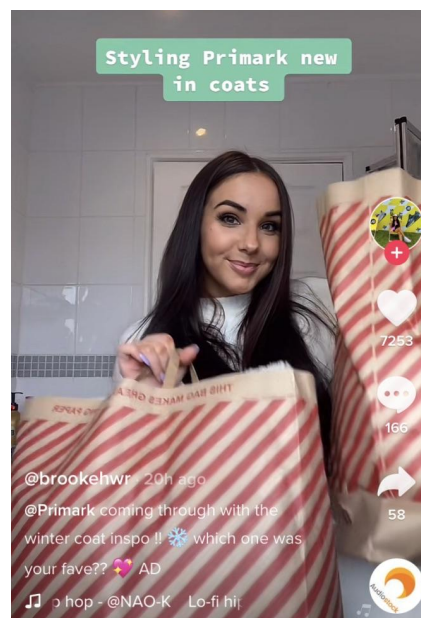


Figure 5: (Hewer, 2021)

Generation Z, the new wave of people born into the age of social media, has had a huge impact on the ever changing micro-trends that have appeared on TikTok. Through the quick scrolling nature of the platform, it is easy for trending items of clothing or aesthetics to go viral and as quickly as they came, they are replaced by the next big thing. In the summertime of 2020 “Lirika Matoshi’s strawberry dress went viral”(Criales-Unzueta, 2021) under the “Cottage Core phenomenon sweeping TikTok at the time”(Criales-Unzueta, 2021) only to be forgotten as soon as budget dupes were put into production. Nonetheless, the way in which this blew up so quickly, can be used to the advantage of positive trends as it shows that the word can be spread to millions of people at the click of the screen.

Independent brands have definitely taken advantage of the immensity of this platform to share their own ethical and sustainable practices to a wide audience. One brand I have come across that is currently very popular and that embodies the future of sustainable fashion design practices, is called Andagainco. The premise of their brand is to hand manufacture new and exciting streetwear from an abundance of wasted offcuts that they stitch into their own fabrics. On their website, they quote themselves as “The world's most sustainable, luxury fashion label”(andagain, 2021) summarising the significance of what they do while stating the high quality that comes with sustainability. Simultaneously to using deadstock fabrics, they pride themselves that “Orders include a complimentary sample for testing fit, as well as a digital fitting with our team”(andagain, 2021) to tailor bespoke items, not contributing to mass production and to ensure a high end treatment and quality of clothing.

They have a following of 214.7 thousand on TikTok with a total of 5.2 million likes on their content, again reaching a substantial number of people to share the sustained solutions that they have at the forefront of their brand. In opposition to this, their price points become less sustainable as they aim at a high market level audience; As seen in Figure 7 and 8, their clothing starts in the hundreds and escalates to the thousands per item of clothing which is not

widely accessible for all consumers however their styles of clothing could be desired over a plethora market levels due to the versatility, modern aesthetic and longevity of each item.



RAIN - Vinyl Puffer
\$1,850 USD

Figure 7:(andagainco, 2021)



Zero Waste Shorts
\$575 USD

Figure 8:(andagainco, 2021)

Another company that showed up on my 'For You Page' is an independent brand called Broken Planet Market, a brand dedicated to creating an ethically sourced and organic cotton alternative to street/loungewear. Like Andagainco, they also have a high number of followers at 252.8 thousand and 5 million likes overall, evidence that these brands are leading at a similar level to create influence on the public purchase decisions to choose sustainable brands over large negative corporations. This brand has a much more affordable price point as you can see in Figure 9, a hoodie is £75 to buy; it is important to add that their clothing is completely sold out indicating that people are loving this brand because it is attainable for an average person. It is comparable to a hoodie from the big brand Urban Outfitters as seen in Figure 10 as they have an extremely similar graphic print and colourway however the UO hoodie is mass produced with no information as to how or where it was produced, implying that it is adding to the negative

impact of fast fashion waste. By looking similar to that of a large brand, it meets the supposed desired style that is circulating on the highstreets, but the clothing is better for the environment. - proof that current and the future of sustainable fashion design can look just as good if not better than clothing sold within a chain high street brand. However, this could show that the major brand is taking inspiration from Broken Planet Market and selling a similar garment with the same aesthetic but conforms to an unsustainable production.



Figure 9:(Broken Planet Market, 2021)



Figure 10:(Urban Outfitters Europe, 2021)

This leads me to the use of these online trends within highstreet chain brands. From searching the word 'reworked' on the Urban Outfitters website, I discovered that another leading brand Dickies sells clothing that is labelled as reworked. More specifically there is a pair of trousers as seen in Figure 11 that are named "Reworked 874 Work Pant" as they possess overlaid patchwork to make them look as if it is a worn pair of trousers that have been repaired. It

mentions on the website that “this timeless utility pant is built to last”(Dickies, 2021) highlighting the quality of the garment and therefore the durability which is ironic as the design is inspired by a technique used to extend the life of a garment after it has worn down. However, the trousers are still made from “65% polyester” and “35% cotton”, using unsustainable materials, one of which will last a long time potentially in landfill because it is plastic based. This indicates that they are cashing in on the trendiness of a reworked item of clothing without thought to the meaning behind the word, relating to recycling old clothing rather than buying new and yet they are promoting a new item that only looks like it has been upcycled. It seems that there is only an appreciation for the aesthetic of these trends rather than the morality of sustainability behind it.



Figure 11: (Dickies, 2021)

Zero Waste Daniel has been a well known sustainable fashion designer and pioneer of the zero waste lifestyle since “His story and brand went viral in 2017 with more than 35 million views worldwide on NOW THIS, INSIDER, MASHABLE, and BUZZFEED”(Zero Waste Daniel, 2021)

before the existence of TikTok. His passion for finding a solution to the colossal textile waste issue lead him to creating designs that utilise all sorts of textile offcuts, deadstock fabrics and unwanted clothing. His aesthetic embodies wearable art with a distinct patchwork style bringing forgotten fabrics back to life while generating fun motifs as seen in Figure 12 and 13. Despite the beautiful innovation he has created, I can debate that the price point of these products is potentially unsustainable as much like Andagainco, the prices reach the hundreds which can be unattainable for high street market level consumers, narrowing the customer base to a higher pay bracket group of people. In spite of this, the behaviour of the current consumerist society has forgotten to appreciate hand craftsmanship as we live in a “‘get-it-the-next-day’ consumerist society”(Harold, 2020) where people have less connection to the making of the clothing they buy. Therefore if there was less fast paced purchasing, people would be more inclined to think about how “Handcrafts seem to provide a more authentic sense of human connection”(Harold, 2020) and spend more money on a selected few quality items rather than huge ‘hauls’ of low quality disposable clothing.

He operates his business from one workshop come store in Brooklyn New York but recently jumped on the trend of TikTok, posting videos of the processes to show people how they can do it themselves with ease as well as final looks to gain attention and reach a wider audience. The hashtag ‘#zerowaste’ has 1.6 billion views however that relates to a more general lifestyle whereas the hashtag ‘#zerowastefashion’ has 22.5 million views, still an immense interaction to the matter at hand. Furthermore, he has a following of 32.3 thousand and a total of 49.7 thousand likes to solidify his influence. Contrary to this, he didn’t emerge from TikTok itself but used the platform to further his reach so it could be argued that he is capitalising on the boom of the ‘trendy’ social media platform rather than exposing the negative impacts of the fashion and textile industry. Either way, he obviously has a massive following which I feel is vital for his design solutions to be heard across the fashion industry; Not to mention “his projects have been featured on CNN, BUZZFEED NEWS, PAPER MAGAZINE, and THE NEW YORK TIMES”(Zero Waste Daniel, 2021) more huge organisations that share to the masses.



blue 'all-over reroll' sweatshirt
\$175.00

Figure 12:(Zero Waste Daniel, 2021)



'creation' short sleeve tee shirt
\$265.00

Figure 13:(Zero Waste Daniel, 2021)

To conclude, traditional trend forecasting can influence the future of sustainable fashion design firstly because they reach a global customer base that trust and follow the predictions as dictated by these companies. Secondly, the complexity of the analysis that is performed causes an extremely informed stance to collate these predictions; Taking into consideration information from past trends, current social topics and general public interests in addition to the overarching problem of global warming, strongly impacted by the fashion industry itself. They are finding “places in the system where a small change could lead to a large shift in behavior.”(Meadows and Wright, 2008)

I have illustrated forecasts that are appearing within present trend journals that explore current design solutions in the works and will be considered for inclusion in stores in the coming years. They are listening to the voice of COP26 as they believe it is important to “Promote the use of responsible sources and responsible use of resources throughout the supply chain”(UK COP26, 2021) Accordingly it shows that they will create change if there are these predictions surfacing now.

I can say the same for trends emerging through individual personal interests as in the current times, these get spread across TikTok specifically to create a snowball of interest through extensive scrollers using the app. This then feeds into the commercial forecasts to be succinctly expressed to the large brands and corporations that follow the predictions - the interests of the people are then sold in shops so when the trends include that of a sustainable focus, it further encourages a cycle of change. It is the responsibility of the creatives to innovate and inspire this evolution; referring back to the designers like Sarmite Polakova and Scarlett Yang that are displayed in the forecasts of Textile View journals, inventing and resolving problems within the industry. In addition to the designers that are innovating and sharing their work through the giant social platform TikTok. It is these people who are inspiring the trend forecasting industry through the complexity of top-down, bottom-up circular research that is included in the trends to be broadcasted to big name brands in the fashion industry and back to the people again when these trends are implemented onto the shop floors.

From the topics covered in this essay, I feel that the power is in the trend forecasts as this is where the brands and in turn people look for overarching guidance on aesthetic, materials and most importantly, the future of fashion design.

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