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FASHION
AND TEXTILE
DESIGN

RECONSTRUCTION



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Fashion and Textile Design Reconstruction

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The theme of issue 20 of PAD “Fashion and Textiles Reconstruction” is grafted onto the topicality of the emergency dictated by the Covid-19 pandemic, with the aim being to discuss critical and innovative thinking that lead to new paths of meaning in the creative and productive areas of Fashion and Textiles. Current events have dramatically resulted in complex choices to deal with periods of crisis whose aspects – environmental, health, social, cultural, economic, etc. – are interconnected and feed, in times like these, inequalities and vulnerability, thus distancing the results and opportunities of an extended and combined intervention.

Even if the emergency in all its forms requires timely interventions, untimeliness is the figure of our time (Agamben, 2008); it denotes the nature of human action that distorts the rhythm of the reproductive cycles of ecosystems in the name of the increasing reduction in *lead time*, as a response to the market. The other aspect of untimeliness can be found in the unexpected and unsolicited response of the phenomenology of the emergency, as an effect of the absence of any sustainable action that exposes society, as a whole, to serious risk and the biological basis upon which the forms of civilization are perpetuated. The terms absence and “untimeliness” (Agamben, 2008) constitute the ambivalence of contemporaneity, characterized by multiple aspects that irreversibly shape the forms and ways of the civilizations in which they are produced. We suddenly notice phenomena that punctuate contemporaneity, crossing time, eliminating linear dynamics, and significantly influencing the duration, propagating in an untimely way (Agamben, 2008) and causing a serious impact on ecosystems and the relationships between them.

Nevertheless, the untimeliness of human doing flaunts its own rhythms to reach unimaginable levels of production efficiency, with the compromise requiring giving up something or at least deferring the negative effects due to the absence of a consequent action. This would make the effects on the ecosystem, initially controllable and then subsequently sustainable.

However, this attitude does not facilitate equally untimely responses in the implementation of sustainable perspectives. Therefore, the manifestation of unexpected and unsolicited phenomena, which include emergencies, have a parallel in the equally and unexpected response of the natural systems' ability to resume their own rhythm as well as recuperate lost time and space, with these dynamics representing the countertrend to the untimeliness of human doing.

In other words, the appearance of the emergency is the result of the impact of human activity on ecosystems, as the effect of partially or not implemented sustainability. In concrete terms, the short or medium-term effects of human action are to be identified in unexpected phenomena that overwhelm and transform the ways and times of the manifestation and production of the forms of civilization.

Covid-19 has highlighted the countertrend to untimely contemporaneity (Agamben, 2020), with it having slowed down time, while also restricting and alienating the space for action. Where ways, spaces and times have not been established to implement truly circular and sustainable systems for the design, production, communication and distribution of tangible and intangible assets, the emergency has put all the production, social and cultural systems into crisis mode.

The most critical sectors undoubtedly include Fashion and Textiles, which have demonstrated all their limits of the lack of upstream coordination and adherence to the principles of the circular economy and system resilience. From the data collected and reported by the Ellen Macarthur Foundation (2017), it is clear that, in addition to the production of clothing or textile fibres, maintenance involves high risks for ecosystems every year due to the releasing of half a million tons of microfibrils into the ocean, the equivalent of 50 billion plastic bottles. The dyeing of fabrics is the second cause of water pollution on the planet; 7,500 litres are needed to make a pair of jeans. 8% of the global greenhouse gas emissions can be attributed to the clothing and accessories industry. The Ellen Macarthur Foundation (2017) reports that the textile sector, with its 1.2 billion tons of CO₂ per year, exceeds the combined emissions of aviation and maritime transportation.

Local production processes have a significant impact on ecosystems, triggering irreversible processes, the effects of which spread elsewhere, putting the global balance at risk. Topicality ends in an unconditional trust in innovation, vice versa, in times of emergency, there is a sort of “absence of technological protection” (Galimberti, 2020). A more natural rhythm imposes and determines itself: “We are faced with the unexpected: we thought we were in control of everything and instead we control nothing in the instant in which biology slightly expresses its revolt” (Galimberti, 2020). The change of pace requires considering the nature of the application of innovation and the ability to integrate humanistic knowledge into technology that introduces a relevant aspect, the collaboration in the *man-machine* relationship.

It is no coincidence that the next industrial revolution, Industry 5.0, will be based on the concept of *empowering people*, within the manufacturing process, highlighting the importance of the so-called *human touch*.

The promises of the new industrial paradigm, based on the collaboration between the human workforce and artificial intelligence, strengthens the scope of a circular economy, capable of renewing itself through the themes of collaboration and cooperation. The latter strengthen the relationship between man and machine for which it is essential to formulate a framework of integration; founded on artificial intelligence encountering human intelligence, with the need to modulate its aspects so as to include all the diversity it is capable of. The expansion of the manufacturing sectors of Fashion and Textiles is hoped for and preferred by trying to establish a dialogue that goes further. The appearance of a distant or close dialogue between different thematic areas is encouraged by the call that adopts the dichotomy absence-untimeliness as a picklock to unhinge, vice versa, to unite in a necessary relationship of cause/effect, terms such as: sustainability and emergency, resilience and resources, technology and production, protection and danger, confrontation, and dialogue. Fashion and Textiles formulate a sort of phenomenology of the relationship between absence and untimeliness, emblematic sectors of the impact on the environment, their consistency in quantitative and qualitative terms takes the discussion far beyond its own disciplinary boundaries.

The theme of issue 20 of the PAD Journal launched the comparison and discussion on the absence of sustainable action,

the untimeliness of the emergency phenomenon, proving the absence of technological protection for the safeguarding of human values and well-being. The emergency now discusses and compares the different thematic areas in Fashion and Textiles Design so as to inspire and promote the creation of a new dialogue closer and coordinated, but effective, to reconstruct the internal and external links.

Furthermore, the theme has solicited reflections and solutions for the reconstruction of the real value chain, in harmony with the needs of consumers and the protection of ecosystems. The reflection aimed at reconstructing the guiding values in the textiles/clothing sectors launches and takes up the challenge of the need for a sustainable and effective response, not only regarding production processes, but aspires to a real effect in the re-elaboration of interpretative, social, and cultural aspects. Sectors based on communication as a means of persuasion par excellence, Fashion and Textiles are called to reinvent themselves in the role of **(in)form**, **(re)new**, **(re)build** and **(re)balance** and pacify the relationship between human needs and ecosystems so as to make coexistence possible.

The volume contains the results of the open discussion, presented in the form of a dialectical comparison between multiple design research areas on the assumption that different systems, logics, methods, and tools establish a dialogue with the aim of creating complex and problem-solving visions. The purpose of Design, in addition to providing answers to some obvious inconsistencies, explores the dimension of conscious design action in reconstructing useful and complementary synergies.

The social and educational aspects, environmental compatibility and the economic challenge are the main references from which the diachronic confrontation for the sectors of Fashion Design and Textiles arose.

The contributions of the issue have been organized into three sections, reflecting the typology of the text in terms of the wideness of the discussion, in the case of the first section *Theoretical Overview*; the approaches of the second section, *Sustainable Approaches*; and operational purposes, *Practices & Tools*, of the third.

The first section includes contributions from: Sonia Seixas; Kellie Walters; Elisabetta Cianfanelli, Debora Giorgi, Margherita Tufarelli, Leonardo Giliberti, Paolo Pupparo, Elena Pucci; Regina Rech and Giovanni Conti.

With reference to design theories and practices: Sonia Seixas, in *The emergence of Sustainability and the Textile and Fashion Design Education*, analyses different aspects of educational models in higher education, adhering to the critical perspective of ideas and possible paths to follow as essential tools for new creative and design thinking for young designers. Kellie Walters, in *New Trend Landscapes: Coronavirus' Long-Term Impact on Fashion and Trend Forecasting*, compares the tools of the Fashion industry with the forms of conscious consumption. The response of the fashion industry is to increase the value of the items thanks to creativity to reduce production, a criterion of economic and social sustainability. New ideas and knowledge are investigated according to a complementary logic to present new proposals and visions on society, products, and forms of consumption.

New tangible and intangible resources and skills are prepared to promote multidisciplinary as in the case of di Elisabetta

Cianfanelli, Debora Giorgi, Margherita Tufarelli, Leonardo Giliberti, Paolo Pupparo, Elena Pucci, in *Metamorphic Fashion design. Nature inspires new paths for fashion communication*, where Interior, Character and Fashion Design, Direction, Performance Art coexist to propose another consumption model; Metamorphic Fashion represents the reproducibility of the catwalk event as multimedia content, and allows for its expansion, scalability and use anywhere and at no additional cost.

Sandra Regina Rech and Giovanni Maria Conti, in *Fashion and Work Organizational Ecosystem: prospects and post-COVID-19 scenarios*, offer a broader vision of organizational ecosystems that can integrate, with the use of new technologies and artificial intelligence, the organizational relationships between user, producer and environment in compliance with the needs of the new and sudden emergency, introducing strategies for competitiveness and remote collaboration.

In the second section, dedicated to Sustainable Approaches, Giulia Scalera, in *Sustainable Fashion Trend. Enhancing sustainability in fashion through visual communication media*, discusses the constant clash between the need for sustainable systems, the rules that impose objectives with specific timings, the difficulty of companies to adhere to these compromises in a short time and in compliance with a sustainability that requires profound changes, in the hope for a re-foundation of the Fashion system.

The reason for the excessive production of fast fashion, Chiara Del Gesso reminds, in *Sustainable fashion: from material to immaterial through biodesign*, is not to be found only in the materials and processes, but must be compared with the

social, symbolic, and immaterial needs; where users satisfy their need for representation in compulsive buying, with research in the field of biodesign playing a central role. An alternative approach, not only to current production models, but with a significant impact on current environmental aspects, as well as user interaction. In this sense, Ilenia Amato, in *New advanced clothes*, discusses the tangible and intangible relationship made of technological and intelligent materials capable of renewing personal ties with technology and society in constant and rapid evolution. New materials respond to the behaviours that arise in society that influence and inspire, innovating the way of thinking about clothing and fashion. The third section opens with Margherita Tufarelli, *Fashion Heritage and the value of time: the dual role of archives for sustainable acting*. The author addresses the importance of past, present and future memory and identity, proposing the historical archives of fashion as an example and tool for a perspective vision that incorporates ways of doing and being from the past. Thus, brands that look to their past re-interpret their imprint, relaunching historical content and identity; the brands champions of uniqueness promote the current image that passes through its history.

If archives preserve and support historical and identity, social and collective memory, coworking spaces, as described by Giulia Bolzan de Moraes e Karine de Mello Freire, in *Coworkings as Focal Points for the Development of New Models for a Sustainable Fashion: Challenges and Opportunities*, are places of convergence and where identities can be shared and discussed, stimulating the renewal of models of collaborative design, focused on transparent social and productive innovation.

Gabriele Pontillo and Roberta Angari, in *Acting responsibly Design as a sustainable practice for society*, propose a critical design debate with ethical and transparent methods, with them configuring a socially useful response in the safeguarding of sustainable ecosystems, while preventing unforeseen risks. At the vanguard of respectful productive actions and conscious of a renewal of disciplinary skills, design is responsible for playing the role of a convergence area of several disciplines. According to Juliet Seger, the social and community capacity of manual practice and especially of clothing making is, in *The Human Touch. An Ethical Discussion on Sewing Technology in the Age of Digital Transformation*, a fundamental element of contemporary ethics. The use of hands as the main factor of production requires a reading of the technologies related to the practice of sewing through the principles of the Matrix of Convivial Technology, which has its origins in the Degrowth Movement. Seger broadens her theoretical framework when she refers to social technology as the best way to design a fairer fashion supply chain.

Rossana Gaddi and Roberto Liberti, in *Culture, fashion design and communication in times of emergency*, conclude this issue of PAD by proposing an enlarged and holistic vision on the tangible and intangible values of fashion as a form of social expression. The territory and its cultural and identity geographies can find in design an expressive force capable of disseminating its values, the spirit of the place and its community. Tradition needs more communication and branding to convey its ability to reinvent itself, to dialogue with both society as well as with different cultures.

The ambivalence between rational and emotional behaviour in contemporary societies is expressed in the depletion of resources, inclined to indulge in consumption tout-court; the spark of the pandemic crisis from Covid-19 turns the spotlight, once more, on the urgency to act in a concrete and coordinated way.

PAD#20 opens the discussion and thanks to the heterogeneity of the contributions, the reflections are aimed at reconstructing a system of values that design can bring to Fashion and Textiles.

The issue closes with the presentation of an extraordinary development model at a national level, Moda Portugal, which reconstructs and strengthens the social and cultural ties between the creative-productive design areas of Fashion and Textiles and the institutional ones. An entire country, Portugal, moves together, constitutes a place for a real/virtual dialogue, designed to create profitable interactions for all the players in the *value-chain*, highlighting a broad consensus and a unified project for the valorisation and promotion of the cultural and productive substance of the territory.

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For over 20 years she worked in projects in Ethiopia, Algeria, Tunisia, Morocco, Yemen, Jordan, Haiti, with the most important national and international donors WHC - UNESCO, UNCCD, World Bank, European Commission, WMF, AICS. 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 Design 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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A scientific training gained in the national and international design environment gives him research and strategic planning skills in Design and Design for Fashion, thanks the relationship with supranational research and training institutions as Iacocca Institute of Lehigh University USA; Oxford Brookes University, England; Saint Petersburg University of Technology and Design, Russia; Goenka University, New Dheli, India; Tecnológico de Monterrey, Campus Sonora Norte, Mexico; BIFT Beijing University of Fashion Technology, Beijing, China; ESMOD Japan, School of Fashion Design, Tokyo, Politecnico di Milano.

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Main focus of his line of research are parametric design, medical design, and advanced manufacturing – knowledge acquired during his academic path. The Ph.D. course with industrial characterization has allowed him to carry out and consolidate his research activity, as well as at his university, also at the Escuela Técnica Superior de Ingeniería y Diseño Industrial (Universidad Politécnica de Madrid, Spain) and a company from Campania, based in Gricignano di Aversa, to design a system of innovative orthopedic devices through parametric design.

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Since 2015 she has been teaching fashion and communication design courses at the Accademia delle Belle Arti di Napoli. Since 2009 she has been working as a professional visual designer and in 2017 she is co-founder of the Pluff design studio specialized in visual communication projects of national and international importance.

Among the main projects are the visual identity of the Italian Pavilion at the Venice Biennale (2015) and the creative direction of Milano Book City.

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She is a vocationally trained tailor, clothing engineer and designer. Her academic path at The University for Applied Sciences Hamburg (Clothing – Technology and Management B. Eng., 2019) and The University of Edinburgh (Design for Change MA, 2020) was paired with diverse practical experience in the fashion industry. Following placements in bespoke tailoring and an extensive tailoring training with the HOLY Fashion Group, she worked as technical designer and studio manager for menswear designer Alex Mullins in London and spent one season with Proenza Schouler in New York. For several years she led sewing workshops for children and supported the student sewing lab at HAW Hamburg. Her label PAID VACATION functions as creative platform for contemporary tailoring and made-to-order fashion design. Since Autumn 2020 Juliet is based in Berlin where she works as fashion product developer.

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Renato Stasi

He 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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Designer, PhD in Design. Currently a research fellow at DIDA (Department of Architecture) of the University of Florence (Italy), Design Campus section. The PhD thesis, with the title "future heritage and heritage futures. An exploration on meanings of the digitized Cultural Heritage" aimed at investigating the role that the digital archives of Cultural Heritage can have in the contamination between the culture of the past and contemporary creativity.

Her research interests concern the heritage/creativity sphere within the digital evolution; thus, the application, impact and opportunities that lie in the relationship between digital technologies and cultural heritage. She is currently working on a research project titled "Living archive. Disseminating and reusing the Fashion cultural heritage" funded by Regione Toscana.

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She is a color, materials, and finishes (CMF) designer at Garmin International and previously at Newell Brands spanning professional experience in consumer electronics and home goods. She is also a published researcher on trend forecasting and CMF trends as well as a published theorist on future aesthetics after artificial general intelligence is created and society heads toward artificial superintelligence. Kellie is focused on the direct impact that social and political events have on future aesthetics and their relationship with the economics of design.

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