

***reclaimed! (from the perspective based in Malaysia)**

a direct action initiative to fast fashion, ecology, labor and system

Anonymous

2026

0. Problem statement: ** Fashion / Material Philosophy**

- Why should new clothing exist if usable textiles already exist?
- Is repair a temporary solution, or a permanent design language?
- Should clothing remain static, or evolve with use and time?
- Are garments products, or living objects?
- Should damage be hidden or acknowledged?
- Does fashion need perfection to be valuable?
- Can clothing carry history without losing value?
- What would fashion look like after industrial abundance?
- Should garments be authored only by designers?
- Is individuality created by consumer choice or material uniqueness?

Labor / Production / Economics

- Is value created by materials, machines, or labor?
- Can sustainability exist inside industrial fashion logic?
- Is scaling always good?
- Should labor be invisible?
- Can affordability exist without exploitation?

- Should sustainability prioritize purity or survival?

Consumer / Relationship / Ownership

- Should garments be replaced when damaged?
- What happens to clothing after the sale?

Cooperative / Governance / Community

- Is clothing consumption an individual act or communal ecosystem?
- Can clothing production strengthen local urban systems?
- Should brands operate as ownership systems or stewardship systems?

Open Source / Knowledge / Culture

- Should sustainability knowledge be owned privately?
- If the fashion industry disappeared tomorrow, what knowledge should survive?

Function / Infrastructure / Future Thinking

- Is fashion only aesthetic, or also infrastructure?
- What kind of future are we materially preparing for?

1. INTRODUCTION / WHAT IS *reclaimed!

This is a cooperative-based and ideologically and heavily-driven from solarpunk's visions of a textile reconstruction system built entirely from reclaimed garments and existing textile waste. The system exists to transform discarded clothing into wearable pieces through repair, reconstruction, screenprinting, redesign, and long-term garment circulation.

The project rejects the logic of fast fashion, disposable consumption, and virgin-material dependency. Instead, it treats existing textile waste as a permanent resource base and clothing as a living object that evolves through labor, use, repair, and time.

The cooperative operates not only as a clothing entity, but as a localized circular textile ecosystem rooted in human-scale production, community participation, open-source methodology, and low-carbon urban logistics.

2. CORE PHILOSOPHY

The system is built on several foundational principles:

- Existing waste is already abundant enough
- Repair is a creative act, not a secondary compromise
- Clothing should accumulate history instead of being replaced

- Labor creates value more honestly than industrial scale
- Production should operate within ecological and human limits
- Knowledge should circulate instead of being monopolized
- Sustainability must exist structurally, not aesthetically

The cooperative does not attempt to become “better fast fashion.” It attempts to operate outside the disposable fashion cycle entirely.

3. ORGANIZATIONAL STRUCTURE

The long-term objective of the project is to operate as a cooperative-owned textile ecosystem rooted in collective stewardship, shared participation, and community-centered production.

During its initial stage, the enterprise will be incorporated as a Sdn. Bhd. due to practical considerations, including lower startup barriers, simpler administration, faster registration, and the ability to operate with a small founding team before meeting the membership requirements necessary for cooperative registration.

While operating as a Sdn. Bhd., the organization will voluntarily adopt cooperative-inspired principles wherever practical, including:

- transparent organizational practices
- participatory decision-making
- community-centered development
- contributor recognition and shared benefits
- member education and skills development
- collective stewardship of knowledge and resources

As the organization grows, systems will be developed to support broader participation, including membership structures, contribution tracking, governance frameworks, voting mechanisms, and shared-benefit programs.

Upon reaching sufficient organizational maturity, sustainable operations, and the membership requirements required under Malaysian law, the organization intends to transition toward a formal cooperative structure or another legally appropriate collective ownership model.

The Sdn. Bhd. structure is therefore viewed as a practical launch vehicle rather than the final organizational form. The long-term goal is not merely to build a company, but to develop an institution capable of collective ownership, cultural stewardship, knowledge preservation, and intergenerational continuity.

The goal is not chaotic collectivism, but resilient collaborative infrastructure.

4. MATERIAL POLICY

All garments are constructed from reclaimed textiles only.

Sources may include:

- thrift stores
- bundle shops
- deadstock
- discarded garments
- secondhand markets
- textile recovery streams
- donated clothing

Natural fibers are prioritized where possible due to breathability, repairability, longevity, and tropical climate suitability.

The system does not produce virgin fabrics. Existing textile waste remains the permanent material source.

5. PRODUCT STRUCTURE

The system operates through three integrated clothing lines.

LINE 1 – GRAPHICS / DAILY WEAR

Line 1 focuses on accessible wearable pieces built through reclaimed garments and heavy graphic intervention using screenprinting.

Characteristics:

- reclaimed base garments
- artist-designed graphics
- hand screenprinted production
- one-off or limited graphic runs
- visible wear compatibility
- affordable entry point into the system

Graphics are produced through:

- cooperative member artists
- collaborations with outside artists
- designers
- illustrators
- collectives

Line 1 also functions as the cooperative's primary bulk-order structure.

Possible clients:

- independent businesses
- cafés
- workforce uniforms
- collectives
- community organizations
- bands
- exhibitions
- events
- local shows
- art spaces

Bulk orders maintain the cooperative philosophy through reclaimed garments and localized production systems.

6. LINE 2 – RECONSTRUCTION / EXPERIMENTAL

Line 2 functions as the cooperative's primary experimental and artistic reconstruction line. Each garment is treated as a one-of-one material work shaped through collaboration between textile history, reconstruction labor, artist direction, and wearer interaction over time.

The line provides space for:

- individual artist expression
- collaborative reconstruction projects
- conceptual garment experimentation
- visual storytelling through textiles
- non-standard silhouettes
- material reinterpretation
- archive-based fashion pieces

Artists involved in Line 2 may include:

- cooperative members
- outside collaborators
- musicians
- illustrators

- painters
- graphic artists
- photographers
- performance artists
- independent designers
- multidisciplinary creatives

Artists are encouraged to respond directly to the reclaimed materials themselves rather than forcing materials into industrial consistency. Existing stains, fading, distress, repairs, and textile histories may remain visible and become part of the final artistic direction.

The line rejects trend replication and seasonal fashion cycles. Instead, garments are created through material dialogue, reconstruction logic, and personal artistic interpretation.

Possible methods include:

- deconstruction and reassembly
- layered fabric systems
- asymmetrical cuts
- exposed repair
- patchwork composition
- hand alterations
- dyeing
- textile manipulation
- mixed-material reconstruction
- integrated graphics and surface intervention

Each garment is expected to evolve physically over time through wear, washing, fading, repairs, and environmental exposure. The wearer becomes part of the garment's final form and continuing history.

Line 2 exists not only as clothing production, but as a platform for wearable artistic experimentation inside a circular textile system.

7. LINE 3 – WORKWEAR / MOVEMENT WEAR

Line 3 focuses on durability, utility, movement and repeated usage.

Garments are reinforced for:

- physical work

- cycling
- skating
- commuting
- creative labor
- urban movement
- long-term wear in tropical climates

Characteristics:

- reinforced seams
- durable repair structures
- stress-point strengthening
- breathable construction
- repair-ready systems
- visible maintenance compatibility
- movement-friendly silhouettes

The line also includes reclaimed movement and athletic-inspired wear, not as high-performance industrial sportswear, but as practical urban movement clothing designed for mobility, comfort, breathability, and repeated real-world usage. Rather than competing with synthetic performance brands, the system focuses on human-scale movement wear built from reclaimed materials and adapted for everyday physical life within the city.

Line 3 is intended to survive active use rather than decorative preservation.

8. DESIGN LANGUAGE

The design language prioritizes visibility of labor and material history.

Core principles:

- visible repair
- visible reconstruction
- asymmetry accepted naturally
- layered material memory
- tropical practicality
- aging as aesthetic evolution

- human intervention left visible

The cooperative does not attempt to imitate industrial perfection.

Imperfection is treated as evidence of human process and material continuity.

9. PRODUCTION PRINCIPLE

Production is guided by material availability instead of industrial standardization.

Garments are created based on:

- what can be recovered
- what can structurally survive
- what can be repaired
- what can evolve through use

There is no mass identical production outside of limited bulk-order structures.

Even in bulk orders, variation between garments is accepted and encouraged due to the nature of reclaimed materials.

10. AFTERCARE PHILOSOPHY

Garments are designed to be lived in.

Users are encouraged to:

- wear garments regularly
- wash them normally
- allow fading and softening
- let repairs evolve naturally
- repair instead of discard

The cooperative values visible wear and personal history accumulation.

A successful garment is one that survives real life instead of remaining untouched.

Different lines age differently:

- Line 1 develops wear through repeated use and print aging
- Line 2 evolves structurally and aesthetically over time
- Line 3 develops durability marks and repair history

11. ARCHIVE SYSTEM

Every garment is documented as part of a living archive.

Archive data may include:

- archive number

- source category
- reconstruction type
- artist collaboration
- repair history
- production date
- creation location

The archive system functions as:

- documentation
- historical record
- quality tracking
- material storytelling

12. OPEN SOURCE STRUCTURE

The cooperative operates through open-source methodology.

Publicly shareable systems include:

- repair techniques
- reconstruction workflows
- screenprinting methods
- sourcing frameworks
- packaging systems
- logistics systems
- cooperative production structures

Protected systems include:

- cooperative identity
- archive structure
- branding
- narrative stewardship

The goal is expansion of circular textile culture, not monopolization of knowledge.

13. OPERATIONS MODEL

Operational workflow:

1. Garment sourcing
2. Sorting and textile classification
3. Cleaning and preparation
4. Design planning
5. Screenprinting / reconstruction
6. Repair and reinforcement
7. Quality review
8. Documentation and archiving
9. Packaging
10. Distribution

Production remains intentionally human-scale and labor-centered.

14. LOGISTICS SYSTEM

Distribution prioritizes localized low-carbon delivery.

Methods may include:

- bicycles
- motorbikes
- grouped deliveries
- local handoffs
- recycled packaging
- biodegradable labels
- minimal packaging systems

Long-distance shipping uses reclaimed packaging materials wherever possible.

15. ECONOMIC STRUCTURE

The cooperative rejects pricing based solely on material cost.

Value is determined through:

- labor time
- repair complexity
- reconstruction difficulty
- artistic contribution
- durability
- sourcing effort

The cooperative acknowledges that ethical labor-intensive production cannot compete with industrial fast-fashion pricing.
Affordability is approached through:

- longevity
- reduced replacement cycles
- repairability
- shared ownership culture
- accessible Line 1 entry systems

16. LABOR PHILOSOPHY

Labor is treated as visible and valuable.
The cooperative rejects:

- invisible exploitation
- unpaid creative labor normalization
- burnout culture disguised as passion
- industrial production expectations

Members are encouraged to maintain sustainable working rhythms and collective support systems.

17. LEGAL POSITIONING

The cooperative operates through transformed secondhand garments under resale and reconstruction principles.

Guidelines:

- no counterfeit production
- no false affiliation with original brands
- no misleading collaborations
- transformed garments clearly identified
- cooperative identity visibly present

Original garment history may remain partially visible as part of reconstruction storytelling.

18. CUSTOMER RELATIONSHIP MODEL

Customers are participants in garment evolution rather than passive consumers.
The cooperative encourages:

- long-term garment ownership
- repair culture
- emotional attachment to objects
- visible aging acceptance
- reduced disposable consumption

The relationship does not end at purchase.

19. COMMUNITY FUNCTION

The cooperative exists not only as a clothing system but as a cultural and educational infrastructure.

Possible extensions:

- repair workshops
- screenprinting sessions
- artist collaborations
- educational programs
- garment restoration events
- textile discussions
- community production hubs

The long-term objective is expansion of localized circular textile culture.

20. MARKET POSITIONING

The cooperative does not compete directly with fast fashion or industrial streetwear.

It occupies a separate category defined by:

- reclaimed-only materials
- visible labor
- reconstruction methodology
- artistic direction
- one-of-one production
- cooperative economics
- open-source philosophy
- tropical solarpunk identity

The system is intentionally slower, smaller, and more human than industrial fashion structures.

21. LAUNCH STRUCTURE

Initial launch combines all three lines in small curated quantities.

Recommended structure:

- accessible Line 1 graphic garments
- selected Line 2 reconstruction pieces
- limited Line 3 workwear pieces

The launch introduces the philosophy and operational identity of the cooperative rather than chasing large-scale sales immediately.

22. LONG TERM EVOLUTION

Long-term goals include:

- decentralized repair infrastructure
- cooperative workshop spaces
- artist network expansion
- educational systems
- local textile recovery ecosystems
- distributed production nodes
- community-owned circular systems

Over time, the project evolves beyond a clothing brand into a living urban textile ecosystem.

23. FINAL SYSTEM STATEMENT

This cooperative is a reclaimed-textile reconstruction ecosystem operating through circular material logic, visible labor, open-source methodology, and solarpunk philosophy.

It transforms discarded garments into evolving wearable objects through repair, reconstruction, printing, and long-term usage while building localized systems of sustainable urban production, shared knowledge, and community-centered textile culture.

*reclaimed! PRODUCT CATEGORIES

Line 1

- Graphic / Daily
- screenprinted

- collab screenprinted (artists name/project sorted)
- custom/bulk order

Line 2

- Reconstruction / Experimental
- made-in release
- artist collab release (artists name sorted)

Line 3

- Workwear / Movement
- labor (physical & manual work)
- xtreme (skate, cycling, inline; reinforced Line 1)
- athletic (sports movement focused)

all Lines covered:

- tops
- bottoms
- outerwear
- bags
- headgears
- accessories

with Line 2 additional:

- experimental garment (dress, etc)

FUNDAMENTAL & FOUNDATIONAL SYSTEM QUESTIONS: WHAT KIND OF SYSTEM ARE WE ACTUALLY TRYING TO BUILD?

These questions exist before the business plan itself. They are the foundational prompts used to determine the direction, structure, philosophy, labor ethics, operational logic, and long-term purpose of the cooperative. The business plan is treated as the current response to these ongoing questions rather than a permanently fixed answer.

1. Is this a clothing brand, a cooperative system, an art project, or a textile infrastructure?

This question determines:

- pricing structure
- operational priorities
- governance model
- scale expectations
- customer relationship
- long-term identity

The cooperative must understand what takes priority when conflicts between art, business, labor, and sustainability emerge.

2. What are we unwilling to compromise on?

Possible non-negotiables may include:

- reclaimed-only materials
- no virgin fabric usage
- anti-exploitative labor
- visible repair philosophy
- one-of-one production
- open-source methodology
- local production systems

These non-negotiables become the structural backbone of the system.

3. What happens if demand exceeds capacity?

Possible responses include:

- slower growth
- training additional members
- decentralizing production
- limiting releases
- increasing pricing
- reducing complexity
- refusing industrial scale

The cooperative must determine whether growth should change the system itself.

4. Are we building for sustainability, survivability, or growth?

These are not always aligned.

The cooperative must determine:

- what success actually means
- whether survival is enough
- whether growth is necessary
- whether sustainability can exist without expansion

This question defines long-term operational direction.

5. Can labor remain human without becoming exploitative?

Handcrafted ethical systems can unintentionally normalize:

- unpaid overtime
- emotional labor extraction
- burnout
- underpricing
- self-sacrifice culture

The cooperative must determine how labor can remain sustainable emotionally, physically, and economically.

6. What level of inconsistency are we comfortable with?

Because reclaimed materials vary naturally:

- sizing differs
- colors vary
- textile conditions fluctuate
- reconstruction outcomes differ

The cooperative must determine when inconsistency becomes:

- identity

or

- operational failure

7. Are we documenting garments as products, or as living archives?

This question affects:

- storytelling
- photography
- archive systems

- pricing
- emotional attachment
- documentation methods

The cooperative must determine whether garments are treated as inventory or historical objects.

8. Who is the cooperative actually for?

Possible communities may include:

- artists
- workers
- musicians
- skaters
- cyclists
- urban youth
- anti-fast-fashion communities
- local neighborhoods
- creative laborers

The cooperative must determine who the system is primarily built to serve.

9. What is the role of aesthetics versus function?

The cooperative must determine:

- when functionality overrides artistic direction
- when durability matters more than visuals
- when aesthetics justify reconstruction complexity

This defines the hierarchy between visual experimentation and practical use.

10. Are we trying to replace fast fashion, or exist outside of it?

Replacing fast fashion requires:

- industrial scale
- standardized production
- extremely low prices
- mass infrastructure

Existing outside of it allows:

- slower systems
- limited production
- niche audiences
- stronger ideological consistency

The cooperative must determine which direction it truly believes in.

11. What does “affordable” actually mean in this system?

Affordability may refer to:

- lower initial purchase cost
- longer garment lifespan
- repairability
- lower replacement frequency
- community accessibility

The cooperative must define affordability beyond fast-fashion pricing logic.

12. How much openness can the system survive?

Open-source methodology creates questions regarding:

- knowledge sharing
- replication
- copying
- authorship
- stewardship
- sustainability of creators

The cooperative must determine what remains public and what requires protection.

13. What happens when garments fail?

Possible responses may include:

- repair
- reconstruction
- reworking
- archival retirement

- material reuse
- recycling into future garments

This question determines whether the system is genuinely circular.

14. Are we designing garments to last forever, or to evolve continuously?

Garments may:

- resist aging

or

- age visibly and beautifully

The cooperative must determine whether permanence or transformation is the intended lifecycle.

15. What kind of relationship do we want people to have with clothing?

Possible relationships include:

- consumption
- collection
- emotional attachment
- utility ownership
- participation
- long-term stewardship

This affects branding, repair culture, aftercare philosophy, and customer behavior.

16. How do we prevent the cooperative from becoming aesthetically exclusive?

Ethical and artistic fashion systems can unintentionally become:

- socially inaccessible
- intimidating
- culturally isolated
- financially unreachable

The cooperative must determine how ordinary people remain welcomed within the system.

17. What happens if members disagree ideologically?

Questions include:

- who decides direction

- how governance functions
- how disputes are resolved
- whether every member votes equally
- how philosophy evolves over time

The cooperative must create structure without destroying collaboration.

18. How localized should the system remain?

Possible directions include:

- neighborhood-level operations
- city-wide systems
- national expansion
- decentralized regional nodes
- independent cooperative replication

This affects logistics, production, governance, and environmental impact.

19. Are we preserving garments, or preserving textile knowledge?

The most valuable output may or may not be the garments themselves, but:

- repair literacy
- reconstruction techniques
- textile education
- anti-disposable culture
- material awareness

The cooperative must determine what knowledge should survive beyond products.

20. If this succeeds, what do we NOT want to become?

Possible risks include:

- greenwashed branding
- exploitative artisan labor
- trend-driven sustainability aesthetics
- luxury exclusivity detached from ordinary people
- hype-based fashion culture
- ideology becoming marketing only

The cooperative must define the future it refuses to evolve into.

21. What happens when the founder is absent?

If the system depends entirely on:

- one person's labor
- one person's taste
- one person's ideology
- one person's management

then the system may not survive long-term.

The cooperative must determine whether the system can eventually outlive its founder.

22. Is repair part of the business, or part of the culture?

Repair may function as:

- a paid service
- community participation
- customer responsibility
- educational practice
- cultural expectation

The cooperative must determine how repair exists within the ecosystem.

23. What is the emotional tone of the cooperative?

Possible tones include:

- hopeful
- practical
- rebellious
- grounded
- communal
- militant
- quiet
- optimistic

This affects branding, communication, collaboration, and community identity.

24. Are we comfortable staying small forever?

The cooperative's philosophy may naturally resist:

- mass scaling
- industrialization
- standardization
- global expansion

The cooperative must determine whether smaller but stable existence is emotionally and operationally acceptable.

25. How do we transition from founder-led stewardship to collective ownership without losing organizational coherence?

This explores:

- cooperative readiness
- membership growth
- governance development
- leadership succession
- democratic participation
- operational efficiency
- financial sustainability
- institutional continuity
- transition from Sdn. Bhd. to cooperative structures
- balancing collective ownership with clear organizational direction

The cooperative must determine how ownership, responsibility, decision-making, and stewardship evolve as the organization grows, ensuring that collective participation strengthens the system rather than creating instability, inefficiency, or mission drift.

26. What is the actual end goal?

Possible long-term goals may include:

- reducing textile waste
- normalizing repair culture
- building cooperative livelihoods
- preserving textile knowledge
- creating sustainable artistic labor
- constructing circular urban infrastructure
- prototyping post-fast-fashion systems

The cooperative must define what success ultimately means beyond revenue or visibility.

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