

22



FASHION AND
TEXTILE DESIGN
AMBIVALENCES



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
founded by Vanni Pasca in 2005

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Publisher**Aiap Edizioni**

via A. Ponchielli 3 – 20129 Milano – Italy
aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887

#22, Vol. 15, June 2022

www.padjournal.net

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NEW/OLD ADVANCES

Fashion Heritage and the Value of Time: the Dual Role of Archives for Sustainable Acting

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Keywords

Fashion Heritage, Archives, Creative Process, Creative Sustainability, Fashion Times.

Abstract

The contribution proposes a reflection on the dual role of Heritage and the archive in the fashion system: if on the one hand, it has allowed the creativity of the fashion system to support the very rapid dynamics of pre-COVID-19, giving life, with revival and reinterpretation, to a faster and more agile creative process; on the other hand, it is still possible to recognize in the Heritage the possibility of accompanying the system towards a new future permeated with an awareness of sustainable action.

1. Fashion and Suspended, Expanded, Folded Times

Fashion as a global phenomenon includes all spheres of society; is inextricably linked to the concept of time, it occupies *the now space*, between the not-yet and the no more (Agamben, 2008), where the past hands over to the future. Fashion is cyclical and rapid, and it is acknowledged, but in recent decades it has been possible to witness a progressive increase in speed that manifests itself in the clothing system with business models - regardless of positioning - characterized by a quick response such as fast fashion and see-now-buy-now models (McKinsey, 2017; McNeill & Moore, 2015).

During the acceleration, some historic fashion houses were relaunched by leveraging their Heritage, making it a competitive tool for brand identity, to be spent in the highly dynamic framework of the globalized fashion industry (Pistilli, 2018). The relaunch of brands bases on practices known as Brand Heritage (Hakala et al., 2011; Wiedmann et al. 2011) and Heritage Marketing (Urde et al., 2007), demonstrating that the sense of the past strengthens the interest of consumers (Davari et al., 2017).

The recognition of a fashion brand focuses on a broad range of values that inspire products, strategies and communication; within this scenario, the corporate archives - custodians of the brand heritage - have assumed a priority role in the Heritage-creativity interplay to preserve memory and inspire new projects (Vacca, 2014).

The tendency to look at the past would seem to further consolidate in the face of the post-COVID-19 emergency recovery of production, economic and social dynamics, which requires

a significant change towards a “new normal”, preserving the positive relational aspects, overcoming some patterns rooted in the behavior of consumers and companies, for an ever more robust enhancement of social and environmental aspects. The Covid-19 pandemic has invested many sectors of the global economy, the globalized fashion system in particular (Sneader & Singhal, 2020) demonstrating the unsustainability of some production and economic dynamics. Furthermore, the pandemic is an epochal and transformational event and fashion, with its intrinsic ability to perceive social metamorphoses, demonstrates such a ferment as to grasp the change and suggest that it will never go back to the way it was.

This contribution aims to discuss the dual role of Heritage and the archive (as its container) in the fashion system: if on the one hand, it has allowed designers to support the very rapid dynamics of pre-COVID-19, giving life, with practices of revival and reinterpretation, to a faster and more agile creative process; on the other hand, it is still possible to recognize in the Heritage the possibility of accompanying the system towards a new future permeated with an awareness of sustainable action. Moreover, in a fragile ecosystem like the current one, where suspended time raises substantial questions for the entire fashion system: how can human creativity sustain these rhythms? The emergency crisis has amplified the transformative urgency, making it no longer ignorable. We are moving towards new patterns for the fashion system that can find in the past levers of innovation to give a new value to time, but a time that is “free from hetero-imposed deadlines that risk mortifying creativity” as Alessandro Michele stated (Fig. 1).



ROME - 7 APRIL, 2020

ABOUT WHAT WE WOULD NOT WANT TO BE THE SAME AS IT WAS

Now that the devastation caught us unprepared, we have to think about what we would not want to be the same as it was. Because the greatest risk, for our tomorrow, is abdicating our responsibility for a true and necessary discontinuity. Our history is littered with crises that taught us nothing. With economic collapses and social devastations that were tackled by imposing the same recipes from which they originated. With wounds that were not able to regenerate our minds. With a mourning that we were not able to live in order to change ourselves and our relationships.

This crisis represents a fundamental test for us all. It's a test, because there is sorrow, exertion, danger. But also because there is an evaluation and a judgment. Through sorrow we can look at our recent past with a critical eye. At our list of debts, misunderstandings, false notes, mistakes. At our missteps and recklessness. At the thunderous absence of thoughts we dared not express.

This present, then, entrusts us with important responsibilities. Everyone can take on responsibilities, according to one's role and actions, to play a part in a constellation of molecular and widespread changes. As for me, in my own small way, I feel the urgent need to change a lot of things in the way I work. I have always been professionally inclined to change, after all, bringing with me a natural and joyful creative restlessness. But this crisis has somehow amplified such transformative urgency, which can't be deferred anymore.



Figure 1. Gucci - Alessandro Michele's notes from the silence, Instagram post April 7th, 2020.

Thus, if Heritage embodies and strengthens the essential relationship of fashion with time, and the very rapid times of the production and distribution chains have shown the unsustainability of the whole system. Then, perhaps it is in the expanded time – but also folded or “pleated” (Serres, 2001) – therefore, in the overlap between past and future that it is possible to trace the ideas to build the foundations of a different future.

2. Fashion as Heritage and Heritage in the Fashion Business

Fashion, as an all-encompassing social phenomenon, is a complex system that summarizes the contemporary condition by representing the evidence of material culture and socio-cultural changes. Fashion is characterized by speed and has its peculiar relationship with the concept of time: it does not have a linear development, but strongly studded with diachrony that makes it both a mirror of the contemporary and a pool of suggestions for the future. With its specific languages, fashion can tell who we have been and where we are going, almost like a clock represents the spirit of time, sometimes changing its perception.

Fashion is cyclical and therefore returns, but in new guises incorporating continuous quotes, it lives in the past and the future simultaneously, and this leads it to circularly re-propose old forms in new ways. Fashion is always about to become something else. Still, it seems as fashion, while consolidating as one of the most profitable industries in the world, has disrupted its balance with time, focusing more on industrial times (Evans & Vaccari, 2019), increasingly rapid in the face of the globalization of supply chain and market processes.

2.1. Fashion as Heritage

The nature of fashion objects is twofold: they are consumer goods but also the material result of cultural and social changes, of creativity, of reflections, of a project; they can therefore be considered significant artefacts to be preserved and disseminated (Rendina & Franceschini, 2018).

Copying, pasting, getting inspired, quoting, reproducing and remixing are terms that have always belonged to the vocabulary

of fashion – as well as to the very nature of Heritage – which intervenes in the continuous process of creating a new culture. Heritage can implement new realities, through contingent processes of assembly and reassembly of bodies, technologies, materials, values, temporality and meanings (Harrison, 2016). Culture and creativity, therefore, coexist in the same ecosystem within which the cultural background generates creativity and the latter, in turn, generates new culture.

The creative element derives from the cultural substrate from which it draws the stimuli to be recombined to intuit or imagine new associations, new ideas and new processes.

Heritage for fashion is to be understood in a total, overall and systemic dimension; it is above all a resource to nurture with contemporary use of past messages that undergoes profound changes (Ashworth, 1999). Fashion has always reinterpreted the past, feeding on temporal contractions and dilatations (Fig. 2), but also on transfers and overlaps: with “the tiger jump into the past” to which Walter Benjamin (Benjamin et al, 2010) referred, fashion invents its own times, precisely because it presupposes a time that does not exist.

The Heritage of (and in) fashion represents a source for the creative and combinatory thinking of designers, in which the creation process makes use of the practice, know-how and skills, joining the intangible Heritage, in fact, “The fashions of the past are also rich sources of design inspiration to fashion designers” (Metz, 2006).

Pre Covid-19 fashion also feeds on the past. Still, due to the conditions created by the highly competitive complexity of the globalized world the sector has been profoundly transformed (Bertola & Teunissen, 2018).



Figure 2. Cover of MET exhibition About Time, Fashion and Duration (October 2020 – February 2021).

It appears, therefore, that fashion as an industry has gradually lost the ability to “find what is current wherever it moves in the thick of the distant times” (Benjamin, 2010). The creativity that resides in the Heritage represents an operational practice, but not in its original *revolutionary* dimension which is not limited to the remixing of elements from the past, but reinterprets, reinvents and innovates by building new cultural codes for society.

The Western cultural tradition, indeed, has at least one distinctive peculiarity, to be traced in a continuous alternation of “deaths” and “rebirths” that Ernst Howald (1948) has defined

as the “rhythmic form” of European cultural history. “Creative reinvention makes use of discrete elements fished in the past, chosen as a paradigm” (Settis, 2004).

The fashion sector makes this process evident: companies were among the first to recognize in the Brand Heritage a resource to be cultivated to grow towards a more profitable future, but perhaps in a sense emptied by ever-increasing speed. In pre-pandemic were therefore perceived the outlines of a re-interpretation paradox in which the speed of reaction required the entire system has given the Marketing and the data-driven strategies, the role of “manipulating creation, production, presentation and sales” (Edelkoort, 2015).

2.2. Heritage in the Fashion Business

The relationship between fashion and time in its industrial dimension (Evans & Vaccari, 2019) has made heritage a useful tool to maintain the incessant rhythms of a creativity that is increasingly stressed by the speed of temporal architectures with narrow meshes, albeit arbitrary (Fig.3).



Figure 3. Alber Elbaz at the Lanvin Fashion Show Finale, Paris, March 5, 2015.

Agnes Rocamora (2013), for example, discusses some ways in which time has been constructed, appropriate and represented in the field of fashion to argue that with the rise of technologies a new fashion time has emerged defined by acceleration and immediacy as an integral part of digital fashion.

In fact, in literature it is possible to find evidence of how designers use brand archives, guardians of their heritage, as a source of inspiration for the design of fashion collections (Clarke & De La Haye, 2014; Riegels-Melchior & Svensson, 2014). This type of derivative investigation is found to affect the design choices of fabrics, silhouettes, shapes, as well as the technologies used in the execution of the collection (Almond, 2020).

The relationship of brands with Heritage according to a nostalgic dimension (Blanchard, 1999; Brown, 1999) has been deepened in the last twenty years, in particular by the economic disciplines that have achieved important empirical results by supporting that the history of the past can represent an element of amazement for consumers (Dion & Borraz, 2015; Merchant & Rose, 2013; Rose et al., 2016) and that the Heritage that leverages nostalgic values is a key factor for marketing activities (Wiedmann et al., 2011), which explains why some brands even come to design their own past (Hartmann & Brunk, 2019).

A second stream of research discusses the relaunch of historical brands (Cattaneo & Guerini, 2012; Davari et al., 2017; Dion & Mazzalovo, 2016; Närvänen & Goulding, 2016). These brands integrate past and present, juxtaposing new creative elements nourished by nostalgic associations (Brown et al., 2003; Davari et al., 2017). Finally, the third relevant line of

research is in the sociological literature which highlights how nostalgia can be simultaneously melancholic and backward-oriented, or forward-looking and utopian, making nostalgia a multimodal phenomenon (Higson, 2014; May, 2017; Pickering & Keightley, 2006).

Hence, thanks to digitization as the first widespread manifestation of technological evolution, fashion brands have built their own physical and digital archive, sometimes even by repurchasing garments and accessories from the vintage and second-hand market. The company archive was not created with a commemorative intent or solely to consolidate the corporate image, but – by fully grasping the opportunities – as an active resource to be used continuously by integrating it in the construction of the brand identity and the development of new product collections. With the fast pace of the system, historic luxury brands have thus continued to grow using Heritage to solicit emotional responses from customers (Morley & McMahon, 2011). This path has led to a history continuously underlined to strengthen the brand identity: they are not brands with Heritage, but “Heritage brands” (Urde et al., 2007) which therefore cultivate, maintain and protect their Heritage to generate corporate marketing – and consequently a higher income – (Urde et al., 2007; Fionda & Moore, 2009).

Therefore, if speed is already perceptible in fashion products, designed precisely to be consumed quickly, it is natural to question what could happen in a dimension in which fashion reduces to pure consumption. Li Edelkoort (2015), for example, in her anti-fashion manifesto, argues that designers work on clothes and no longer on fashion, they “are no longer concerned or interested in change for change’s sake, unanimously

declaring newness a thing of the past. With this lack of conceptual innovation, the world is losing the idea of fashion” and also attributes to the unbalanced use of marketing the role of the executioner “the perversion of marketing that ultimately has helped kill the fashion industries” (Edelkoort, 2015). As extreme as Edelkoort’s position may be, it touches a crucial point in the creative practices of the pre-covid fashion system. If today’s creative and interpretative work will contribute to building the fashion Heritage of the future, the culture and values that fashion holds risk being progressively destroyed (Frisa, 2015). The contemporary work of fashion designers, therefore, seems to be reduced to continuous recycling of past trends, which probably due to the speed required by the system, suffers from the lack of reinterpretation: “luxury brands determine design with the principles of marketing, design becomes synonymous with creating a monetizable product” (Frisa, 2015).

3. Now and Fast!

As anticipated, we are facing two distinct phenomena: the element of nostalgia that feeds on Heritage as a pivot point for marketing strategies aimed at soliciting emotional responses and leading to more significant incomes, and the speed inherent in the fast model that it does not allow creativity the right processing times and which, assisted by technological evolution, is “blurring the line between technology and creativity” (Mc Kinsey, 2018). The designers’ creativity faced these steady rhythms with difficulty, and the archive represented a source from which to draw on in order to develop new proposals.

Companies, traditionally known as luxury, have invested in the collection and construction of a historical archive to exploit their capital reputation and capitalize on their wealth of know-how. It is possible to find examples of these processes in the historical brands' *restructuring*, implemented by defining specific past codes chosen as a paradigm. One of the first was Chanel with Karl Lagerfeld who defined tweed, pearls, gold, beige, pink, black, as cornerstones and elements of recognition of the French brand. These types of values have been instrumental in defining the growth pattern of other historical brands for the years to come.¹

Although not many academic studies have devoted themselves to the use of fashion Heritage archive, its use in the practice of fashion design is acknowledged. Many designers declare that they continuously use the archive as a source of inspiration, and several fashion brands have plundered their archives in order to reinvent products for the contemporary marketplace (Almond, 2020). The use of archival material as an “invaluable research resource for many fashion designers” (Murphy, 2011) is also evident from the emergence in recent years of both university and professional studies, aimed at training fashion archivists. Therefore, new professionalisms have been born that hybridize the traditional archival profession with the sensitivity necessary for fashion studies, demonstrating that the investment in a living archive and perennially

1 Angelo Fiaccavento BoF 2015, *Miuccia's Children* in a revitalised Milan Fashion Week, rising names – from Gucci's Alessandro Michele to Marco de Vincenzo – are all the children of Miuccia Prada; working with references, aesthetic and a postmodern pastiche.

involved in the creative processes of the brand allows to speed up the design process and time-to-market (Cianfanelli et al., 2018) also in the fashion sector.

The ultra-competitive and hyper-rapid context of globalized fashion hence brings back the centrality of the concept of time in fashion studies. In this regard, again Agnes Rocamora (2013), in her survey on the new *Fashion Times* underlines how time has become an economic good and speed a profit factor, observing a space-time compression (Rosa, 2010) in the creative practice of industrial fashion at all levels, not just the one called *fast*.

It then happens that on the one hand, fast fashion designers work on three collections at the same time – the current season, the following season and the next year – with a cycle between design and collections in stores that takes a few weeks (Soula, 2011). On the other, the mix of fashion and digital, for example with the live streaming of the fashion shows that allows the immediate possibility of purchase (see-now-buy-now strategy), sees all fashion industry embrace speed and immediacy (Rocamora, 2013). In recent years, designers have repeatedly confronted this problem that has produced dissatisfaction and ferment regarding a change that is sometimes considered necessary (Fig. 4).

With the spread of the feeling of being “stuck between the old and the new rhythm” (Evans & Vaccari, 2019), the designers have split into two *factions*: those like Tom Ford said that the traditional calendar does not work anymore, emphasizing the need for getting even more timely responses to market demands by adopting the see-now-buy-now model; and who,

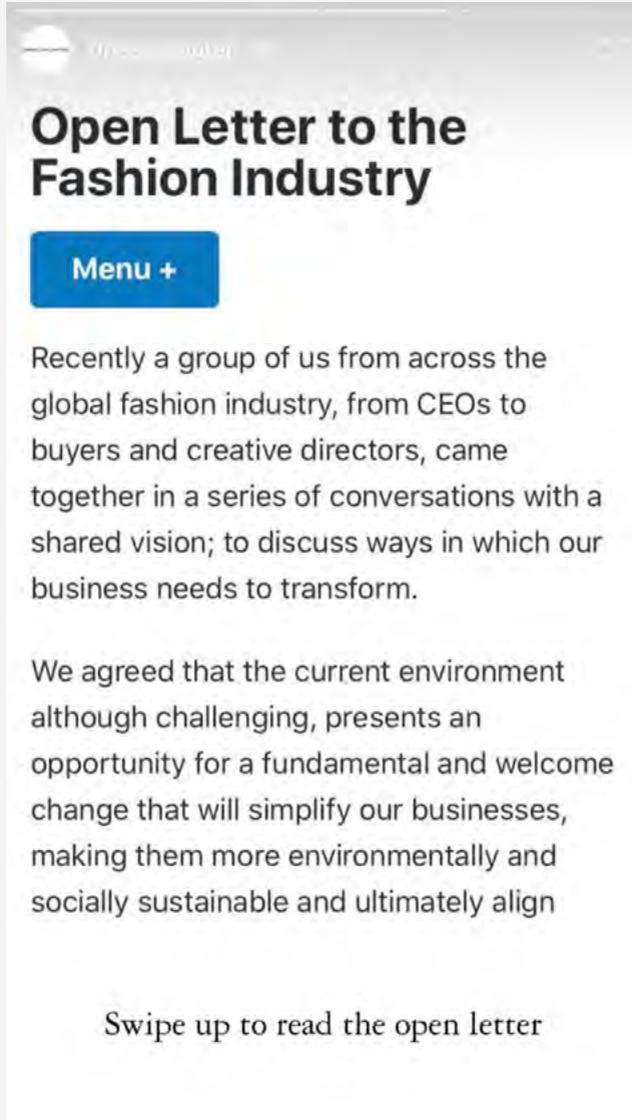


Figure 4. Letter signed by 250 brands in which the fashion system is asked for radical changes.

on the other hand, assumes the considerations that led Raf Simons to leave the creative direction of Dior in 2015 – where he was required to present six shows a year – declaring that he needed more “incubation time for ideas” (Horyn, 2015). From these numbers, it is not difficult to understand that the rhythms of industrial fashion also see luxury brands often mired in the same very rapid dynamics (Kapferer, 2010) of fast fashion retailers.

In 2015, on the occasion of his first men’s collection as creative director of Gucci, Alessandro Michele (Amad, 2015; Marchetti, 2015) reinvented the brand using the archive. Beyond the result of Michele’s work for the brand in recent years, it is interesting to dwell on this aspect to reflect on how brand heritage archives have represented an essential tool to support globalized and speed in fashion.

It is a dynamic that has always existed to create the new by reinterpreting the past. However, it seems as if in recent decades the consolidation of the fast model has taken this phenomenon to an extreme: here we are facing the boom of revival and rebranding, and a Heritage made bargaining chip for a fashion market that, although becoming democratic, remains highly polarized, with a heritage often used instrumentally as an element of competitive differentiation and marketing strategies that leverage sacredness. Here is that hyper-documentation as a contemporary condition, combined with extreme speed in acting with the consequent contraction of creative processing times, has led to this phenomenon of continuous re-mixing of the expressive codes of the past, without however a re-elaboration: “The craving for novelty creates an insa-

tiable hunger for change that cannot be satisfied indefinitely because aesthetic innovation [...] is subordinate [...] to the exhaustion of ideas” (Reynolds, 2011).

4. Heritage and Archives towards New Futures

The emergence of the fast model for fashion is due to the profound changes that have affected the sector in recent decades, which for the sake of synthesis can be traced back to two factors: on the one hand, the reduction of the purchasing power of customers, the diffusion of both production and communication technologies is another (Bhardwaj & Fairhurst, 2010). According to this perspective, we could argue that nowadays we are in a similar transformative dimension, with more than ample opportunities manifested by technological means. On the other hand, the prolonged state of emergency accentuates the crisis dimension of the dominant models (Fig. 5), already perceptible pre-pandemic. Nevertheless, it is precisely in this dimension of crisis that fashion appears willing to reinvent itself, showing itself ready to rediscover its relationship with time.

With the COVID-19 pandemic, the fashion system has manifested the awareness of having to slow down: reduce the speed at which they work, cut the number of seasons and shows.

In general, remove some of the over-reliance on fast-moving trends that has defined fashion for the past decade.

The pandemic has therefore reinforced the problems on the tyranny of industrial time, raised years ago by Raf Simons “When you do six shows a year, there’s not enough time for the whole process [...] you have no incubation time for ideas, and incubation time is very important” (Horyn, 2015).



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Figure 5. Gucci - Alessandro Michele's notes from the silence, Instagram post May 2nd, 2020.

The need to slow down has spread: Giorgio Armani (2020) wrote it in the open letter to Women's wear daily, Alessandro Michele supports it with "I would like to abandon the arsenal of acronyms that have colonized our world: cruise, pre-fall, spring-summer, fall-winter. They seem strange and undernourished words to me. Initials of an impersonal discourse of which we have lost the meaning", and the Belgian designer Dries van

Noten (2020) also endorses it, in the letter signed by 250 brands in which radical changes are asked of the *fashion system*.

However, the fashion system is also made up of these brands and therefore these positions already represent a significant result in a world that requires attention to sustainability, but not from an exclusively environmental point of view, as it is multidimensional that also reaches and involves the sphere cultural and creative. Can the archive and the heritage stored in it, therefore contribute to the rediscovery of creative sustainability? Academics in the discipline of archival science have argued that the use of corporate archives can improve internal performance. However, the use of heritage in the entirety of strategic business dynamics has not yet been fully theorized (Vaara & Lamberg, 2016), its role as a marketing tool and as design support can be considered consolidated. However, it is believed that the use of past messages cannot be reduced to a reassuring *totem* to be repeated continuously to arouse nostalgic feelings, but should be welcomed in the design processes as a living root to be reinterpreted. If therefore, having been is a condition for being (Braudel & Gatto, 2002), the past can be subject to different approaches since fluidity is a natural characteristic of memory itself. By seizing the opportunities to plan a rebirth of the fashion system protected by this new transformative dimension, the heritage contained in the company archive can move away from an exclusive celebration of the past, deprived of the ability to evolve, renew and reposition itself. The use of the archive can be useful in addressing uncertainty, contributing to the new familiar practices necessary for sense-giving and sense-mak-

ing design (Manzini, 2015; Krippendorff, 1989) for a world that changes intensely. On this basis, the use of the archive can find strength in the power of analogy and reinvention, leading to a strategic renewal. The archive represents the possibility of new openings. It is not accumulation; it is not a place of conservation but production “the unstable and insecure space of continuous creation” (Zuliani, 2014). Taking up Jacques Derrida (1995),

The question of the archive is not, we repeat, a question of the past. [...] It is a question of the future, the question of the future itself, the question of a response, of a promise and a responsibility for tomorrow. The archive: if we want to know what that will have meant, we will only know in times to come. Perhaps.

So, if the fashion system reclaims time, the idea of the future can only be shaped by the present, because even the most fervent imagination takes shape from reflections and re-elaborations of contingent reality.

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Gina Nadal Fernandez is a final year PhD student in the Design Department at Manchester School of Art, Manchester Metropolitan University. Her doctoral research is by practice, and investigates how emotional experience can be designed into digital jacquard woven textiles during a co-design process by using digital coding.

She takes a multidisciplinary approach that embraces design theory, textiles, digital coding, consumer behaviour and mass customisation in her weaving practice using a TC-1 loom and natural yarns.

Gina has presented her research at the PhD by Design workshop at the Design Research Society Conference 2018, at the Global Fashion Conference 2018 and 2020. She is also a member of the Textile Society and Design Research Society. She holds a master's degree in Fashion Graphics from Manchester School of Art, Manchester Metropolitan University that looked at the relationship between digital jacquard textile practice and emotional value using digital coding.

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PhD, Architect, she is a Design Researcher at the Dipartimento di Architettura DIDA of the University of Florence. Since 1991 she works on Sustainable Local Development and the social implications of the project starting from the Cultural Heritage. For over 20 years she worked in projects in Ethiopia, Algeria, Tunisia, Morocco, Yemen, Jordan, Haiti, with the most important national and international donors – as WHC - UNESCO, UNCCD, European Commission. Since 2011 she has been collaborating with the DIDA UNIFI especially in projects around Maghreb countries and in the social field promoting Social Design projects and workshops using co-design methodologies. She is professor of Service Design at DIDA UNIFI, professor of Design for Cultural Heritage in the License Course in DesignS at Ecole Euro-Méditerranéenne d'Architecture Design et Urbanisme de l'Université Euro-Méditerranéenne de Fès EMADU – UEMF in Morocco and visiting professor in some universities in Mediterranean countries.

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Beata Hamalwa founded Fashion Design Diploma at College of the Arts, Windhoek, Namibia, and Fashion Design Certificate at City Varsity, Cape Town, South Africa, and co-founded the Heroes Primary School - all became imperative in employment creation. Her versatile educational background from Poland, Namibia and South Africa in arts and fashion design has provided a valuable foundation for her career in several art training programmes. She holds a Master of Technology in Design. Her Master's thesis, titled 'Beadwork and its impact on contemporary fashion in South Africa,' investigates the cultural wealth contribution to decolonizing fashion. She believes that modern arts and trends do not imply the demise of indigenous culture. Her latest endeavour is to investigate the possibility of sustainability in the current fashion industry in Namibia, which led me to PhD research at the Cape Peninsula University of Technology. As an artist, Hamalwa has showcased at premier fashion events in Namibia, Portugal, Germany, France, Poland, the United Kingdom, South Africa, Botswana, and Reunion Island.

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Degree in Textile Engineering at University Center of FEI (1987), Master in Mechanical Engineering at State University of Campinas (2001), Ph.D in Mechanical Engineering at State University of Campinas (2006) and Postdoctorate in Design at University of Lisbon (2016).

She started her academic career in 1995, was the coordinator of the undergraduation course in Textile Engineering at University Center of FEI (2001 to 2006), was the coordinator of the undergraduation course in Textile and Fashion at University of Sao Paulo (2010 to 2012), was the coordinator of the Master's Degree in Textile and Fashion at University of Sao Paulo (2012 to 2016).

She has been a professor at the School of Arts, Sciences and Humanities since 2006 and has been an associate professor at the University of São Paulo since 2011. She researches in the areas of textile materials, knitting technology and textile design.

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She has experience in Mechanical Engineering with an emphasis on Mechanical Design and in Textiles and Fashion with an emphasis on product design methodology, sustainable product development, Brazilian natural fibers, knitting technology and Industry 4.0. She is currently Assistant Professor II at Nossa Senhora do Patrocinio University and Coordinator of the Fashion Design Course.

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Chiara Scarpitti, designer and PhD, is Researcher at the Department of Architecture and Industrial Design of the University of Campania "Luigi Vanvitelli". Since 2006 she has been working in the field of design and jewellery at an international level, obtaining numerous awards and exhibiting her works in museums and galleries including Triennale Design Museum in Milan, MAD Museum of Art and Design in New York and HOW Design Center in Shanghai.

Member of the Board of Directors of AGC - Association for Contemporary Jewellery, she taught jewellery design at IED Moda in Milan and at the Academy of Fine Arts in Naples.

In 2018 she has published the monograph "Multipli Singolari. Contemporary jewellery beyond digital" with ListLab, Barcellona, in double edition (ita/eng), and in 2020 "Oggetti pensiero. Storie di design, organismi e nature plurali" with Lettera Ventidue, Siracusa. Her theoretical research is characterized by a speculative hybridization between digital technologies and manufacturing excellence linked to contemporary design and fashion.

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He mainly works on the following topics: technical fabrics, characterization tests and performance evaluation of textiles and PPE's, weathering and microencapsulation applied to textiles.

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Renato Stasi

Renato Stasi has been involved in the creation of clothing and accessories collections for the fashion segment for almost thirty years, as a designer and responsible for the development of the collection, he has worked for several companies including the LVMH Group, Redwall, Hettabretz. He is an adjunct professor at the DIDA - UNIFI Department of Architecture, in the CDL in Industrial Design and CDLM Fashion System Design. Lecturer at IED, where he is the coordinator of two three-year courses. He has carried out supplementary teaching activities at the Politecnico di Milano for several years.

He has held seminars and workshops in various universities. Stasi is Coordinator of the Steering Committee of the Master's Degree Course in Fashion System Design of the University of Florence - School of Architecture - DIDA.

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Since 2008 she coordinates (with P. Ranzo e M.A. Sbordone) the Design for Peace Lab activities. The creative lab was established following the draft agreement signed by the Province of Naples - Councilorship to Peace and International Cooperation - and the Department with the purpose of sharing experiences and best practices in the field of international cooperation and the management of humanitarian emergencies.

She teaches from 2013 to now Social Design and Design for Cosmetic - Design for Innovation Degree Course at University of Campania 'Luigi Vanvitelli'.

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PAD. Pages on a and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#22, Vol. 15, June 2022

www.padjournal.net



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della comunicazione visiva