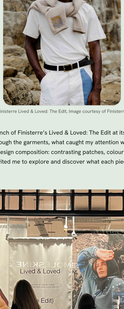
FIELD NOTE · LONDON, UNITED KINGDOM

Finisterre: How repair can inform design

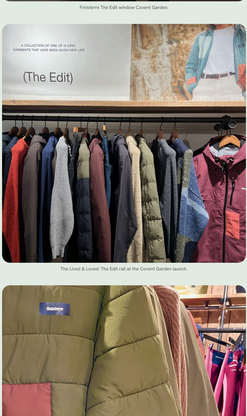
At the launch of Finisterre's Lived & Loved: The Edit, 100 individually repaired garments show how repair can become part of a garment's design.

13 November 2026

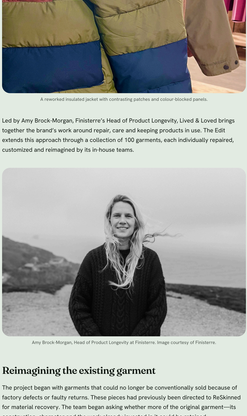


Finisterre Lived & Loved: The Edit, Image courtesy of Finisterre

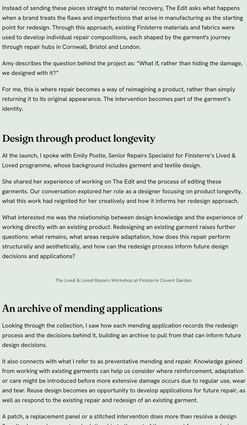
I was invited to the launch of Finisterre's Lived & Loved: The Edit at its Covent Garden store in London. Looking through the garments, what caught my attention was how repair had become part of their design composition: contrasting patches, colour-blocked panels and visible stitches that invited me to explore and discover what each piece uniquely had to offer.



Finisterre The Edit window Covent Garden.

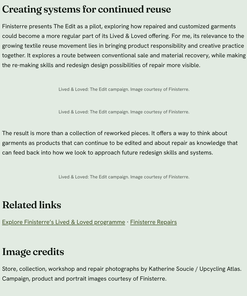


The Lived & Loved: The Edit rail at the Covent Garden launch.



A reworked insulated jacket with contrasting patches and colour-blocked panels.

Led by Amy Brock-Morgan, Finisterre's Head of Product Longevity, Lived & Loved brings together the brand's work around repair, care and keeping products in use. The Edit extends this approach through a collection of 100 garments, each individually repaired, customized and reimagined by its in-house teams.



Amy Brock-Morgan, Head of Product Longevity at Finisterre. Image courtesy of Finisterre.

Reimagining the existing garment

The project began with garments that could no longer be conventionally sold because of factory defects or faulty returns. These pieces had previously been directed to ReSkinned for material recovery. The team began asking whether more of the original garment—its construction, character and the work already invested in it could be retained.

Instead of sending these pieces straight to material recovery, The Edit asks what happens when a brand treats the flaws and imperfections that arise in manufacturing as the starting point for redesign. Through this approach, existing Finisterre materials and fabrics were used to develop individual repair compositions, each shaped by the garment's journey through repair hubs in Cornwall, Bristol and London.

Amy describes the question behind the project as: "What if, rather than hiding the damage, we designed with it?"

For me, this is where repair becomes a way of reimagining a product, rather than simply returning it to its original appearance. The intervention becomes part of the garment's identity.

Design through product longevity

At the launch, I spoke with Emily Postle, Senior Repairs Specialist for Finisterre's Lived & Loved programme, whose background includes garment and textile design.

She shared her experience of working on The Edit and the process of editing these garments. Our conversation explored her role as a designer focusing on product longevity, what this work had reignited for her creatively and how it informs her redesign approach.

What interested me was the relationship between design knowledge and the experience of working directly with an existing product. Redesigning an existing garment raises further questions: what remains, what areas require adaptation, how does this repair perform structurally and aesthetically, and how can the redesign process inform future design decisions and applications?

The Lived & Loved Repairs Workshop at Finisterre Covent Garden.

An archive of mending applications

Looking through the collection, I saw how each mending application records the redesign process and the decisions behind it, building an archive to pull from that can inform future design decisions.

It also connects with what I refer to as preventative mending and repair. Knowledge gained from working with existing garments can help us consider where reinforcement, adaptation or care might be introduced before more extensive damage occurs due to regular use, wear and tear. Reuse design becomes an opportunity to develop applications for future repair, as well as respond to the existing repair and redesign of an existing garment.

A patch, a replacement panel or a stitched intervention does more than resolve a design flaw. Its shape, placement and relationship to the rest of the garment form a new design composition. For designers, this creates an opportunity to change design behaviour, becoming a tool that others can learn from. For a customer, this offers an opportunity to imagine what their own Finisterre garment can become in the future.

Close-up of a visible knit repair.

Moorland Stitch Jumper from Lived & Loved: The Edit. Image courtesy of Finisterre.

Creating systems for continued reuse

Finisterre presents The Edit as a pilot, exploring how repaired and customized garments could become a more regular part of its Lived & Loved offering. For me, its relevance to the growing textile reuse movement lies in bringing product responsibility and creative practice together. It explores a route between conventional sale and material recovery, while making the re-making skills and redesign possibilities of repair more visible.

Lived & Loved: The Edit campaign. Image courtesy of Finisterre.

Lived & Loved: The Edit campaign. Image courtesy of Finisterre.

The result is more than a collection of reworked pieces. It offers a way to think about garments as products that can continue to be edited and about repair as knowledge that can feed back into how we look to approach future redesign skills and systems.

Lived & Loved: The Edit campaign. Image courtesy of Finisterre.

Related links

Explore Finisterre's Lived & Loved programme · Finisterre Repairs

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